

Atelier de Traduction

Numéro 23/2015

DOSSIER :

Histoire, critique, théories de la traduction (I)

Sous la coordination de :

Muguraş Constantinescu

Anca-Andreea (Brăescu) Chetrariu

TRADUIRE L'INTRADUISIBLE DANS LE ROMAN DEMAIN J'AURAI VINGT ANS D'ALAIN MABANCKOU

**Katerina SPIROPOULOU¹
Anastasia YANNACOPOULOU²**

Abstract: This article aims to propose a reflexion on the translation processes adopted in the translated Mabanckou's novel Tomorrow I'll Be Twenty into Greek. How should the translator transform Mabanckou's French language so that the Greek text becomes the medium on which the African speech can be grafted? We identified and classified the socio-cultural elements. The elements considered as possibly untranslatable, including puns and intertextuality are examined thoroughly.

Keywords: francophone literature, cultural transfer, socio-cultural element, pun, intertextuality.

**DÉFINIR ET REDÉFINIR LA RETRADUCTION : D'ANTOINE BERMAN
JUSQU'À PRÉSENT**

Thiago MATTOS¹

Abstract: Throughout as different authors as Berman, Gambier, Ladmiral etc., the practice of retranslation is, nowadays, a theoretical notion increasingly discussed in translation studies. This paper aims to expose the theoretical crusade endured by retranslation since the founding work of Antoine Berman, in 1990, until the more recent reflections about the subject. We have finally reached our own definition, which seeks to consider the aspects of retranslation as a locus of a plural and multiple dimensions, crossed by weblike inter-relations put in place by the coexisting ways of (re)reading and (re)writing the text.

Keywords: retranslation, coexisting translation, translation locus, Antoine Berman, Yves Gambier.

MODALITÉS ET ENJEUX DE LA TRADUCTION DES TITRES DE ROMANS CAMEROUNAIS

Jean Marie WOUNFA1

Abstract: This article studies the translation from French into English and German of titles of Francophone Cameroonian novels. The analysis is based on a set of titles translated with or without fidelity. The main question is to know who translates what, following which modalities, for which audience and which purpose? It comes out of this research that the challenges and consequences of the translation strategies used (literal, interpretative or creative) are various because of the necessity to adapt to the new literary tradition and to the constraints of the target language or target culture. Furthermore, the translated title aims to satisfy its public. Hence, the quality of the translation is not futile since the translator awaits some financial and symbolic benefit inherent to his or her recognition by the public.

Key words: title, translation, notoriety, positioning, literary field.

ÉCOUTER AVANT (DE) TRADUIRE : QUELQUES NOTES À PARTIR DE CE QUE DISENT « ENTENDRE » LES RETRADUCTEURS FRANÇAIS ET ANGLAIS D'EL LLANO EN LLAMAS DE JUAN RULFO

Marc CHARRON1

Abstract: If the translation of sound and rhythm has always been at the center of preoccupations in Translation Studies (especially in poetic translation), it has always more or less been taken for granted that translation, no matter how important the musicality of the words making up the text, is about language first – before it can be about music. Said otherwise, sense is almost always deemed more important than sound. Through the discussion of the recent French and English retranslations of one of Mexico's most important work of world literature, that is, the short story collection *El llano en llamas* (1953) by Juan Rulfo, but especially by referring to the French and English re-translators' own words in interviews about what they set out to do, this paper comes to the conclusion that other professionals from other fields, namely musicology, may be better equipped than translators to deal with the paramount responsibility of translating sound and rhythm.

Keywords: translation of rhythm, retranslation, music, Juan Rulfo, *El llano en llamas*.

LA PARTICULARITÉ DE LA RETRADUCTION DES ŒUVRES LITTÉRAIRES EN CORÉEN : LE CAS DU ROMAN LE ROUGE ET LE NOIR 1

Soon Jeung LIM2

Abstract: Retranslation has continuously attracted the interest of the researchers for its necessity, complexity, purpose and limitation. The political system of the target language country, the diachronic changes in language, changes in the linguistic rules, and the translator's subjectivity are generally recognized as the main factors affecting retranslation. However, those factors do not explain the excessive number of retranslated literary works in Korea. Thus, this study attempts to demonstrate the reason for

retranslation of classic literary works in social contexts. The author analyzed the retranslations of *Le Rouge et le noir*, a French novel written by Stendhal, which were published since the independence of Korea in 1945. The legal deposit of the novels (70 versions in 88 volumes) housed in the Korean National Library were analyzed and the following conclusions were made. The excessive number of retranslations of *Le Rouge et le noir* is due to numerous plagiarisms and repeated publications of 1960-1990 resulting from the inadequate publishing practices in the past and lack of awareness for the property rights of the secondary sources.

Keywords: retranslation, publishing system, plagiarism, property rights, *Le Rouge et le noir*.

LA LITTÉRATURE FRANÇAISE EN CORÉE

Hyonhee LEE1

Abstract: This article aims to trace the evolution of the terms « adaptation » and « translation » from their first appearance in Korea (during the first two decades of the twentieth century) as well as their journey towards obtaining literary consecration. If we focus on the term « adaptation » from a socio-historical perspective, taking into account its vernacular dimension, our thoughts are more positive than negative. « Adaptation » could be an exploratory hypothesis to understand and illustrate how the target culture confronts the source culture, the « Other ». In the case of Korea, the percentage of foreign books translated into Korean is 30% as the reception of foreign literature only dates back to the late nineteenth century. Through opening the door to the West culturally, Korea is undertaking the necessary measures in order to modernize and to better understand the « Other. » It would be necessary to examine how these terms, « adaptation » and « translation » gradually settle down in Korean literature and how we can acquire literary consecration for these terms. The division of these two terms seems particularly interesting because it is not only related to the constitution of the history of modern Korean literature by means of foreign literature, but also to the redefinition of the identities of both author and translator at the turn of the twentieth century. With this in mind, we will examine two major French works that have been translated into Korean in order to trace the evolution of the concept of adaptation within the two.

Keywords: adaptation, translation, Korean literature, French literature, rewriting.

LA TRADUCTION DES RÉFÉRENCES CULTURELLES DANS ALLERZIELEN DE CEES NOOTEBOOM : UNE COMPARAISON DES TRADUCTIONS ALLEMANDE ET AMÉRICAINE

Arvi SEPP1
Karel VANDEGHINSTE2

Abstract: In this article, we discuss the translatability of cultural references by comparing the American and German translation of Dutch novelist Cees Nooteboom's novel *Allerzielen* (1998). The novel is not only replete with references to Dutch culture but also to German culture. With reference to Lawrence Venuti's analytical concepts of domestication and foreignization, the analysis will show that, when comparing the German translation of *Allerzielen* to the American, the former generally tries to preserve these references to a foreign culture, whereas the latter prefers a naturalizing approach.

Keywords: realia, naturalization, exoticization, Nooteboom, translatability.

TRADUIRE LES JEUX DE MOTS : UNE APPROCHE INTÉGRÉE

Fabio REGATTINI

Abstract: Translating jeux de mots (in this context, the term does not seem to be adequately translatable in English) : this issue has been dealt with in multiple occasions during recent years. It is possible to recall – apart from the wealth of articles and papers – the seminal works of Delabastita (1993) Lladó (2002) and Henry (2003). While a consensus seems to emerge from these books (all agree, for instance, on the – relatively – high translatability of puns), their very object is sometimes unclear. What is a jeu de mots, and what means translating it? In our paper, we try to give an answer to these two key questions.

Keywords: wordplay translation; translation of puns; wordplay; “wordgame”.

SIX VERSIONS DU PETIT PRINCE EN ARABE : RETRADUCTION, RÉGIONALISME ET POLYTRADUCTION

Sahar YOUSSEF1

Abstract: This paper examines the question of retranslating children and YA’s literature while based on one of the most outstanding literary works in France; The little prince of Saint Exupéry which has been the object of several attempts of translation into Arabic. Through an analysis carried out on six versions – spread over distant periods, and belonging to various countries – this study has the ambition to contribute in highlighting a neglected aspect of the phenomenon of retranslation : the link with geographical space. In the studied case, the difference between the various translations cannot be perceived – in a diachronic way – simply as an indication of a semantic evolution, or as a proof of this famous idea of “improvement” to which usually aspire the successive translations. It is rather related to a will of regionalistic anchorage. The present contribution envisages to trace a parallel between various translators approaches, aiming to identify and point out a variety of factors that affect this iterative phenomenon, such as : aesthetic quality of a literary work, resistance to translation, manifestation of the subjectivity of the translator, regionalism in translation, and polytranslation.

Keywords: retranslation, skopos, subjectivity, regionalism, polytranslation.

LE JEU ET LE MOT : SÉMIOTIQUE DES PASSAGES CHEZ RAOUL DE HOUDENC

Juliette BOURDIER1

Abstract: This article examines the inevitable bias inherent to the modern translation of Medieval French texts. Since words, messages or concepts, far from being untranslatable, prove to be polysemic, interpretive choices are made at each step of the translator’s work. Focusing her analysis more particularly on the translation of terms central to the global understanding of Le Songe d'Enfer by Raoul de Houdenc (1210), the author illustrates the fluctuations of the syntactic field that confront the translator. While proposing novel interpretations of this allegorical pastiche, she shows how the “voice” the translator adopts to enunciate the sequence of signifiers risks rivaling that of the original author’s.

Keywords: old French, untranslatable, interpretation, polysyntactic, polyphonic

**FAUSTYNA MORZYCKA : TRADUIRE POUR LA JEUNESSE EN POLOGNE AU TOURNANT
DES XIX^e ET XX^e SIECLES**

Natalia PAPROCKA1

Abstract: In the present paper we analyze the translation strategies and motivations of Faustyna Morzycka, who adapted texts for Polish young readers at the turn of the 20th century. Since translation practices are strongly influenced by various social constraints, we study Morzycka's motivations in a broader context. The study contributes to the group portrait of Polish women translators of children's literature who worked at the turn of the 20th century. It also helps to understand better translation practices from a century ago, which diverge from contemporary translation norms.

Keywords: translator, translating for children, children's literature, adaptation, translation norms.