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DOSSIER :

Banlieues en textes : traduction, adaptation, réception

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UN FRANÇAIS DES CITÉS EN HERBE : VERS UNE TRADUCTION HONGROISE DU GONE DU CHAÂBA D'AZOUZ BEGAG

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Abstract : How to translate into Hungarian the novel *Le gone du Chaâba* by French writer of Algerian descent Azouz Begag? Begag's novel, first published in 1986, was not written in French suburban ghetto slang called *français contemporain des cités*. However, several elements of this variety – such as loan words from Arabic or older slang and phonological influences of Arabic dialects – are well represented in the book. The non-standard layers identified in the language of *Le gone du Chaâba* are the following: a) general French slang and colloquialisms; b) loan words from Algerian Arabic dialect; c) regional French of the city of Lyons; d) French as spoken by native speakers of Arabic. From a translational point of view this kind of slang and regional French do not seem very problematic as neither of them is very frequently used in the novel (regional French is actually quite rare) and slang is of a widely used general type. Arabic elements can be considered as the most important cultural reference in Begag's book. On the one hand some Arabic loan words can be rendered without too much difficulty as they also exist in Hungarian; on the other hand phonological influences of Arabic on immigrants' French seem to be nearly impossible to "translate" into Hungarian. But this evident loss in the translation of an important layer of the book should not prevent a potential translator from offering the Hungarian public an enjoyable version of this interesting novel.

Keywords : Arabic influences on contemporary French, Azouz Begag, French suburban ghetto slang, French suburban literature, translating non-standard varieties

LA TRADUCTION DES ARABISMES DANS KIFFE KIFFE DEMAIN DE FAÏZA GUENE

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Abstract : For the young people of French urban areas, the use of Arabisms is considered an important means of lexical creation in their language. The use of this linguistic variety is one of the essential stylistic features of French urban areas literature. This paper analyzes the translation of Arabic words in the Dutch, Spanish and Arabic translations of Faïza Guène's Novel *Kiffe kiffe demain*. We have identified 33 extracts where there are 12 Arabisms: *aïd*, *bled*, *blédard*, *chétane*, *flouse*, *hchouma*, *kiffer*, *kif-kif*, *maboul*, *mektoub*, *négafa* and *walou*. These words are subject to different translation choices. Some of them are not translated at all while others are translated using different strategies. Our research

demonstrates that standardization, by replacing the Arabic words with formal, informal or neutral language, is undisputedly the preferred strategy for most of the translators of our corpus. Consequently, the connotative value carried by the Arabic words usually disappears. However, this disappearance is often compensated by some additions, this strategy being used mostly by the Dutch translator. Thus, the connotative meaning is somehow restored. In the three translations, the ethnic character of the text carried by the borrowing from Arabic is systematically erased. It only remains with the Arabic loanwords.

Keywords : « Beurs » Novels, Arabisms, Translation, Faïza Guène, Arabic, Dutch, Spanish

TRADUIRE À LA PÉRIPHÉRIE DE LA LANGUE : EN FINIR AVEC EDDY BELLEGUEULE EN ITALIEN

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Abstract: In our paper we discuss the first Italian translation of the French novel *En finir avec Eddy Bellegueule* (2014), by Édouard Louis. This novel takes place in a French northern region called Picardy and shows the hardship faced by the protagonist, a young homosexual, and his family. The language used reflects the low social status of the characters involved, whereas the translation does not seem to convey this aspect in a satisfactory way: in fact, the target text often standardises vernacular patterns, be they morphological, syntactical or lexical.

Keywords: Sociolinguistics, Vernacular language, Translation studies, Contemporary French fiction, Registers

ESQUIVER L'ÉQUIVALENCE EN CHERCHANT UNE UNIVERSALITÉ CREDIBLE : LA TRADUCTION DE MOI NON DE PATRICK GOUJON

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Abstract : This paper outlines and theorises my approach to the translation of a contemporary French novel containing a large amount of urban youth language. Before embarking on a detailed description and analysis of the novel (*Moi non*, by Patrick Goujon, Gallimard 2003) and of how I tackled its translation, I develop a discussion around slang and of the challenges it presents to a translator. I then consider the implications of a number of approaches frequently adopted by translators of fictional texts marked by slang, specifically the strategies applied to the translation of a selection texts from the banlieue parisienne.

Keywords : slang, rap, youth language, urban literature, globalization

BANLIEUES EN CASES : TRADUIRE LA BANDE DESSINÉE DESPERATE BLEDARDES DES SŒURS GARGOURI

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Abstract : Focusing on bande dessinée *Desperate blédardes* created in 2009 by the sisters Mayada et Maïssa Gargouri, this paper outlines the translation challenges posed by graphic narratives dealing with the subject of the French suburbs. The study first analyzes the linguistic and stylistic peculiarities that structure this bande dessinée, to better define its traductological issues. The last part finally suggests to

the translator some possible strategies, starting from the paths envisaged by theorists as well as by translators.

Keywords : Desperate blédardes ; translation studies ; comic books translation ; banlieue ; migrant writing

« HOOD FILMS » ET FILMS DE BANLIEUE : ÉTUDE COMPARATIVE DES DYNAMIQUES LINGUISTIQUES ET CULTURELLES DU SOUS-TITRAGE

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Abstract : This article offers a comparative analysis of the way Hood films are subtitled into French on the one hand, and banlieue films are subtitled into English on the other. After placing the two genres in their respective cultural environment, this article will examine the way Hood films and banlieue films are subtitled into French and into English respectively. While there are very good reasons why translators may be drawn to the kind of linguistic resources portrayed in Hood films to subtitle banlieue films, and vice versa, we will see that while such translation decisions foster the illusion of symmetry between the two cultures, they also challenge the very notions of source and target language, as well as the application of Venuti's concepts of domestication and foreignization to the field of subtitling.

Keywords : Hood films, banlieue, cinema, translation, subtitling

DES MOTS DU BITUME AU MAUX DE L'ASPHALTE. L'AUTO-ADAPTATION CINÉMATOGRAPHIQUE DE LA « BANLIEUEPOÉTIQUE » DE SAMUEL BENCHETRIT

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Abstract : In 2015, with his film *Macadam Stories*, Samuel Benchetrit made his very first attempt at self-adaptation, combining his two greatest passions, completely complementary: writing the words of bitumen and staging the troubles of asphalt. This intersemiotics transposition of the first volume of the *Chroniques de l'asphalte* (2005), entitled *Le Temps des tours*, plays entirely on the double meaning of an homophony that invades his writing (mots/maux) and of a synonymy of places and environments that indisputably become the symbol of a literary space: the Benchetritian suburbpoetics.

Keywords : Samuel Benchetrit, chronicle, autosociofiction, film self-adaption, suburbpoetics

PARODIE ÉROTIQUE ET ADAPTATION. FIFTY SHADES! THE MUSICAL PARODY

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Abstract: The paper investigates what has happened to the borrowed forms of *Fifty Shades! The Musical Parody* in the Québec adaptation. Imitation, transformation and sexuality are at the center of this production, which is none other than an exercise in derision, but whose distortion creates meaning. Parody calls for a cultivated spectator able to decrypt allusions and winks and nudges to truly appreciate the show. So the task of the adapters will try to consist of recreating the humorous intention of the parodist.

Keywords: parody, transformation, degradation, humor, adaptation

TRADUCTION ET DROIT: UN PONT VIA LA LINGUISTIQUE

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Abstract Translation and Law: A Bridge Through Linguistics It is always challenging for the translator to understand and translate legal texts; in fact, the language of law has its own structure that is esoteric even for the jurists. However, because it flows and is interdisciplinary, linguistics may form a bridge between law and translation, a common ground that provides useful elements to analyze and understand different texts in general and legal texts in particular. To perfect his/her work, the translator follows a set of linguistic and contextual criteria that help in revealing the meaning of the legal text which makes the task a triangular fruitful process.

Keywords: translation, linguistics, law, interdisciplinary, analysis.

LA CORRESPONDANCE DE GUSTAVE FLAUBERT EN TRADUCTION ROUMAINE : TEXTE ET PARATEXTE

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Abstract: Flaubert's correspondence is an essential part of his work. With a very captivating destiny of its publishing in the original, it continued to remain in the attention of the author's exegetes and has recently been digitized. This destiny is equally marked by the interest it raised in translation and, consequently, in Translation Studies. In Romania, the critical edition of Gustave Flaubert's complete works, published in the 1980s by a prestigious Romanian editor, Editura Univers, included the translation of an anthology of his correspondence, in the 4th volume. The aim of our paper is to present, analyze and assess this important achievement, with the instruments of the history and criticism of translation, on the textual as well on the paratextual level, the foreword and notes being signed by one of the most prestigious Romanian literary translators, Irina Mavrodin.

Keywords: Gustave Flaubert, correspondence, literary translation, paratext, Irina Mavrodin

UN HAIR DE DIGLOSSIE : HERMÉNEUTIQUE ET TRADUCTION D'UNE HYBRIDATION LEXICALE À TOUT CRIN

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Abstract: French hair salons are now more and more often displaying commercial signs combining an English lexical basis and a French phoneme or lexeme. Such neologisms do transgress the morphological and syntactic rules of both languages. This article analyses the lexicogenesis processes underlying the formation of those compound and hybrid brand names, as well as the decoding mechanisms necessary for their reception by a French audience. We aim at understanding how the meaning of those heteroglossic lexemes is reconstructed in such an unstable in-between lexical space. We draw on lexicology,

pragmatics, translation studies and hermeneutics for this case study based on a corpus of commercial signs identified in five French administrative departments.

Keywords: lexicogenesis, lexical hybridization, diglossia, English, French, commercial sign.

DIVERSITÉ, CREATIVITÉ ET MÉDIATION CULTURELLE DANS L'ŒUVRE TRANDUCTIVE D'IRINA MAVRODIN

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Abstract: This article sets out to explore Irina Mavrodin's translation work through the concepts of diversity, creativity and cultural mediation. **Keywords:** Romanian translator Irina Mavrodin, diversity, creativity, cultural translation.

SPIRIDON VANGHELI – L'ÉCRIVAIN QUI TRADUIT ET QUI EST TRADUIT

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Abstract : Spiridon Vangheli is a well-known writer in Bessarabia. For more than 50 years he has written many books for children, some of which have been translated into over 40 languages. But he also made translations from the universal children's literature, the most voluminous works being the translations from Russian into Romanian of Pippi Långstrump and Peter Pan and Wendy.

Keywords: Spiridon Vangheli, Bessarabia, children's literature, translator, Pippi Långstrump