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ACTES DU COLLOQUE INTERNATIONAL « POUR QUI TRADUIT-ON ? »

CLUJ-NAPOCA, LE 12 OCTOBRE 2012

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Das Problem des Adressaten: Von Luther bis heute

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Abstract. Kent Nagano, general director of the Bavarian State Opera in Munich, emphasized on 13 July 2013 in an interview at the radio station Bayern Klassik the appropriateness, indeed the necessity of rerecording musical works of the past. He attributed this to the change of time, each epoch bringing forth 'new' addressees who confront music with constantly changing habits and expectations. Thereby Nagano considers the addressee as diachronically changeable, not synchronously variable, i.e. he makes no explicit distinction between music for children, music for amateurs, music for professionals, and in doing so he refers to a generic addressee who expects and requires a different implementation of music over time. From here, the question arises to what extent the parameter 'addressee' may be of importance in the case of speech and implicitly of translation, that is, as we know, speaking with a given content? Can parallels between music and language (translation) be determined with reference to the addressee? Can an original text inspire different translations, depending on the target group and generation? What is the attitude of translators and translation scholars towards the question of the addressee when translating?

Keywords: receiver of the translation, purpose of the translation, Luther, Coseriu

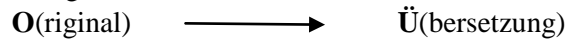
1. EINLEITUNG: SPRECHEN UND ÜBERSETZUNG

Ein bereits jetzt klassisches Zitat der Übersetzungstheorie von Eugenio Coseriu enthält in prägnanter Form alle wichtigen Aspekte der Übersetzung: Es wird darauf verwiesen, dass es für das Sprechen wie für das Übersetzen keine allgemeingültige, ideale Version gibt. Vielmehr gibt es mehrere „ideale Übersetzungen“, je nach Abhängigkeit von Adressat, nach Finalität und nach geschichtlicher Situation der Übersetzung:

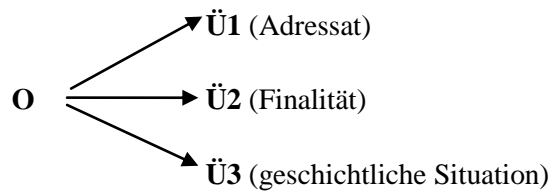
Ein allgemeingültiges Übersetzungsideal ist eine *contradictio in adiecto*, denn eine allgemeingültige optimale Invarianz für das Übersetzen kann es ebenso wenig geben, wie es ein allgemeingültiges Optimum für das Sprechen überhaupt gibt. Das Übersetzen ist am ehesten dem Sprechen analog, und es gelten deshalb für das Übersetzen wie für das Sprechen nur finalistisch motivierte und finalistisch differenzierte Normen. Auch die ‚beste Übersetzung‘

schlechthin für einen bestimmten Text gibt es aus demselben Grund nicht: Es gibt nur die beste Übersetzung dieses Textes für bestimmte Adressaten, zu einem bestimmten Zweck und in einer bestimmten geschichtlichen Situation. (Cosériu, 1978: 32)

Eine entsprechende schematische Darstellung des angeführten Zitates sieht nicht wie folgt



aus, sondern vielmehr wie ein Fächer:



Aus demselben Zitat entnehmen wir außerdem, dass auch der Originaltext *mutatis mutandis* nur eine von vielen möglichen Versionen und kein absolutes Ideal darstellt.

So kann z.B. ein politischer Diskurs je nach Situation des Sprechens und nach Adressaten folgende Varianten und Finalitäten aufweisen:¹

O¹ = politischer Diskurs unter Fachleuten

O² = politischer Diskurs zur Beeinflussung der Wähler

O³ = politischer Straßendiskurs, um Auseinandersetzungen hervorzurufen (*divide et impera*)

O⁴ = politischer Diskurs als Parodie, um Humor zu erzeugen

2. DAS PROBLEM DES ADRESSATEN IN DER ÜBERSETZUNGSPRAXIS

Im Folgenden sollen, ausgehend von der Übersetzungspraxis, einige relevante Beispiele bezüglich der Rolle und Bedeutung des Adressaten beim Übersetzen angeführt und interpretiert werden:

¹ In den 70er Jahren des 20. Jahrhunderts erlaubte sich der damalige Präsident Rumäniens, Nicolae Ceausescu, die folgenschwere Ungeschicklichkeit, die selbe Rede innerhalb eines Tages zu verschiedenen Anlässen, einmal vor Kindern, ein anderes Mal vor Fabrikarbeitern, und wiederum vor Studierenden und den Bürger der Stadt Cluj-Napoca vorzutragen. Er behandelte all diese Gruppen als einen einheitlichen Adressaten ohne Unterscheidungen bezüglich Alter, Interessen, Ausbildung, politische Orientierung, usw. zu machen. Die Zuhörer reagierten irritiert, später sogar mit schwerer Aggression. Ein Einheitstext für das Volk als Gesamtheit markierte somit den Beginn seines politischen Niedergangs.

- a) So gut wie in jeder Einführung zur Übersetzungstheorie und –praxis wird der Fall der Übersetzung der Bibel angeführt. Wie sieht eine Übersetzung der Bibel für Kinder aus?

Mit Rücksicht auf den Adressaten könnte man mit Textveränderungen in Bezug auf das Original rechnen wie z.B.:

- Kürzungen um das Textvolumen an die Aufnahmefähigkeit der Adressaten anzupassen;
- syntaktischen Änderungen, d.h. Vereinfachungen sowie Einschränkungen im Bereich des Vokabulars zur Erleichterung der Verständlichkeit;
- dem Fehlen von Fußnoten und somit dem Angebot von nur einem Text, nicht zwei parallelen Texten (Haupttext und Anmerkungen);
- zusätzlichen Illustrationen zur Veranschaulichung und Erhöhung der Einprägsamkeit;
- sogar inhaltlichen Anpassungen, z.B. der Vermeidung von brutalen Szenen.

Es versteht sich von selbst, dass eine derartige Übersetzung, die geprägt ist vom Kind als Adressaten, weit entfernt sein wird von einer Übersetzung der Bibel für Philosophen, für Philologen, geschweige denn für eine traditionell geprägte Glaubensgemeinde.

- b) Im Falle der spanisch-mexikanischen Übersetzung der *Historien* von Herodot (5. Jhd. v. Chr.), erschienen im Rahmen des Projektes *Bibliotheca Scriptorum Graecorum et Romanorum Mexicana*, Mexiko 1976, sind die expliziten Adressaten Historiker und Philologen. Die spanische Übersetzung hat sich vorgenommen, sich nicht nur inhaltlich sondern auch im Ausdruck so nah wie möglich an das altgriechische Original anzunähern. Dies wird sprachlich u.a. dadurch erreicht, dass Eigentümlichkeiten und Ausdrucksweisen des Altgriechischen wortwörtlich ins Spanische übernommen werden. In diesem Sinne ist der sehr oft anzutreffende *dativus ethicus* zu bewerten, der im Altgriechischen viel häufiger verwendet wurde, als dies im Spanischen der Gegenwart der Fall ist. Ein Beispiel: „... preocupado Creso de cómo el ejército **le** cruzaría el río” (Hervorhebung durch die Verfasserin) anstelle von *preocupado Creso de cómo el ejército cruzaría el río* („Krösus war besorgt, ob es der Armee gelingen wird - wörtl. ob es *ihm* die Armee schaffen wird - den Fluss zu überqueren“). Auch die Anordnung der Wörter entspricht in der Übersetzung nicht immer den für das Spanische geltenden Normen und es wird des Öfteren die altgriechische Topik lehnübersetzt d.h. übernommen. So begegnet man in der spanischen Übersetzung folgender Stelle: „de dos

talentos más o menos de peso“ anstelle der im Spanischen üblichen Konstruktion: *más o menos de dos talentos de peso/de dos talentos de peso, más o menos*. Es wird hier Bezug genommen auf etwas, was ein Gewicht von *más o menos* ‚mehr oder weniger‘ zwei Talentos (Maßeinheit cf. griech. *talanton* für ‚Waage, Gewicht‘) hat. Obige Beispiele illustrieren welche Freiheiten sich der Übersetzer nicht nur mit dem Originaltext (wie im Falle der Bibel) sondern auch mit der Zielsprache erlauben kann bzw. angesichts der intendierten Adressaten (Philologen und Historiker) sogar erlauben muss. (Ulrich, 1997: 133)

- c) Wilhelm von Humboldt (1767-1835), Sprachwissenschaftler und Sprachphilosoph, hat sich wiederholt mit in Europa der damaligen Zeit unbekanntem Indianersprachen Südamerikas auseinandergesetzt um so mehr über das Wesen und das Funktionieren der Sprachen und des Sprechens erfahren zu können. Um die Strukturen der Indianersprachen einem europäischen Publikum näher zu bringen, hat er dem interessierten Leser bei der Übersetzung von Syntagmata stets zwei Übersetzungen angeboten - eine wortwörtliche und eine sinngemäße. So wird in der Huasteca-Sprache *nana tanin-tahjal* gesagt, übersetzt wortwörtlich mit: „Ich, mich behandelt er.“, sinngemäß aber: „Ich werde von ihm behandelt.“ In der Lule-Sprache hingegen wird *a-le-ti-pan* durch wortwörtlich: „Erde aus, sie machen.“, sinngemäß: „Aus Erde gemacht.“ [Über einen Topf zum Beispiel] übersetzt (*ibid.*). Die Adressaten dieser Übersetzungen sind offensichtlich Linguisten bzw. Studierende der Indianersprachen Amerikas. (Ulrich, 1997: 136)
- d) Der Roman des deutschen Nobelpreisträgers Günter Grass „Der Butt“ wurde Ende der 70er Jahre ins Kroatische (*Lumbor*, Zagreb 1979) bzw. ins Slowenische (*List*, Ljubljana 1980) übersetzt. Die Übersetzungen weisen verschiedene Adressaten auf: Eine der Übersetzungen steht ganz nah am deutschen Original und in diesem Sinne wurden zahlreiche Spracheinheiten des Originaltextes, wie z.B. Toponyme, Patronyme, Bezeichnungen für typisch deutsche Feste, usw. übernommen. Die Adressaten dieser Übersetzung sind eindeutig germanophile Leser oder solche, die es noch werden wollen. Die andere Übersetzung befindet sich an einem anderen Punkt auf der Achse zwischen den extremen Polen der Übersetzung, nämlich näher an der Welt der Zielsprache. In diesem Sinne wird konsequent in der Übersetzung die Welt des Originals verlassen und man ist an eine extreme Annäherung an die Welt der Übersetzung bemüht. Oben erwähnte Toponyme, usw. werden systematisch durch „einheimische“

Toponyme ersetzt. Übrigens beide Übersetzungen sind exzellent, zumal beide konsequent ihre von vornherein etablierte Finalität – extreme Annäherung an die Welt des Originals (x) bzw. Annäherung an die Welt des Lesers (y) – durchgängig verfolgen:

Welt des Originals — x ————— y — Welt des Lesers

- e) Das letzte Beispiel liefert uns die französische Übersetzung von „Tausendundeiner Nacht“. Die Sammlung morgenländischer Erzählungen enthielt im arabischen Original bekanntlich zahlreiche erotische bis hocherotische Sequenzen, mitunter sogar obszöne Szenen, wodurch der Adressat – Erwachsene – im Voraus schon bestimmt war. Nur wenige der Erzählungen aus „Tausendundeiner Nacht“, so z.B. „Aladin und die Wunderlampe“ bzw. „Sinbad der Seefahrer“ waren unverändert auch für Kinder geeignet. Der französische Orientalist Antoine Galland (1646-1715), der 1701 den ältesten erhaltenen arabischen Text (um 1450 entstanden) erwarb, übersetzte und publizierte ab 1704 eine französische Adaptation der Geschichtensammlung und ermöglichte somit die europäische Rezeption der „Tausendundeine Nacht“. Bei der Übersetzung achtete Galland peinlich darauf, die Anzahl der erotischen Szenen zu reduzieren bzw. zu löschen. Auf diese Art und Weise entstanden – durch die Übersetzung – „neue“ Erzählungen, die nicht nur Erwachsene, sondern auch Kinder zum Adressaten hatten. Mit anderen Worten, wir haben mit einem seltenen Fall zu tun, denn die Übersetzung schafft einen neuen Adressaten und zwar Kinder, die in der Originalfassung eigentlich entweder nicht oder nur sekundär gemeint waren.

3. EINE LANZE FÜR LUTHER BRECHEN

Auch wenn die Übersetzer gewiss seit Beginn der Übersetzungstätigkeit Rücksicht auf den Parameter „Adressat“ genommen haben und bemüht waren, diesem gerecht zu werden, entstanden die ersten, expliziten übersetzungstheoretischen Überlegungen erst in der Renaissance, als Martin Luther (1483-1546), der Übersetzer der Bibel ins Deutsche, im *Sendbrief vom Dolmetschen* (1530) auf den Faktor des Adressaten hingewiesen hat, dem man ja beim Dolmetschen (und beim Übersetzen) „auf das Maul sehen“ müsse. Luther verteidigt und rechtfertigt in diesem Brief an einen fiktiven Freund seine Vorgehensweise („singemäße Übersetzung“) bei der Übersetzung der Bibel aus dem Altgriechischen ins Frühneuhochdeutsche gegenüber Kritikern - insbesondere

aus den Reihen der Kirche -, die ihm eine zu freie Übersetzung vorwarfen bzw. dies hätten tun können:

Denn man muss nicht die Buchstaben in der lateinischen Sprache fragen, wie man soll Deutsch reden, (...) sondern man muss die Mutter im Hause, die Kinder auf den Gassen, den gemeinen Mann auf dem Markt drum fragen, und denselbigen auf das Maul sehen, wie sie reden und darnach dolmetschen; da verstehen sie es denn und merken, dass man deutsch mit ihnen redet. (Luther *apud* Störig 1973: 21)

Aus diesem Zitat Luthers ist sogar noch mehr Kapital zu schlagen, zumal er auch festhält, dass das Übersetzen dem Sprechen analog sei („denselbigen auf das Maul sehen, wie sie reden und darnach dolmetschen“) und dass dementsprechend für die Übersetzung wie für das Sprechen im Grunde dieselben Prinzipien und Normen gelten. Anders ausgedrückt: sowohl die Übersetzung als auch das Dolmetschen sind ein „Sprechen mit vorgegebenem Inhalt“.

Damit schließt sich der Kreis, denn wir sind am Ende dieses Aufsatzes über Luther zu derselben These gekommen, die auch Coseriu in seinem anfangs angeführten Zitat vertrat: „Das Übersetzen ist am ehesten dem Sprechen analog, und es gelten deshalb für das Übersetzen wie für das Sprechen nur finalistisch motivierte und finalistisch differenzierte Normen“; somit „verstehen sie es denn und merken, dass man deutsch mit ihnen redet“, wie Luther es sich als Ziel gesetzt hatte.

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Miorita ULRICH has been (since 1992) professor at the Otto-Friedrich University in Bamberg (Germany) where she teaches Romance linguistics (Spanish, French, Italian). She started as a student of the Faculty of Philology of the Babeş-Bolyai University and continued her studies of Romance linguistics and general linguistics at the Universities of Munich and Tübingen (at the department of the distinguished professor Eugenio Coseriu). She published several volumes and articles on Romance syntax, comparative linguistics, linguistic typology, text linguistics, metalanguage, the theory and practice of translation. Her current research interests are travel literature and linguistic contact, as well as the translation of plurilingual texts, a topic included in a research project concerning contemporary South-American literature and dealing with the contact between the Spanish literature and the Native languages. Soon, she will publish: *Animalia in fabula*, a volume about animals contemplated literarily, linguistically and culturally, and another volume concerning fairy tales inbetween the Orient and the Occident.

L'auteur, le traducteur et l'éditeur à la rencontre du lecteur. *Le Pays du fromage* de Felicia Mihali

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Abstract. *Le Pays du fromage* [English title, *The cheese country*] (2002) is the first novel published in Quebec by the Romanian Canadian writer Felicia Mihali. It is a translation by the author of her previous novel, *Țara brânzei*, that appeared in Romania in 1999. Insofar as it seeks integration into an adoptive culture, it marks a new beginning, the text acquiring meaning in the encounter with the Other, whose centrality to the adoptive culture prompts questions regarding identity and transculturation. In this paper, we aim at observing the decisions an author translating his/her own work is likely to make when faced with the dilemma of whether to preserve the form of the source text very strictly or “naturalize” and “adapt” it to meet the expectations of the target audience. As well as the author-translator, a crucial part in this process, we argue, is that played by the editor, whose influence on the final version translation prepares it for the “encounter” with the target reader.

Keywords: self-translation, target reader, editor, rewriting, loyalty, creativity

1. FIDÉLITÉ ET CRÉATIVITÉ EN AUTOTRADUCTION

En partant de l'affirmation de J.R. Ladmiral que « la traduction est une école d'écriture » (1998 : 151), nous nous proposons de présenter dans ce qui suit les obstacles linguistiques que Felicia Mihali, en se traduisant elle-même, a su surmonter grâce à une collaboration fructueuse avec son éditeur et à un travail rigoureux sur la langue de l'Autre, perçue comme « un amas de clichés que l'on apprend petit à petit, avec beaucoup de pratique et d'application » (Steiciuc, 2007 : 17). Venue d'ailleurs, d'une autre culture, deux ans seulement après son installation dans la « belle province », elle s'efforce de rejoindre, à côté d'Émile Ollivier, Dany Laferrrière, Naïm Kattan, Ying Chen, Abla Farhoud, Marco Micone, Sergio Kokis et d'autres, le « ghetto chic, [...] de l'altérité systématique » (Robin, 1993 : 215), à savoir celui de la littérature migrante. Elle y fait son entrée par la publication en 2002 de son roman *Le Pays du fromage* qui n'est en fait que la version française d'un texte plus ancien, *Țara brânzei*, publié en Roumanie peu de temps avant son départ pour le Québec. Par conséquent, ce transfert outre-Atlantique d'un livre écrit en roumain se charge de significations, car de sa réussite

dépendra son droit de cité dans l'institution littéraire québécoise et aussi dans sa nouvelle langue d'écriture, en l'occurrence le français.

Par une mise en parallèle de l'original, de la traduction avec les corrections de l'éditeur et de la version finale qui a été retenue pour publication, nous pensons rendre compte de l'accouchement en français d'une nouvelle version qui, investie de l'autorité auctoriale, se fraie son propre chemin vers l'univers culturel du nouveau public récepteur. Se demandant, « qui serait intéressé [au Québec] par des histoires qui parlent de la détresse roumaine, à la ville comme à la campagne » (Mihali, Steiciuc, 2007 : 17), l'écrivaine entame, selon nous, un processus de création traductionnelle qui fait que « les mêmes phrases et images rédigées en d'autres mots parlaient un peu d'autre chose » (*ibid.* : 17). Il n'est pas question ici d'un simple exercice de réénonciation ou de réécriture, mais d'un parcours de traduction où sont mises à l'épreuve les notions mêmes de fidélité et de créativité.

À quoi doit être fidèle l'auteur qui entreprend de se traduire pour échapper à l'accusation de trahison, « traduttore, traditore », qui plane sur la traduction ? Selon Hurtado Albir, il doit obéir à un triple impératif : il doit être fidèle au « vouloir dire » de l'auteur, à la langue d'arrivée et au destinataire de la traduction.

Par le « vouloir dire » de l'auteur, le traductologue comprend « la connaissance du contexte verbal où chaque mot est inséré, du contexte cognitif [...] et du contexte situationnel et général [...] » (Hurtado Albir, 1990 : 115). Dans cette optique, il existe dans le cas de l'autotraduction une empathie¹ entre l'auteur et son propre texte, qui le transforme en traducteur privilégié, *a priori*, le meilleur des traducteurs possibles, car c'est celui qui « connaît le mieux les secrets de la création et le seul à pouvoir en déchiffrer toutes les énigmes » (Bueno Garcia, 2003 : 268). Or, en raison de cette familiarité avec l'original, il manquerait justement à l'autotraducteur une certaine « distance objective envers les faits linguistiques et artistiques signalés » (*ibid.* : 275) qui serait nécessaire pour opérer convenablement le transfert vers la langue-cible. C'est en vertu de cette objectivité que Felicia Mihali se déclare fidèle au sens de son texte en roumain et considère que « [...] l'autotraduction doit être aussi fidèle que la traduction par un autre, elle doit respecter le texte comme étant celui d'autrui » (Mihali, Steiciuc, 2007 : 18). Pour ce qui est de son roman *Le pays du fromage*, elle avoue avoir « fidèlement préservé l'original » (*ibid.* : 18) et signale seulement l'ajout de quelques phrases censées éclairer le lecteur québécois sur les affres du communisme. Plus encore, elle va jusqu'à affirmer que « la bonne réception d'un auteur tient aussi de sa

¹ Cette empathie serait d'ailleurs un *desideratum* de toute traduction littéraire. Marc de Launay affirme que « Pour traduire parfaitement, il faudrait devenir l'auteur de l'original qu'on ne peut commencer d'être qu'en traduisant, [...] » (2006 : 10) et Françoise Wuilmart parle de l'identification du traducteur « avec la nature profonde de l'auteur et avec le monde mis en scène par lui » et plus cette identification est grande « plus le message aura de chances de passer dans la langue d'arrivée, car seul ce qui est ressenti, vécu de l'intérieur crée un effet d'authenticité, et le mot, le style, le ton justes viendront alors spontanément » (1990 : 239).

dignité à défendre ses livres » et qu'en trahissant son texte il regrettera un jour « les retouches, la concession » (*ibid.* : 20).

Les deux autres paramètres de la fidélité sont, selon Hurtado Albir, la fidélité à la langue-cible et la fidélité au destinataire, les deux découlant de la nouvelle situation de communication instaurée par la traduction. En qualité de *pontifex*, le traducteur dresse des ponts entre la langue-source et la langue-cible en choisissant, comme l'indique Schleiermacher, soit de laisser « l'écrivain le plus tranquille possible et [faire] que le lecteur aille à sa rencontre », soit laisser « le lecteur le plus tranquille possible et [faire] que l'écrivain aille à sa rencontre » (1999 : 49). Dans le premier cas de figure, on a affaire à un grand respect de l'original et de la langue-source, ce qui est une caractéristique de la traduction savante ou « philologique »², mais en s'attachant à la langue, le traducteur coure le risque d'aboutir à une littéralité contraignante ou déformante. À l'opposé, se situent ceux qui considèrent qu'il faut trahir les mots et traduire le sens. Accusé d'ethnocentrique³, ce type de traduction stipule que le traducteur soit « non pas simplement un savant bilingue » (Woodsworth, 1988 : 124), mais un créateur qui tienne compte dans la réexpression de son message de ce que le destinataire sera en mesure de comprendre. Pour ce faire, « il utilisera nécessairement des formulations qui s'éloignent de celles de l'original » (Hurtado Albir, 1990 : 118), c'est-à-dire « les ressources propres à la langue-cible, dans sa spécificité proprement idiomatique » (Ladmiral, 1998 : 151). Les ciblistes, dans la terminologie de J.R. Ladmiral, privilégient « la *parole*, le discours ou le message, le texte, c'est-à-dire l'œuvre » (*Ibid.* : 150) au détriment de la langue-source qui illustre « *par définition* ce qui est perdu avec la traduction, irrémédiablement perdu » (*Ibid.* : 146). Alors, il est conseillé de faire un travail de deuil, mais un deuil par construction, où la créativité du traducteur soit à l'œuvre. C'est elle qui lui permettra de masquer la blessure infligée par le changement de langue et en occurrence de destinataire, car traduire c'est « écorcher vif une entité dans laquelle la forme et le contenu ne font qu'un. C'est lui arracher la peau qui était née de lui, pour lui en revêtir une autre qui collera plus ou moins bien » (Wuilmart, 1990 : 241).

Judith Woodsworth recommande, pour obtenir « non seulement un texte 'linguistique', mais un texte 'littéraire' valable » (1988 : 124), que le traducteur « reste fidèle à l'auteur qu'il admire, tout en restant fidèle à sa propre créativité ». Et ce sont les traces de cette fidélité à la créativité, à « ce que le texte dit ou suggère en rapport avec la langue dans laquelle il est exprimé » (Eco, 2006 : 16)

² Katharina Reiss considère que le but de la traduction savante « est de faire sentir au lecteur qu'il lit un auteur étranger. Le lecteur doit ainsi découvrir des pensées et des moyens d'expression qui jusque-là ne lui étaient pas familiers [...] » (2002 : 127).

³ Pour Antoine Berman, ethnocentrique signifie : « qui ramène tout à sa propre culture, à ses normes et valeurs, et considère ce qui est situé en dehors de celle-ci – l'Étranger – comme négatif ou tout juste bon à être annexé, adapté, pour accroître la richesse de cette culture » (1999 : 29).

que nous envisageons de déceler dans les modifications infligées au roman *Le pays du fromage* par l'autotraducteur et le réviseur pour faciliter sa réception critique en terre québécoise.

2. CRÉATIVITÉ ET TRAITEMENT DES DIFFICULTÉS LIÉES À LA REFORMULATION. *LE PAYS DU FROMAGE* DE FELICIA MIHALI

Selon le *Trésor de la langue française*, la créativité consiste à « découvrir une solution nouvelle, originale, à un problème donné ». C'est la capacité d'innover et elle représente, en général, l'apanage des artistes (peintres, sculpteurs, compositeurs, écrivains) ou « des membres de certaines professions ayant une forte composante artistique (publicitaires, designers, concepteurs graphiques) » (Delisle, 2003 : 202). Condamné à travailler sur un matériau déjà existant, l'original, le traducteur ne peut pas faire preuve de « créativité pure », mais d'une créativité redevable à une synthèse « d'éléments déjà présents à l'esprit » à laquelle conduisent « les chemins tortueux des processus associatif, analogique, [et] onirique » (*ibid.* : 202). Son talent créateur « prend la forme d'une sensibilité exacerbée au sens du texte de départ et d'une grande aptitude à réexprimer ce sens dans un autre texte cohérent et de même force expressive » (*idem*). Il en résulte que le processus créateur se déroule en deux étapes : une première qui consiste à résoudre les difficultés liées au décryptage du texte-source et une deuxième consacrée au traitement des difficultés liées à la reformulation en langue étrangère du texte à traduire.

Pour ce qui est de notre analyse, nous n'allons pas nous occuper des embûches de la compréhension en raison de la relation intime qui se tisse entre l'auteur et son œuvre. Au contraire, nous considérons utile de nous pencher sur la dialectique du Même et de l'Autre dans la traduction, dialectique expliquée par J.R. Ladmiral comme la propension de « l'altérité des signifiants de la langue-source, pour rejoindre le propre de la langue-cible » (1998 : 154-155). Autrement dit, c'est en exploitant son potentiel et ses moyens linguistiques que le traducteur pourra « dire presque la même chose » qu'en langue-source. C'est à l'aune de ce « presque » que se mesurera sa faculté d'une part de négocier avec les potentialités interprétatives du texte à traduire et d'autre part de mobiliser de grandes ressources expressives lors de la réexpression.

Pourquoi alors mettre ensemble traducteur et éditeur, en l'occurrence réviseur ? Parce que la rencontre entre le monde du texte et le monde du lecteur passe par un pacte de lecture⁴ dont ils sont les principaux signataires. Bien que le

⁴ Le pacte de lecture est un « pacte implicite passé entre auteur et son lecteur et reposant sur l'existence d'un double protocole, celui de l'auteur, essentiellement énonciatif, et celui de l'éditeur du texte, essentiellement typographique, entendu comme une série d'instructions de lecture,

texte porte en soi sa propre « intention », il ne sera actualisé que par l'activité lectrice qui consiste à formuler des hypothèses, à l'interpréter. On a ainsi affaire à une succession de lectures : d'abord du texte par l'auteur en vue de la traduction, ensuite du réviseur en vue de l'amélioration, de l'éditeur en vue de la publication et, enfin, d'un lecteur virtuel qui dicte en quelque sorte les choix de traduction.

La génétique textuelle du *Pays du fromage* témoigne, selon nous, d'une collaboration heureuse entre « l'imagination créatrice » de l'écrivaine et l'expérience typographique de l'éditeur⁵ qui y met son empreinte par un souci de naturalisation du roman censée faciliter son acheminement vers un autre contexte culturel et assurer sa réception critique par un public différent.

L'habileté du réviseur vient suppléer au manque d'expérience dans la traduction de l'écrivaine (elle n'avait pas traduit d'autres livres en français) et à un certain « manquement à l'usage » (Oustinoff, 2001 : 51) car peu de temps s'est écoulé entre son arrivée au Québec et l'initiative de se traduire en français. Felicia Mihali avoue, d'ailleurs, que « la rencontre avec la nouvelle langue [de création] s'est produite sur et dans m[s]es textes » (Mihali, Steiciuc, 2007 : 18) et qu'elle en a fait un apprentissage assidu en s'appropriant les idiotismes et les mille codes secrets de la langue étrangère.

Pour ce qui est de l'empreinte de l'éditeur sur le texte à publier, Umberto Eco l'autorise « à convoquer le traducteur et, crayon en main, à lui signaler les passages où son travail est inacceptable » (2006 : 20). Et c'est de cette influence que l'écrivaine nous a fait part dans un des emails⁶ qu'elle nous a envoyés : « au Québec, même après une troisième correction, le manuscrit était tout rouge. On a passé des journées entières, l'éditeur et moi, à peser chaque mot, chaque synonyme, pour rendre les choses plus claires ».

Nous allons suivre dans notre démarche deux axes, un axe formel et un axe sémantique. Ce choix trouve son explication dans les propos même de l'écrivaine qui, parlant de sa démarche traductive, confesse : « [...] je me réveillais devant la dure réalité que ce qui était beau en roumain ne l'était plus en français. D'autre

programmant chez le lecteur la mobilisation des connaissances pertinentes et la réalisation d'opérations cognitives » (Plassard, 2007 : 288).

⁵ Les éditions XYZ se sont spécialisées en littérature et, comme on peut lire sur le site www.editionsxyz.com, « publient des romans, des nouvelles, des *novellas*, des essais, des récits biographiques et, occasionnellement, des livres pratiques liés au secteur du tourisme et à celui de la restauration ». Au fil des ans, elles « se sont imposées [...] comme l'une des plus prestigieuses maisons littéraires du Québec », leur renommée étant en partie redevable aux nominations et aux prix remportés par les écrivains qui y ont été publiés.

⁶ Cet échange d'emails avec l'auteure s'inscrit dans ce que Gérard Genette appelle « l'épître privée », qui se caractérise par « la présence interposée, entre l'auteur et l'éventuel public, d'un destinataire premier (un correspondant, un confident, l'auteur lui-même) qui n'est pas perçu comme un simple médiateur ou relais fonctionnellement transparent, [...], mais bien comme un destinataire à part entière, à qui l'auteur s'adresse pour lui-même, fût-ce avec l'arrière-pensée de prendre ultérieurement le public à témoin de cette interlocution » (1987 : 374).

part, j'étais surprise qu'en français certaines choses peuvent être dites d'une manière plus concise et même plus évocatrice » (Mihali, Steiciuc, 2007 : 18).

L'axe formel nous permettra de rendre compte de la structure du texte et de la forme des phrases, de leur mouvement, rythme et mélodie. À ce niveau, nous avons constaté :

- a) La suppression de certaines parties d'une phrase ou même de certaines phrases considérées comme inutiles pour l'économie du livre

Texte-source	Mergeam zile în șir fără să întâlnească țipenie de om. <i>Drumurile erau netede ca-n palmă, uscate de soarele și vântul puternic de primăvară.</i> Doar pe alocuri se vedeau urme de pași sau labe de câine. (22)
Texte-cible 1	jusqu'au soir, d'un bout à l'autre du village presque mort. On y pouvait aller des journées entières sans y rencontrer une âme qui vive. Dans des rares endroits on voyait quelques traces de pas ou des pattes de chien. Les fossés
Texte-cible 2	On pouvait y passer des journées entières sans y rencontrer âme qui vive. En de rares endroits, on voyait quelques empreintes de pas ou de pattes de chien. (26)

La phrase marquée en italiques, considérée comme superflue, ne figure plus dans le texte-cible. Cette perte au niveau phrastique ne nuit pas à la cohésion textuelle. Au contraire, elle permet une meilleure articulation des informations des deux énoncés qui ne sont plus disloqués, mais rapprochés. La description des routes séchées par le vent printanier est effacée pour permettre d'opposer directement la présence des animaux, suggérée par les empreintes de pattes, à l'absence des êtres animés dont il a été question antérieurement.

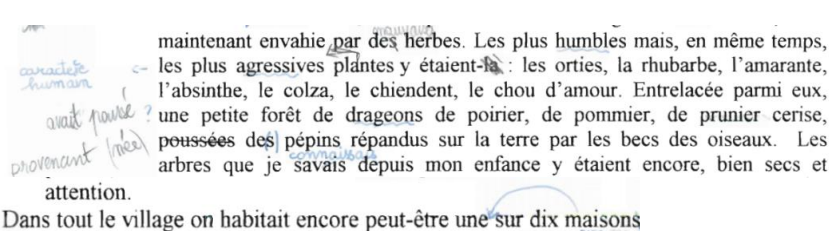
- b) Ajout de formules ou même de paragraphes d'explicitation

Texte-source	Aș fi dat orice pentru un banal reșou electric [...], pentru că îmi era imposibil să revin <i>la paie și la tulpinile uscate de floarea-soarelui.</i> (21)
Texte-cible 1	vaisselle que j'avais apportée sans penser qu'il n'y avait de quoi entretenir le feu même un quart d'heure. J'aurais payé n'importe quel prix pour un banal réchaud à gaz, ^{car} autant que j'étais incapable de revenir ^{aux anciennes méthodes} aux tuyaux secs de tournesol ou pire encore, aux pailles de blé. ^{à la paille} Au-delà de la petite cour de poulailler il y avait une autre clôture: ^{sa fin} sa fin
Texte-cible 2	J'aurais payé cher pour un banal réchaud à gaz, car j'étais incapable de revenir aux <i>anciennes méthodes rurales, c'est-à-dire aux tiges sèches de tournesols ou, pire encore, aux pailles de blé.</i> (25)

Le fragment ci-dessus se caractérise par le désir de clarté du réviseur (voir le Texte-cible 1) soucieux de faciliter la compréhension du texte par le lecteur-cible. C'est pourquoi on suggère à la traductrice de faire appel au syntagme « anciennes méthodes rurales » censé expliciter le recours aux tiges de tournesols et pailles de blé pour allumer et entretenir le feu.

c) Restructuration des unités d'un énoncé

La fragmentation des phrases trop longues, surtout des énumérations, ou le réaménagement des unités d'un énoncé (symbolisé par des flèches dans le Texte-cible 1) sont des options de traduction qui permettent de reformuler une phrase ou un paragraphe sur les bases de la langue-cible. On peut remarquer dans le premier exemple ci-dessous que ce qui, dans le texte-source, était exprimé par une seule proposition, est reformulé dans le texte-cible dans deux propositions distinctes. De même, dans le deuxième exemple, ce qui était en tête de phrase est déplacé vers le milieu de la phrase, l'écrivaine choisissant de « respecter les contraintes syntaxiques et idiomatiques » (Delisle, 2003: 56) du français pour produire un texte conforme aux règles linguistiques observées par la majorité des locuteurs québécois.

Texte-source	Cele mai umile și mai agresive plante ; urzici, ștevie, știr, pelin, rapiță, pir, lobodă, lăstari de pruni, meri, corcoduși, răsăriți din sâmburii răspândiți de păsări. (18) Din zece case, una dacă mai era locuită. (22)
Texte-cible 1	 <p>maintenant envahie par des herbes. Les plus humbles mais, en même temps, les plus agressives plantes y étaient-les : les orties, la rhubarbe, l'amarante, l'absinthe, le colza, le chiendent, le chou d'amour. Entrelacée parmi eux, une petite forêt de drageons de poirier, de pommier, de prunier cerise, poussées des pépins répandus sur la terre par les becs des oiseaux. Les arbres que je savais depuis mon enfance y étaient encore, bien secs et attention.</p> <p>Dans tout le village on habitait encore peut-être une sur dix maisons</p>
Texte-cible 2	Les plantes les plus communes, mais en même temps les plus agressives, en jaillissaient : l'ortie, la rhubarbe, l'amarante, l'absinthe, le colza, le chiendent, le chou d'amour. /Des drageons d'arbres fruitiers s'y étaient entrelacés et avaient formé une petite forêt née des pépins répandus sur la terre par les oiseaux. (22) Dans tout le village, une maison sur dix seulement était habitée. (26)

Sur l'axe sémantique, nous avons choisi de ranger ce qui oblige la traductrice à s'écarter du texte et de la langue-source et à trouver des solutions conformes aux normes de la langue-cible. Au-delà de leur ressemblance, il y a entre les deux idiomes des différences irréductibles qui l'obligent à s'appuyer sur son « imagination re-créatrice » (Delisle, 2003 : 203) pour raccorder les concepts d'un univers linguistique à un autre. Dans ce cas, le recours à l'équivalence directe, fondée sur les structures analogues que les deux langues ont en partage grâce à leur origine commune, s'avère cependant impossible. Felicia Mihali, voulant rendre son texte plus accessible au lecteur québécois et le présenter sous une enveloppe plus attirante, s'est servi de deux astuces :

a) Recréation d'une image intraduisible littéralement

Texte-source	[...] I-am învățat să urmăresc mușuroaiele de cărțiță. De la genunchi în jos, picioarele lui deveniseră hărți sângerânde, iar piețele unghiilor erau franjuri vii. (19)
Texte-cible 1	<p>assaillaient les branches des arbres pour y déposer leurs larves. En quelques jours seulement il était bien expert à la poursuite des toupies au long de leurs taupinières. Ses pieds étaient devenus de genoux en bas des cartes sanglantes sur lesquelles on pourrait lire l'histoire de ses journées. Les pyélites de ses doigts étaient des franges vivantes ce qui lui causaient de grandes douleurs pendant le bain du soir. Son petit visage était brûlé, gonflé par le soleil comme une brioche, grands bouillons et etc.</p> <p>+ ① le sang avait dessiné sur ses mollets à vif de véritables cartes - - -</p>
Texte-cible 2	En quelques jours seulement, il était devenu expert en taupes, les pourchassant jusque dans leurs galeries, violant du même coup leur demeure. Le sang avait dessiné sur ses mollets à vif de véritables cartes sur lesquelles on pouvait lire l'histoire de ses journées, le trajet de ses expéditions. Ses doigts étaient pleins d'ampoules ce qui lui causait de grands douleurs lors du bain de soir. (23)

« Hărți sângerânde », « franjuri vii » sont des métaphores qui renvoient à la capacité de l'écrivaine de construire des images en roumain. Or, en émigrant, elle a perdu justement son bagage linguistique et l'acquisition de nouvelles compétences langagières et stylistiques suppose « non seulement de grands efforts, mais également des renoncements » (Mihali, Steiciuc, 2007 : 16). Consciente qu'elle ne sera pas « capable des mêmes prouesses à l'écrit dans une autre langue et qu'il n'y a rien qui remplace la dextérité et la facilité à s'exprimer dans la langue maternelle » (*ibid.* : 16-17), l'auteure adopte les suggestions du réviseur (v. Texte-cible 1) pour mettre en français les deux images qui faisaient obstacle à la traduction. L'implicite des deux figures de style est rendu explicite dans le texte-cible où l'on apprend que les traces de sang sur les mollets de l'enfant sont un indice de son activité quotidienne et qu'il souffre, lors du bain du soir, à cause de ses pieds pleins d'ampoules.

b) Traduction des allusions et autres expressions typiques d'une culture

Texte-source	Șanțurile se umpluseră de troscot. (22) [...] florile de pe morminte, tămâioara – primăvara [...] (28)
Texte-cible 1	<p>endroits on voyait quelques traces de pas ou des pattes de chien. Les fossés s'étaient remplis de traînasse, de l'herbe à cochon. Nulle maison n'avait</p> <p>? - la viande de porc bouillie avec de la livèche, au printemps - le parfum des libanotis, ces fleurs qui poussaient dans les cimetières, autour des tombes, en</p>
Texte-cible 2	Les fossés étaient envahis de « traînasse ». (26) [...] au printemps, le parfum des <i>libanotis</i> , ces fleurs qui poussaient dans des cimetières autour des tombes [...] (32)

La traduction n'est pas seulement un fait linguistique, mais aussi un fait de culture qui met en évidence l'opacité des deux langues, l'une face à l'autre. Marque de l'accent emphatique, l'orthographe facilite la réexpression de ce qui était considéré comme quasiment impossible à traduire, car appartenant à l'univers culturel de l'original. Felicia Mihali fait appel aux guillemets et italiques pour attirer l'attention du lecteur sur l'étrangéité des termes. On a, d'une part, le terme « traînasse » (pour rendre le roumain *troscot*) caractérisé par un emploi plus rare (dans le *Petit Robert*, il figure dans l'article réservé au mot *renouée* avec la mention « renouée des oiseaux (appelée aussi *traînasse*) ») et, d'autre part, la traductrice a choisi l'appellation latine de la plante dont le sens est explicitée dans la langue-cible par la formule « ces fleurs qui poussaient dans des cimetières autour des tombes » (Mihali, 2002 : 32).

3. CONCLUSION

Les exemples énumérés ci-dessus permettent de considérer *Le Pays du fromage* comme un cas de « réécriture traduisante, où traduire et écrire s'influencent réciproquement » (Oustinoff, 2001 : 25). Ils mettent en évidence les écueils que l'écrivaine et le réviseur ont su surmonter en faisant preuve de créativité discursive étant donné que tout texte renferme des difficultés qu'il faut savoir éliminer. Pour rendre le sens et parvenir à la plus grande lisibilité possible, Felicia Mihali, aidée par le réviseur, a usé d'une série d'astuces dont nous avons retenues en ce qui concerne la forme : la suppression de certaines parties d'une phrase ou même de certaines phrases considérées comme inutiles pour l'économie du livre, l'ajout de formules ou même de paragraphes explicitant et la restructuration des unités d'un énoncé. Pour ce qui est de la restitution du sens, nous avons signalé deux cas : la recreation d'une image intraduisible littéralement, liée à la traduction des tropes, et la traduction des allusions et autres expressions typiques d'une culture qui relève de l'opacité des deux idiomes présents dans le transfert interlingual du message. Ces modifications que subit l'original évitent au récepteur francophone d'affronter de grandes difficultés dans la poursuite de la trame narrative de ce roman, prouvant, une fois de plus, que l'auteure était prête à s'ouvrir à une expérience nouvelle, notamment à l'écriture en langue étrangère, ce qui allait se concrétiser par la publication d'autres romans chez XYZ Éditeur.

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Un public de nouvelle génération : divertissement, numérisation et interaction

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Abstract. This paper deals with the translation of video games, an emerging topic in audiovisual translation and software localisation, which has known a dramatic market expansion in recent years. Focusing in particular on the constitutive features of the medium and on the vibrant culture of user communities, we seek to lay the foundations for a functional approach to video game translation.

Keywords: video game translation, software localisation, *Skopos* theory, interactivity, participatory culture

1. INTRODUCTION

Avec un chiffre d'affaires global qui avoisine les 60 milliards de dollars en 2011 et un taux de croissance annuel de 7,2 %, le secteur du jeu vidéo est en pleine expansion économique et culturelle (PwC, 2012 : 348). Malgré l'aura de controverse qui entoure ce nouveau média et sa nature textuelle complexe, voire évasive, la traduction de jeux vidéo a récemment attiré l'intérêt de nombreux chercheurs, représentant un domaine émergent dans le cadre de la traduction audiovisuelle et dans le contexte GILT¹, relatif à la localisation de produits numériques. Si, effectivement, les processus de traduction des jeux vidéo se situent au carrefour de ces deux paradigmes, le public visé est un trait unique à ce média, avec des caractéristiques et des attentes qui ne sont pas présents dans les domaines classiques de la traduction.

En partant du cadre théorique des *Game Studies* – une discipline récente visant l'étude scientifique des jeux vidéo à travers une approche multidisciplinaire

¹ L'acronyme GILT (Globalisation, Internationalisation, Localisation and Translation) désigne un modèle économique complexe concernant le développement, la gestion et le transfert de produits et de services numériques (logiciels, sites web et jeux vidéo) dans le flux d'informations global. Dans ce contexte, l'activité traduisante se réduit essentiellement aux problématiques linguistiques et culturelles et est subordonnée aux pratiques de localisation, à savoir l'adaptation d'un produit numérique dans tous les aspects techniques, marketing, juridiques et culturels (Schäler, 2003). Le statut et le champ d'action de la traduction sont donc profondément altérés par rapport à des domaines plus traditionnels (Pym, 2004 ; O'Hagan, Hashworth, 2002). Dans cette contribution, nous nous référons principalement aux pratiques traductives, alors que le terme localisation sera employé *sensu lato* pour indiquer l'adaptation de produits numériques dans leur intégralité.

qui fait appel aux études sur les médias, à la sémiotique, à la sociologie, à la philosophie ainsi qu'à la programmation, l'animation et la conception graphique, etc. –, nous allons passer en revue les caractéristiques constitutives du média, à savoir les objectifs communicatifs, les supports textuels/numériques et les modalités d'interaction. Ce faisant, nous définirons une approche fonctionnelle à la traduction de jeux vidéo qui relève des finalités et des caractéristiques de base du média. Par la suite, nous allons explorer le monde hétérogène et dynamique des gamers, en traçant les contours d'un cadre sans doute inattendu. Ces considérations nous mèneront enfin à formuler d'ultérieures réflexions sur une approche traductive fonctionnelle et orientée vers le public cible.

2. CARACTÉRISTIQUES CONSTITUTIVES DU MÉDIA ET APPROCHE TRADUCTIVE

2.1. Divertissement

Les jeux vidéo font l'objet de controverses et de critiques féroces, en raison de contenus prétendument violents et aguicheurs. Cette attitude s'inscrit par ailleurs dans le cadre d'un phénomène social connu sous le nom de *panique morale*, qui surgit naturellement quand un événement, une personne, un groupe de personnes ou des pratiques culturelles sont perçues comme une menace pour les valeurs et les intérêts d'une société (Cohen, 1972). Si, effectivement, certains genres et pratiques vidéoludiques sont déviants, il est aussi vrai que le média en tant que tel offre des contenus et des modalités d'utilisation très divers, comme les jeux sérieux et les didacticiels. Autrement dit, le postulat des études sur les médias présuppose que « le message est le média » (McLuhan, 1964), c'est-à-dire que chaque média ne correspond pas à son contenu, mais aux techniques, aux modalités et aux canaux de transmission qui façonnent l'information d'une manière unique.

En fait, les théoriciens des Game Studies n'ont pas abouti à une définition figée et commune du concept de jeu vidéo, car ce média se caractérise par une grande variété de contenus (jeux de rôle, d'aventure, de réflexion, de musique, de tir à la première personne, de lutte, de sport, etc.), de supports techniques (PC, consoles dédiées, bornes d'arcade, mobiles) et par une évolution technologique considérable. De plus, cette discussion relève d'un débat historique entre les ludologues, qui se concentrent sur l'interactivité et l'expérience de jeu, et les experts en narratologie, qui donnent la priorité à l'intrigue et à la diégèse. Dans cette contribution, nous allons emprunter la notion proposée par le ludologue Gonzalo Frasca, qui désigne le jeu vidéo en tant que: « any form of computer-based entertainment software, either textual or image-based, using any electronic platform such as personal computers or consoles and involving one or multiple players in a physical or networked environment. » (2001: 4).

Cette définition met en exergue trois caractéristiques constitutives des jeux vidéo, à savoir le divertissement, la numérisation et l'interactivité. Le divertissement est bien évidemment le but de communication du média. Dans une perspective traductologique, c'est l'un des *skopoi* (buts, finalités) fondamentaux qui guide l'approche du traducteur, censé recréer un texte équivalent en ce qui concerne la vivacité des éléments de jeu et des dialogues originaux : « the main priority of game localisation is to preserve the game play experience for the target players, keeping the 'look and feel' of the original. The brief of the localiser is to produce a version that will allow the players to experience the game as if it were originally developed in their own language and to provide enjoyment equivalent to that felt by the players of the original version » (Mangiron, O'Hagan, 2006). C'est pourquoi la traduction de jeux vidéo a été associée au concept de « transcreation » (idem), qui demande une grande marge d'adaptation et d'originalité par rapport au texte de départ, afin d'aboutir à une version cible vivante et haute en couleur. C'est le cas notamment de l'adaptation d'anthroponymes, toponymes et noms d'objets, contenant souvent des jeux de mots ou d'expressions comiques et cocasses (Bernal Merino, 2011 ; Tarquini, 2010), comme les personnages *Pasunmotdeplus* (*Silencus* en anglais, *Stazzittus* en italien) et *Formatadivix* (*Watchadivix* en anglais et *Apriundvx* en italien) qui paraissent dans le jeu *Astérix et Obélix aux Jeux Olympiques* (2007).

2.2. Numérisation

Le deuxième trait distinctif du média est l'implémentation numérique. Un jeu vidéo est essentiellement un logiciel exécuté par une plateforme, que ce soit un ordinateur, une console ou un portable. Quoique évident, ce principe entraîne un changement radical de la notion de texte, ainsi que des processus de création, traduction et réception. La récente migration numérique de l'information a en effet imposé l'élargissement du concept de texte aux éléments non verbaux (icônes, images 2D et 3D, sons, musique), non écrits (dialogues, bande son) et non linéaires (hypertextes), qui brouillent les catégories et les approches traditionnelles (Gervais, 2008). En l'occurrence, les jeux vidéo combinent plusieurs éléments sémiotiques : acoustiques verbaux (dialogues activés pendant le *gameplay* ou contenus dans les scènes cinématiques, chansons); acoustiques non-verbaux (musique, effets spéciaux, bruitages); visuels verbaux (manuel et texte affiché à l'écran, contenant les instructions/options de jeu, l'intrigue, les descriptions des personnages ainsi que les sous-titres) et visuels non-verbaux (icônes, graphismes, animations). Les enjeux pour la localisation du produit dans son intégralité et pour la traductologie sont donc énormes et multiples, notamment d'un point de vue (inter-)sémiotique, audiovisuel et technique. Dans ce qui suit, nous allons nous concentrer sur ce dernier aspect, à savoir la transfiguration numérique du script de traduction et l'équivalence fonctionnelle/référentielle au niveau de l'usabilité des logiciels.

En premier lieu, toute composante écrite des jeux vidéo est incorporée dans le code de programmation, excepté le manuel d'instructions. Aux fins de la traduction, ces éléments sont extraits du code de programmation, copiés sur une feuille Excel et ensuite réintégrés dans le jeu localisé. Le script de traduction ainsi créée, appelé texte à l'écran (onscreen text, OST) est une entité textuelle artificielle et non linéaire, contenant des chaînes de caractères à côté de métadonnées, balises et codes :

Text ID	Text					Comme
	ebr	fra	ita	deu	esp	
0						
1	<e>Acquired %s.<w>	<g>Acquis : %s.<w>	<g>Oggetto acquisito : %s.<w>	<g>%s erhalten.<w>	<g>Has conseguido : %s.<w>	%s = lter
2	<e>You cannot carry any more %s.<w>	<g>Impossible de porter d'autres %s.<w>	<g>Non puoi trasportare piu %s.<w>	<g>Mehr %s kannst du nicht tragen.<w>	<g>No puedes llevar más %s.<w>	%s = lter
3	<e>Empty.<w>	<g>Vide.<w>	<g>Vuoto.<w>	<g>Leer.<w>	<g>Vacio.<w>	
4	<s0>%dG a Night#n #n <a1>Stay#n <a2>No#n<Q><s>	<s0>%dP par nuit#n #n <a1>Séjourner#n <a2>Non#n<Q><s>	<s0>%dG una notte#n #n <a1>Resta#n <a2>No#n<Q><s>	<s0>%dG pro Nacht#n #n <a1>Bleiben#n <a2>Nein#n<Q><s>	<s0>%dO por noche#n #n <a1>Alojarse#n <a2>No#n<Q><s>	%d = nur Staying t refresh#n
5	You do not have enough money.<w>	Vous n'avez pas assez d'argent.<w>	Non hai abbastanza denaro.<w>	Du hast nicht genug Geld.<w>	No tienes suficiente dinero.<w>	
6	<s0><a1>Perform a session#n <a2>Do not perform a session#n <a3>View information about sessions<Q><s>	<s0><a1>Interpréter une séance.#n <a2>Ne pas interpréter de séance.#n <a3>Voir les infos sur les séances.<Q><s>	<s0><a1>Esegui una sessione.#n <a2>Non eseguire una sessione.#n <a3>Mostra informazioni sulle sessioni.<Q><s>	<s0><a1>Eine Session abhalten.#n <a2>Keine Session abhalten.#n <a3>Info zu Sessions anzeigen.<Q><s>	<s0><a1>Participar en sesión.#n <a2>No participar en sesión.#n <a3>Ver información sobre las sesiones.<Q><s>	*Session sessions NPC in t#n performin will selec play with
7	<g>Acquired %dG.<w>	<g>Acquis : %dP.<w>	<g>Acquisito %dG.<w>	<g>%dG erhalten.<w>	<g>Has conseguido : %dO.<w>	%d = nur
8	<s0><a1>Sessions#n <a2>Score Pieces#n <a3>Parties<Q><s>	<s0><a1>À propos des séances#n <a2>À propos des partitions#n <a3>À propos des	<s0><a1>Info. sulle sessioni#n <a2>Info. sui brani musicali#n <a3>Info. sulle valutazioni<Q><s>	<s0><a1>Info zu Sessions#n <a2>Info zu Partituren#n <a3>Info zu Bewertungen<Q><s>	<s0><a1>Las sesiones#n <a2>Las partituras#n <a3>Las calificaciones<Q><s>	
9	<s0><a1>Save the game#n <a2>Don't save the game<Q><s>	<s0><a1>Sauvegarder la partie#n <a2>Non<Q><s>	<s0><a1>Salva il gioco#n <a2>No<Q><s>	<s0><a1>Spielstand speichern#n <a2>Nein<Q><s>	<s0><a1>Guardar partida#n <a2>No<Q><s>	
10	Sessions	À propos des séances	Info. sulle sessioni	Info zu Sessions	Las sesiones	Explanat

Figure 1. Script de traduction multilingue

Cet extrait, tiré d'un script multilingue, montre les difficultés concrètes associées à la pratique de traduction de jeux vidéo, étant donné que les traducteurs ne disposent pas d'outils de localisation visuelle (appelés WYSIWYG, What You See Is What You Get) et très rarement du jeu original, qui leur permettrait de contextualiser une liste aléatoire de chaînes de caractères. La traduction « à l'aveugle », qui persiste encore dans le domaine de la traduction audiovisuelle et notamment dans le doublage de films, tend à aliéner le traducteur par rapport au produit original et à créer des textes non idiomatiques (Herbst, 1995). Cet état des choses s'explique par l'imposition de stricts droits d'auteur, par la gestion des cycles d'internationalisation et de localisation qui pourraient être améliorés au sein d'une industrie encore jeune et par des difficultés techniques objectives dans le traitement de fichiers multimédia. Quoi qu'il en soit, les experts du secteur multiplient les initiatives pour sensibiliser la communauté scientifique et professionnelle (Bernal Merino, 2011 ; Localization SIG²).

En deuxième lieu, puisque les composantes écrites des jeux vidéo ne sont pas simplement des textes affichés à l'écran, mais font aussi partie d'un système complexe de traitement numérique, il faut éviter de créer des bugs lors de la traduction. Si le traducteur modifie les codes et les métadonnées susmentionnés, il

² http://wiki.igda.org/Localization_SIG

peut provoquer une visualisation erronée des caractères, ou, ce qui est pire, un dysfonctionnement, compromettant l'utilisabilité du logiciel. Il est clair qu'un fonctionnement correct est la première condition requise lors de l'achat d'un produit digital. Les bugs fonctionnels sont la cause principale de mécontentement chez les utilisateurs de jeux originaux et traduits, comme ce fut le cas lors de la sortie des jeux *The Elder Scrolls IV : Oblivion* et *Fallout 3 : New Vegas*, qui furent accompagnés par des centaines de discussions peu flatteuses sur les forums officiels. Dans ce contexte, le concept de *skopos* et d'équivalence fonctionnelle s'entrelace au concept de fonctionnalité et d'usabilité des logiciels, car l'une des priorités de la localisation est : « verifying that the linguistic adaptation does not cause technical hindrance, on a functional level » (Microsoft Language Excellence Team, 2007). Cela implique également la livraison d'instructions opérationnelles claires et correctes et le respect de l'« équivalence référentielle », dans le sens que les messages de système et les commandes traduites doivent correspondre sans ambiguïté au même référent de la version originale et ensuite activer la même fonction homme-machine (Scarpa, 1996).

2.3. Interaction

L'interaction est la véritable raison d'être des jeux vidéo, le relais qui permet au destinataire de vivre des aventures fantastiques à la première personne, en se plongeant dans l'univers virtuel à travers une double identification audiovisuelle et physico-motrice. La suspension de l'incrédulité est assurée par deux principes esthétiques qui fondent le média: à savoir les concepts d'*immersion* et d'*agency* (Mateas & Stern 2006 : 649). Le premier exprime le sentiment d'être présent dans une dimension parallèle et la nécessité d'en accepter les règles, tandis que le deuxième se réfère à la prise de pouvoir engendrée par la capacité d'accomplir des actions qui ont des effets liés aux intentions du joueur (idem). Les experts en narratologie ont défini la fiction vidéoludique en tant que « dramatisation interactive »: « Computer users not only join the actors on stage, but become actors, abolishing the notion of audience altogether. [...] the computer program, the simulation at the heart of the application, effectively adopts an authorial role, albeit operating in real-time and responsive to the actions and activity of the performer. » (Newman, 2005 : 101). Le destinataire n'est ainsi plus un simple lecteur ou spectateur, mais devient un véritable protagoniste sur scène qui contribue au dénouement narratif de l'action. D'un point de vue matériel, l'interaction se réalise via le canal haptique³, qui se combine au canal audio et visuel pour capturer tous les sens du joueur dans une expérience immersive et quasi corporelle.

³ Dans la communication informatisée, les canaux visuel et auditif s'intègrent au canal haptique, permettant l'émission d'informations à travers le toucher.

Il faut préciser que le concept d'interactivité, que nous employons ici comme synonyme d'interaction, ne se limite pas à l'interaction homme-machine, mais inclut également l'interaction entre deux ou plusieurs joueurs, comme c'est le cas de consoles et de jeux multijoueurs en ligne. L'exemple le plus illustratif est le MMORPG *World of Warcraft* (Massive(-ly) Multiplayer Online Role-Playing Game, soit jeu de rôle en ligne massivement multijoueurs), où des millions de joueurs se rencontrent chaque jour pour interagir dans un univers médiéval-fantastique. En outre, l'interactivité se décline sur plusieurs plans : interactivité cognitive ou participation interprétative à l'action ; interactivité fonctionnelle ou participation utilitaire par rapport aux composantes techniques ; interactivité explicite ou participation aux choix et aux procédures conçues par les programmeurs, et, enfin, interactivité au-delà de l'objet ou participation à la culture de l'objet (Salen & Zimmerman, 2004 : 58-59). Cette dernière revêt une importance particulière, car les joueurs, placés au cœur de l'action, tendent naturellement à s'approprier des contenus du jeu et à les réélaborer dans une variété de formes et de pratiques d'amateur⁴. Ces dynamiques favorisent la socialisation et la participation des joueurs, qui constituent spontanément des communautés en ligne, et la création de (sub-)cultures de fans.

3. LES GAMERZ

Les détracteurs des jeux vidéo estiment que le public est constitué principalement de jeunes, surtout de garçons encore scolarisés, enclins à des attitudes asociales. C'est le stéréotype du *geek*, ou *otaku*, selon la dénomination japonaise. Or, les statistiques officielles montrent une réalité plus complexe qu'on ne le croit, notamment par rapport aux groupes d'âge, au genre et au temps moyen de jeu :

Figures 2 et 3: statistiques ISFE⁵ sur la consommation de jeux vidéo

EURO AVERAGES				
PROFILE OF GAMERS (ALL GAMERS)				
Gender breakdown	Age breakdown			
55% Male	16-19	12%	51% Under 35	
	20-24	14%		
	25-34	26%		
	45% Female	35-44	23%	49% 35 and over
		45-54	15%	
55-64		11%		

⁴ Ces pratiques font l'objet de nombreuses études portant sur les contenus générés par les utilisateurs (user-generated content, UGC) et témoignent d'une grande vitalité au sein des communautés de joueurs (Newman, 2008).

⁵ <http://www.isfe.eu/>



Les figures 2 et 3 illustrent le profil général du public européen – elles se réfèrent en particulier aux marchés les plus vastes – à savoir 25% des Européens jouent au moins une fois par semaine, 49% des joueurs sont des adultes et 45% des femmes. Ces statistiques sont par ailleurs confirmées par le chiffre d'affaires de l'industrie des jeux vidéo (PwC, 2012 : 348) et par les études parallèles dans le contexte de l'Amérique du Nord (ESA⁶). Après coup, ce scénario n'est pas tellement surprenant, compte tenu du fait que les jeux vidéo sont profondément liés aux derniers avancements technologiques et s'offrent comme la principale forme de divertissement à l'ère du numérique. Ainsi, les jeux sociaux comme *Farmville* et *Cityville* attirent les utilisateurs de Facebook ; les applications mobiles comme *Snake*, *Tetris* et, plus récemment, *Ruzzle* et *Angry Birds* allèchent les possesseurs de téléphones mobiles et de smartphones et, enfin, les consoles offrant la détection des mouvements séduisent les gens de tout âge, comme la *Wii Fit* qui passionne les femmes jeunes et moins jeunes.

Les jeux vidéo visent des groupes d'âge et d'intérêt hétérogènes, il est donc légitime, et nécessaire, de se demander qui en sont les destinataires et de mettre au point une macro-stratégie traductive qui en tienne compte. À cet égard, deux indicateurs sont particulièrement pertinents, à savoir le classement des systèmes

⁶ <http://www.theesa.com/>

d'évaluation des contenus (PEGI, Pan European Game Information⁷ en Europe) et le genre du jeu. Dans le premier cas, l'étiquette se référant à l'âge conseillé du jeu (3, 7, 12, 18 ans) fournit une indication approximative de l'âge du public cible, dans la mesure où le registre, le style et l'emploi d'expressions grossières ou techniques doivent être adaptées au destinataire implicite. Dans le deuxième cas, le genre vidéoludique individualise souvent les intérêts et la subculture du groupe de joueurs, comme les jeux de football ou d'autres sports, les jeux de rôle situés dans des décors médiévaux, et les jeux dérivés de BDs, séries télévisées et films, qui s'adressent principalement à des fans de la version originale. Chaque genre vidéoludique, comme la plupart des genres filmiques, montre des marques spécifiques au discours spécialisé, à savoir un vocabulaire, une phraséologie et des éléments culturels semi-techniques (Varga, 2012), qui contribuent significativement à la vraisemblance et la vivacité de l'expérience de jeu ainsi qu'à l'immersion du joueur. Citons à titre d'exemple un simulateur de vol, qui contient le lexique spécialisé de l'aéronautique, du pilotage et des phraséologismes typiques. Ces éléments constituent un aspect important de l'attrait du jeu et en véhiculent souvent l'utilisabilité. Si, par exemple, une arme s'appelle « épée à branche » dans le menu « Armes » lors de son acquisition et ensuite « rapière » dans l'inventaire des objets gagnés, le joueur pourrait ne pas la retrouver parmi ses équipements. Ainsi, le lexique semi-technique du jeu (noms de personnages, de lieux, d'objets, etc.) et la terminologie de plate-forme (Sony Playstation, Microsoft Xbox, Nintendo) constituent l'une des contraintes principales lors de la traduction. Dans la pratique professionnelle, les termes spécialisés sont gérés par des glossaires *ad hoc* et des mémoires de traduction (Bernal, 2011), afin d'en assurer la cohérence, la concision, la clarté et la non-ambiguïté.

4. CONCLUSION

La traduction de jeux vidéo est une forme de traduction spécialisée atypique, qui demande la prise en compte d'éléments sémiotiques et textuels très divers, allant de manuels d'instructions, options et messages de système, aux parties descriptives et narratives, en passant par les dialogues et les sous-titres. Dans cette intervention, nous avons essayé de faire le point en proposant une approche fonctionnelle qui tient compte de l'immersion du joueur et de l'usabilité du logiciel. Nous espérons ainsi avoir suggéré une première orientation à ceux qui s'intéressent à la localisation et aux nouveaux médias, étant donnée la récente constitution de ce domaine de recherche.

⁷ <http://www.pegi.info/it/index/>

Quant à la question « pour qui traduit-on ? » dans le contexte des jeux vidéo, on pourrait bien affirmer que la réponse, à l'état actuel des choses, n'est pas le public cible. Étant le commanditaire indirect, l'utilisateur étranger risque de passer au second plan par rapport aux intervenants d'une chaîne globale de production, gestion et localisation très complexe, que nous n'avons pas approfondie ici faute d'espace. Ainsi, les donneurs d'ordre tels que les développeurs, les éditeurs, les agences de localisation, les constructeurs de consoles et les distributeurs imposent leurs propres spécifications, qui ne correspondent pas nécessairement aux priorités du public cible. Cette question se rattache par ailleurs à la qualité des traductions, un sujet largement débattu en traductologie, qui devient encore plus floue dans le contexte des produits multimédia et numériques, où la composante verbale n'est pas clairement séparable d'autres composantes.

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Is Film Terminology Subtitling a Difficult Task for the Subtitler?

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Abstract: Starting from the premise that ambiguity has to be avoided in scientific communication, the present paper focuses upon the difficulties encountered by a subtitler when translating the terminology of a certain film script from a source language (English) into a target language (Romanian). Consequently we have taken as examples two sequences from the documentary *Home* directed by Yann Arthus-Bertrand, where there are brought into discussion terms from the ecology domain and glaciology sub-domain, each of them designating one precise concept. The paper explains the reason why the subtitler's work requires much effort when looking for the correct Romanian equivalent. Any professional translator must consider that synonymy is not agreed in terminology since it obstructs the accurate communication in a specialized domain.

Keywords: concept, equivalence, term, terminology, univocity

1. EQUIVALENCE IN TERMINOLOGY

Nowadays, almost all professional translators and linguists are conscious of the important role of equivalence in the process of translation. This point of view is emphasized by the Scottish linguist J.C. Catford (1965: 21) who points out that "the central problem of translation-practice is that of finding TL [target language] equivalents. A central task of translation theory is that of defining the nature and conditions of translation equivalence." Since translation is primarily a kind of communication, the equivalence between the source text and the target text becomes a fundamental demand. In fact, it is admitted that any kind of communication must certify that the message is transmitted correctly from the source to the receptor. That is why, in the translation process, the translator should try to find out the closest equivalent message of the source text in the target text so that the target reader or listener may understand the source message correctly.

If the emphasis in Translation Studies is definitely on text, in Terminology Studies it is on the system of concepts belonging to a particular field of activity. A concept is "universal, independent of cultural differences" (Cabr , 2003: 167) and expresses a general idea or something that exists in the individual's mind as a representation. In order to communicate these concepts to our interlocutors, we

need certain labels, called words in everyday speech and terms in terminology. Any word endowed with meaning may become a term when it comes to be integral part of a specialized domain.

The main purpose of terminology is to describe relations between the concepts of a subject field and to identify the terms in other languages which designate the same concept. Since new concepts appear to complete the demands of a domain and new terms have to be found out to designate them, “terminology of a certain domain is not a state, but a process never finalized”¹ (Chiş, 2004: 1). For this reason, the Japanese linguist Kyo Kageura (1999: 3-4) speaks about the existence of a “dynamics of terminology” that determines “the formation of new terms and the growth of terminology”.

When the terminology of a domain is involved, a professional translator must avoid ambiguity when finding equivalences since “terms carry out two parallel functions: they represent and transmit specialized knowledge” (Cabr  2000: 40). Because any term designates just one concept inside a domain, the translator must search scientific dictionaries, glossaries, specialized data banks to find out the suitable equivalents accepted in a target language.

However, professional translators “may prepare terminology themselves” (Cabr , 1999: 47). If necessary, they could do the terminologists’ work and discover target language equivalents for terms that are not registered in dictionaries on specialty.

2. A CASE STUDY: THE DOCUMENTARY *HOME*

A good example for analyzing the rendering of terminology from a source language into a target language is *Home*, a 2009 documentary directed by Yann Arthus Bertrand. The documentary is an account about the present state of the Earth, its climate and how we as humans have harmful effects upon its future. The sequences chosen for analysis include terminology from a larger domain, ecology, since the focus is on the diversity of life on Earth and how humans are threatening the climatic balance of the planet. Then, they include terminology from a sub-domain, glaciology, since they show how the glaciers are melting at the North Pole due to the climate change.

The question that raises from the beginning is “Who is the target public interested in watching the documentary *Home*?”. And we may distinguish two categories:

- a) the specialized public made up of university professors and scientists interested in studying glaciers and the ice accumulation

¹ Translated from Romanian: “Terminologia unei discipline nu este o stare, ci un proces niciodat  încheiat”.

phenomenon; geography teachers; students who are studying geography or the science of the environment

- b) the heterogeneous public made up of people with different levels of education, accumulated experience and world knowledge interested in observing the climate changes that occur around the North Pole region

First of all, let's take a look at the film scripts selected from the documentary *Home*. At the end of each sequence there are some numerical facts collected for studying the frequency of the specialized terms used in a limited extent of time:

1.01.10 – 1.04.15

It's all about *carbon*. In a few decades the *carbon* that made our *atmosphere* a furnace and that nature captured over millions of years allowing life to develop, will have largely been pumped back out. The *atmosphere* is heating up. It would have been inconceivable for a boat to be here for just a few years ago. Transport, industry, *deforestation*, agriculture ... our activities release gigantic quantities of *carbon dioxide*. Without realizing it, *molecule* by *molecule*, we have upset the Earth's *climatic balance*. All eyes are on the **poles** where the effects of *global warming* are most visible. It's happening fast, very fast. The north-west passage that connects America, Europe and Asia via the **pole** is opening up. The **arctic ice-cap** is melting. Under the effect of *global warming* the **ice-cap** has lost 40% of its thickness in 40 years. Its surface area in the summer shrinks year by year. It could disappear in the summer months by 2030. Some say 2015. The sunbeams that the **ice-sheet** previously reflected back now penetrate the dark water, heating it up. The *warming process* gathers space. This **ice** contains the records of our planet. The concentration of *carbon dioxide* hasn't been so high for several hundred thousand years. Humanity has never lived in an *atmosphere* like this. Is excessive exploitation of our resources threatening the lives of every *species*? *Climate change* accentuates the threat. By 2050 a quarter of the Earth's *species* could be threatened with *extinction*. In these **polar regions** the balance of nature has already been disrupted.

Statistics belonging to the first English film script:

- duration: 3 minutes and 5 seconds
- the total number of words: 256
- number of specialized language occurrences: 25
- number of specialized terms: 16
- a) number of specialized terms from ecology: 11 (*carbon, carbon dioxide, atmosphere, deforestation, molecule, climatic balance, global warming, warming process, species, climate change, extinction*)
- b) number of specialized terms from glaciology: 5 (**pole, ice-cap, ice-sheet, ice, polar region**)

1.05.35 – 1.08.37

Around the **North Pole** the **ice-cap** has lost 20% of its surface area in 30 years. But as Greenland rapidly becomes warmer, the **freshwater** of a whole continent flows into the *salt water* of the oceans. Greenland's **ice** contains 20% of the **freshwater** of the

whole planet. If it melts, sea levels will rise by nearly 7 meters. But there is no industry here. Greenland's **ice-sheet** suffers from *greenhouse gases* emitted elsewhere on Earth. Our *ecosystem* doesn't have borders. Wherever we are, our actions have repercussions on the whole Earth. The *atmosphere* of our planet is an indivisible whole. It is an asset we share. On Greenland's surface lakes are appearing on the landscape. The **ice-cap** has begun to melt at a speed that even the most pessimistic scientists did not envision ten years ago. More and more these **glacier-fed rivers** are merging together and burrowing through the surface. It was thought that *salt water* would freeze in the depths of the **ice**. On the contrary, it flows under the **ice** carrying the **ice-sheet** into the sea where it breaks into **icebergs**. As the **freshwater** of Greenland's **ice-sheet** gradually seeps into the *salt water* of the oceans, low-lying lands around the globe are threatened.

Statistics belonging to the second English film script:

- duration: 3 minutes and 2 seconds
- the total number of words: 204
- number of specialized language occurrences: 20
- number of specialized terms: 11
- a) number of specialized terms from ecology: 4 (*salt water, greenhouse gases, ecosystem, atmosphere*)
- b) number of specialized terms from glaciology: 7 (**North Pole, ice-cap, freshwater, ice, ice-sheet, glacier-fed river, iceberg**)

A specialized text is highly accurate, concise and methodical, and the terminology encountered tends toward monosemy and univocity. Then, each language has its own grammatical and lexical rules concerning the formation of words and terms, rules that cannot be applied to another target language. Thus, when translating a specialized text from a source language into a target language, the professional translator may take each term and search not just one but several sources to find out the suitable equivalent that designates the same concept. Let us see a few terms and their designated concepts selected from the documentary *Home* that may raise difficulties to a subtitler when finding equivalents for them in Romanian.

An important term from the ecology domain is *deforestation*. In Romanian, there are two distinct terms considered synonyms: *defrișarea pădurilor* and *despădurire*. But few people know that *despădurire* is the equivalent for the English law term *disafforestation* that means “reducing land from the status of a forest to the state of ordinary ground”. Therefore, when translating the film script into Romanian the subtitler has to use the term *defrișarea pădurilor* encountered in ecology.

Concept: “the removal of forest stands by cutting and burning to provide land for agricultural purposes, residential or industrial building sites, roads, etc. or by harvesting the trees for building materials or fuel”

EN: *deforestation*

RO: *defrișarea pădurilor*

EN: Transport, industry, *deforestation*, agriculture ... our activities release gigantic quantities of carbon dioxide.

RO: Transportul, industria, *defrișarea pădurilor*, agricultura ... activitățile noastre emit cantități uriașe de dioxid de carbon.

As regards the noun *balance*, Romanian dictionaries give two equivalents: *balanță* and *echilibru*. However, there isn't a total synonymy between these two nouns, just a partial one. In Romanian, *balanță* is frequently utilised as a financial term, namely "raport între mai mulți indicatori ce trebuie echilibrați". *Echilibru*, instead, means "raport între două lucruri opuse, starea de armonie care rezultă din aceasta". Since in the documentary *Home* the narrator speaks about the state of harmony necessary to exist between nature and human activities, the correct term put in context is *echilibru climatic*.

Additionally, the phrase "molecule by molecule" has been adapted to Romanian, so that specialized terms are not used. We resort to a plastic expression, "pas cu pas" to show the degree in which the Earth's climate is changing.

Concept: "a state of equilibrium between the prevalent weather conditions on different areas from our Earth and the human activities"

EN: *climatic balance*

RO: *echilibru climatic*

EN: Without realizing it, molecule by molecule, we have upset the Earth's *climatic balance*.

RO: Fără să ne dăm seama, pas cu pas, am deranjat *echilibrul climatic* al Pământului.

Ice-cap and **ice-sheet** are other two terms that may be easily confounded. Both denote an ice mass spread over a large area of land. The difference consists in the top part covered by this ice mass: the surface covered by the ice-cap is smaller in comparison to the surface covered by the ice-sheet.

Concept: "a mass of glacier ice that covers a surface smaller than 50.000 km²"

EN: **ice-cap**

RO: **calotă glaciară**

EN: Under the effect of global warming the **ice-cap** has lost 40% of its thickness in 40 years.

RO: Sub efectul încălzirii globale, **calota glaciară** a pierdut 40% din grosime în 40 de ani.

EN: The **ice-cap** has begun to melt at a speed that even the most pessimistic scientists did not envision ten years ago.

RO: **Calota glaciară** se topește cu o viteză pe care nici cei mai pesimiști oameni de știință nu o prevedeau acum zece ani.

Concept: "a mass of glacier ice that covers a surface greater than 50.000 km²"

EN: **ice-sheet**

RO: **ghețar continental**

EN: Greenland's **ice-sheet** suffers from greenhouse gases emitted elsewhere on Earth.

RO: **Ghețarul continental** al Groenlandei suferă din cauza gazelor de seră emise în alte părți ale Pământului.

EN: On the contrary, it flows under the ice carrying the **ice-sheet** into the sea where it breaks into icebergs.

RO: Dimpotrivă, aceasta curge pe sub gheață purtând **ghețarul continental** spre mare, unde se sfărâmă în aisberguri.

As regards **freshwater**, related to the water that is not salty, usually in contrast to the sea water that is salty, this term is frequently confounded in Romanian with *fresh water* that means “apă proaspătă, curată”. Since the documentary *Home* makes reference to the water found in ice-caps and ice-sheets at the North Pole, and not to the drinking water taken at home from the tap, **apă dulce** is the correct equivalent in Romanian.

Concept: “naturally occurring water on the Earth’s surface found in ice-caps, ice-sheets, lakes, rivers”

EN: **freshwater**

RO: **apă dulce**

EN: But as Greenland rapidly becomes warmer, the **freshwater** of a whole continent flows into the salt water of the oceans.

RO: Deoarece Groenlanda este într-un proces de încălzire rapidă, **apa dulce** a întregului continent se varsă în apa sărată a oceanelor.

EN: As the **freshwater** of Greenland’s ice-sheet gradually seeps into the salt water of the oceans, low-lying lands around the globe are threatened.

RO: Dacă **apa dulce** a ghețarului continental al Groenlandei se scurge treptat în apa sărată a oceanelor, terenurile joase de pe glob sunt amenințate.

Glacier-fed river is another term that may create problems to a professional translator. This construction is made of a compound adjective (*glacier-fed*) and a noun (*river*). The compound adjective *glacier-fed* compresses a relative clause so that its whole meaning is “river that is fed by glaciers”, a river whose waters are the result of the glacier melting. But, when translating the film script into Romanian, the term **râu glaciuar**, specific for glaciology sub-domain, must be used.

Concept: “a river that supplies its freshwater debit from the fast melting glaciers”

EN: **glacier-fed river**

RO: **râu glaciuar**

EN: More and more these **glacier-fed rivers** are merging together and burrowing through the surface.

RO: Din ce în ce mai mult aceste **râuri glaciare** se unesc și ies la suprafață.

As we may see from the examples above, terms are elements of a specialized language and represent the denomination of knowledge from a certain domain (i.e. ecology) or sub-domain (i.e. glaciology). “Terms are units of knowledge with a stable content; therefore they are more independent towards the context than common words”² (Bidu-Vrânceanu et al., 2005: 534). The words used in everyday speech may have additional meanings but since terminology of a text implies rigor and precision, interpretation and double-meaning are not allowed in case of terms.

3. CONCLUSIONS

It is known that terminology has appeared due to the scientists’ demand to unify the concepts and terms of certain domains in order to make easier scientific communication and, if necessary, the correct information transfer from a source language into a target language. For this reason, “terminological equivalence is the key to multilingual terminology” (Cabr , 1999: 48) since it makes possible interlingual and multilingual communication.

Considering the examples brought into discussion, even if there are not too many difficult terms to be rendered into Romanian, both sequences of the documentary *Home* have a precise content. They are more concise and systematic than general texts. In spite of the repeated occurrences, each term designates just one precise concept. This thing must happen in a specialized text: the univocity of the terms used in the same domain is important. In this way, we avoid ambiguity in sending the message to the receptor.

Generally speaking, synonymy is not agreed in terminology because it makes communication difficult, being contrary to the terminology basic principle, namely transparency.

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² Translated from Romanian: “Termenii sunt unități ale cunoașterii cu un conținut stabil, deci mai independenți față de context decât cuvintele obișnuite.”

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Perspectives on the Translation of Literature in Communist Romania

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Abstract. The study seeks to survey some opinions on the translation of literature in the difficult years of communist containment when the intake of western culture was limited. The study examines some writings on translation which were published in the period 1958-1970 against the background of European developments in the field. It attempts to argue that, in spite of the massive, unprecedented amount of literature that was translated or published and of the convergent, extremely valuable opinions on translations, no systemic theory about the translation process emerged and that the works of renowned linguists and translatoologists like Eugene Nida were not mentioned in the reviews and critiques published in that period.

Keywords: translational context, literary translation, the art of translation, prerequisites to good translations

1. INTRODUCTION

The communist period in Romania covered the time span 1945-1989. Broadly speaking, it can be divided into three sub-periods: 1945-48, 1948-60 and 1960-89. The entire period is known as an extremely prolific and valuable period for at least two reasons: (1) an unprecedented volume of literature, prose, poetry and drama was published and (2) the period was dominated by the translation of classical world literature and of complete works (integral editions) of classical writers (e.g. Shakespeare's complete works). The publishing house which published the complete works of writers was *Editura de Stat pentru Literatură și Artă*.

In terms of what was published and translated, the first period represented a continuation of the former, inter-bellum period. Right after WWII, in 1946, the United Nations Organisation insisted on the need to disseminate the universal cultural heritage and on the need to have the major masterpieces of world culture translated in as many languages as possible. This strategy resulted in a fervent interest of translators, writers and poets to translate world literature and to build the world cultural heritage. In this respect, Pavel Constantin (1969) praised the contribution of renowned translators like Etienne Dolet, Schiller, Nerval,

Baudelaire. Amongst the Romanian contributors, he mentioned the works of Șt.O. Iosif, Sadoveanu and others.

The 60s marked a more relaxed era characterised through an opening towards liberalism; it was the era when western classical and contemporary literature was translated and published. At that time, the *European Action Plan* stipulated that “by 1970 each European citizen must speak at least a foreign language” and recommended that it be attained through five strategies, which shall: (1) enable each pupil in Europe to learn a foreign language, (2) support each teacher in his endeavours to master at least a foreign language of great circulation, (3) offer foreign language teachers access to intensive performance-raising programmes through seminars, teacher exchanges, etc., (4) provide technical and financial support to those countries which undertake to develop their foreign language learning programmes, (5) supply information technologies.”(*Forum*, XI, 1969). This period was the most prolific period for literature and its translation. This was the period when most of the classical and contemporary literature was translated, published and disseminated abroad. For example, according to an article published by Edgar Papu in *Gazeta literară* in 1965, “Antologii românești peste hotare Romanian” [Anthologies Published Overseas], only in the interval 1959-1961 eleven anthologies were translated and published in capitals of other neighbouring communist countries, *inter alia*: *Betâyrok tûzenél (La focul haiducilor)*, Budapesta, 1959; *Teatru românesc*, Moscow, 1959; *Rumunske lidove pisne (Cântece populare românești)*; Praga, 1959, *Rumînskîi raskazî (Antologia nuvelor românești)*, volumes I and II, Moscow, 1959; and, in 1961, at least five anthologies: *Teatro rumeno (Teatru românesc)*, Milano, 1960, *Poèmes roumaines*, Paris, 1960, *Cântecul redutei*, Sofia, 1961; *Antologia della poesia romana*, Milano, 1961; *Antologia poeziei românești*, Atena, 1961; *Romàn költök antologiaya*, Budapesta, 1961; *Povestiri românești*, Hanoi, 1961.

The translational activity of that period can be broadly classified into: (1) translations, which included: literary translations, political translations, technical-scientific translations, and (2) translation studies published in review articles.

It should be acknowledged, however, that by translation studies we refer to the attempts of some writers and poets, who also regarded themselves as translators and critics to shape up some concepts and directions for the development of translations in Romania. Sometimes, the translational thoughts were expressed as recommendations or pieces of advice addressed to peer-translators, scholars or/and institutional representatives who were in charge with translation activities and could make the right decision for the course of translations.

Terminology was not regarded as an established, independent branch of linguistics although it became part of translational or literary inquiry, so the dictionaries compiled and published in this period can also be referred to as translation-related products.

Since most of what was translated was to do with literature, it stands to reason that what was written on translation was associated solely with the translation of literature. Hence, our research is focused almost exclusively on some studies and articles published during 1958-1970 on the *translation of literature*.

In the period 1958-1970, which came under the scrutiny of the present study, translation studies were relatively scarce in Romania. The communist regime and its ideology obstructed or limited through a severe censorship and other means the importation of western works, including works on translatology. The present study undertakes to survey the approaches, concepts and opinions on translation which were published by a few literature reviews in the communist years of 1958-1970. Prior to tackling various approaches and writings, the study previews the development of these studies in Romania and in Europe.

2. METHODOLOGY

The present study is a synchronic examination of some opinions on the translation of literature as they emerged from the reviews published in the difficult years of communist containment.

It is built on a collection of reviews and articles retrieved from the available specialized weekly magazines and dailies published in Romania in the communist period of 1958-1970. The article is based on the examination of 7 articles and 2 reviews collected from the library of the *Centre for Studies and Research of the Literary Club from Sibiu-Cluj* managed by the poet and publisher Dan Damaschin.

In addition, the study has been informed by the interviews and talks with critics and writers who were active during the communist period, amongst whom Mr Dan Damaschin deserves special credit, as he has been a fervent and accurate recorder and expert of literature and translated writings. The survey does not tackle the works of linguists and translators of Romanian origin who were active and published abroad.

The article is an objective account of the retrieved approaches and concepts, free from any political or ideological biases.

The author wishes to apologise for the incomplete references used in some cases, such as in the references for the following articles: "Mihai Beniuc et la campagne roumain. Poèmes adaptés par Hubert Juin" for which only the initials M.B. have been provided in the review *L'Humanité* in the 26 August 1960 issue and "Valori fundamentale ale artei traducerii" [Fundamental Values of the Art of Translation] by Edgar Papu an article published in *Scântea* for which the date of publication could not be retrieved.

3. BACKGROUND TO TRANSLATIONS

In the studied interval, literature was translated both from Romanian into other languages and from other languages into Romanian. Before examining the translations from other languages into Romanian, we shall first discuss two outstanding reviews focused on translations from Romanian into French, namely on *L'Humanité* and the French Revue *Europe*. A noteworthy article published by *L'Humanité* was devoted to the translation, or rather adaptation, of the poems of Mihai Beniuc by Hubert Juin (1960)¹ The June-August 1959 issue of the review *Europe*, founded in 1923 by a group of French writers in collaboration with Romain Rolland, was dedicated entirely to the Romanian literature. The contents of the issue reads amongst others: Ștefan Duca – “Survol de la poésie”, Petru Dumitriu – “Le roman d’aujourd’hui”, Zaharia Stanco – “Les Fleurs de la terre” etc. The first contribution to the issue, written by its director, Pierre Abraham, is titled “Connaissez-vous la littérature roumaine ?” followed by several other articles, such as: “Bucarest 1959”, “Retour de Roumanie”, “Symphonie Roumaine”, “Pour un centenaire” etc. Both the articles and their titles reflect the strong interest of the French writers, poets or critics in the consumption and translation of Romanian literature.

Another interesting article written by Crișan Constantin in the Romanian literary review *Gazeta literară* in 1965 and which deserves attention is composed under the heading “Interviul nostru cu Alain Bosquet despre arta traducerii” [Our Interview with Alain Bosquet about the Romanian and French Poetry and about the Art of Translation]. The article goes out from Bosquet’s translation of a volume of Romanian poetry and discusses the translation of poetry. Against this two-fold background, the translation of Romanian literature in other languages and the translation of other literatures into Romanian, the present study undertakes to look at the approaches which emerged in this extremely fervent epoch focused on literature.

As afore-stated, in the first period of communist Romania, the translation-oriented concerns were indebted to the writers and poets who approached translations for two reasons: (1) to improve their understanding of the intricacies of the writing process and to develop their writing skills before they plunged into their own creative work, (2) to make the Romanian literature known and valued abroad. In this respect, the list of meritorious translators ranges from Mihai Beniuc, Tudor Arghezi, Ion Barbu, Lucian Blaga, Adrian Marino, Al. Philippide, Tudor Vianu to more modern poets.

¹In spite of the efforts made by the author to retrieve the name of the writer who signed the article, it was impossible. The article was signed M.B.

²In spite of the efforts made to locate the date of publication, it could not be retrieved.

The Romanian translation studies developed in an empirical way, rather as an outcome of innate skills, talent and acquired literary culture than of specialised training. Translation was, first of all, an art mastered by poets and writers, who sometimes wrote notes and gave interviews on *what* and *how they translated*. The translators were not trained translators but were themselves writers or poets. The critics who reviewed literature, occasionally tackled translations as products and only seldom as a dynamic, re-creational process.

The most prestigious reviews which published literature and dealt with translation issues were *Gazeta literară*, *Revista secolului 20*, *Cronica*, *Ateneu*, *Familia* and other less spread reviews. Daily newspapers, whether national or local, also published news on literature, comments and reviews of books, theatre or film performances and arts. The national daily newspaper, *Scântea*, also dubbed "the Party organ", included sections on literature and arts on its 2nd page, sometimes even on the 4th page next to the *Foreign news* section. The sections were called in different ways: "Cronica literară" [Literary update], "Carnet cultural" [Cultural Notes]. *Revista literară* was the review of the *Writers' Union* of the Romanian Communist Party founded in 1954, whose title was called after *Literaturnaia gazeta*, the most important Russian review. The title was changed after 1968 in *Romania literară* to reflect an earlier tendency of the Romanian Communist Party to revive the Romanian literary heritage. In 1963, the review was written and headed by a committee made up of: Tiberiu Utan, Teodor Balș, Ion Brad, Ov. S. Crohmălniceanu, S. Damian, Eugen Simion, and Haralamb Zincă.

Edgar Papu, in his article "Values of the Art of Translation" (*Scântea*, n.d.)², looked back on what had been translated and stated that translations from English, Russian and Spanish were extremely rare in Romania before 23 August 1945, not to mention masterpieces written in other less used languages. He notes that almost all translations into Romanian had been "translations after translations" from French and German. He then remarks that at the time he wrote there were "direct and first class" translations available from Portuguese, Dutch, Norwegian and from all Slavic languages. Papu (idem) also mentions that, side by side with the growth in number of translations and the number of languages that translations had been translated from, translators revealed an increased familiarity with what literary critics called 'literary culture'.

If we looked westwards, the western world was dominated by comparative literature and cultural studies in the 1950s and 1960s. At the same time, a breaking step has been made in translatology with the development of *automatic translations*, a trend heralded by some fundamental works, including the collective volumes: *Machine Translation of Languages* (1955), *Mechanical Resolution of Linguistic Problems* (Bosth, Brandwood and Cleave, 1958) and *Problemes de la traduction automatique* (Gugenheim G. and R. Michéa). The news was broken out

to the Romanian readership by a few critics, including Constantin Pavel in his article “Despre traduceri” [On Translations] published in *Cronica* in 1969.

In Europe, the study of translations was linked to the study of language and its functions. The underlying assumption which fueled the development of translation studies was that once the functions of language and the functions of a text were identified, the method employed for their translation should be the one which could best render the author’s creative or artistic intentions. Thus, the early translation studies were closely tied to the attempts to classify the functions of language. The most influential contributions were those of Karl Bühler (1934), Roman O. Jakobson (1960) and M. Halliday (1973). Nevertheless, the mind that set the tone for a more consistent research and theory in translation was Eugen Nida. His works (*Toward a Science of Translating* – Brill, 1964; *The Theory and Practice of Translation* – Brill, 1969, with C.R. Taber; *Language Structure and Translation: Essays* – Stanford University Press, 1975) introduced basic concepts of translatology such as: *equivalence, the principles of correspondence, context, language and culture, translation quality*.

Even if the period 1970-1989 does not come under our scrutiny, it is noteworthy to point out that this stage in the development of translation studies was marked by the contributions of ‘functionalists’ and ‘skopos’ theorists including Katharina Reiss (1971, 1976), Hans J. Vermeer, Justa Holz Mänttari (1984) who made a shift from the predominantly linguistic approaches, from formal translation theories based “rather on applied and comparative linguistics, to a more functionally and socioculturally oriented concept of translation” (Baker, 2009: 116).

Translation studies moved on in the 1980s to a broader, more descriptive discipline promoted by Toury (1995), Hermans (1985), Lefevere (1992) whereby the complexity of the phenomenon of translation had been underscored. But this is also the momentum that Romanian translation scholars have become more familiar with.

However, the late 1990s marked a pronounced interest of the Romanian translators towards the development of translation studies and their more active participation in what was going on in the field worldwide. In addition, it was the period when specialized translator training for non-literary texts became part of the academic curriculum of the Department of Modern Applied Languages of the Faculty of Letters, the Babeş-Bolyai University of Cluj, an example followed soon by other Romanian universities. Until the 1990s translation studies had been centred exclusively on the translation of literature and taught by the philological sections of universities.

Against this background, the present study undertakes to examine the opinions of some scholars on translations in the difficult years of communist containment when any intake of western culture was limited. The study attempts to argue that in spite of the massive, unprecedented amount of literature that was translated or published and of the convergent, extremely valuable opinions and

considerations devoted to translations, no systemic theory about the translation process emerged and that the works of renowned linguists and translators like Nida were not mentioned in the published translational reviews and critiques.

4. THEORIES AND OPINIONS

It is the purpose of the present study to argue that approaches to translation practice existed in communist Romania despite the scarcity of rigorous imports of translation studies from the western world. The concern for translations was premised on two arguments: first, there was the communist endeavour to provide the people and the young with access to a broader culture, including world literature, and, second, the drive of the Communist Party to export good literature and Romanian culture abroad. These two arguments intertwined produced excellent translations both into Romanian and into other languages.

However, in spite of the communist limitations mentioned previously, the Romanian writers and poets were translated into French or other languages by translator-poets or critics who had good cultural relations with the Romanian colleagues and whom they often visited. This was illustrated by Bosquet's interview about the Romanian culture and its translation into French published in *Gazeta literară* in 1965.

Edgar Papu admits in his article "Valori fundamentale ale traducerii" [Values of the Art of Translation] published in *Scântea* (n.d.): "we are the owners of an impressive, qualitative and quantitative collection of translated works – of which the most numerous and the most valuable had been translated in the last quarter of the century" (our translation). He then adds that this situation is the outcome of the changed perception of the concepts of "literary translation" and "translator" as a result of the massive translation of world literature. According to Papu, "translation is no more a simple, approximate and arbitrary transcription of a work of literature written in other countries, but has turned into an act of artistic 'creation'", which has resulted in the "arbitrary separation between the translator and writer" (Papu, n.d.) (our translation). He argues that all major poets and writers had tried their hand at translations, including Tudor Arghezi, Ion Barbu, Lucian Blaga, Adrian Marino, Al. Philipide, Tudor Vianu and that many more modern writers had dedicated part of their talent to the art of translation. Papu (ibid.) assumes that the translator's activity requires a few requisites for its proper fulfillment, amongst which he enumerates: "talent", "linguistic and literary culture", familiarity with the epoch and the writer's entire work. He mentions that for a long period many foreign writers had not been translated on the grounds of "untranslatability". Papu (idem) admits to no such justification, arguing that untranslatability is the result of complacency and that a text or a piece of writing

which cannot be translated in a two-months interval can be translated in two years, provided the translator laboriously dedicates his will and talent to the work. Pavel (1969) also agrees that there is no such thing as “untranslatability” and that it arises from an exaggerated concern for detail which overlooks the general or the whole. He further quotes George Mounin who noticed a “spontaneous campaign against the concept of ‘untranslatability’” (our translation).

Papu (n.d.) opines that, while the writer is consistently focused on his “conceptive” activity or work, the translator is more concerned with the “artistic” perspective, which is, however, not restricted to finding the right expression but reaches out to finding the adequate *equivalent*, both accurate and suggestive in the *foreign language* (target language). He explains that it is, thus, not surprising that the translators spend more time on translation than would writers spend on their creative work. Papu (n.d.) deplors the poor quality of some translations, which do not measure up to the criteria mentioned by him. He also complains about the absence of a rigorous, complex, scientific approach to translations which might help translators in their work and suggests that publishing houses should improve their publishing plans that include works on translations. These publishing plans should contain: “an analytic research on literary translation, the art of translation, a book on the methods used for translation purposes, on the (social) functions of translations, a world history of translations, a comparative study on creative and translation literature” (our translation). He recommends that these works should be accompanied by the translation of translology studies published in other countries. He concludes his article with the assumption that “an activity so beautiful as the one belonging to the field of translation, which proudly accounts for the cultural level attained by us, deserves our entire support through a planned and scientifically-coordinated action” (Papu, n.d.) (our translation).

The second author quoted by our study is Constantin Pavel and his opinions vis-à-vis translations. His article titled “On Translations” was published in *Cronica* on 11 October 1969 and seeks to point out that the role of the translator is paramount, that he cannot be replaced by machine translation, and, finally, that some measures must be taken in order to encourage and protect the translators’ work. This is where the translators’ training comes into play and is given major consideration.

The author acknowledges the tremendous growth of the number of translations and points out that the only person who can mediate in the process of exchange of information is the translator. Thus, he suggests that in such a world, the translator’s role is crucial. Pavel (1969) mentions that preoccupations concerning the translation activity had been a subject of inquiry since Horatius, Cicero, and later on Dante, Goethe, indicating that the latest scientific researches resulted in the inauguration of *machine translation*, a discovery which removes translation from the patronage of art to that of science. However, Pavel admits that machine translation

has its shortcomings and cannot successfully replace human input, particularly in the case of literary translations, which require a more sensitive human touch to express the refined, artistic intricacies. Consequently, he argues that translation does not involve a simple communication or transmission of the message content, and that the difficulties arise from the differences that exist between the two languages, their structure, from the socio-historical, economic, moral and religious contexts which are inherent to the texts and which are unfamiliar to the readers of another culture. At this point, Pavel (1969) quotes Roland Barthes according to whom the translation process “does not take into account formulas and contents, but rather the process that flows from one language to another” (our translation). He thus states that a grammatically and lexically “impeccable translation” might turn out useless and inefficient if the reader is not provided with the necessary clues to decipher or understand the writer’s world. In order to make the reader vibrate in consonance with the writer’s intentions and sensitively feel them, the translator must empathize with the writer. Empathy must be further accompanied by other qualities, such as: masterhood of a foreign language, knowledge about how the language functions and a robust cultural knowledge that contextualizes the text and includes: humanities, economics, sociology, anthropology. In the interview given to C. Crișan for *Gazeta literară* (1965), Alain Bosquet states that it is not enough to produce a loyal translation focused entirely on details, but to produce a translation for the readers of the particular target linguaculture and facilitate their understanding thereof. Bosquet mentions Eluard’s interesting and suggestive case, who, without knowing Bulgarian, translated Hristo Botev admirably. The explanation is that the translator listened to the source text for many times and, after feeling the cadence of the lines, he was able to decipher the poetic substance and, finally, to recreate it. Further, Bosquet provides Baudelaire’s example, who, he suggests, “did not translate E.A. Poe, but recreated him” (1965) (our translation).

Pavel then discusses the example of writers and poets who take up translating as a step which trains them and prepares them for their own creative writing. These examples and the urgent need to train more translators for the mediation of other cultural or literary masterpieces make Pavel suggest a few recommendations for the future development of translations. One strategy would be the planned and controlled training of a contingent of translators. He further recommends that, for the beginning, universities could take up the role of instructing and training translators in the way other European universities did. In this respect, Pavel mentions the existence of translation institutes which worked under the patronage of the famous universities of Geneva, Heidelberg, Paris and Vienna. Another recommendation Pavel makes has to do with the publishing plans, which, according to him, should insist more and devote more attention to translations. This, in turn, would place a heavier burden on the shoulders of editors and publishers.

Both Pavel (1969) and Papu (n.d.) touch upon one more aspect which is crucial to translations, their *quality*. If they praise the excellent quality of some translations they also complain about the poor quality of others, thereby making it the responsibility of the publishing houses to control more rigorously the quality of translations before making them available to the readership, avoiding thus the spread and consumption of translations which depart from the writer's intentions and break the fidelity principle.

In an interview on "Universalitate și specific național" [Universality and national specificity] written by Constantin Călin in *Ateneu* (1965), Perpessicius discusses the translations of Romanian literature into other languages focusing on the translation of Eminescu's poetry and the translation of poetry in general. First, he speaks about Tudor Vianu and his extraordinary talent of sensing both the essence and the wisdom of human values when he translated Shakespeare, Schiller and Goethe. He argues that the Romanian literature, although positioned very highly in the world literary heritage, could not have attained universality and world recognition, had it not been translated exquisitely. He adds that languages with a rather reduced circulation, like Romanian, need more than an exceptional value, they must be translated adequately to reach the expected levels of excellence and be accepted by the world literary heritage.

Perpessicius's (1965) commentary on the value of Romanian literature and the importance of translation in making the literary products known to other cultures underlines the efforts of Romanian writers to make their writings known and valued abroad and also to bring other cultures closer to the Romanian reader.

5. CONCLUSIONS

The present study sought to illuminate some opinions regarding translations expressed in the reviews published in the period 1958-1970. The 7 examined articles which voiced the opinions of Edgar Papu, Constantin Pavel, Perpessicius and Bosquet mainstreamed a few requisites which account for the investigated epoch.

First, in spite of the impressive amount of commentaries, critiques and interviews which were written, none has made any reference to Nida's outstanding reflections and principles on translation or to other contributors to translation studies, such as Bühler (1934) or Roman O. Jakobson (1960) who had published their works in the 1960s.

It appears that the issue of "untranslatability" created an ongoing debate which was sustained or opposed by many writers, translators and critics. However, most of the great spirits of the epoch labeled it a poor excuse for inconsistent translations and refuted it.

From the surveyed articles the major concern of writers, translators and critics which surfaced was the identification of the qualities or prerequisites that guarantee a successful translation. In this respect, most writers agreed that translators must master the foreign language, possess talent and thorough knowledge of the culture and of the writer's creative intentions or artistic intricacies.

The investigated articles have evidenced that the experienced and reputable writers recognized the co-existence of excellent and poor translations on the market, and suggested that the role of publishing houses must increase in respect of the acceptance of good and very good translations and the rejection of inconsistent ones. The second issue of interest was that the universities should initiate training courses for translators and qualify a contingent of excellent writers who should continue the translational work.

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Uma língua, várias culturas: algumas reflexões sobre os aspetos sociolinguísticos na localização em português brasileiro e em português europeu

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Abstract. This article deals with the importance of the cultural aspects of localization in Brazilian and European Portuguese, the main focus being the address forms. The comparative analysis of localized versions of *Gmail*, *Yahoo! Mail*, *Hotmail* and *Skype* show that linguistic and etiquette norms of address are maintained in adapting these products to the Brazilian and Portuguese markets. In the Brazilian version, the pronoun *você* is used, as a strategy of non-formal address to the users, while in the European Portuguese version, the most common form of address in use is the 3rd person singular of the verbs, which indicates a more formal style of communication between the product and the user. Only *Yahoo! Mail* uses the pronoun *tu* and the 2nd person, no doubt as it targets a younger, less formal audience. This short analysis tries to show that culture plays an important role in the localization process with pluricentric languages such as Portuguese. It is our contention that, when language is a means of expressing different cultures, when people may speak the same language but not in the same way, the translator should always keep in mind the public's expectations about communication.

Keywords: Brazilian Portuguese, European Portuguese, software localization, address forms, human-computer etiquette

1. INTRODUÇÃO

A pergunta “Para quem traduzimos?” (*Pour qui traduit-on?*), escolhida como título do 12º colóquio organizado pelo Departamento de Línguas Modernas Aplicadas, não tem respostas fáceis. Atuando no mercado internacional, que pode trazer potenciais clientes de todo o mundo, o tradutor contemporâneo deve ter competências múltiplas, de forma a acolher exigências diversas e enfrentar uma concorrência cada vez mais dura e global.

No caso das línguas pluricêntricas, como é o português¹, ao domínio das estruturas linguísticas o tradutor deve acrescentar um conhecimento aprofundado das culturas e sociedades em que a língua é falada, de forma a ter uma ideia mais próxima sobre o que é “viver em português”. Embora a língua que os países lusófonos partilham seja a mesma, as diferenças que existem entre as diversas variedades do português determinam a criação de identidades linguísticas nacionais e regionais bastante fortes. Um falante nativo consegue identificar sem grande esforço se o interlocutor fala de um “jeitinho diferente”: um português observa que a variante do Brasil “é mais doce”, alguns brasileiros consideram que o português europeu (doravante PE) pode parecer mais “culto” porque o associa com os textos dos escritores clássicos que se estuda na escola etc.

A individualidade de cada variedade do português manifesta-se em todos os níveis da língua: pronúncia, grafia², gramática, léxico e as divergências podem determinar problemas de compreensão até entre os nativos. Basta lembrar que no Brasil alguns filmes portugueses são legendados porque a pronúncia fechada das vogais átonas em PE dificulta de tal maneira a compreensão, que a mensagem oral se pode tornar incompreensível a um brasileiro que não teve contacto com os falantes de português do outro lado do Atlântico.

No que diz respeito às diferenças de índole sociolinguística entre o português brasileiro (doravante PB) e o PE, as formas de tratamento (doravante FT) são um dos aspetos mais salientes. Sendo o “um dos mais óbvios elos de ligação entre a própria estrutura da língua e a estrutura da sociedade, no sentido em que refletem a organização da sociedade em termos de instituições [...] e de estratificação” (Gouveia, 2008), as FT mostram em nível linguístico o que significa “viver em português” nos quatro cantos do mundo.

A importância da tradução adequada das FT do português é fundamental. No caso da localização de produtos que analisaremos neste trabalho, como o *e-mail* e o *chat*, em que o uso da ferramenta faz parte do dia-a-dia, o usuário deve ter a sensação de comunicação natural. Por isso, os tradutores devem conhecer as normas que cada comunidade linguística adota e integrá-las na localização.

Na secção seguinte fazemos uma breve apresentação contrastiva das FT em PE e PB e depois analisaremos como foi integrada esta diferença linguística na localização de ferramentas como o *e-mail* e o *chat*.

¹ Segundo as estatísticas mais recentes, o português é uma das mais faladas línguas do mundo, com cerca de 250 milhões de falantes. É língua oficial em Portugal, no Brasil, nos PALOP (Países Africanos de Língua Oficial Portuguesa: Angola, Moçambique, Cabo Verde, Guiné Bissau, São Tomé e Príncipe) e língua co-oficial em Macau (China) e no Timor-Leste. Comunidades de falantes de português encontram-se na Índia, nas regiões Goa, Damão e Diu).

² Estas diferenças diminuíram depois da adoção do *Acordo ortográfico* em todos os países de língua portuguesa.

2. AS FORMAS DE TRATAMENTO EM PORTUGUES BRASILEIRO E EM PORTUGUES EUROPEU

Empregando o *critério morfológico*, Cintra (1986²) distingue três categorias de FT em português: *pronominais*, *nominais* e *verbais*. Adotando uma perspectiva semântico-pragmática, Carreira (1997) classifica as FT do português em *elocutivas* (para a designação de si), *alocutivas* (que são usadas para designar o interlocutor) e *delocutivas* (para a designação de terceiros). Tomando em consideração as características do nosso corpus, limitaremos a análise às FT alocutivas pronominais e verbais, visto que as FT nominais não são presentes nas localizações de *e-mails* e *chats* e o diálogo entre o usuário e o *software* impõe a utilização exclusiva das FT alocutivas.

Observamos que o PE mantém no singular uma estrutura ternária, composta pelos elementos *tu*, *você* e *o senhor*³, ao passo que o PB apresenta na variante padrão⁴ o binómio *você*, *o senhor* para expressar diversos graus de proximidade ou de familiaridade entre locutores. As equivalências formais não pressupõem usos iguais nas duas variantes do português. Por exemplo, *você* é amplamente utilizado no Brasil como um pronome T⁵, ao passo que em Portugal o mesmo pronome tem um valor intermédio de cortesia. O pronome *você* é considerado uma FT cortês em alguns contextos, ao passo que em outras situações de comunicação os falantes o consideram ofensivo⁶. No sistema de tratamento do plural mantêm-se também algumas diferenças. No entanto, é preciso salientar que em Portugal o pronome *vós*, conjugado com a 5ª pessoa verbal, não faz parte da norma padrão, sendo usado em algumas regiões rurais do Norte.

	PORTUGUES BRASILEIRO	PORTUGUES EUROPEU
sg.	você o(a) senhor(a)	tu você o(a) senhor(a)
pl.	vocês os(as) senhores(as)	vós vocês os (as) senhores(as)

Tabela nº 1. Formas de tratamento alocutivas pronominais em PB e PE.

³ Embora seja substantivo do ponto de vista morfológico, as suas características discursivas fazem com que *o senhor* seja considerado FT pronominalizada (Cintra 1986²) ou até pronome (Castilho 2010).

⁴ Em algumas regiões do Sul, mas também no Maranhão, o pronome *tu* é usado, às vezes com a 3ª pessoa verbal. (Ex. *Tu fala.*) *Te* também aparece na variedade brasileira, mas como clítico de *você*, como no título *Você não me ensinou a te esquecer* de uma canção de Caetano Veloso.

⁵ Usamos a terminologia do artigo de Brown e Gilman (1960) sobre os pronomes de tratamento. Partindo da distinção *tu/vos* do Latim, autores distinguem entre os pronomes T, que são usados em contextos informais e os pronomes V, que expressam um grau maior de formalidade. Em geral os pronomes de tratamento V são formas indiretas, em algumas línguas românicas como o francês sendo usado o plural para o singular no discurso formal (*le vouvoiement*), ao passo que outras línguas, como o português, empregam a 3ª pessoa para tratamento alocutivo.

⁶ Para evitar situações delicadas, em Portugal adota-se também uma estratégia de evitar o pronome (Hammermüller 2003), os falantes empregando apenas o verbo conjugado na 3ª pessoa do singular. (*Gosta de ir ao cinema?* em vez de *Você / O senhor gosta de ir ao cinema?*)

No que diz respeito ao tratamento verbal, notamos que em PE é possível expressar diversos graus de cortesia apenas com as desinências verbais, através da oposição entre a 2ª e a 3ª pessoa do singular (*Queres / Quer um café?*), mas na norma padrão da variedade brasileira esta distinção não é possível. No plural, a utilização quase exclusiva da 3ª pessoa em ambas as variedades⁷, impossibilita a expressão de diferenças de graus de cortesia só através da desinência verbal.

	PORTUGUES BRASILEIRO	PORTUGUES EUROPEU
sg.	3ª sg.	2ª sg. 3ª sg.
pl.	3ª pl.	2ª pl. 3ª pl.

Tabela nº 2. Formas de tratamento alocutivas verbais em PB e PE.

Estas diferenças são o resultado da evolução que as duas variantes do português tiveram nos últimos séculos. Relacionadas com as diferenças culturais⁸ entre as sociedades brasileira e portuguesa, notamos que estes “detalhes” assumem importância maior quando tentamos definir o que é viver em português nos dois lados do Atlântico. As maneiras como as pessoas se dirigem ao outro é um dos aspectos fundamentais da comunicação e a escolha das FT indicam como se manifesta a dinâmica interlocutiva em várias situações do dia-a-dia. A pergunta que se coloca imediatamente é a seguinte: se no PE e no PB os falantes usam estratégias diferentes para tratar o(s) outro(s), as mesmas diferenças mantêm-se também na comunicação entre um usuário e um produto como um *software*? E voltando à pergunta “Para quem traduzimos?”, por que é importante prestar atenção na tradução ou na localização para uma língua pluricêntrica às normas linguísticas que são usadas em cada comunidade de falantes?

3. CULTURA E LOCALIZAÇÃO

Sendo atualmente uma das mais faladas línguas do mundo, o português é também uma língua proeminente do mercado de localização. Como um mercado potencial de quase 200 milhões de clientes, o Brasil é uma das maiores apostas dos

⁷ Tal como o pronome *vós*, a 2ª pessoa do plural mantêm-se no uso regional do Norte do país.

⁸ No site do *The Hofstede Centre* (<http://geert-hofstede.com/index.php>), podemos fazer uma análise comparativa das culturas brasileira e portuguesa segundo as dimensões culturais propostas por Geert Hofstede nos seus livros sobre as diferenças culturais: *distância ao poder*, *individualismo versus coletivismo*, *masculinidade versus feminilidade*, *evitar a incerteza*, *orientação a longo prazo versus a curto prazo*. A dimensão que poderia ser relacionada com os usos das formas de tratamento é a *distância ao poder*, mas as diferenças não são significativas (Brasil tem 69 pontos e Portugal 63), ambos os países mostrando resultados altos, o que significa que nas duas sociedades as pessoas aceitam com mais facilidade as desigualdades. Embora a análise cultural mostre que as sociedades são hierarquizadas, na língua este aspeto é codificado de maneira diferente, visto que os sistemas de tratamento não são iguais e que, de uma maneira geral, os brasileiros são mais informais do que os portugueses.

produtores de conteúdo digital; embora seja um país mais pequeno, Portugal faz parte da União Europeia, uma zona do mundo em que a diversidade cultural e linguística faz parte das estratégias políticas mais importantes. Para quem pretende chegar aos dois mercados, adaptar-se às expectativas dos potenciais clientes e usuários de produtos *software* é fundamental.

Se partimos da definição da localização proposta por Reinhard Schäler:

the linguistic and cultural adaptation of digital content to the requirements and locale of a foreign market, and the provision of services and technologies for the management of multilingualism across the digital global information flow. (Schäler, 2009)

observamos que um dos aspetos mais importantes deste processo complexo⁹ não é apenas a adaptação linguística, mas sim a adaptação cultural dos produtos. Por esta razão, no caso das línguas partilhadas por várias culturas, como o inglês, o francês, o espanhol, o português, etc., localizar um produto *software* significa integrar na versão final as particularidades culturais do público-alvo, que é mais do que a tradução do conteúdo do menu do programa.

Uma das particularidades a tomar em consideração na adaptação de um produto às normas linguísticas e culturais do mercado-alvo são as regras de etiqueta. Se os falantes têm expectativas em relação ao que é considerado adequado ou não na interação com as pessoas, estas expectativas seriam transferidas nas interações com o computador ou com um produto *software*. Tal como na interação entre as pessoas, a definição da etiqueta na interação homem-computador está relacionada com os conceitos de adequação ao contexto:

Likewise, we define human-computer etiquette as a similar set of conventions that facilitate smooth and effective interactions between people and computers. For computers to be successful in etiquette, they must produce nuanced responses that are sensitive to the context and reactions of people. (Hayes & Miller, 2011)

4. ANÁLISE DO CORPUS

Nesta secção fazemos uma análise comparativa dos usos das formas de tratamento alocutivas pronominais e verbais nas localizações em PB e PE, com base em exemplos de *Gmail*, *Yahoo! Mail*, *Hotmail* e *Skype*.

⁹ Há autores que identificam sete “camadas” de adaptações no processo de localização de um produto: *a infraestrutura tecnológica, a gramática, a semântica, a representação gráfica e icónica, as práticas dos negócios, o nível social e da comunicação e a cultura* (Chroust 2007).

4.1. Gmail

Uma das diferenças entre as duas versões de língua portuguesa do *Gmail* que observamos é a preferência pelo pronome *você* na localização brasileira, a ausência das FT pronominais na localização portuguesa e o uso da 3ª pessoa do singular. Em PE o pronome *você* aparece apenas no exemplo (5), “depois de você apagar”, ao passo que em PB é usado em quase todos os contextos de interação com o usuário: “(se) você estiver tendo problemas para carregar” (1), “Você pode enviar” (2), “você poderá especificar” (3), “você pode remapear teclas” (4), “depois que você excluir [...] uma conversa” (5), “Você pode escolher” (5), “o texto que você selecionou” (6), “Se você adicionar” (8). Em PE observamos usos do clítico *lhe*, ausente da versão brasileira: “Permite-lhe inserir”(2), “Permite-lhe personalizar” (4), “Permite-lhe reproduzir” (7). Observamos que a presença da 3ª pessoa do singular em PE mantém a interação entre o usuário e o produto num registo mais formal, ao passo que em PB a preferência pelo pronome *você* indica um estilo de comunicação informal.

- 1) PB: Se (quando) um recurso do Labs falhar, e você estiver tendo problemas para carregar a sua Caixa de entrada, há uma saída: use <https://mail.google.com/mail/?labs=0>
PE: Se (quando) uma funcionalidade do Labs não estiver a funcionar e estiver com dificuldades em carregar a sua caixa de entrada, existe uma saída de emergência.
Utilize <https://mail.google.com/mail/?labs=0>.
- 2) PB: Permite inserir imagens no corpo de uma mensagem. Você pode enviar e inserir arquivos de imagem do seu computador ou inserir imagens por URLs.
PE: Permite-lhe inserir imagens no corpo das mensagens. Pode carregar e inserir ficheiros de imagem no seu computador ou inserir imagens através de URLs.
- 3) PB: Adiciona uma guia "Gadgets" às Configurações, onde você poderá especificar URLs de gadgets.
PE: Adiciona um separador "Miniaplicações" às Definições, no qual poderá especificar o URL de qualquer miniaplicação.
- 4) PB: Permite personalizar mapeamentos de atalhos de teclado personalizados. Adiciona uma nova guia Configurações, pela qual você pode remapear teclas para diversas ações.
PE: Permite-lhe personalizar mapeamentos de atalhos de teclado. Adiciona um novo separador "Definições" a partir do qual pode voltar a mapear teclas para várias acções.

- 5) PB: Exibe automaticamente a próxima conversa em vez de voltar para a sua caixa de entrada depois que você excluir, arquivar ou ignorar uma conversa. Você pode escolher se deseja ir para a próxima conversa ou para a conversa anterior na seção "Geral" da página Configurações.
PE: Apresenta automaticamente a conversa seguinte, em vez da sua caixa de entrada, depois de você apagar, arquivar ou ignorar uma conversa. Pode seleccionar avançar para a conversa seguinte ou anterior na página Geral, em definições.
- 6) PB: Cite o texto que você selecionou quando responder uma mensagem. (Agora também funciona com o mouse.)
PE: Cite o texto que seleccionou quando estiver a responder a uma mensagem. (Agora também funciona com o rato!)
- 7) PB: Permite executar mensagens de voz deixadas na sua conta do Google Voice diretamente da notificação por e-mail.
PE: Permite-lhe reproduzir diretamente mensagens de voz deixadas na sua conta do Google Voice a partir da notificação por e-mail.
- 8) PB: Bem-vindo ao Google+! Se você adicionar seus contatos ao Google+, poderá visualizar os e-mails deles aqui. Primeiros passos com o Google+
PE: Bem-vindo(a) ao Google+! Se adicionar os seus contactos ao G+, poderá ver os e-mails dos mesmos aqui. Introdução ao Google+

4.2. Yahoo! Mail

No caso do Yahoo! Mail, mantém-se o uso de *você* na versão brasileira, mas na localização portuguesa optou-se pelo uso de *tu* e da 2ª pessoa do singular. Ambas as versões da localização adotam um estilo de comunicação informal, escolhendo o pronome que geralmente é usado nas interações entre pares. O uso do pronome *tu* na variante portuguesa pode ser relacionado também com a decisão de atrair um público jovem; em geral *tu* é usado nas publicidades portuguesas a produtos para crianças ou para jovens. Só no exemplo (10) mantém-se o uso da 3ª pessoa, *-lo* sendo o clítico em acusativo do pronome *você* “podemos ajudá-lo”. Esta incongruência na versão portuguesa pode ser o resultado de um processo incompleto da localização, porque nos outros exemplos destacados notamos a preferência pelo pronome *tu* e pelos verbos conjugados na 2ª pessoa do singular. Observamos que o uso da 2ª pessoa do singular mantém-se também no caso dos imperativos “crie” versus “cria” (9), “tente” versus “tenta” (11), “use” versus “usa” (12), “entre” versus “inicia” (13).

- 9) PB: Você está protegido? Crie seu próprio selo de autenticidade.
PE: Estás protegido? Cria o teu selo de autenticidade de início de sessão.
- 10) PB: Se não conseguir entrar, podemos ajudá-lo usando estas opções.
PE: Se não conseguir iniciar uma sessão, podemos ajudá-lo utilizando estas opções.
- 11) PB: A ID selecionada permite entrar em todos os produtos do Yahoo! e se será usada para seu email gratuito Yahoo!. Se a ID que deseja não está disponível, tente adicionar uma palavra ou um número para torná-la única.
PE: A ID selecionada permite a entrada em todos os produtos do Yahoo! e será usada no teu endereço de email gratuito do Yahoo!. Se a ID que queres não está disponível, tenta adicionar uma palavra ou número para a tornares única.
- 12) PB: Use 4 a 32 caracteres e comece com uma letra. Você pode usar letras, números, sublinhados e um ponto (.).
PE: Usa entre 4 a 32 caracteres e começa com uma letra. Podes usar letras, números, traços inferiores e um único ponto (.).
- 13) PB: Entre usando a ID que você já tem.
PE: Inicia sessão com a ID que já possui.

4.3. Hotmail

Nas duas versões do *Hotmail*, os especialistas em localização optaram pelo pronome *você* em PB e por verbos conjugados na 3ª pessoa do singular em PE. Se no *Hotmail* para usuários brasileiros a relação com o produto é informal, em PE o *software* é, usando a terminologia de Chroust (2007), um “mordomo cortês”. Recursos linguísticos usados em PE: clítico *-lo* do pronome da 3ª pessoa do singular (16), imperativo formal (18), adjetivos pronominais possessivos da 3ª pessoa do singular *a sua* (14), (16), *o seu* (17).

- 14) PB: Já tem uma conta da Microsoft? Se você usa o Hotmail, o SkyDrive ou o Xbox LIVE e deseja pedir um novo endereço de email do Outlook.com, entre e renomeie sua conta ou crie um alias. Quem é você?
PE: Já tem uma conta Microsoft? Se usa o Hotmail, SkyDrive, Xbox LIVE e quer indicar um endereço de e-mail novo em Outlook.com email, deve iniciar sessão e mudar o nome da sua conta ou criar um alias. Como se chama?

- 15) PB: Como você deseja entrar?
PE: De que forma quer iniciar sessão?
- 16) PB: Se perder sua senha, como podemos ajudar você a redefini-la?
PE: Se perder a sua palavra-passe, como podemos ajudá-lo a repô-la?
- 17) PB: De onde você é?
PE: Qual é o seu país de origem?
- 18) PB: Ajude-nos a verificar se você não é um robô.
PE: Ajude-nos a garantir que não é um robot.

4.4. Skype

As versões localizadas do programa *Skype* mostram as mesmas diferenças como *Gmail* e *Hotmail*. Na versão em PB usa-se o pronome *voce*: “onde você estiver” (19), “de onde você estiver”, “Você precisa de crédito Skype” (20), “você nunca mais perderá uma chamada”, “quando você não puder” (21); ao passo que em PE prefere-se a 3ª pessoa verbal, sem emprego do pronome pessoal “Onde estiver” (19), “onde esteja”, “Precisa de crédito Skype” (20), “Nunca mais perca uma chamada”, “se estiver *offline*” (21). Observamos também a presença do clítico *-lhe*, ausente da versão brasileira da localização.

- 19) PB: Não importa onde você estiver ou onde eles estiverem - com o Skype, vocês estarão sempre juntos.
PE: Onde estiver, onde os seus amigos estiverem - o Skype mantém-vos juntos.
- 20) PB: Atenda todas as suas chamadas de onde você estiver com o encaminhamento de chamadas. Você precisa de Crédito Skype ou de uma assinatura para encaminhar chamadas.
PE: Atenda as suas chamadas Skype independentemente onde esteja, com o reencaminhamento de chamadas. Precisa de crédito Skype ou de uma subscrição de chamadas para reencaminhar chamadas a partir do Skype.
- 21) PB: Com as mensagens de voz, você nunca mais perderá uma chamada. Deixe o Skype atender suas chamadas quando você não puder. Personalize sua saudação da mensagem de voz, salve mensagens para ouvir novamente e deixe mensagens de voz para seus contactos caso não consiga falar com eles. Ganhe o recurso de mensagens de voz ao fazer uma assinatura.
PE: Nunca mais perca uma chamada com mensagens de voz. Permita ao Skype guardar uma mensagem se estiver *offline* ou ausente do computador quando alguém lhe liga. Personalize a sua mensagem de

voz de saudação, guarde mensagens para ouvir novamente e deixe mensagens de voz para os seus contactos se não conseguir falar com eles. Obtenha mensagens de voz quando comprar uma subscrição.

5. CONCLUSÕES

Esta breve análise mostra que o público-alvo e as suas particularidades culturais têm um papel importante no processo de localização e que a pergunta “Para quem traduzimos?” ocupa um lugar central na adaptação de um produto aos requisitos dos mercados. As diferenças linguísticas entre as duas variantes do português são incorporadas na localização para que o produto *software* tenha uma relação natural com o utilizador e as normas de cortesia de cada cultura são presentes com as suas particularidades. *Gmail*, *Yahoo! Mail*, *Hotmail* e *Skype* são apenas alguns exemplos, mas o facto de haver no caso de muitos sítios ou produtos versões em duas variantes do português indica a tendência atual no mercado global: as culturas que se expressam através da língua têm um papel fundamental na localização. Há públicos que são unidos por uma língua comum, mas que vivem as suas vidas segundo normas culturais diferentes e tomar em consideração estas particularidades faz com que a tradução ou a localização sejam um sucesso.

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Gmail: <https://mail.google.com/mail/?tab=wm#inbox> [última consulta 28/03/2013]

Hotmail: <https://login.live.com/> [última consulta 28/03/2013]

Skype: <http://www.skype.com/pt/> [última consulta 28/03/2013]

Yahoo! Mail: <https://login.yahoo.com> [última consulta 28/03/2013]

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Feedback in Conference Interpreter Training

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Abstract. The acquisition and improvement of the skills required for the successful performance of interpreting tasks require constant training and practice, extending well beyond the day of one's graduation. As effective – or indeed “deliberate” – practice must necessarily involve feedback, in the present article we shall highlight some basic principles that should underpin virtually all types of feedback – ipsative, peer-, or trainer-provided – used in interpreter training, focusing particularly on the instances when trainees or novice professionals practice in the absence of an instructor. The success of independent training depends on the understanding of the concept of deliberate practice, on the recourse to a process-oriented approach, and on the customization of feedback in keeping with precise short-term learning objectives.

Keywords: deliberate practice, feedback, process-oriented approach, learning objectives

1. INTRODUCTION

A common feature of most programs devised for the training of conference interpreters is the large number of sessions devoted to practical exercises in interpreting, with or without the participation of a trainer. Indeed, while theoretical courses and self-study may have an important part to play in the training of an interpreter, the particular nature of the complex skills that have to be mastered make it imperiously necessary that the bulk of the training process take the form of properly organized and directed practice. It is in this context that feedback, in any form or shape – self-referential, provided by one's peers or by the trainer – comes to play a crucial part, and it shall be our contention that in the absence of properly structured and effective feedback training sessions lose much of their effectiveness and may even turn into completely sterile exercises, contributing little to the development of the targeted skills.

2. EVALUATION AND FEEDBACK

In the literature, despite the occasional presence of useful methodological recommendations (Gile, 1995, 2005), feedback is largely referred to in the broader context of *evaluation* (Seleskovitch and Lederer, 1989; Riccardi, 2002;

Pöchhacker, 2004; Sawyer, 2007), in an attempt to define and systematize the criteria that may be used in the assessment of an interpreter's performance during final examinations (summative assessment) but also throughout the training program (formative assessment). One conclusion that emerges has to do with the relative nature of the criteria employed and with their seemingly unavoidable complexity. This because it is often very difficult to indicate *precisely and in detail* what is required for a "good interpretation." Furthermore, as argued by Riccardi (2002: 116), "the same text [sic!] can be interpreted in different ways by different interpreters." Elsewhere (Aldea 2010) we commented on the elusive nature of the concept of fidelity when applied to the work of interpreters. Thus, in what the content of a message is concerned, omissions can be either mistakes or part of a perfectly legitimate strategy of editing the message as required by the specific circumstances of the communication setting. As to the form of the target-language output, as Pöchhacker put it, "features such as clarity, style, fluency, rhythm, intonation, and so on largely elude an itemized assessment" (2004: 189). Consequently, most authors tend to agree that "[t]o date, constructs for assessment in interpreter education have not been properly defined" (Sawyer, 2007: 98), the only certainty being the widespread "disappointment with detailed scoring systems" (Pöchhacker, 2004: 189) which are relative and more often than not come to complicate things instead of making them easier. While the identification and classification of all the elements that can be monitored in the performance of an interpreter is a legitimate and useful pursuit, for it is such research that ultimately defined the very objectives of training, lengthy itemized lists of performance criteria are largely useless both in the context of summative assessment, where there is a risk of not seeing the forest for the trees, and especially for the purposes of formative feedback which, as we are about to argue, needs to remain as concise as possible and needs hardly ever be comprehensive.

3. DELIBERATE PRACTICE

Studies devoted to expertise in interpreting (Moser-Mercer, 1997, 2008; Ericsson, 2000) indicate marked differences between the performance of novice and that of expert interpreters, highlighting the need for constant improvement especially during the early years of one's professional career. The belief that the mere practice of the profession brings with it the necessary experience and implicitly increases the quality of one's work is quite false. In actual fact, once an interpreter reaches what he or she considers to be an acceptable level of performance and ceases to make deliberate efforts to improve, arrested development ensues: "most individuals' increases in performance *asymptote within months*, whereas the expert performers are able to keep improving their performance for years and decades" (Ericsson, 2000: 194; italics ours). Achieving the level of expert performance and ensuring a constant

improvement of one's skills require a deliberate effort and specific strategies. As the same Ericsson contended, "expert performance continues to improve as a function of more experience *coupled with deliberate practice*. The key challenge for aspiring expert performers is to avoid the arrested development associated with automaticity and to acquire cognitive skills to support their continued learning and improvement" (2000: 196; italics ours). Deliberate practice, therefore, is something that must be perfected during the years of formal training and *is to be seen as a priority by instructors from the very beginning of the training program*. Deliberate practice begins with the independent sessions conducted by trainees, and instructors have to make sure that good working habits in this respect are instilled from the very outset, as they will also play an essential part in the post-graduation period, when novice interpreters work to improve their performance throughout the early years of their career. The *provision of effective and focused feedback* is arguably the centerpiece of deliberate practice, alongside the *setting of specific targets and short-term objectives*:

Based on a review of laboratory studies of learning and skill acquisition during the last century, we found that improvement of performance was uniformly observed when individuals, who were motivated to improve their performance, were given well-defined tasks, were provided with feedback, and had ample opportunity for repetition. (Ericsson, 2000: 193)

This, in a nutshell, is deliberate practice, but experience shows that more often than not the key principles underpinning it are overlooked, especially when trainees practice in the absence of an instructor. It is therefore our contention that the priority represented by deliberate practice and the manner in which sessions are to be held must be highlighted at the very beginning of the training program and reiterated time and again.

4. ECONOMY AND FOCUS

It is essential that *formative* feedback be economical, concentrating overwhelmingly on the manner in which a short-term objective has been achieved. This requirement seems, however, to go against every instinct the trainees and sometimes of the trainers themselves, especially when there is an abundance of tempting targets. An advantage in this respect is represented by the fact that most schools start interpreter training with consecutive interpretation which, by its very nature, allows for the gradual (consecutive!) development of the necessary skills (visualization, active listening, reformulation, note-taking, consecutive with notes) through the recourse to customized exercises that require precisely targeted feedback. This stage can be used to make trainees familiar with the idea of short-term objectives and goals, on condition that trainers insist upon this aspect each and every time and explicitly structure their own strategies accordingly. Only thus

can there be a reasonable expectation that independent sessions would mirror classroom strategies and truly operate like deliberate practice.

The major obstacle here lies in reconciling the idea of concise feedback with the otherwise sound pedagogical principle whereby all errors must be pointed out lest they become chronic. Still, it is possible to remain focused on one or two priority aspects when providing feedback, highlighting their possible causes and suggesting remedial actions, and at the same time mention the presence of other problems, indicating that they are to be specifically targeted in later stages of the training program. It stands to reason that not all problems can be corrected at the same time and therefore, as pointed out by Gile, “mixing correction of cognitive skills, strategies, and language performance may confuse the issues” (2005: 140).

5. PROCESS NOT PRODUCT

In his comprehensive investigation of interpreter education programs, Sawyer operates a useful distinction between quality and performance, indicating that “quality looks at a product and performance at a process” (2007: 93). Of course, what we start from in the assessment of an interpreter’s work is unavoidably the product, his or her output. This is also the reason why most trainees tend to focus their feedback on issues pertaining to language, as these are usually the most conspicuous problems displayed by any target-language message. Such feedback, generally taking the form of lists of grammatical and lexical errors, is at best of limited use, but unfortunately it tends to take a considerable part of the time allocated for independent sessions. Gile’s recommendation in this respect is quite clear: “When correcting students’ exercises, instructors comment not on their selection of target-language *words* or *linguistic structures*, but on the *processes* involved” (Gile, 1995: 10; italics original). Instructors must make it very clear that feedback begins but does not end with identifying a problem. The *mandatory* next step is the identification of the possible cause of that problem, and it is this step that takes feedback from product to process, where it should remain throughout most of the training process. A content-related error in CI, e.g. the omission of a relevant piece of information, must be traced down to its cause: unclear notes, excessive notes that bury the important information among details, failure to listen actively (shorthand) etc. Flawed syntax in SI may indicate an early start, the inadequate processing of the original message, insufficient *décalage* etc. Thus, “by concentrating on the *reasons* for errors or good choices in Transl. rather than on the words or structures produced by the students, teachers devote most of their effective teaching to Transl. *strategies* and lose little time over their by-products” (Gile, 1995: 11; italics original). Such classroom practices must also be applied by trainees during unsupervised training sessions. Similar recommendations are to be found in Seleskovitch and Lederer’s *Pédagogie raisonnée de l’interprétation*:

“D’autre part il faut que l’enseignant sache distinguer des fautes ponctuelles, les erreurs dues à une mauvaise méthode... L’élimination de la faute en interprétation est un acte a posteriori, d’une utilité pédagogique limitée. Seul le redressement des erreurs de méthode peut à la longue éliminer les fautes ponctuelles” (1989: 174).

The shift from problem to cause must become routine, and operate in combination with the previously stated principle of economy: the focus remains on the specific objectives of that particular stage in the training process (noting down main ideas and links in CI, chunking, avoiding early starts in SI) or even on student-specific ones (numbers in CI, flat delivery in SI, sentences broken by long pauses in SI, etc.). Also, whenever possible, peer feedback is to include some suggestions for remedial action (Gile, 2005: 140). This component is mandatory in trainer-provided feedback, which must always and *explicitly* feature the triad problem – reason –suggested remedial action, without forgetting that problems should be prioritized and limited to one or two if tangible results are to be obtained.

6. PALATABILITY

For feedback to work it must be fully accepted by the individual to which it is directed, and this occasionally raises a few problems. Those providing feedback need to be aware that virtually any sort of criticism, especially if phrased a bit too bluntly and with little or no tact, can hurt another person’s feelings. Conversely, if one excessively sweetens the pill, feedback may become devoid of substantial content and prove just as ineffective as the offensive one. A balance must be achieved, and here, of course, the main guide is common sense, automatically factoring in the nature of our relationship with the recipient of the feedback, his or her susceptibilities etc. Furthermore, a few elements of strategy can help us make feedback even more palatable.

Thus, when giving feedback, it may be preferable to start with a few positive remarks, ideally concerning the partial or complete achievement of the stated objectives. If no such opening is possible, other positive features of the trainee’s performance could be briefly referred to, before passing on to the discussion of the aforementioned objectives.

Also, feedback must be clearly phrased in such a way that the recipient would feel no shift from the professional to the personal level. As suggested by Gile, we must “not hesitate to point out weaknesses to students, but make it clear that you are judging the target speech, not the person” (2005: 140). Trainers often feel less constrained by the rules of tact, believing that it is their job to point out errors and that therefore trainees have little reason to feel offended, no matter what the feedback contains and, more significantly, no matter how it is phrased. This, of course, is not (entirely) true. Both professionalism and politeness must be observed, and mockery serves no pedagogic purpose whatsoever. Like Seleskovitch and Lederer pointed out, for

instance, “il n’est pas question dans l’enseignement de l’interprétation de corriger l’expression en répétant aux étudiants la façon bizarre dont ils viennent de s’exprimer” (1989: 96). Also, in what concerns the general attitude of trainers during sessions, opinions are divided as to what approach is preferable, the carrot or the stick. A tougher attitude, bringing with it a more abrasive feedback, could be justified by the fact that very soon the trainees will have to perform in front of audiences and—more importantly—of juries they are not familiar with. Indeed, experience shows that a large number of failures at interpreter selection tests is caused precisely by excessive stress levels. It is yet to be determined, however, whether a more tense atmosphere in the classroom, generally involving a higher degree of stress, could be a solution to that. Referring to the “instructors’ tough attitude, rationalized as a good preparation for the stress in the marketplace,” Gile found it “unjustified and counterproductive” (2005: 139), and that is also our belief. Still, this is not to say that the opposing view is completely devoid of merit. We believe that the choice between the carrot and the stick will always largely depend on the personality of the trainer and on the tradition of each school, but the important thing about it is that it should remain a *deliberate* choice, part of a reasoned strategy, and not just something done on a whim.

For the other potential providers of feedback, pressure may come from the opposite direction. Thus, “[p]eers, colleagues and booth-mates can judge how the interpreter is performing but rarely will s/he be accused of having misinterpreted because criticism could spoil the atmosphere between colleagues, and also because it is not always easy to say what was not correct in an interpreting performance” (Riccardi, 2002: 116–117). These problems can be solved once a working routine is well-established, with peers systematically called upon—even in the presence of a trainer—to assess one another’s work. With criticism an intrinsic part of every session the risk of offending decreases considerably. As to the difficulty students may have in determining what was not correct in a target speech, this can be reduced by once again keeping the focus on specific elements. If it is clear that a comprehensive analysis of one’s performance is neither expected nor desirable, peers can listen in more efficiently and provide usable and objective-related feedback.

7. FEEDBACK SHEETS

While the principle of economy in feedback should be upheld throughout most of the formative process and even after the start of one’s professional life, it is also true that in the late stages of the training and especially in the weeks prior to a test (final exam) feedback must come closer to the relatively comprehensive approach employed by the members of a jury. As argued by the same Gile, “the *process-oriented approach*... can be assumed to be a more powerful teaching tool during the initial part of the training, but must be complemented by more traditional, result-oriented correction for fine-tuning” (1995: 20; italics original).

Here as well, however, a systematic approach is required if results are to be obtained, and it is in this respect that feedback sheets can be of real value. The question that remains concerns the items to be included on the feedback sheets, which will unavoidably be the result of a compromise between the need for a relatively comprehensive analysis of trainee performance (in the later stages of the training process), on the one hand, and practicality, on the other, for an excessively complex feedback sheet may eventually defeat the purpose of any exercise and compromise the effective use of classroom or even independent session time. In fact, Riccardi herself, the proponent of a complex and comprehensive feedback sheet, indicated that the latter “can be longer or shorter and... is useful for interpreting examinations or continuous assessments” (Riccardi 2002: 124).

A good starting point in devising a useable feedback sheet would be Pöchlhacker’s observation that “[t]here is widespread agreement that performance must be assessed for both *content* (i.e. source-target correspondence) and target-language *presentation* (i.e. expression and delivery), but little consensus on whether or how these notions could be operationalized for a transparent assessment procedure” (2004: 188). Indeed a possible structure for a feedback sheet that would meet the somewhat conflicting demands of inclusiveness and user-friendliness (economy) could be based on these two broad categories, further broken down into main components:

A. Content	omissions	major
		minor
	distortions	major
		minor
	additions	major
		minor
B. Presentation	language	vocabulary
		syntax
	voice	fluency
		intonation
	register	
	posture (CI)	
	booth	
	behavior (SI)	

Apart from the need for the aforementioned compromise, an effective feedback sheet should also be *flexible*. We believe that the form suggested by us, while far from exhaustive, is sufficiently comprehensive and at the same time easy to use. Furthermore, it is flexible enough to be used over longer stretches of the training program, as trainers may indicate what particular element is relevant for the purposes of each short-term objective, in a gradual movement from the initial stress on content to a more detailed feedback that also comes to include elements of

presentation. Also, the major/minor distinction between content-related errors may be used to highlight the fact that the difference between inspired editing and an omission has to do with the difficulty of the source-language speech and with the recourse to coping strategies.

In conclusion, we can only reiterate our belief that deliberate practice is essential to the development of any professional interpreter, and that consequently the rationale behind and the techniques of good feedback must be taught in the early stages of the training process.

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PSI: a Herculean task?

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Abstract. How demanding is Public Service Interpreting? Based on our personal experience as public service interpreters for a Romanian foundation and a set of 13 online interviews with fellow Romanian PS interpreters, we seek to provide an answer to the question above.. The article sets out to give an overview of the extra-challenges that the PS interpreter faces (linguistic, cultural, psychological or ethical) on the Romanian market, which is not currently regulated, often this job being performed by interpreters lacking formal training. The PS interpreter can simultaneously be the voice of the doctor, refugee, tourist, and lawyer, thus conveying their values, beliefs, and traditions. Such a wide spectrum of clients calls for a particularly skilled and resourceful interpreter. Given its controversial position in the conversation, and the complexity of this job from the point of view of the aspects regarding neutrality, mediation or advocacy involved, his/her task does not come without a price, and it has an important effect on the interpreter, both at a professional and at a personal level.

Keywords: Public Service Interpreting, difficulties, interpreter, training

I. INTRODUCTION

While Conference Interpreting originated after World War I (Gile, 1998: 40), it seems that interpreting in the community has existed since time immemorial, although it was not known as Public Service Interpreting (PSI). Throughout history, scholars considered this form of interpreting to be “not-so-professional” (Pöchhacker, 2006: 218) and even today, in many countries, this job is not recognized nor regulated. This is also the case of Romania, although the need for PSI has been increasing particularly since we joined the EU (Iaroslavschi, 2011: 203).

Most of the people who perform this job are not trained as professional interpreters, but rather chosen on *ad-hoc* criteria – available bilingual individuals, family members, friends etc. Therefore, as long as one knows the language in question, he/she becomes the “perfect” candidate for a PSI assignment and in many countries this approach has turned into normality (Buendía, 2010: 12). For example, in Romania anyone who owns a BA in modern languages can enter the interpreting field without receiving further training, according to Law no.178/1997 on the authorization and payment of interpreters and translators, with subsequent amendments.

In addition, there are many Romanians who do not know what PSI means; they don't even know what *interpreting* means. Most people in Romania think that an interpreter is the same thing as a translator.. Furthermore, the majority of Romanians associate the action of "interpreting" with that of "singing" (because in Romanian the word "interpreter" can also mean "singer"). Under these circumstances, I was not surprised to be asked more than once what genre of music would I like to *interpret* in my future career. It may sound amusing, but unfortunately this is the Romanian reality.

Although for many years it has been considered to be a "combination of trivial, everyday activity and giving humanitarian linguistic help to fellow community members" (Niska, 2005: 59), PSI is not an easy task to perform and it involves difficulties at various levels: linguistic, cultural, physical, psychological or ethical.

We will try to identify these challenges based on the qualitative analysis of 3 sources: a) an online interview with 13 Romanians that have performed PSI; b) my 6-year experience of interpreting for a Romanian foundation; and c) real-life experiences shared by other PS interpreters around the world.

Concerning the interview, it included 7 major headings that focused the following aspects: interpreting assignment, event, participants, difficulties, skills required, professionalization, benefits and feedback. We had the opportunity to interview PS interpreters coming from various backgrounds and having different training. The PS interpreters interviewed were students, lecturers, English teachers, university teachers, music teachers or lawyers. There were only two interviewees who were trained as interpreters or translators. Although it is an undersized research, it still represents part of the Romanian reality which can only prove that interpreters in community-related environments are not necessarily trained as interpreters. Nonetheless, they all face similar difficulties, but the difference lies in the manner they manage to find solutions.

2. THE CHALLENGES OF THE PUBLIC SERVICE INTERPRETER

2.1. Linguistic challenges

Just like in the case of conference interpreting or translation, PSI involves *linguistic difficulties*, but in this context, they can be far more challenging. This is mostly due to the fact that the interpreter needs to interpret both in his/her mother tongue and in the foreign language, thus proving the bidirectional nature of the assignment (Wadensjö, 1998: 33). This image can be compared to that of a *perpetuum mobile* that "moves" between clients.

Moreover, having to deal with people from various backgrounds or different levels of training may lead to additional challenges because the

interpreters may be at times the voice of the doctor, patient, refugee, policeman, social worker etc. On the one side, there may be a poor immigrant, facing problems and on the other side, there may be the professional who feels secure in his field. Therefore, we can depict a disproportionate power distribution (Roberts, 2002: 161; Merlini and Favaron, 2003: 208). On the one side, PS interpreters may deal with highly specialised speeches. Also, having to interpret medical appointments may prove to be not only emotionally demanding, but it may also involve terminology that is unknown to the interpreter. On the other hand, the speeches may contain grammar faults, lack of cohesion or coherence. For example, I once had to interpret in an orphanage located in Oradea for a team of British volunteers. The problem that the team of interpreters had to face was the fact that we could barely understand what the children were muttering due to their speech difficulties.

Furthermore, a characteristic of PSI is the scarcity of textual support; while conference interpreters sometimes receive an already-made textual material before a conference, more often than not PS interpreters are not given this luxury. Therefore, they have to cope with situations more or less spontaneous or unpredictable as they have to “handle real-time dialogue” (Wadensjö, 1998: 33). All interpreters in the interview admitted to have had linguistic difficulties: one did not know how to differentiate between “învinuit” and “inculpat” [suspect, defendant], another had difficulties in rendering Bible terms, such as “Rusalii” [the Pentecost] (Ciupe, 2012: 44).

Briefing is essential because it helps the interpreter deal with specialised terminology and enables him/her to identify the context of the conversation. One of our interviewees, a sign language interpreter, mentioned that briefing was indispensable because certain abstract terms do not have an equivalent in sign language. When such difficulties emerged, she would resort to the representatives of the deaf community (idem).

A PS interpreter who does not tackle these problems properly runs a great risk of distortion and inaccuracies which may lead to dramatic results, such as endangering the safety of a patient or the outcome of a trial. But hilarious situations may also be part of the picture. I personally witnessed such a situation during a book presentation in Oradea. The author started to share the story of his life and at one point he said : “I don’t want to harm you”. The interpreter mistook ‘harm’ for ‘ham’ and his choice of words was: “nu vreau să-ți dau șuncă” [I don’t want to give you ham]. The author was puzzled to see the audience burst into laughter in the middle of a tormenting account.

2.2. Cultural challenges

Besides the linguistic challenges, there are also *cultural difficulties* involved in PSI. Although cultural issues arise in any type of intercultural communication, the difficulty in dealing with them increases as interpreters need to

find on-the-spot solutions. Translators have time to search and find the most appropriate and reader-friendly solution, but for the interpreters the clock is ticking. For example, “in the United States, telling someone they are on a ‘parallel’ course implies agreement or similarity of views. In Japanese, however, ‘parallel’ is used to indicate that parties disagree, because parallel lines never converge” (Samova, Porter and McDaniel, 2011: 15) – one concept, two different cultures. In the context of cultural difficulties, interpreting jokes can become a stumbling block because many times they tend to lose their effect on the target audience. For example, I had to interpret a speech that involved a comparison with “cocalarii de Ferentari” and “pițipoancele” [chavs and bimbos]. The Romanian audience was amused, but unfortunately the comparison did not have the same entertaining effect on the group of Americans who could not grasp the cultural allusion.

If jokes can be challenging in conference interpreting and in translation as well, in PSI we can identify a peculiarity, that of non-verbal behaviour: eye contact, gestures, posture, clothing etc. This is mostly because the PS interpreter interacts directly with his clients and she/he is not simply a voice in the headphones. For example, one of our interviewees was commissioned by a representative of a Muslim society. This assignment required proper dressing. She was also asked to speak in the background in a low, clear manner (Ciupe, 2012: 48). Therefore, we can see that culture plays a crucial role in maintaining a climate of understanding and cooperation.

2.3. Physical challenges

As the PS interpreter is not locked in a booth, wearing his headsets or speaking in a microphone, but she/he is there where the event takes place: in police stations, courts, hospitals, community centres, etc., *physical difficulties* are part of the equation. When dealing with this type of difficulties, Humphrey and Alcorn (2001: 1.4) distinguish between the external noise and the physiological challenges.

On the one hand, *external noise* may involve screeching doors, noisy crowds, hustling children and nervous people. These are just some examples of events that can disrupt the communication between the client and the interpreter. For example, one of the most disturbing external noises I had to confront was performing *chuchotage* in a camp for a group of Americans. Given that there was a large group involved (around 20 people), we had to use several interpreters at once. At first, I could cope with the general clatter, but at one point, two of the interpreters started to talk so loud that I could barely hear the speaker and concentrate. The level of agitation became even higher when I heard one of the interpreters badly distorting the message. I was aware that my clients were also hearing that interpreter and I feared they might think *I* was interpreting erroneously as well.

The *physiological noise*, on the other hand, has to do with the “biological factors that interfere with communication such as illness, exhaustion, heat or hunger” (idem). These are aspects that all human being have to cope with at one point in time and PS interpreters make no exception. According to the interviewees, while performing Public Service, they had to confront with the following difficulties: 12 straight hours of PSI, dangerous locations (the PS interpreter had to climb on high ladders and crushers on construction sites, visit engineering plants), blinding light, fatigue, sore throat, headache, extreme heat (the PS interpreter had to work in a stadium at 38°C) (Ciupe, 2012: 48). All these may lead to a poor concentration level and eventually a poor understanding of the message.

2.4. Psychological challenges

It is obvious that the PS interpreter is a human, not a language transmitter and being a human brings about *psychological difficulties*. This comes down to the fact that PSI runs a high risk of emotional involvement. The experience of Jackie Metivier (2009) provides us with a relevant example, one of the most “heart-wrenching interpreting sessions” that made her cry all the way home. She needed to remind herself constantly: “I am doing this for someone else, it is not my mother and father who have died in this accident, don’t get emotionally involved”.

Having to deal with sensitive situations such as attending funerals, telling a patient that she/he is sick or interpreting for criminals, may prove to be a genuine Herculean job. In an interview for *The Guardian*, Mirela Watson, a Romanian-born court interpreter in the UK for 15 years, gives a mesmerizing account of the sensitive situations she had to confront in her job.

How many professionals have to deal with a beaten and traumatised wife, a woman pushed onto a railway track by her loved one on Valentine’s Day, a small girl raped by her stepbrother, or a man who had been raped in prison? How many of you have had to deal with the threats of being stabbed because the client didn’t realise the interpreter was there to help him? I have. People have vomited on my suit. I have stepped into puddles of urine on a cell floor. Nobody warned me that I would have to deal with such situations. I had to learn how to cope with them. (Glowacka, 2012).

3. CONCLUSIONS

Confronted with all these challenges, what should be the attitude of the interpreter? Should she/he be neutral? Should she/he act like a mediator? Or should she/he be an advocate for his client? Although codes of practice require neutrality, more often than not this is solely a utopia because clients themselves require additional tasks to be performed such as, acting, translating, counselling, guiding or leading.

In the light of all these challenges, we can see that the PSI assignments influences the interpreter itself on various levels. Professionally, interpreters may be frustrated because they cannot convey an accurate message due to the challenges involved. Also, PSI has implications on a personal level. Interpreters may have to face the reaction of the fellows expressed through rejection, hate or unnatural behaviour. Sam, a military interpreter for the American forces in Iraq reveals that he was at the verge of being stabbed by an Iraqi woman when he went to interpret in her house (Sam, Mazin & Thamer 2009). Even if this does not apply to Romania, we will surely have to cope with an inner war with our ideas, values or faith. Therefore, the role of the PS interpreter is far from being “effectless” for the individual who has the duty to convey more than mere words, but to diffuse ideas, beliefs and commitments. This constant clash between identity and alterity, between personal and general, between inner and outer is by far one of the most evident consequences of PSI.

In conclusion, the task of the PS interpreter is not easy, especially in Romania where this profession is not well defined. This job requires skills and knowledge, but above all, it requires courage to take the challenge. The non-professionalization of the field increases the difficulty of the assignment as interpreters do not have the knowledge and skills to confront certain unpredicted situations. In a society where *ad-hoc* solutions make the rule, *training* is of the essence. This does not mean that challenges will no longer exist, but it means that we will be endowed with the right tools to help us deal with difficulties. A PS interpreter may not be a singer, but she/he surely needs to rehearse like one. The PS interpreter has to practice before “going on stage” because she/he does not have the option of resorting to playback. This job is indeed Herculean, but at the end of the day, it brings satisfaction. PS interpreters do not deliver a simple service, but can convey understanding to people and, furthermore, they can bridge the gap between two cultures, link extremes, and create a connection between the doctor and his patient which conveys a sense of equality and freedom to people which sooner or later proves to be priceless.

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