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TRADUCTION SOVIÉTIQUE/ TRADUCTION DÉMOCRATIQUE. ANALYSE COMPARÉE DE « POLARITIES » DE M. ATWOOD ET DE SES DEUX VERSIONS RUSSES

Zoya SIDOROVSKAYA

Abstract : The article presents a comparative analysis of Margaret Atwood's short story entitled *Polarities* (1977) and two of its translations into Russian published in 1981 and in 2004, respectively. This analysis is an attempt to show that nowadays Russian translators have a different way of translating Canadian authors than in the times of Soviet Union due to a number of reasons, among them, their better understanding of Western societies and the fact that censorship is much less strict than it was during the Soviet Period.

Keywords : translation criticism, literary polysystem, translational policy, traduction soviétique, traduction démocratique.

ANALYSER LES QUATRE TRADUCTIONS DE *DES SAUVAGES* DE SAMUEL DE CHAMPLAIN : RÉFLEXIONS SUR LE MODÈLE D'ANTOINE BERMAN

Alexandra HILLINGER

Abstract : In his works *La traduction et la lettre ou l'auberge du lointain* et *Pour une critique des traductions : John Donne*, Antoine Berman presents a methodology which enables researchers to criticize translations. In this article, we justify our choice of using Berman's ideas to prove the working hypothesis of our master's thesis. Therefore, this article is a reflection of the use of Berman's theories for a case study – the English translations of *Des Sauvages* written by Samuel de Champlain. In the end, this article aims at presenting the highlights as well as the limitations of Berman's model.

Keywords : Samuel de Champlain, deforming tendencies, translation analytics.

UN MODÈLE POUR LA TRADUCTION LITTÉRAIRE ? ANALYSE DU CAS RUBEM FONSECA

Marina SILVEIRA DE MELO

Abstract : Although the establishment of a model to literary translation is impossible, it is important to think of some elements that may be neglected when one translates a literary text. Considered as a type of rewriting, translation is able to project the image of an author and/or of (series of) works in another culture (Lefevere, 1992). It may also contribute to diversify the image of a literature (Venuti, 1998). From this perspective, this article aims to reflect on the image of an author and of his culture through questions related to Berman's « deforming tendencies » (1999) and to the discussions about « domestication » and « foreignization ». The French translation of Rubem Fonseca's *A grande arte* will be used. The language of the works of this Brazilian author is familiar, erotic and violent at the same time. This aspect supports the existence of a brutal realism in Brazilian literature.

Keywords : model, literary translation, censorship.

DE *FEDERIGO* À *TODERICĂ*. DEUX CAS DIFFÉRENTS D'ADAPTATION

Anca PROCOPIUC ANDREI

Abstract : Starting from Lance Hewson's theory which distinguishes three different cases of adaptation in translation, this article proposes a comparative analysis of two Romanian versions of Prosper Mérimée's *Federigo*. The aim of this study is to exemplify two of the cases proposed by Hewson, namely « la traduction ontologique » and « la traduction à géométrie variable ». The analysis is preceded by a presentation of the cultural context of their publication and by a presentation of the translator's activities.

Keywords : translation, adaptation, translator, (re)writer, cultural context, comparative study.

**« INFLUENCE PROSODIQUE »
DES TRADUCTIONS DE NIETZSCHE
SUR LA THÉORIE LITTÉRAIRE BARTHÉSIENNE
PAR LE DÉTOUR DE DELEUZE**

Sophie SALIN

Abstract : This paper investigates the meaning of Nietzsche's work for Barthes' theory of writing and reading. Barthes' reader will probably fail in searching for quotations from Nietzsche in Barthes because Barthes often uses the free indirect speech. Even if Barthes does not deny the key role Nietzsche played for his work, it is all the more difficult to find out this influence as Barthes rather quotes from Deleuze's interpretation of Nietzsche's work than from Nietzsche himself. This paper retraces the link between Nietzsche and Barthes' literary theory in using the « intertext » Deleuze and those translations Deleuze refers to.

Keywords : prosody, genotext, phenotext, fantasy, philosophy.

**LA REVUE *COLÓQUIO LETRAS*
ET LA MISE EN VALEUR DE LA TRADUCTION
AU PORTUGAL
(1980-1985)**

Dominique FARIA

Abstract : *Colóquio Letras* is a scientific Portuguese literary journal founded in 1971. Although most of its articles focus on Portuguese literature but some of them deal with the translation of literature. This paper studies the articles on translation published between 1980 and 1985. During these five years, 92 texts about translation were published, ranging from signalling new translations, to book reviews and testimonies from translators about their own experience of translating. This journal therefore seems to have played an important, yet unacknowledged, role in the development of translation studies in Portugal in this period.

Keywords : literature, translation criticism, divulgation, repertory.

TRADUIRE LA PAROLE DE DIEU : MÊLER LE PROFANE AU SACRÉ ?

Lilia BELTAÏEF

Abstract : Can we translate the sacred texts ? Like any ancient text, the Qur'an, for example, is subject to the time factor. One factor that affects the language at several levels : lexical, semantic, syntactic etc. Indeed, this text, written in the Arabic language of the 8th century, is not always the most reachable, at least for the non-scholar reader. Whence the need to translate it, so that the message, that it carries, continues to be transmitted. But, there are some parts and aspects of the Qur'anic text that make the translation difficult, and sometimes impossible. Proponents of world languages share them several meanings, but how to say remains specific to each language. And the Qur'an is no exception to this rule. We will demonstrate, through specific examples, that the specificity of this text appears at lexical, stylistic and rhythmic levels.

Keywords : sacred texts, translating, necessity, accessibility, linguistic specificity.

MARY ANN CAWS, TRADUCTRICE D'ANDRÉ BRETON

Claire LEYDENBACH

Abstract : The present article focuses on a largely set aside subject in translation studies : the very imprint that the translator leaves in the translation. The endeavor to dig him/her from his/her grave is all the more complex and paradoxical since we are dealing with the translation of surrealist automatic texts. Surrealist automatism questioned its originating source precisely by its claim of automaticity, that if, of not being originated in the conscious, as defined by Freud ; this claim was later to trigger the death of the author in literary theory after an initial dialectical moment. In this article, I intend to study Mary Ann Caws' translation into English of Breton's automatic writings, by defining her « translating position », her « translating project » and her « translating horizon ».

Keywords : surrealism, subjectivity, translation criticism, epicureanism, translator's project.