

Atelier de Traduction

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DOSSIER THÉMATIQUE

La traduction face à la complexité culturelle

LE TRIO DES INSÉPARABLES

Henri AWAISSI

Abstract: Kheiruddine, a young Lebanese medicine student at Saint Jacques de Compostelle, never thought he would return to Beirut with Marina, the Spanish, as his wife. ‘Al Maktoub’ meant otherwise. To pay homage, their daughter studies the relation between bilingualism and biculturalism. Two notions come into the scene: complementarity and eclecticism, as they occur in everyday life. But what happens at the level of literary production? Georges SCHEHADÉ, French writing Lebanese poet, and Habib As Salimi, a Tunisian novelist, respond to our query through their works. The three actors of this study are the ferrymen (les passeurs).

Keywords: bilingual, bicultural, complementarity, eclecticism, ferryman (passeur).

KYRA KYRALINA D’ISTRATI – UN CAS DE CRÉOLISATION/TRADUCTION CULTURELLE AVANT LA LETTRE ?

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Abstract : In the present article we propose a reading of the story Kyra Kyralina by Panait Istrati, published in France in 1923 and written in French but punctuated with foreign (primarily Romanian) words. The aim of our analysis is to put to the test the analogy between the writer’s identity-imbued scriptural gesture and cultural translation as practiced nowadays by postcolonial writers. At the same time, a question will be addressed as to whether the hybrid writing of Kyra Kyralina and of other works by Istrati qualifies as a sort of creolization avant la lettre, as defined by Glissant, which is comparable (Reynold, 2011) to the cultural translation promoted by Bhabha.

Keywords: Kyra Kyralina, Istrati, hybrid writing, creolization, cultural translation

LA TRADUCTION DU « MOI CULTUREL »

Gina ABOU FADEL SAADI

Abstract: French-writing Lebanese authors and journalists cannot but infiltrate words, concepts and imagery typical of their mother tongue and Lebanese culture into their writings. While they rarely explain these cultural expressions, they mostly choose to leave them stand out in their works. In such a cultural meander, the non-Lebanese Francophone reader, as opposed to the Lebanese Francophone reader, surfs with great difficulty among these implicit cultural aspects. Vis-à-vis such a kind of writings, the translator's mission seems to be easy for it's believed that he is to return the 'Cultural identity' to the fatherland; but, in reality, the translator's task is a challenging one for he is also reaching out to the Arab reader who is far beyond the Lebanese border. What complicates this mission further is when such cultural implications are paired with puns.

Keywords: cultural identity, French-writing Lebanese authors, implicit cultural aspects, cultural exile, cultural repatriation.

TRADUIRE LE MARTYRE CHRÉTIEN EN FRANCE CONTEMPORAINE : ENJEUX CULTURELS, RELIGIEUX ET POLITIQUES

Felicia DUMASI

Abstract: How does the translator react when he is confronted with a cultural historical text, deeply suffused with the orthodox faith and built on the theme of Christian martyrdom, that he wants to transpose into French from a language with a limited cultural movement as the Romanian, in order to publish it in France for Francophone readers? The translator accomplishes a real cultural exploit (and implicitly a political one), by posting publicly, alongside the author and the publisher, his personal adherence to the religious contents covered in the translated book. We will try to reflect on the issues and the discursive consequences of the display of this adherence, on the subjective marks and the lexical concessions of his translating act.

Keywords: Christian martyrdom, Orthodoxy, specialized translation, religious cultural text, „political correctness”.

SUR L'HABITUS DU TRADUCTEUR: LA « SOUMISSION » ET UNE EXPLICATION POSSIBLE

Fabio REGATTINI

Abstract: This article tries to propose an alternative solution to a problem that Patrick Cattrysse recently raised in his *Descriptive Adaptation Studies* (2014). This problem concerns the question of the habitus of the translator (adapter in the case of Cattrysse) and, more specifically, his/her alleged "submissiveness". In his text, Cattrysse discusses a point which opposes three articles (Simeoni, 1998; Sela-Sheffy, 2005; Meylaerts, 2008) devoted to the notion of the translator's (bourdieusian) habitus. We argue that this opposition is only apparent, and that a possible solution could bear on an evolutionary vision of cultural facts.

Keywords: translation, adaptation, translator's submissiveness, translator's habitus, cultural evolution

LE SUBLIME DE PARADISE LOST EN TRADUCTION: PAOLO ANTONIO ROLLI ET LOUIS RACINE

Martina DELLA CASA1

Abstract : Since the publication of Paradise Lost, Milton has been quoted as an example of the most different conceptions of the sublime, from Longinus' to Burke's, from Kant's to Schiller's. After having introduced the subject, this paper aims primarily to define Milton's concept of the sublime through an analysis of the occurrences in this text of the verb "to sublime" and of the adjective "sublime". Subsequently, it will be possible to examine its reception, by focusing the analysis on Paolo Antonio Rolli and Louis Racine's 18th century Italian and French translation of this text. By doing so, this paper also aims to underline how the use of these words changes in accordance with the translators' cultural approaches to the text and to the idea of the sublime.

Keywords: sublime, John Milton, Paradise Lost, reception, translation studies

« D'UN PLATEAU FLEURI, / D'UN COIN D'PARADIS » - DIMENSIONS CULTURELLES DE LA TRADUCTION EN FRANÇAIS DE LA POÉSIE ORALE ROUMAINE

Dumitra BARON1

Abstract: We intend to identify the main issues of cultural translation through the prefatory and annotation discourse of Benoît-Joseph Courvoisier, translator of Romanian oral poetry volume Ballades & Doïnas (2014). In this respect, we will take into account the paratextual dimension of the translated text in relation to the translator's preface as well as to the notes that accompany the translation. The following aspects will be taken into account: the dialogue between languages and cultures (Romanian and French), the attempts of generic rankings and different variants of the corpus to be translated, the translation of the cultural element "dor" and of different components of the "Mioritic Space", the translator's cultural and linguistic documentation activity. In the light of Constantin Noica's remarks on the power of language "to reveal the world in a certain way", we will be interested to find out in what way translation can maintain this revealing function throughout the nuances that it tries to render.

Keywords: Romanian oral poetry, cultural translation, prefatory and annotation discourse, documentation.

LA TRADUCTION DANS LA PRESSE CULTURELLE. UNE ÉTUDE CONTRASTIVE : FRANCE, ÉTATS-UNIS, ROYAUME-UNI

Enrico MONTI1

Abstract: The treatment of translation in the cultural press offers a few insights into the reception of translated literature in any given country. This paper sets out to analyze the impact of translated works in three major literary supplements: The New York Times Book Review in the United States, the Times Literary Supplement in the United Kingdom, and Le Monde des livres in France. The paper offers a mostly qualitative analysis of such corpus, stretching over the first 4 months of 2016. Dealing with issues of visibility and translation criticism, it provides an overview of analogies and differences in the treatment of translated literature within these 3 countries.

Keywords: book-review, criticism, reception, visibility, translated literature

**LA TRADUCTION DU PATRIMOINE: TRADUCTION TECHNIQUE ET DIFFÉRENCE
CULTURELLE**

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Abstract : Considering that heritage translation, as overall supra-concept, involves the cooperation of several domains, varying from arts to science and technology passing through restoration and conservation, it becomes obvious that the usage of a specialized language, that is a jargon, is unavoidable, and implicitly a translation dealing with heritage can be generically referred to as “technical”. To assure the full comprehensiveness of the translation, the translator must ensure not only truthfulness compared to the original but also the filling of the gap very often created by the cultural difference separating the author of the message, its mediator (the translator) and the recipient thereof.

Keywords: heritage, translation, difference, culture, mediation.

**TOURMENTS ET FINESSES DU TRADUCTEUR : RUY BLAS DE VICTOR HUGO DANS
L’INTERPRETATION DE GIOVANNI RABONI**

LORELLA MARTINELLI1

Abstract: The aim of this paper is to analyse the translation of Victor Hugo’s Ruy Blas by Giovanni Raboni who, working in symbiosis with the theatre director, had to reconcile the observance of the logical and formal structure of the French language (alexandrine lines and rhyming couplets) with the theatrical mode. Notwithstanding a certain freedom in his choices, Raboni respected the logical and consequential order of the lines and their contents: the meaning of each fragment mirrors the original version, as well as the stage directions that remain unvaried if compared to Hugo’s text.

Keywords: Ruy Blas, Translator, transmodalization, historical drama, mise-en-scene.

**INTERTEXTUALITÉ (EXPLICITE) DANS LES DISCOURS POLITIQUES ENTRE
TRADUCTION ET INTERPRÉTATION**

**Fatima Zohra CHOUARFIA1
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Abstract: Our paper aims to present some reflections on how to translate/interpret explicit intertextuality, quotations in particular, in political discourse. It has long been established that a good translator/interpreter should be bilingual and bicultural as well if s/he is to provide some quality translation/interpretation. This paper attempts to focus on problems encountered by translators and interpreters alike when translating quotes in a political context, and the decisions made in such cases. In this concern, a comparison will be drawn between translation and interpretation, in order to try to understand the specificities of each activity a bit more.

Keywords : Intertextuality, quotation, political discourse, interpretation, translation.

MIRCEA IORGULESCU : TRADUCTEUR PAR RÉVOLTE

Cristina HETRIUC1

Abstract: The present paper analyses the reasons leading a famous literary critic and editor to do translation work after doing exegesis work. Mircea Iorgulescu, man of letters who masters both languages in presence, is not a professional translator but he produces the best version of a book translated by three other translators, some having a lot of experience.

Keywords: translation strategies, cultural translation, translators, written press.