REVUE INTERNATIONALE D'ÉTUDES
EN
LANGUES MODERNES APPLIQUÉES

INTERNATIONAL REVIEW OF STUDIES
IN
APPLIED MODERN LANGUAGES

Numéro 16 / 2023

RIELMA, nr. 16

Publicaţie LMA sub egida CIL
Director fondator: Mihaela TOADER

ISSN 1844-5586
ISSN-L 1844-5586

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ÉDITORIAL

Dans la lignée des dernières années, 2023 est venue et passée avec son cortège de défis, mais aussi de satisfactions dues, comme toujours, à nos collaborateurs – de longue date ou fraîchement entrés dans la communauté RIELMA. À la fin de ce parcours, nous nous réjouissons de pouvoir offrir aux lecteurs un numéro qui reflète l'air du temps en matière de traduction et d'interprétation de conférence.

Les invitées de nos entretiens sont la professeure Muguraș Constantinescu – initiatrice du projet d'histoire des traductions en langue roumaine et l'une des éditrices des deux volumes déjà parus – et Mihaela Buruiană – traductrice très présente sur le marché actuel du livre, à laquelle nous devons les versions roumaines de plusieurs auteurs contemporains importants.

Les articles de ce volume révèlent le caractère protéiforme, la richesse du sujet de la traduction au sens large, qui ne cesse de se développer au gré de l'évolution des langues, des mœurs et des technologies. Nous vous invitons à le redécouvrir tel qu'envisagé par nos auteurs, tous passionés par la niche qu'ils ont choisi d'explorer.

Pour la bonne bouche, nous partageons un petit aperçu des activités étudiantes déroulées en 2023 au Département de langues modernes appliquées de Cluj, ainsi que quelques impressions (enthousiastes) de lecture.

La rédaction

L'invité des entretiens RIELMA

Entretien avec Muguraș Constantinescu

Pour ce 16e numéro, RIELMA a la joie d'accueillir Muguraș Constantinescu, professeur à l'Université « Ștefan cel Mare » de Suceava, traductrice et traductologue réputée, rédactrice en chef de la revue *Atelier de traduction*[1]. Passionnée par l'histoire et la critique des traductions et inspirée par la monumentale *Histoire des traductions en langue française*[2], elle a initié en 2019 le projet d'une histoire des traductions en langue roumaine (*O istorie a traducerilor în limba română – secolele XVI-XX*[3]), dont les deux premiers volumes, consacrés au XXe siècle, sont parus en 2021, respectivement 2023, chez Editura Academiei Române[4]. Entreprise ambitieuse à plus d'un titre, qui a réuni des centaines de chercheurs et couvert des langues sources, des auteurs, des traducteurs et des domaines en très grand nombre. Dans l'entretien qui suit et pour lequel nous lui savons gré, Muguraș Constantinescu revient sur l'expérience de cette première partie du projet et nous donne un aperçu des volumes à suivre.

RIELMA : Dans un entretien qu'il vous accordait pour la revue Atelier de traduction[5]*, Jean-Yves Masson, coordinateur avec Yves Chevrel des quatre volumes de* L'Histoire des traductions en langue française[6]*, déclarait qu'il écrivait les livres qu'il ne trouvait pas. Quel a été, chez vous, l'élément déclencheur de ce travail d'envergure ?*

M. C. : L'élément déclencheur de ce chantier infini qu'est le projet « Une histoire des traductions en langue roumaine » a été ma participation en tant que collaboratrice au projet français similaire, initié pa Jean-Yves Masson et Yves Chevrel et la visite d'Yves Chevrel à l'Université de Suceava, où il a reçu le titre de Docteur Honoris Causa. Après la cérémonie, le professeur Chevrel et sa femme,

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[1] https://atelierdetraduction.usv.ro/

[2] Parue en 4 volumes aux Éditions Verdier : https://editions-verdier.fr/wp-content/uploads/2019/03/HTLF-presentation-generale.pdf

[3] https://itlr.usv.ro/

[4] Muguraș Constantinescu, Daniel Dejica, Titela Vîlceanu (ed.), *O istorie a traducerilor în limba română din secolul al XX-lea*, vol. I, cuvânt înainte de Mircea Martin, București, Editura Academiei Române, 2022, 1445 p.; Muguraș Constantinescu, Daniel Dejica, Titela Vîlceanu (ed.), *O istorie a traducerilor în limba română din secolul al XX-lea. Domenii literare și non-literare*, vol. II, preambul de Angela Martin, București, Editura Academiei Române, 2022, 2154 p.

[5] Masson, Jean-Yves, « Entretien », *Atelier de traduction*, nr. 18, 2012, Editura Universităţii din Suceava, pp.15-30, https://atelierdetraduction.usv.ro/ro/numar-18/

[6] Yves Chevrel et Jean-Yves Masson (coord.), *L'Histoire des traductions en langue française en quatre volumes*, Paris, Verdier, 2015-2019.

Isabelle Nières Chevrel (qui avait coordonné le chapitre sur la littérature pour la jeunesse), ont longuement discuté avec les collègues intéressés par ce projet.

Mon amitié avec le professeur Rodica Lascu-Pop et son enthousiasme concernant un tel projet ont également beaucoup joué. Nous avons présenté ensemble en avril 2019 une communication à l'Université de Zurich portant sur notre projet lors d'un colloque ayant pour thème justement l'histoire des traductions. Comme vous le savez, le professeur Rodica Lascu-Pop a organisé par la suite plusieurs débats à l'Université UBB de Cluj, y a invité le professur Lieven d'Hulst, coordinateur d'un des volumes dans le projet français. Nous avons discuté jusque tard dans la nuit sur les sujets à aborder, sur les collègues à inviter dans ce projet, dont Rodica Dimitriu de l'Université A. I. Cuza de Iași, et pour quelque temps nous avons formé, toutes les trois, le noyau dur du projet.

RIELMA : Qu'est-ce qui explique le choix du pluriel dans le titre – Une Histoire des traductions plutôt qu'Une histoire de la traduction en langue roumaine ?

M. C. : Par le choix du pluriel, « Une histoire *des* traductions », nous avons voulu souligner l'importance de chaque traduction dans le développement d'une culture, car chaque traduction jouit d'un contexte différent.

RIELMA : Pourriez-vous nous faire une présentation chiffrée des deux volumes ?

M. C. : Nous avons commencé par un petit projet portant sur cent ans de traductions – notamment 1918-2018 pour l'élargir ensuite à cinq siècles de traductions, du XVIe au XXe. Nous étions une quarantaine pour les cent ans, ensuite une centaine pour le premier volume portant sur le XXe siècle, puis deux cents pour le deuxième volume. Grâce à des chercheuses comme Rodica Dimitriu, ensuite Dana Percec, nous avons eu dans le deuxième volume un chapitre de plus de 400 pages sur la prose fictionnelle, qui a passé en revue toutes les langues et les littératures traduites en roumain au XXe siècle, à commencer par le français, l'anglais, l'italien, l'espagnol et jusqu'au chinois, au coréen, au japonais. Je vous donne un seul exemple : on compte dans le premier volume 1673 auteurs traduits, provenant de plus de 30 espaces culturels.

RIELMA : Ces chiffres nous donnent une idée de l'énorme quantité d'informations qu'il a fallu traiter pour aboutir à ces deux volumes – compte rendu fiable de la place des traductions dans le monde éditorial roumain du XXe siècle. Quelle a été l'approche des aspects qualitatifs ?

M. C. : Vu la quantité énorme d'informations à traiter, on n'a pas pu faire une critique des traductions, on a préféré une image d'ensemble.

RIELMA : Les volumes contiennent un nombre important de portraits et de témoignages de traducteurs qui ont marqué le XXe siècle roumain. Pensez-vous que cela puisse faire valoir la voix du traducteur souvent méconnu, voir oublié ?

M. C. : Oui, l'un des objectifs de notre projet était de mettre en lumière le travail des traducteurs et, dans la mesure du possible, de faire entendre leurs voix.

RIELMA : Quels ont été les principaux problèmes de documentation que les contributeurs ont signalés ?

M. C. : Le travail de documentation est plus complexe pour les traductions du XVe et du XVIe siècle, mais il y a eu des spécialistes dans ce domaine qui ont bien voulu participer à ce projet.

RIELMA : Qu'est-ce qui vous a surprise le plus pendant la mise en œuvre du projet et dans son résultat final ?

M. C. : L'intérêt que le projet a éveillé parmi les jeunes chercheurs.

RIELMA : Y a-t-il des absences, des absents dans cette histoire, des aspects que vous auriez aimé inclure, mais qui n'ont pas pu finalement trouver leur place ?

M. C. : Oui, sans doute et c'est pour cela qu'on pense à un futur volume intitulé justement *Supplementum*.

RIELMA : Pensez-nous que ce soit pertinent d'envisager une histoire des traductions du roumain vers d'autres langues ? Et, si oui, serait-ce en Roumanie qu'elle devrait paraître ? En roumain ?

M. C. : La question s'est posée plusieurs fois mais il faut trouver aussi les auteurs disponibles pour écrire un tel ouvrage.

RIELMA : Parlez-nous, s'il vous plaît, des prochaines étapes dans ce projet d'histoire des traductions en langue roumaine ?

M. C. : À travers ces trois volumes, réunissant à peu près 4000 pages, on se propose de rendre compte de cinq siècles de traductions vers le roumain depuis le XVIe siècle jusqu'en XXe siècle, c'est déjà un défi considérable…

RIELMA : Presqu'impossible, je dirais… La traduction en roumain au XXe siècle en quelques mots ?...

Des traducteurs dévoués, de nombreuses maisons d'éditions intéressées par les traductions, un public varié allant des lecteurs spécialisés à un large public.

À titre de conclusion, *ITLR* suppose un travail passionné, une communauté de chercheurs et un public incertain mais qui mérite d'être connu…

Entretien réalisé par Alina Pelea

Interview with Mihaela Buruiană

A passionate reader, a prolific translator and, since 2023, a published author, Mihaela Buruiană is also a person who loves to share her experience with others. For several years she kept a "translator's diary" online, and currently she is writing about her literary experiences on her Facebook page "Palimpsest", and she has also given several interviews to cultural publications. She has published more than fifty translations from English and French, both fiction and non-fiction, both for adults and children. Among the authors she has translated recently, we could mention Maggie O'Farrell, Shaun Bythell, Sally Rooney, Kevin Barry, Susan Choi, and others. Her book, *Pe cine iubești mai mult?* (Nemira, 2023), is a collection of charming short stories which are indicative of her love for literature and for the Romanian language. We are happy that, after a brief encounter at the 2023 TranslateCluj event[1], she kindly agreed to talk to us about different aspects of her translation and writing activity.

RIELMA: Let us start with a topical question now, in 2023. What do you think can / will be the role of artificial intelligence in literary translation? Do you see it as possible help or as a threat?

MB: As with any new technological advance, people have mixed feelings about AI. Some are reluctant to try it, being set in their old ways, some fear it will steal their jobs, others are curious to see what it can do and how it can help them increase their productivity. I've tried it and found it can deliver acceptable, even good results in some areas, but that it definitely needs improvements in others. I think that, for now, it can be a useful tool in translations that involve rather formal, technical content.

As for literature, in the case of Romanian, the way things stand right now, and as long as publishers still care about quality, I think we're safe, for the time being. For the purpose of this interview, I compared my version of the beginning of a novel I'm translating these days with the translation provided by ChatGPT. I'd say AI did a rudimentary job: inappropriate use of tenses, inaccuracies, no sense of nuances, no flow. I'm convinced that a human mind is still needed to find the right tone of voice, the best words, that feeling of naturalness and familiarity. To make it… you know, human, just like the author. But I hear entire books are already written by AI, so, in a few years' time, who knows? I just hope that, with social media, and games, and now AI, humankind won't forget or lose essential traits, like empathy, introspection, and creativity. I guess time will tell.

[1] https://translatecluj.com/translatecluj-2023/

RIELMA: Literary translators are always part of a team and their relationship with the latter is important for the final product of their work. Please tell us how you see the ideal collaboration with a book editor and maybe share some experiences you have had when working with different publishers.

MB: At the beginning of my career as a literary translator, I would ask for feedback from the editors and get the same general and abstract response: "It was OK". I felt frustrated, because I wanted to see and approve or disprove the changes they made to my work, but also because I wanted to see what could have been improved in my own translation and learn from it for future reference. So, I kept asking for feedback. I don't remember when things took a turn for the better, but my persistence paid off.

This is how my relationship and my work process with the editors look like now (and they have been like this for quite some time): I get a proposal from a publisher. If I like the book and am available for it, I accept it. We agree on the contractual terms (if necessary, after negotiations regarding the deadline and the rates). I do my best to deliver a good translation, usually also leaving comments where I explain my choices or offer alternatives and thoughts on the most difficult matters. I deliver the translation. After it's been reviewed, I get it back with tracked changes, so I can see and discuss it with the editor. We agree on the best solutions. When it gets to the press-ready stage, I get to see the final revisions and discuss them, if needed.

I think this is the best way of doing things, because, as a translator, I can take responsibility for the final version of my translation, seeing that I approved it. Moreover, I get to meet and work directly with great people, whose clear heads in the review phase help produce the best translations for the end readers. In the past years, I've worked very well with Pandora M, Curtea Veche, and Humanitas and their amazing teams.

RIELMA: Do you think the translator should be more involved in the overall book publication process, from the text to be translated to the cover design?

MB: There are people specialised in these areas. The text I translate is the author's job, the cover is the graphic designer's job, and so on. My job is to deliver the best translation I can and maybe, if asked, to suggest one or more titles that are better suited for the Romanian market. In the end, it's the publisher who decides.

RIELMA: What is your opinion with respect to the translator's note?

MB: I tend to provide footnotes whenever I feel they're needed. When the text contains a reference to a cultural, political, religious event or figure etc., which may not be common knowledge to the average reader, I would add that explanation, because I remember learning so much from footnotes as a child, as a teenager, and even later on. Most of the time, editors feel that, if someone wants to figure it out or

find out more, they will look it up themselves. But we live in a busy world, when we barely make time to read. I'm not sure most people would stop and search for some specific piece of information, which would be a pity, because the meaning or context may be lost on them this way.

However, when I deal with puns, jokes, all sorts of wordplays, I try very hard to find a similar effect in the target language. Sometimes I succeed, some other times, maybe I don't, but just saying "untranslatable" in a footnote would be my last resort.

RIELMA: Should putting translators' names on the cover become common practice?

MB: More and more publishers have started to put translators' names on the cover. I welcome this practice, as it draws the readers' attention to the fact that all those famous authors do not write their books directly in Romanian, to the importance of translators, and to the difficulty of this work, which deserves proper recognition.

RIELMA: Speaking of the status of translators, what is your view on the status of Romanian literary translators today?

MB: When I first started out as a literary translator, I was so enthused! I would accept any title proposal, any contractual terms, as long as I could translate books. I didn't know anything about the local publishing market, or what a copyright contract should look like, I didn't even know too many other literary translators. Seventeen years later, I've learned precious lessons, like how to negotiate a contract, I'm part of the Literary Translators' Association (Artlit[2]), which tries to improve our work conditions, my relationships with the publishers I collaborate with have definitely improved, and I get to choose the books I translate. However, my excitement has toned down a bit. That's because, although I still love this job and I want to do it for as long as I can, unfortunately rates are still very low. After years and years of tedious, meticulous work, after back pains and sore eyes, not only myself, but other translators, as well, are beginning to question whether all this is worth it. The cost of living gets higher and higher, our rates stay the same.

I guess it all depends on the publishers' interest in high-quality translations and in retaining the professional translators they've built good relationships with over time. Otherwise, as we can see, there are always people who are willing to accept working for peanuts and who deliver poor quality in return. There's always AI. There's a public who reads less and less or who doesn't even spot or care about meaning or phrasing errors in a translation. I don't mean to sound bitter (although I probably do) or rain on your students' parade… I remember what it was like in my

[2] https://www.artlit.ro/

twenties, but I think they should be prepared for what's out there. I didn't know anything back then, I had no one to teach me or show me the ropes. I learned my lessons the hard way. But your students have access to information now and my advice to them is this: if you really love this job, if you really love books and languages, and want to leave your mark, then become the best translators you can be, work hard, be persistent, know your actual worth and don't settle for less than you deserve, help – by the accuracy and naturalness of your translations and by your professionalism – gain respect and recognition for your work and then maybe, just maybe, the status of literary translators in Romania will finally change.

RIELMA: You have translated several books for children. Please tell us about the specificities of this activity and the role a good translation can play in developing children's skills in their mother tongue.

MB: I think there's a misconception that children's books are easier to translate. After all, they have shorter text, shorter sentences, sometimes even pictures, right? Well, not really. I've translated books for children between, let's say, 4 and 14 years old (not so much young adult books) and this is what I've learned: children get bored easily, so books meant for them need to be very entertaining. Most times, this means they employ humour, which can take many forms, from wordplays to jokes. The difficulty, in this case, consists in rendering their meaning or obtaining the same effect in the target language, sometimes while also keeping the specific references to objects, places or names in the source text. Some other times, there are verses involved. This implies creating or observing rhymes, rhythm and length. I translated a whole book in verses (*Spiriduța adevărului/The Truth Pixie*, by Matt Haigg, Nemi, 2021), and for days I read my versions out loud to whomever was willing to hear me or even only to my cats and dog, so I could hear them – their cadence, the choice of words, etc. – and make the necessary adjustments.

Vocabulary is another aspect to be considered. There's a balance to be kept between using words that are too easy and common, and words that may seem too difficult or quaint. I don't think we should simplify things for children, as books have always been sources of knowledge, not only of entertainment. At the same time, we need to make sure we don't push them away by making books unnecessarily burdensome.

Finally, I would stress that translations of children's books require a lot of creativity and, in turn, they can instill and nurture children's creativity, as well. I remember how they would laugh at the "pisicanar" and other coined words I had to use in the Treehouse series (*Copacul cu 13/26/39/52 de etaje*, de Andy Griffiths, illustrations by Terry Denton, Arthur Publishing House).

RIELMA: Is there anything you would change in an already-published translation? If so, what would that be?

MB: I don't usually reread my translations. Once the books are out and I get my copies, I just browse them, smell the pages, then put one in my bookcase and offer the others to my friends and their children. Given the collaborative work I've had in the past years, I trust that the end product is up to par. As for my earlier translations, when I was younger, more inexperienced, got no feedback and had no visibility over the final version, I can only hope that they weren't too bad.

RIELMA: You are also a writer. What is the link between the two activities? What do you like about each one of them?

MB: Being a literary translator has helped me a lot as a writer, but, to my surprise, I discovered that writing has also helped me become a better translator. I was already used to working with words, to playing with registers, to looking for the best phrasing, so on, and so forth. But once I began writing myself, I had a deeper understanding of how to better use all the elements that make up a text, how important length, rhythm, tenses, and verbs are, to name just a few.

As a writer, I'm only a beginner, although literary translators are said to be a sort of writers themselves. It's true they don't create something from scratch, but they re-create, let's say, a novel or a short story written by someone else. In order to do that, they need a deep sense of language and an equally profound love for literature and stories, in general. Just like writers do. I love both writing and translating and I hope to be able to keep doing what I love for as long as possible.

Interviewed by Alina Pelea

Facettes de la traduction

Traduire la diglossie : Homogénéisation et/ou hétérogénéisation ?

Mohammed JADIR
Université Hassan II de Casablanca

Abstract: This paper tackles the phenomenon of diglossia, i.e. the deviation from the conventionally recognized norm, and the problem of its translation. After a linguistic, stylistic and cultural analysis of the corpus taken from three cult novels – *Native Son* (Wright), *L'Assommoir* (Zola) and *Al xubz al hâfî* (Choukri) –, I will examine to what extent the target translations, *Un enfant du pays* (Bolanowski; Duhamel), *Al-hâna* (Chaaban) and *For Bread Alone* (Bowles), have succeeded in the operation of transferring the complex game onto the registers and levels of language and, therefore, the transfer of the communicative intentions of the source writers into their target "languacultures". Translation processes, including antinomic oppositions (homogenization or heterogenization), have largely been used to treat aspects of the translation of diglossic inserts.
Keywords: diglosia, norm, translation, registers, levels of language, homogenization, heterogenization

INTRODUCTION

Dans ce travail, il sera question de rendre compte du phénomène de la diglossie, l'écart par rapport à la norme conventionnellement reconnue, et de la problématique de sa traduction. La diglossie se décline sous plusieurs formes de registres de langue en usage dans une communauté linguistique (Ferguson, 1957 ; Fishman, 1969). Certains registres (familier, argotique, populaire, etc.) se voient assignés un statut hiérarchiquement inférieur par rapport à la langue officielle. Ils sont foncièrement ancrés dans la culture d'origine et se caractérisent par leur idiosyncrasie et particularisme. Aussi se réalisent-ils, formellement, selon des schèmes et procédés qui transgressent la norme et accomplissent une fonction subversive. Les écrivains y recourent pour exprimer leurs partis pris idéologiques et politiques ou leur appartenance à un « terroir linguistique » ; c'est également un procédé d'identification des personnages dès lors qu'ils servent à baliser leur statut géographique et social dans les productions romanesques. La traduction des registres linguistiques est sans nul doute un défi à relever. Cependant, certains traducteurs font fi des effets socio-culturels, artistiques et politiques recherchés par l'écrivain et gomment toutes les traces hétérolinguistiques dans la cible, ce qui entrave la compréhension du texte original, voire sa force illocutoire selon l'expression de Lefevere (1992).

La première section de ce travail, inscrite dans une perspective fonctionnelle (Dik, 1997, Jadir, 2021), portera sur l'analyse linguistique, stylistique et culturelle du corpus source, constitué d'extraits tirés de trois romans cultes : *Native Son* du romancier américain Richard Wright (1940), *L'Assommoir* du romancier français Émile Zola (1877) et *Al xubz al hâfî* du romancier marocain Mohamed Choukri (1982). La deuxième section examinera dans quelle mesure les traductions cibles, *Un enfant du pays* (Bolanowski ; Duhamel 1947), *Al-hâna* (Chaaban, 1969) et *For Bread Alone* (Bowles, 1973), ont réussi à restituer les propriétés des langues sources que chacun des auteurs, pour des raisons d'ordre social, politique et culturel, a façonnées à sa manière, afin de forger son propre idiolecte. Pour ce faire, de nombreuses combinaisons interlinguistiques (source-cible) seront examinées. Les traducteurs devraient-ils procéder par homogénéisation ou par hétérogénéisation (Berman, 1999) ? Ou devraient-ils mêler les procédés traductologiques ? Dans quelle mesure les autres oppositions antinomiques proposées de Venuti (2008) et Ladmiral (2015) pourraient-elles servir à traiter les aspects de la traduction des inserts diglossiques ?

1. LA DIGLOSSIE OU L'ÉVANESCENCE DE LA NORME

Les descriptions linguistiques ont pendant longtemps (IVe siècle avant notre époque) été motivées, entre autres, par le souci d'établir un bon usage, une correction, voire une norme langagière qui retient seulement certaines des façons de parler, et qui rejette les autres comme relâchées, incorrectes, impropres ou vulgaires (Ducrot et Todorov, 1972, p. 162). Il va sans dire que la maîtrise du « bon usage » est un indice social d'appartenance aux classes dominantes[1]. Dans les productions littéraires, la diglossie renvoie aux parlers non conformes à la norme officielle. Dans les sous-sections suivantes, nous étudierons les réalisations formelles et le fonctionnement de ladite diglossie.

1.1. Choukri : à la recherche d'une langue médiane

Si, selon Rétif, le mérite produit une inégalité juste, Choukri, me semble-t-il, a le mérite non seulement d'avoir eu l'audace d'intégrer l'arabe dialectal et le rifain dans le roman marocain d'expression arabe, mais aussi et surtout de créer un registre de langue "médian" qui peut être compris dans le monde arabe tout en conservant une certaine spécificité du (des) dialecte(s) marocain(s). Un examen minutieux des échanges verbaux dans *Al xubz al hâfî* révèle que Choukri ne reproduit pas fidèlement, dans les dialogues de ses personnages, le parler régional de la zone

[1] Pour de plus amples détails concernant la notion de « norme » (vs « usage »), voir l'article fondateur de Hjelmslev (1959) et plus récemment les travaux de Houdebine dans lesquels elle établit un rapport entre l'imaginaire linguistique et les normes objectives/subjectives (Houdebine 2015).

nordique du Maroc (Tanger et surtout Tétouan…). En d'autres termes, le romancier demeure conservateur quant au respect des contraintes de la norme régissant l'ordre des constituants de l'arabe en jouant sur la variation lexicale et en procédant à un "ajustement grammatical" des structures et constructions dialectales. Les énoncés ci-dessous, performés par les protagonistes analphabètes, le jeune « clochard » Mohamed et son père, sont assujettis aux règles de la langue arabe et ne semblent pas refléter le niveau socioculturel des interlocuteurs :

[1] (Choukri 98) إنك لست إلا ولد قحبة.
[Tu n'es qu'un fils de pute[2].]
[2] (Choukri 97) يثق الإنسان في الشيطان ولا يثق في النساء.
[L'homme peut croire en le diable et ne fait pas confiance aux femmes.]
[3] (Choukri 7) سأهجرك يا ابنة القحبة، دبري أمرك وحدك مع هذين الجروين.
[Je vais t'abandonner, fille de pute, débrouille-toi seule avec ces deux chiots.]
[4] (Choukri 5) اسكت، اسكت، اسكت، ستأكل قلب أمك يا إبن الزنى.
[Tais-toi, tais-toi, tais-toi, tu mangeras le cœur de ta mère, fils de fornication (*bâtard*).]

Plus concrètement, sur le plan syntaxique, on constate le respect de l'ordre canonique de l'arabe classique qui suit majoritairement le schème S V O (Sujet, Verbe, Objet). Les structures positionnelles des parlers vernaculaires au Maroc (Aguadé, 2006), et dans les pays arabes anciennement colonisés, confèrent l'aire initiale au N(om). Il s'agit de phrases nominales plutôt que verbales. La coloration marocaine (spécificité, originalité, idiosyncrasie, particularisme…) est présente dans le texte de Choukri à travers le lexique « cru » de la vie quotidienne ([1], [3] et [4]) et les dictons et proverbes fréquents dans le parler marocain. Ces dictons reflètent une mentalité patriarcale qui stigmatise la femme, donnent une idée sur sa représentation dans l'imaginaire et la société marocains ([2]) et véhiculent des stéréotypes populaires ([5] et [6]) parfois trempés dans l'encrier de la religion ([7] et [8]) :

[5] (Choukri, 178) يعيش من يراك.
[Longue vie à celui qui te voit.]
[6] (Choukri, 179) ليس لنا سبع وجوه .وجهنا واحد مع الجميع.
[On n'a pas sept visages. On n'en a qu'un seul comme tout le monde.]
[7] (Choukri, 185) أيام الله طويلة.
[Les jours d'Allah sont longs.]
[8] (Choukri, 235) العن الشيطان.
[Maudis le diable !]

Par ailleurs, une construction linguistique telle que [9] corrobore l'hypothèse selon laquelle Choukri élabore un arabe médian où l'on assiste à un usage d'éléments

[2] Les traductions entre crochets sont nos propres traductions littérales.

dialectaux */ţir ! […] yuţayyirû lanâ raasaynâ ?/* complétant une construction amorcée en arabe littéral */ħal turîdu an… ?/*, le tout étant régi par les règles de la grammaire arabe :

[9] طر! هل تريد أن يطيروا لنا رأسينا؟

> /ţir ! ħal turîdu an yuţayyirû lanâ raasaynâ ?/
> [Vole (Disparais) ! Tu veux qu'on nous fasse voler nos deux têtes (*nous faire disparaître*) ?]

La création d'un niveau médian de l'arabe est sous-tendue par une position politique et un parti pris idéologique. Choukri s'érige en effet en porte-parole des démunis, des pauvres et des marginaux, il se retient de leur faire parler un arabe littéral soutenu. La variation des registres de langue permet au romancier de rendre compte de la richesse linguistique, culturelle et sociale de son univers romanesque (voir aussi Schwerter, 2019). Dans quelle mesure la traduction anglaise de Bowles a-t-elle réussi, à travers les techniques traductives mises en œuvre, à appréhender ces aspects diglossiques ?

1.2. Zola : pour une langue du peuple

Considérons les passages suivants tirés de *L'Assommoir* de Zola :

[10] - Oh ! ça, c'est du petit rivet, du vingt millimètres, disait-il [Gouget] pour répondre aux questions de Gervaise. Il faut de l'habitude, parce que le bras se rouille vite…

[11] Et comme elle lui demandait si le poignet ne s'engourdissait pas à la fin de la journée, il y eut un bon rire. Est-ce qu'elle le croyait une demoiselle ? Son poignet en avait vu de grises depuis quinze ans ; il était devenu en fer, tant il s'était frotté aux outils. D'ailleurs, elle avait raison : un monsieur qui n'aurait jamais forgé un rivet ni un boulon, et qui aurait voulu faire joujou avec son marteau de cinq livres, se serait collé une fameuse courbature au bout de deux heures. Ça n'avait l'air de rien, mais ça vous nettoyait souvent des gaillards solides en quelques années. (p. 158-159)

[12] - Alors, vous avez trouvé, madame ? dit-il de son air d'ivrogne goguenard. La Gueule-d'Or, tu sais, c'est moi qui t'ai indiqué à madame…

[13] Lui se nommait Bec-Salé, dit Boit-sans-Soif, le lapin des lapins, un boulonnier du grand chic, qui arrosait son fer d'un litre de tord-boyaux par jour. Il était allé boire une goutte, parce qu'il ne se sentait plus assez graissé pour attendre six heures. Quand il avait appris que Zouzou s'appelait Étienne, il trouve ça trop farce ; et il riait en montrant ses dents noires. Puis, il reconnut Gervaise.

[14] Il se montrait galant, se poussait contre la blanchisseuse… Gouget lui cria :

> - Dis-donc, feignant ! pour quand les quarante millimètres ?... Es-tu d'attaque, maintenant que tu as le sac plein, sacré soiffard ?
> - Pour tout de suite, si tu veux, grand bébé ! répondit Bec-Salé, dit Boit-sans-Soif. Ça tète son pouce et ça fait l'homme ! [...] On y est, malin ! (p. 159-160)

L'examen de la production romanesque de Zola permet de déduire que l'auteur des Rougon-Macquart tient compte des registres de langue en établissant une distinction franche et nette entre sa langue de narration, le français "standard", et les autres niveaux de langue réservés aux échanges conversationnels. L'auteur fait intervenir ce phénomène de diglossie, reflété dans les registres, en vue de donner la parole à des « personnages ignorants et gâtés par le milieu de rude besogne et de misère où ils vivent » (p. 10).

Plus spécifiquement, son objectif consiste à « peindre la déchéance fatale d'une famille ouvrière, dans le milieu empesté de nos faubourgs », avance-t-il pour expliquer ses intentions d'écrivain dans la « préface » de *L'Assommoir*, œuvre dans laquelle nous avons puisé notre corpus. « Au bout de l'ivrognerie de la fainéantise, il y a le relâchement des liens de la famille, les ordures de la promiscuité, l'oubli progressif des sentiments honnêtes, puis comme dénouement la honte et la mort ». La critique exacerbée dont le roman a été la cible a porté précisément sur le côté linguistique, sur la forme. « La forme seule a effaré. On s'est fâché contre les mots. Mon crime est d'avoir eu la curiosité littéraire de ramasser et de couler dans un moule très travaillé la langue du peuple. » (p. 9)

L'examen des faits linguistiques zoliens suggère que la distribution complémentaire de la parole des personnages se réalise à travers certains procédés linguistiques qu'il est possible de ramener à trois formes majeures : (i) le Discours Direct (DD), (ii) le Discours Indirect Libre (DIL) et une troisième forme que l'on pourrait nommer (iii) le Discours Indirect Libre Narrativisé (DILN).

(I) Le DD permet à l'auteur de "donner la parole" à ses personnages pour s'exprimer naturellement, librement et authentiquement. L'auteur se distancie, ce faisant, des positions des protagonistes de son roman et se libère du « diktat » de la norme de la langue soutenue. Les registres de langue, utilisés à foison et mis au service de la narration, fonctionnent en tant qu'identificateurs des personnages, puisqu'ils renvoient à leur situation sociale et acquièrent par là même une fonction idéologique. La langue du peuple, que l'auteur insère au moyen des niveaux adoptés, vacillant, pour la plupart, entre le familier, avec ses tournures vulgaires, et l'argotique, met à contribution les formes syntaxiques et lexicales de l'oral. En témoignent, entre autres, les interjections « oh ! », les pronoms démonstratifs « ça », les expressions populaires « le bras se rouille vite », « tu as le sac plein », « ça tète son pouce et ça fait l'homme » ainsi que les constructions syntaxiques à Queue et les constructions thématiques « La Gueule-d'Or » (thème), « tu sais, c'est moi qui » (clivage) ; « alors, vous avez trouvé, madame » (Queue) ; « on y est, malin » (Queue), les déclencheurs, mainteneurs et relanceurs du discours, comme « dis-donc », « alors, tu sais, c'est moi qui … » en plus du lexique évaluatif comme « sacré soiffard », « feignant » et « grand bébé »[3].

[3] Pour plus de détails sur la différence entre « Langage parlé et langage écrit », voir Peter Koch et Wulf Oesterreicher. http://nbn-resolving.de/urn:nbn:de:bsz:21-dspace-790144, consulté le 10 novembre 2021.

(II) Le DIL : Zola exploite fréquemment le discours indirect libre car il permet de véhiculer un télescopage polyphonique entre le point de vue de l'auteur et celui du personnage (Ducrot 1984 ; Jadir 2016). En [11] par exemple, ce télescopage de points de vue, initié formellement par une rupture de la narration, se voit doublé d'une rupture « dialinguistique » (Jadir & Ladmiral 2015) et connote, partant, la ségrégation linguistique, culturelle et sociale établie au sein de la communauté française. On bascule d'un registre de langue "supérieur" vers un autre "inférieur" (diglossie) caractérisé quasiment par les mêmes éléments qui structurent et jalonnent le DD : les expressions de tous les jours (« faire joujou » …), le lexique (« gaillards »), les constructions syntaxiques rapportées sans remaniement (« qui n'aurait jamais forgé un rivet ni un boulon »). Il va sans dire que le contenu du DIL n'est pas à concevoir comme le produit d'un acte de dire, mais plutôt comme représentant les idées, les observations, les sentiments, voire le discours intérieur du personnage d'une façon indirecte libre. Ducrot parle, dans ce sens, d'une « intériorisation », d'un passage en perception. Plus explicitement, dans le cas du DIL, c'est le protagoniste et non l'auteur qui assume le rôle de source au sens de Sells (1987), comme il ressort du fragment [11] où les réflexions représentées sont associées à La Gueule-d'Or. C'est à partir du point de vue de ceux-ci que l'univers (Gervaise, ouvriers, « vous » générique…) est perçu et jugé. D'où l'interrogation (« est-ce qu'elle le croyait une demoiselle ? »), le raisonnement argumentatif (« d'ailleurs »), le lexique évaluatif (« gaillards solides) », le déictique « vous » (« ça vous nettoyait souvent »).

(III) Le DILN est une forme d'expression "hybride" où semblent s'entremêler narration et DIL. S'il est communément admis que le DIL marque une rupture de la continuité narrative pour assigner au personnage un discours dont se distancie l'auteur, le DILN, bien au contraire, comme en [13], se voit parsemé, entrecoupé d'éléments puisés dans la parlure du personnage, lesquels éléments font irruption dans le récit de l'auteur au point de supposer que celui-ci se délecte de cette superposition de registres de langue. C'est la "langue du peuple" longtemps suffoquée, opprimée, étouffée, que Zola honore et glorifie en insérant, dans sa propre narration, les niveaux de langue populaire, familier et argotique souvent méprisés. Nous pensons ici à « tord-boyaux », « une goutte », « graissé », « trouve ça trop farce » et aux surnoms « Bec-Salé », dit « Boit-sans-Soif », « le lapin des lapins », « un boulonnier du grand chic » ainsi que « Zouzou ».

1.3. Wright : pour une langue défiant la norme

Considérons le fragment suivant tiré de *Native Son* de Wright :

[15] Bigger went to the window and stood looking out abstractedly into the street. His mother glared at his back.

"Bigger, sometimes I wonder why I birthed you", she said bitterly.

Bigger looked at her and turned away.

“Maybe you oughtn’t’ve. Maybe you ought to left me where I was.”
“You shut your sassy mouth !”
“Aw, for Chrissakes !” Bigger said, lighting a cigarette.
“Buddy, pick up them skillets and put’em in the sink,” the mother said.
“Yessum.”
Bigger walked across the floor and sat on the bed. His mother’s eyes followed him.
“We wouldn’t have to live in this garbage dump if you had any manhood in you,” she said.
“Aw, don’t start that again.”
“How you feel, Vera ?” the mother asked.
Vera raised her head and looked about the room as though expecting to see another rat.
“Oh, Mama !”
“You poor thing !”
“I couldn’t help it. Bigger scared me.”
“Did you hurt yourself ?”
“I bumped my head.”
“Here ; take it easy. You’ll be all right.”
“How come Bigger acts that way ?” Vera asked, crying again.
“He’s just crazy”, the mother said. “Just plain dumb black crazy.” (p. 19)

[16] [Bigger se dirigea vers la fenêtre et regarda distraitement la rue. Sa mère le foudroya du regard.

« Bigger, parfois je me demande pourquoi je t’ai mis au monde », dit-elle amèrement.
Bigger la regarda et se détourna.
« Peut-être que t’aurais pas dû. Peut-être que t’aurais dû me laisser là où j'étais. »
« Ferme ta sale gueule ! »
« Ah, pour l’amour du Christ ! » dit Bigger en allumant une cigarette.
« Buddy, ramasse ces poêles et pose-les dans l’évier », dit la mère.
« Oui m’ame. »
Bigger traversa le sol et s’assit sur le lit. Sa mère le suivait des yeux.
« Nous n’aurions pas à vivre dans ce dépotoir si t’avais un peu de virilité en toi », fit-elle.
« Ah, recommence pas. »
« Comment tu te sens, Vera ? » demanda la mère.
Vera leva la tête et parcourut la pièce des yeux comme si elle s’attendait à voir un autre rat.
« Oh, maman ! »
« Ma pauvre ! »
« Ça me dépasse. Bigger m’a fait peur. »
« Tu t’es fait mal ? »
« Je me suis cogné la tête. »
« Tiens, calme-toi. Tu seras mieux. »

« Pourquoi Bigger agit comme ça ? » demanda Vera en pleurant à nouveau. « Parce qu'il est fou », répondit la mère. « Un stupide nègre fou tout simplement. »]

En dépit des multiples points de dissemblance entre Zola et Wright, il y a lieu de relever certains points de ressemblance et d'affinité entre les deux écrivains. Wright appartient au courant naturaliste et la valeur artistique de son œuvre culte *Native Son* a été sévèrement critiquée. Zola, à son tour, fut le chef de file du naturalisme, et l'attaque dont *L'Assommoir* a fait l'objet a été « sans exemple », selon lui. Par ailleurs, si la production romanesque de Zola s'inscrit dans la littérature de protestation, celle de Wright a été marquée par la condamnation des siècles d'abus et d'exploitation des Noirs américains. Enfin, aussi bien Zola que Wright ont procédé à l'intégration de parlures populaires dans la fiction, ils ont su faire résonner les procédés linguistiques et techniques propres à ces parlures[4].

Si le son d'alarme qui ouvre le roman de Wright (« Grrrrrr ») sonne comme un appel d'urgence du romancier qui attire l'attention sur la répression, la déshumanisation des Afro-américains durant la période d'esclavage et leur servitude dans l'Amérique des années 1930, le texte donné en exemple [15] nous ouvre les yeux sur des relations raciales "locales" qui s'exercent entre les membres de la communauté noire, les dominés. Ce texte est tiré de la première scène du roman où l'écrivan présente le personnage de Bigger, confronté physiquement à un rat qui a terrorisé la famille. Bigger a gagné la bataille, mais il est offensé par la mère et la sœur qui le maltraitent. Le ton et le langage de l'échange conversationnel le prouvent. Il y a là un procédé technique qui met en œuvre le phénomène de diglossie, plus particulièrement chez "la variante basse" du peuple déjà étudiée d'un point de vue sociolinguistique par des penseurs tels que Labov (1978).

Les registres de langue se manifestent notamment par des constructions linguistiques variées qui reflètent le milieu social, le niveau culturel de Bigger et des membres de sa famille. Bigger n'a reçu ni éducation, ni enseignement, ni savoir-faire. Il n'a pas eu accès aux livres et au savoir ; ses connaissances sont en garnde partie rudimentaires. En témoigne l'échange verbal avec la mère où le lexique vulgaire domine (« chrissakes, sassy mouth, crazy, plain dumb black crazy ») ainsi que les énoncés "mal" prononcés ou, disons, articulés d'une manière qui défie la "norme" : (« you oughtn't've, Yessum, put'em… »), les interjections (« aw »), etc.

En référence aux fonctionnalistes (Dik 1997) et plus particulièrement au "Principe de Fonctionnalité" qui stipule que « c'est la fonction qui détermine la forme », un examen des propriétés syntaxiques et sémantico-pragmatiques des répliques du fragment [15] permet de déceler les échos du choc social entre blancs

[4] Le roman de Choukri ne fait pas exception ; il s'inscrit, à son tour, dans le sillage de la littérature réaliste engagée. Il a abordé avec audace la vérité nue et crue du Maroc des années quarante. Un texte aussi osé a été censuré, le monde arabe étant encore conservateur et conformiste à la date de sa publication.

et noirs au sein des membres de la communauté noire, représentée en miniature par la famille Bigger Thomas, et de refléter la violence verbale que subit Bigger, le dominé des dominés.

Tous les énoncés de la mère, qui prennent généralement la forme de constructions thématiques (« Bigger, sometimes I wonder… », « Buddy, pick up them »), expriment comme Force Illocutionnaire Impliquée (FII) (Searle 1979) soit des ordres (« you shut your sassy mouth ! »), soit des regrets (« I wonder why I birthed you »), soit des accusations dont Bigger semble innocent (« we wouldn't have to live … »), soit encore des insultes (« he's just crazy… »). La ségrégation raciale se répercute sur la famille et se traduit, en [15], dans le changement de ton et d'intentions communicatives qui varient en fonction du changement d'interlocuteur. Quand la mère s'adresse à Vera, par exemple, les buts communicatifs changent et déclenchent des formes d'expression différentes (une requête exprimée par une construction à Queue, « How you feel, Vera ? », et d'autres forces impliquées contextuellement telles que la compassion, la question totale, le souhait, etc. : « You poor thing ! », « Did you hurt yourself ? », « Here ; take it easy. You'll be all right. »).

Le recours à la diglossie à travers ses multiples réalisations linguistiques est à comprendre comme une forme de protestation contre le racisme et la ségrégation qui se voient plus lourds, plus pesants dans les milieux défavorisés qui vivent doublement la discrimination raciale. D'où la violence comme réponse inévitable aux rapports de domination mis en valeur par Wright. Il n'est plus étonnant que Bigger, qui voit dans le blanc la source de ses souffrances, de ce qu'il subit comme répression et oppression, de son destin qu'il n'accepte point, recoure à la vengeance et aux actes irréparables à la fin du roman.

2. Pour une traduction de la diglossie

Cette section se propose d'analyser les traductions des passages étudiés plus haut, extraits des trois romans *L'Assommoir*, *Native Son* et *Al xubz al hâfî* dans lesquels leurs auteurs respectifs développent des projets aussi différents que complémentaires et que l'on peut ramener à la volonté d'asseoir une parlure englobant des registres de langue défiant la norme linguistique officielle pour permettre aux déshérités, comme aux marginalisés, de s'exprimer naturellement en usant de leur propre sociolecte. Dans quelle mesure les traducteurs des œuvres concernées ont-ils réussi l'opération de transfert du jeu complexe sur les registres et niveaux de langue et, partant, le transfert des intentions communicatives des écrivains sources dans leurs "languacultures" cibles ? Si cette étude s'appuie largement sur la dichotomie homogénéisation vs hétérogénéisation de Berman, cela n'exclut nullement le recours aux autres opposions antinomiques telles que la domestication et l'exotisation de Venuti et la dichotomie sourcier vs cibliste de Ladmiral.

2.1. Homogénéisation

Dans ce qui suit, nous avançons la traduction arabe des passages [10-14] susmentionnés :

[17] وكان يقول مجيبا على أسئلة جرفيز

- أواه! هذا مسمار صغير بطول عشرين مليمترا. يجب الاعتياد لأن الزند يصدأ بسرعة...

[18] Et il disait en répondant aux questions de Gervaise :

[- Awâh ! c'est un petit clou d'une longueur de vingt millimètres. Il faut de l'habitude, parce que le poignet se rouille vite…]

[19] وحين سألته إذا كان المعصم لا يتخدر في نهاية النهار، ضحك. هل تظنه فتاة؟ لقد اعتاد معصمه على ذلك منذ خمس عشرة سنة. لقد أصبح من حديد لطول احتكاكه بالأدوات. ومع ذلك فقد كانت على حق؛ فالسيد الذي لم يطرق مسمارا ولا برغيا ويريد أن يجعل لعبة من مطرقته ذات الخمس ليبرات سوف يصاب بالتشنج في مدى ساعتين. وهذا لا يبدو ذا أهمية ولكنه يجعلك في صف الحازمين الأشداء ببضع سنوات. (p. 183)

[20] [Et quand elle lui demandait si le poignet ne s'engourdissait pas à la fin de la journée, il rit. Est-ce qu'elle le croyait une fille ? Son poignet s'y était habitué depuis quinze ans. Il était devenu de fer vu son long frottement aux outils. Malgré cela elle avait raison ; le monsieur qui n'avait forgé ni un clou ni un boulon et qui voulait faire un jeu de son marteau de cinq livres aura une courbature au bout de deux heures. Cela ne semble pas si important, mais il vous situera au rang des gens fermes et forts en quelques années.]

[21] وقال بهيئته كسكير وساخر:

- أوجدته اذن يا سيدتي؟ أيها الحلقوم الذهبي أنت تعلم أنني أنا الذي دل السيدة عليك.

[22] [Il dit de son air d'ivrogne et moqueur : Vous l'avez trouvé, madame ? La gueule d'or, tu sais que c'est moi qui t'ai indiqué à madame.]

[23] أما هو فكان يسمى المنقار المملح ويلقب بالشرب دون عطش، أرنب الأرانب، صانع براغي لبق جدا يرش حديده بلتر من العرق كل يوم. وقد ذهب يشرب قطرة لأنه لم يكن يشعر أنه قد سمن زيادة لينتظر الساعة السادسة. وحين علم أن زوزو يدعى اتيين وجد ذلك مضحكا، وضحك مظهرا أسنانه السوداء. ثم عرف جرفيز.

[24] [Mais lui, il se nommait le bec salé et surnommé le grand buveur sans soif, le lapin des lapins, constructeur de boulons hautement poli qui arrosait son fer avec un litre de vin chaque jour. Il était allé boire une goutte parce qu'il ne se sentait pas suffisamment engraissé pour attendre six heures. Lorsqu'il a appris que Zouzou s'appelait Étienne, il trouvait cela amusant, et il en riait en laissant apparaître ses dents noires. Puis, il reconnut Gervaise.]

[25] وبدا ظريفا، وتقدم نحو الغسالة... فصرخ فيه غوجيه: قل إذن أيها المرائي! متى طلبية المسامير بطول أربعين مليمترا؟ أتهاجم الآن لأن كيسك ملآن أيها العطشان؟

[26] [Il se montrait gentil, il s'avança vers la blanchisseuse… Gouget lui cria : Dis-donc, vaniteux ! C'est pour quand la commande des clous de quarante millimètres ? Est-ce parce que ton sac est plein que tu attaques maintenant, soiffard ?]

[27] وأجاب المنقار المملح الملقب بالشرب دون عطش
- حالا، إذا أردت أيها الطفل الكبير. إن في ذلك ما يجعل المرء يلحس أصبعه،
وما يجعل منه رجلا !... اتفقنا أيها
الخبيث! (p. 184)

[28] [Le bec salé surnommé le grand buveur sans soif répondit : Immédiatement, si tu veux grand enfant. Il y a en cela ce qui pousse l'homme à se lécher le doigt, et ce qui fait de lui un homme !... On est d'accord, malin !]

L'Assommoir de Zola a fait l'objet de nombreuses traductions de qualités différentes. Nous avons opté pour une traduction communément jugée parmi les plus réussies. Il s'agit de la traduction intitulée *Al-hâna* [*L'Assommoir*] de Bahige Chaaban, réalisée en 1969 pour les Éditions Ouedat, et qui est de meilleure facture comparativement, par exemple, à la version de Taher Tannahi portant le titre *A-ssikîr* [*L'ivrogne*], parue en 1967 chez Dar Al-Hilal. Un rapide examen permet de découvrir que la stratégie traductive adoptée dans *A-ssikîr* est fondée sur les omissions d'un bon nombre de scènes descriptives que le traducteur semble juger purement ornementales, des digressions "superflues" dont il a fait l'économie. *Al-hâna*, bien au contraire, propose une version intégrale de l'œuvre originale.

La question qui se pose alors est : dans quelle mesure la traduction a pu rendre compte des richesses linguistique, culturelle, sociale… relevées dans notre analyse des trois types de discours conversationnels (DD, DIL et DILN) et dont les différentes fonctions motivent la réactivation dans le texte cible ?

Certes, pour le traducteur, le choix de la langue du dialogue peut renvoyer à un parti pris idéologique et personnel, mais quelle langue faire parler à ces personnages d'autant plus qu'il y a autant (ou plus) de parlers qu'il y a de pays arabes ? Comment le traducteur peut-il motiver le choix, voire la préférence qu'il accordera à un dialecte particulier ? Doit-il opter pour une "traduction créative" lui permettant de "bricoler" un vernaculaire répondant aux exigences traductionnelles subjectives requises et à l'horizon d'attente du public arabe cible ?

Les données suggèrent que le traducteur a procédé à une traduction ethnocentriste qui vise l'universel et privilégie la langue classique qui unit les peuples du monde arabe, en dépit de l'existence de communautés ethniques et linguistiques non arabes mais qui pratiquent l'idiome en question. Il semble, selon les tenants de l'analytique de la traduction, qu'il a procédé à une déformation de la traduction de l'original puisqu'il a visé en premier lieu la préservation du sens et de « la belle forme ».

On a beau supposer que le traducteur a opté pour une voie « cibliste » privilégiant les « belles infidèles » pour répondre aux besoins du public cible, le parcours traductionnel fait émerger certaines remarques qui inclinent à revoir la traduction réputée pour sa distinction.

1/ Le traducteur a procédé à l'effacement du phénomène de la diglossie ou de l'écart entre langue standard écrite et langue parlée, et, partant, à celui des dispositifs constitutifs de "la langue du peuple" que l'auteur source compte parmi les effets de sens recherchés dans sa production fictionnelle.

2/ Si *L'Assommoir* était écrit dans une langue soutenue, Zola aurait-il été « attaqué avec une brutalité sans exemple » ? La langue (comme les objectifs) source se voit oblitérée du moment que le traducteur gomme les traits de l'hétérogénéité, ce qui renvoie à un processus d'homogénéisation qui consiste, selon Berman, à « unifier sur tous les plans le tissu de l'original, alors que celui-ci est originairement hétérogène » (p. 75). Comme il ressort de notre analyse plus haut (1.2), l'originalité de l'écriture romanesque de Zola réside dans son caractère polyphonique et, tout particulièrement, dans les registres et niveaux de langue destinés à baliser géographiquement et socialement les personnages des *Rougon-Macquart*. Cette « langue du peuple », que Zola voulait faire résonner dans ses productions, était son arme artistique pour dénoncer les déséquilibres sociaux grandissants.

3/ Le traducteur a bien repéré l'interjection */awâh !/* sans pour autant pouvoir rendre le registre familier et argotique utilisé dans l'échange verbal (le DD). Les formes syntaxiques et lexicales (e.g. expressions populaires, constructions thématiques et à Queue dotées d'équivalents en arabe, lexique évaluatif, etc.) sont systématiquement occultées ou remplacées par des équivalents arabes relevant d'un registre soutenu, ce qui pourrait nuire à l'original. La traduction de ces expressions linguistiques (e.g. a/ « Dis-donc, feignant ! », b/ « Ça tète son pouce et ça fait l'homme ! » ...) relevant d'une « variété basse » et traduisant un usage informel de la langue par des contreparties relevant d'une « variété haute » de la cible pourrait dénaturer jusqu'au ridicule le texte de Zola.

4/ Le DIL exprime chez Zola, comme on l'a vu, une sorte de télescopage de points de vue connotant une ségrégation au sein de la communauté française. Le jeu de registres de langue, conçu comme un discours intérieur rapportant, de façon indirecte libre, les sentiments du personnage source, est mis ainsi à contribution. Tout ce travail sur la langue relevé plus haut (2 (II)) se voit sacrifié au profit d'un texte homogène au point de supposer que le texte cible [19], équivalent de la source [11], est pris en charge par une seule entité, l'auteur en l'occurrence. Il en va de même pour la traduction arabe [23] du fragment [13] représentant ce qu'on a appelé le DILN et où le phénomène d'hybridité semble atteindre son summum. On y assiste à une transformation du texte source, où la langue orale émaille de bout en bout la narration, en un texte linéaire, sans "inserts polyphoniques", à telle enseigne que le lecteur arabe a l'impression qu'il est le fruit, à son tour, d'une seule instance de discours.

2.2. Hétérogénéisation

Certes la version arabe du roman de Choukri n'a pu voir officiellement le jour au Maroc qu'en 1982, en raison de la censure. Les deux versions anglaise, *For Bread Alone*, et française, *Le pain nu*, parues respectivement en 1973 et 1980[5], ont contribué grandement à en faire « une œuvre culte » avant même la publication du texte original. Il existe cependant une différence de taille entre les deux versions traduites qu'un bon nombre de lecteurs et spécialistes de Choukri ignorent et dont la révélation permettrait de revoir, dans une large mesure, plusieurs hypothèses émises à propos des deux traductions de *Al xubz al hâfî* et de revisiter de nombreuses analyses et études (traductologiques) qui s'y rapportent.

Si la version française, parue chez l'éditeur François Maspéro, a été réalisée par Tahar Ben Jelloun sur la base d'un texte arabe déjà existant et visait à assurer, dans le milieu francophone, une large diffusion au texte qui avait connu un grand succès après la parution de sa traduction anglaise chez Peter Owen à Londres, la version arabe sur laquelle ont travaillé Bowles et Choukri était en cours d'élaboration. Bowles explique que la version arabe n'avait pas encore pris forme et que le manuscrit était en construction (Abdelaziz Jadir 1997). Choukri lui apportait de courts textes écrits à la main à propos desquels ils discutaient en espagnol et parfois en darija. Il est à noter que Bowles suivait la même technique avec tous « les narrateurs de Tanger » (e.g. Marbet, Layachi, Lyaâkoubi, parmi d'autres) ; Choukri, à la différence des autres narrateurs qui avaient opté pour l'oralité, était lettré.

Cette mise au point est d'autant plus importante qu'elle nous permettra de relire la version anglaise du roman à nouveaux frais dès lors que c'est la version qui importe le plus ici et qu'elle fera l'objet de notre examen. Par ailleurs, une étude du texte arabe et de sa contrepartie anglaise nous fournira des éléments à même de corroborer l'hypothèse selon laquelle la parution de la version anglaise a précédé la version arabe qui a fait l'objet de révision et de fignolage. Nous tenterons de déceler certains « procédés » auxquels Choukri a eu recours lors du processus de réécriture de son texte tels que « l'incrémentialisation », « l'entropie », « la compensation », « l'amplification » (Nida 1964), etc.

Une lecture comparative, quoique diagonale, des deux versions anglaise et arabe, nous permet de répertorier un certain nombre d'occurrences reflétant une disproportion, flagrante parfois, entre les segments examinés et auxquelles la parution consécutive desdites versions fournira des explications tenables, compte tenu du public cible. En d'autres termes, les intentions communicatives régissant la production des deux textes diffèrent selon le public cible : la version adressée à un public étranger est conçue différemment de celle ayant pour cible un lecteur marocain, voire arabe. Les éléments focalisés dans chaque version prennent en compte les paramètres du "proche et du lointain" (cf. Jadir 2017).

[5] *Al xubz al hâfî* est traduit du vivant de son auteur, mort en 2003, en trente-neuf langues étrangères.

Il est à remarquer que, lorsqu'un texte est destiné à un récepteur étranger, les éléments qui y sont accentués se trouvent réduits, voire absents parfois, quand le même texte change de destinataire. Cela témoigne du flair de Choukri, fin connaisseur des deux publics ! À titre d'illustration, dans le fragment [30], le segment adressé à un récepteur anglophone recourt à plusieurs moyens et procédés linguistiques (e.g. l'emploi du verbe « to sob », la répétition d'adverbes d'intensité comme « over » et du mot « bread », l'usage de prédicats connotant la violence physique : « to slap, to kick… »), l'objectif étant d'influer sur l'Autre et de susciter l'empathie à propos d'un thème clé du roman, « la famine » qui sévit dans le Maroc oriental quand l'auteur avait sept ans.

Dans la version arabe, en revanche, parue après la version anglaise, tout ce travail linguistique argumentatif et persuasif est (quasiment) absent ! ([29]). Il y a même lieu de constater une révision "à la baisse" de la misère, moyennant l'emploi du verbe */abkî/* (pleurer) au lieu de « to sob » (sangloter). Le travail du "tradapteur" (selon Delisle 1986) varie en fonction de son but communicatif vis-à-vis du public cible (de l'amplification à l'entropie).

[29] (Choukri, 5) دخل أبي، وجدني أبكي على الخبز. أخد يركلني ويلكمني.

[Mon père entra et me trouva en train de *pleurer* sur le pain. Il commença à me donner des coups de pied et de poing.]

[30] (Choukri, 10) *When my father came in, I was sobbing, and repeating the word Bread over and over. Bread. Bread. Bread. Bread. Then he began to slap and kick me.*

[Quand mon père entra, je sanglotais et répétais le mot pain encore et encore. Pain. Pain. Pain. Pain. Puis, il commença à me gifler et me rouer de coups de pied.]

En outre, force est de constater que, dans la traduction de l'une des scènes les plus violentes du roman [31-32], et dont le narrateur a été témoin (celle de l'assassinat de son frère par son père qui lui a tordu le cou dans un accès de colère), on conserve les verbes « to kill » (onze reprises dans le texte anglais contre sept occurrences dans le texte arabe) et « to see » (avec une fréquence d'occurrence identique dans les deux textes : quatre fois). Quant à la malédiction (*/qâtalaħu Allaħ/* [Que Dieu le combatte !]), qui a une connotation religieuse, elle sera réservée uniquement au public arabe. Il en va de même pour l'expression */yastaġfiruħu/* [Lui demander pardon] en [33], qui est absente dans la version anglaise [34]. Après son péché, 'mortel et actuel', le père passe au pardon, à la rémission et à l'absolution. Ce type d'adjonction, juge Choukri, semble n'avoir pas d'impact sur un public étranger réputé, dans l'imaginaire arabe, libéré de « l'opium des peuples » et risquerait d'atténuer l'image du père tyran impitoyable dont il ne cesse d'accentuer et d'accroître exagérément les traits.

[31] (Choukri, 1982, 9) تذكرت كيف لوى عنق أخي. كدت أصرخ : أبي لم يكن يحبه. هو الذي قتله. نعم، قتله، قتله، قتله . رأيته يقتله هو هو قتله. قتله. رأيته يقتله. لوى عنقه. تدفق الدم من فمه رأيته رأيته يقتله. أبي قتله قاتله الله.

[Je me rappelai comment il avait tordu le cou de mon frère. J'ai failli crier : mon père ne l'aimait pas. C'est lui qui l'a tué. Oui, il l'a tué, il l'a tué, il l'a tué. Je l'ai vu en train de le tuer. C'est lui, c'est lui qui l'a tué. Il l'a tué. Je l'ai vu le tuer. Il lui a tordu le cou. Le sang a giclé de sa bouche. Je l'ai vu, je l'ai vu en train de le tuer. Mon père l'a tué. Que Dieu le combatte.]

[32] (Choukri, 1973, 9) *I thought of how my father had twisted my Abdelqader's neck. I wanted to cry out: He killed him! Yes. He killed him. I saw him kill him. He did. He killed him! I saw him. He twisted his neck around, and the blood ran out of his mouth. I saw it. I saw him kill him! He killed him.*

[Je me rappelai comment il avait tordu le cou de mon frère Abdelkader. J'ai voulu crier : Il l'a tué ! Oui. Il l'a tué. Je l'ai vu en train de le tuer. Il l'a tué ! Il l'a tué ! Je l'ai vu. Il lui a tordu le cou. Le sang a giclé de sa bouche. Je l'ai vu. Je l'ai vu en train de le tuer. Il l'a tué.]

[33] (Choukri, 1982, 8) يسب العالم دائما ويجدف على الله أحيانا ثم يستغفره.

[Il injuriait le monde et parfois maudissait Dieu, puis il se repentait.]

[34] (Choukri, 1973, 9) *He abuses everyone with his word, sometimes even Allah.*

[Il injuriait tout le monde, y compris Allah parfois.]

Tout porte à croire que le texte de Choukri est à classer parmi les textes les plus hétérogènes en raison de son plurilinguisme qui se manifeste dans le recours, quoique restreint, à certaines langues étrangères, surtout l'espagnol, et à certains dialectes tels que le rifain et la darija. La contribution prégnante de ce dernier parler vernaculaire dans l'hétérogénéité du récit est évidente. Outre le lexique marocain cru qui a fait, plus haut, l'objet de notre analyse et tout le travail du romancier pour "assouplir" le dialecte marocain afin de le rendre compréhensible à l'échelle du monde arabe, il est question aussi des expressions idiomatiques, des proverbes, etc. qui accomplissent une fonction identitaire, puisqu'ils balisent les origines géographiques des personnages et servent de paramètres d'indication de leurs statuts socio-culturels.

Il faut signaler que la stratégie traductive suivie par Bowles a pu conserver, autant que faire se peut, l'aspect hétérogène et "hybride" du manuscrit sur lequel il a travaillé aussi bien sur le plan linguistique que sur le plan culturel. Rappelons qu'au lieu de procéder à une homogénéisation des "culturèmes", intraduisibles semble-t-il, via une domestication (Venuti, 2008), Bowles a procédé à l'élaboration d'un glossaire bilingue expliquant les termes relevant de la langue-culture source au

public cible, ce qui lui a permis de sauvegarder les expressions à charge culturelle profonde dans sa traduction et de réactiver les formes d'expression source dans la langue d'accueil.

En d'autres termes, la stratégie traduisante, suivie par Bowles, consiste à ne pas sacrifier les traces de la richesse hétérolinguistique qui structurent le texte original de Choukri. Le traducteur n'a pas, non plus, opéré un effacement des caractéristiques identitaires de l'Autre dans la traduction, bien que le processus n'ait pas manqué de créer un effet d'exotisation (Venuti, 2008). En procédant à une traduction non domestiquante, non ethnocentrique, Bowles offre à la langue de Shakespeare la latitude d'être "hospitalière", d'être une langue d'accueil de l'Étranger et des marqueurs (linguistique et culturel) de l'étrangeté de l'œuvre étrangère.

Pour prendre un exemple, la traduction anglaise [36]-[37] quasi-littérale des expressions figurant dans les passages [6]-[7] infra, que Choukri n'a pas manqué de retravailler en "soignant" leur niveau de langue, poussera le lecteur étranger à sortir de son ethnocentricité pour accéder à l'univers de la culture marocaine. Le contexte textuel et narratif permettra d'éclairer le récepteur sur le sens idiomatique de ces expressions. La traduction de [5] a porté sur le sens figuré de l'expression [35]. Il en va de même pour l'injonction à connotation religieuse en [8], « cheat the devil », visant à calmer les esprits, que Bowles a introduite moyennant son sens figuré « That's enough » ([38]).

[35] (Choukri, 161) *I feel better just looking at you*.
[Je me sens bien rien qu'en te voyant !]

[36] (Choukri, 162) *I haven't got seven faces. Just the same face for everyone*.
[Je n'ai pas sept visages. Le même visage avec tout le monde.]

[37] (Choukri, 167) *Allah's days are long*.
[Les jours d'Allah sont longs.]

[38] (Choukri, 207) *That's enough… cheat the devil*.
[Ça suffit… maudis le diable.]

Par ailleurs, certaines expressions que Bowles considère comme étant connues de tous telles que « L'Aïd el Kébir », « Bismillah », « Allaħouakbar », parmi d'autres, se voient conservées par le co-auteur sans qu'il prenne la peine de les traduire afin qu'elles gardent leur pleine signification connotative dans la culture cible :

[39] أولي وجهي قبلة المشرق، حيث أرى أمي تولي وجهها وتصلي: باسم الله الله أكبر. (Choukri, 7)

[J'orientai mon visage vers le Machreq/la Mecque où ma mère orientait son visage en priant : « Au nom de Dieu, Dieu est le plus grand. »]

[40] (Choukri, 11) *I turned towards the east, as my mother always does when she is about to pray. I said: Bismillah, Allahouakbar.*

[Je m'orientai vers l'Est comme faisait ma mère quand elle priait : « Bismillah, Allahouakbar. »]

[41] (Choukri 37) بعد أيام من عيد الأضحى صحبت أمي إلى النهر.

[Après quelques jours de la fête du mouton, j'ai accompagné ma mère à la rivière.]

[42] (Choukri 39) *About a week after I went with my mother to the stream.*

[Quelques jours après la fête de l'Aïd el Kébir j'accompagnai ma mère à la rivière.]

2.3. "Bricolage créatif"

Considérons le passage suivant tiré de *Un enfant du pays*, la traduction française de *Native Son* :

[43] Bigger gagna la fenêtre et contempla la rue d'un air morne. Sa mère lui jetait des regards furieux. « Bigger, des fois j'me demande pourquoi j't'ai mis au monde », fit-elle avec amertume.

Bigger la regarda, puis il se détourna.
« P't'être bien qu't'aurais pas dû. P't'être bien qu't'aurais mieux fait d'me laisser où qu'j'étais », dit-il.
« Ferme ton sale bec. »
« Oh ! la barbe », fit Bigger en allumant une cigarette.
« Buddy, ramasse les poêlons et pose-les dans l'évier », dit la mère.
« Oui, M'man. »
Bigger traversa la pièce et s'assit sur le lit. Sa mère le suivait des yeux.
« On s'rait pas obligé d'vivre dans c'dépôt d'ordures si t'étais un homme », fit-elle.
« Ah ! ne r'commence pas. »
« Comment tu t'sens, Véra ? », demanda la mère.
Véra leva la tête et parcourut la chambre des yeux, comme si elle s'attendait à voir surgir un autre rat.
« Oh ! maman. »
« Ma pauv'tiote ! »
« C'est pas d'ma faute. Bigger m'a fait peur. »
« Tu t'es fait mal ? »
« Je m'suis cogné la tête. »
« Du calme, ne t'énerve pas. Ça va s'passer. »
« Pourquoi qu'y fait ça ? Bigger ? », demanda Véra… « Pa'c'qu'il est fou », répondit la mère. « Fou à lier, comme un sale cochon de nègre qu'il est. » (p. 15)

Mylne (1994 : 153) formule le point de vue suivant concernant la traduction du dialogue en discours direct :

[44] Pour le traducteur d'un roman, c'est souvent le dialogue en discours direct qui pose les problèmes les plus aigus, en particulier les effets de connotation : le rythme des phrases, le niveau de langue, les idiotismes, les interjections…

Il semble que tout praticien du métier (et traductologue) ne peut que partager ce point de vue. Mais *l'expérience de traduire* des textes comme ceux de Zola, Flaubert ou encore Céline, parmi tant d'autres, permet d'enrichir ce procédé par d'autres formes d'interaction verbale tels que le discours indirect libre et le discours indirect libre narrativisé, pour ne citer que ceux-ci.

Dans ce contexte, c'est le DD qui nous intéresse. L'examen de sa traduction dans toute l'œuvre de Wright (*Un enfant du pays*), le fragment [43] n'en est qu'une instanciation, donne l'impression que le traducteur a réussi, dans une large mesure, à en rendre les spécificités dans la langue cible. Il a eu recours aux mêmes habituelles astuces et techniques pour traduire aussi bien l'effet réel recherché que le parti pris idéologique du romancier. Tout autant que l'auteur, le traducteur, conscient que chaque homme est prisonnier de son langage (Barthes 1984), a tenté de bricoler une parlure analogue à celle du jeune noir issu du quartier South Side à Chicago dans l'État de l'Illinois.

La stratégie de "bricolage", ou disons la "traduction créative", qu'il a adoptée pour imiter la source et refléter son réalisme linguistique, consiste principalement en bon nombre de changements traduisant le langage oral du noir américain analphabète et sa communauté, et défiant la norme de la langue standard. Le relevé suivant illustre quelques exemples de modifications qu'a subies le langage de Bigger, de sa mère et de sa sœur :

[45] Bigger, des fois j'me demande pourquoi j't'ai mis au monde » (élision vocalique de *e* dans *j*'),

> « P't'être bien (élision des deux voyelles *e* et *u* dans *peut* et le tiret séparant *peut* de *être* (*peut-être*)) qu't'aurais pas dû (élision de *e* dans *qu'* et de *u* dans *t'* et suppression de *ne* dans *aurais pas*). P't'être (déjà) bien qu't'aurais (élision vocalique de *e* dans *qu'* et de *u* dans *t'*) mieux fait d'me (élision de *e* dans *d'*) laisser où qu'j'étais (élision vocalique de *e* dans *qu'*) »
>
> « Oui, M'man. » (élision vocalique de *a* dans *M'man*)
> « On s'rait (élision vocalique de *e* dans *s'rait*) pas obligé d'vivre (élision vocalique de *e* dans d') dans *c'*dépôt (élision vocalique de *e* dans *c'*) d'ordures si t'étais (élision vocalique de *u* dans *t'*) un homme »
> « Ah ! ne r'commence (élision vocalique de e dans *r'commence*) pas. »
> « Comment tu t'sens (élision vocalique de e dans t'), Véra ? »
> « Ma pauv'tiote ! » (élision vocalique de *e* dans *pauvr'* et *pe* dans *titote*)
> « C'est pas d'ma faute. » (suppression de *ne* dans *c'est* et élision vocalique de *e* dans *d'*)
> « Je m'suis cogné la tête. » (élision vocalique de *e* dans *m'*)

« Du calme, ne t'énerve pas. Ça va s'passer. » (pronom démonstratif *ça* élision vocalique de *e* dans *s'*)
« Pourquoi qu'y fait ça ("mauvaise" articulation du pronom *il* en *qu'y* + pronom démonstratif *ça*) ? Bigger ? » … « Pa'c'qu'il est fou (suppression de *r* dans *Pa'* et élision vocalique de *e* dans *c'*) ».

D'une part, le traducteur a eu recours à cette technique linguistique (phonétique et syntaxique) visant à créer l'effet de réel recherché par l'auteur en vue de contester les conditions de vie de la communauté noire à travers cette famille vivant dans un logement vétuste infesté de rats ; il donne la parole à ses membres pour s'exprimer librement en usant de leur variété langagière taxée de "basse". D'autre part, il a mis en œuvre d'autres moyens pour compléter l'harmonie, voire la "représentation" linguistique et culturelle du tableau : le recours au pronom démonstratif « ça », la variation des interjections « oh ! », « ah ! », le choix d'équivalents pour le lexique évaluatif des personnages (« sale bec », « la barbe », « pauv'tiote », « fou », etc.). Ce procédé traductionnel semble de plus en plus sombrer dans l'"ultra-ciblisme" et la domestication exagérée (« Just plain dumb black crazy » qui se transforme en « Fou à lier, comme un sale cochon de nègre qu'il est. »).

CONCLUSION

L'analyse a porté, en premier lieu, sur le traitement fonctionnel du phénomène de la diglossie à travers l'examen des propriétés linguistiques d'extraits tirés de trois romans cultes de la littérature mondiale (*L'Assommoir de Zola*, *Native Son* de *Wright et Al xubz al hâfî* de Choukri). La violence et la subversion subies par les productions romanesques ont été dictées par des intentions culturelles et politiques propres à chacun des écrivains : par la recherche d'une langue médiane, par la quête d'une langue du peuple transitant par un défi de la norme. En second lieu, l'examen desdits extraits a révélé que les traducteurs ont procédé soit par *hétérogénéisation* (Bowles 1973), ce qui a permis à l'anglais de révéler son hospitalité langagière et d'accueillir l'étranger arabe, soit par *homogénéisation* (Bahige 1969), substrat ethnocentrique de l'effacement quasi systématique de tous les traits de l'hybridité caractérisant les inserts diglossiques du français dans l'arabe cible, soit encore par un "*bricolage créatif*" qui, tout en veillant à forger un français reflétant les propriétés du parler afro-américain, a sombré dans l'"ultra-ciblisme" et dans une domestication exagérée.

Par ailleurs, un survol de l'histoire de la traduction montre que celle-ci est scandée par une dichotomie, constamment rebaptisée, opposant la traduction littérale à la traduction libre, la fidélité à l'élégance, les « verres colorés » renvoyant à la lettre du texte original aux « verres transparents » ayant trait à l'esprit du texte source (Mounin 1955, 1963), « l'équivalence formelle » à « l'équivalence dynamique »

(Nida 1964) et les « sourciers » aux « ciblistes » (Ladmiral 2015). Il me semble que de telles dichotomies sont fondamentalement strictes, ce qui ne reflète nullement la réalité de l'acte de traduire, l'opération traduisante. Toute traduction est à concevoir, à mon sens, comme le résultat d'une scalarité, voire d'un *continuum* entre les deux options de toute opposition avec une tendance, à des degrés divers, à l'une ou à l'autre option. Tout littéraliste sourcier ne peut pratiquer le métier sans partager des affinités avec les traducteurs qui se réclament du courant cibliste, et inversement ; l'esprit et la lettre semblent intimement liés et les verres ne peuvent jamais être complètement transparents. Une certaine coloration s'impose !

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La adaptación en la traducción científica: la flexibilidad de un concepto

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Abstract. This paper aims to reflect on the relationship between translation and adaptation as well as on the reasons usually given to justify the latter. We will present several approaches to the concept of adaptation, with a focus on the quantitative, the intersemiotic and the lexico-semantic adaptations. Taking as reference Nord´s functionalist approach to translation, we will analyse the impact of the adaptation by omission on the expressive and appellative functions of a popular science text. We argue that the omission of highly expressive passages in the target text, most probably due to space constraints dictated by commercial reasons, can negatively affect the reader´s perception of science and scientists.
Keywords: translation, adaptation, omission, expressive function.

1. DELIMITACIONES CONCEPTUALES

Si analizamos la avalancha de títulos disponibles sobre adaptación y traducción, comprobaremos que la relación entre estos dos conceptos es tan confusa que el lector solo puede aceptar las imprecisiones conceptuales en las que se ha incurrido a lo largo del desarrollo de la traductología. Una posible manera de solucionar la dificultad es seleccionar la acepción más adecuada para nuestro objeto de investigación y afinar los argumentos a favor de una opción u otra. Podemos distinguir por lo menos tres parámetros que orientan el debate sobre la relación entre la traducción y la adaptación:

a) subordinación

La adaptación queda incluida en la traducción, como una técnica más en la lista de posibilidades de transferencia del sentido. Muestra de ello son los títulos que contienen sintagmas como los siguientes, en los que la traducción abarca un campo conceptual más amplio que la adaptación: "estrategias de adaptación en la traducción de...", "adaptación cultural en la traducción audiovisual", etc. Un caso extremo de esta situación es el de la desaparición total del término "adaptación", si se enfoca la traducción como actividad que engloba, de todos modos, varias operaciones textuales, mientras se respete la función del texto meta: "Some scholars prefer not to use the term adaptation at all, believing that the concept of translation as such can be stretched to cover all types of transformation or intervention […]" (Bastin, 2019: 12).

b) complementariedad

En este caso, se trazan algunas fronteras entre los dos conceptos y se proporcionan argumentos para abordarlos de manera interdependiente, por ejemplo,

“adaptación y traducción en....”, pero seguimos dentro de un paradigma en el cual el ámbito de la traductología se asienta sobre unos cimientos más firmes, consolidados a lo largo del tiempo, mientras que la adaptación está tanteando todavía los límites de su aplicabilidad. Cabe recordar aquí, como muestra del equilibrio inestable de los dos conceptos, la propuesta terminológica “transadaptation” (Gambier, 2003) o la de nuevo cuño, “transcreación” (Spinzi *et al*, 2018), cuyos defensores alegan que se diferencia de la traducción por trasladar a otra lengua la esencia del mensaje.

c) autonomía

En este paradigma, relativamente nuevo, la adaptación reivindica un ámbito propio de investigación, como lo hizo en su momento la traductología, con la perspectiva de configurar las pautas de intervención textual y las herramientas necesarias para convertirse en una disciplina independiente y respetable, bajo la denominación de “estudios de adaptación” (Leitch, 2017).

Este breve panorama de las trayectorias sinuosas de los dos conceptos nos da una idea sobre las dificultades que encontramos a la hora de aclarar qué entendemos por uno u otro o de explotarlos eficazmente en la didáctica de la traducción.

2. Los avatares de la adaptación

Hace más de tres décadas, Yves Gambier (1992: 421) reflexionaba sobre la ausencia de unas definiciones rigurosas de la adaptación y ponía de manifiesto la falta de sistematicidad producida por varias vacilaciones conceptuales que tenían consecuencias indeseables sobre la autoridad de la traductología como campo de estudio. Recordemos que todavía se estaba debatiendo si estábamos ante una verdadera “ciencia” de la traducción, con firmes bases teóricas, o ante un conjunto de “juicios de valor”, con meras pretensiones de infalibilidad. Una pregunta esencial que el estudioso hacía en aquel momento se refería a lo pertinentes que eran los conceptos de traducción y adaptación, teniendo en cuenta la porosidad de sus fronteras. Además, subrayaba que el aura de libertad alrededor de la palabra “adaptación” es la que permite unos ajustes muchas veces radicales en el texto origen. Por lo tanto, si se toma como referencia el criterio de la fidelidad al original, en una jerarquía dominada por la ‘integridad’ del texto, la adaptación se situaría en un peldaño inferior a la traducción. En esta circunstancia, retomando las opiniones expresadas por otros autores, Gambier señala que la adaptación se reduce a una pseudotraducción (1992: 421), una palabra con innegables connotaciones peyorativas. Incluso podríamos inferir que, trasladada a la figura del traductor, dicha subordinación de la adaptación a la traducción supone que el traductor-que-adapta no alcanza la autenticidad del traductor-que-traduce, con la consiguiente disminución del prestigio de su trabajo.

Hay varias estrategias de transferencia del sentido denominadas globalmente adaptación, pero vamos a presentar solo algunas de las más frecuentes: i) las cuantitativas, que consisten en suprimir o añadir información; ii) las intersemióticas (según la terminología de Jakobson), que suponen pasar de un sistema semiótico a otro; iii) las adaptaciones léxico-semánticas, que tienen en cuenta el nivel de competencia lingüística del destinatario o la presencia de los culturemas, por indicar solo dos de las razones más frecuentes aducidas en este sentido.

Para la primera estrategia de adaptación, la cuantitativa, que implica la supresión de unas partes del texto, se puede invocar la edad del lector meta y la necesidad de adaptar la información a su nivel de desarrollo cognitivo. No obstante, hay también muchos casos en los que se interviene abusivamente en el texto, por motivos relacionados con la censura. El lector español de la época franquista fue el destinatario infeliz del resultado de esta "adaptación" extrema, como lo es hoy el lector de los textos infantiles supervisados por la corrección política, en otras latitudes (Travalia, 2019). Pasando a otros ejemplos, en su análisis de dos versiones de traducción de una novela negra, del italiano al español y al inglés, Morillas pone de manifiesto unas supresiones que parecen responder a "un afán de agilizar la narración" (Morillas, 2014: 21). En otras ocasiones, en la versión inglesa de la misma novela, el criterio parece ser de nuevo el de la corrección política: se elimina por completo una referencia al peñón de Gibraltar, tal vez por miedo a no herir sensibilidades, dadas las disputas entre España y Reino Unido por la soberanía de esta zona. La eliminación de elementos expresivos se puede constatar también en textos que pertenecen a otras áreas. Es el caso de la traducción al español de *How to Do Things with Words* de John L. Austin, en la que se omiten tanto elementos considerados coloquiales como expresiones de ponderación: "remembering that Alma was a soldier's battle if ever there was one and that Lord Raglan's orders were never transmitted to some of his subordinates" se convierte en "teniendo en cuenta que Alma fue una batalla de soldados y que las órdenes de aquél nunca fueron transmitidas a algunos de sus subordinados", sin el marcador de énfasis "if ever there was one" (Rodríguez Ponce, 2018: 499).

En cuanto a las adaptaciones intersemióticas, también llamadas adaptaciones al cine o al teatro de las obras literarias, los cambios pueden ser drásticos, teniendo en cuenta que la función del texto será distinta. Hablamos de un texto destinado a la representación, no a la lectura, con todo lo que esto conlleva desde el punto de vista de lo que se elige para transmitir el mensaje de la obra: "El sistema semiológico de la escena es sin duda bastante más complejo que el de la letra impresa [...] El medio, aquí también, es cuando menos parte del mensaje" (Santoyo, 1989: 102-105).

En tercer lugar, las adaptaciones léxico-semánticas son sea el efecto de las dificultades puntuales de índole cultural, sea el resultado de estrategias de traducción que atañen al texto en su conjunto, como la domesticación o la extranjerización. De todos modos, los diversos tipos de adaptaciones pueden coexistir en un texto

traducido, a raíz de las decisiones tomadas en las etapas iniciales del proceso traductor, en función del tipo de texto y de las características del lector meta. De ahí que sea necesario establecer un umbral más allá del cual hablamos verdaderamente de adaptación: "on parlerait en effet d'adaptation au-delá d'un certain seuil – quand le nombre et le type de transformations du TD [texte de départ] sont tels qu'il y a réécriture, *assimilation* aux normes, aux conventions, aux valeurs de la langue-culture réceptrice" (Gambier, 1992: 425).

A pesar de la pléyade de argumentos que se pueden invocar en defensa de la adaptación, en una obra que ofrece una síntesis de las perspectivas traductológicas, como es la *Enciclopedia Routledge* sobre los estudios de traducción, la presentación de la adaptación se hace con toda la cautela necesaria para una noción tan controvertida:

> The notion of adaptation has often been discussed, supported or severely criticized in the field of translation studies. But despite being frequently dismissed as an abusive form of translation, or not translation at all, adaptation is frequently listed among the possible valid solutions to various translational difficulties. […] Adaptation may be understood as a set of translative interventions which result in a text that is not generally accepted as a translation but is nevertheless recognized as representing a source text. (Bastin, 2019: 10)

Nos parece importante subrayar que en la última frase de la cita anterior – que se puede entender como una definición de la adaptación– se mantiene una relación jerárquica obvia entre los conceptos analizados y se sugiere un enfoque de la adaptación como una especie de sucedáneo de la traducción, una mera "representación" del texto origen. Mediante este sustantivo se hace un juicio de valor implícito, por el cual el texto adaptado no deja de ser una réplica de segundo grado del texto origen.

Sin embargo, y con esto nos acercamos a las teorías funcionalistas, Bastin señala que algunos autores prefieren evitar el término de adaptación. Es el caso de Nord, para la cual la noción de adaptación es superflua, dado que una traducción que consigue el efecto deseado sobre el lector meta es un concepto suficientemente amplio para incluir todas las modalidades de intervención en el texto. La condición sucintamente formulada por Nord (1997: 93) para poder aplicar este principio es la de respetar la función del texto meta: "the target effect corresponds to the intended target text functions". Si tomamos como punto de partida la propuesta cuatrifuncional de Nord (2009: 221-225), en cada situación comunicativa concurren las siguientes funciones de lenguaje: fática, referencial, expresiva y apelativa, cuyo traslado a otra lengua dependerá del efecto que se desee conseguir sobre el lector meta y de las habilidades del traductor. Analizaremos a continuación el efecto del cambio de prioridades en cuanto al peso de estas funciones en la traducción de un texto divulgativo.

3. LA ADAPTACIÓN POR OMISIÓN EN LA TRADUCCIÓN DEL TEXTO DIVULGATIVO

Muchas veces denostado por ser un tipo de discurso dirigido a los legos en la materia y, por lo tanto, desprovisto del halo de inaccesibilidad que acompaña al texto especializado, el texto divulgativo cumple un triple papel, nada despreciable en este mundo sitiado por posverdades: reavivar la curiosidad de entender el porqué de las cosas, cultivar el interés por el tipo de razonamiento minucioso que caracteriza la labor del científico y fomentar la confianza en la capacidad de la ciencia para explicar el mundo, con las herramientas de las que dispone ahora. Los problemas de traducción de los textos divulgativos resultan de su situación en un cruce de caminos discursivos, en un espacio retórico donde confluyen elementos extraídos de los textos especializados y estrategias típicas para los textos literarios. Entre los parámetros característicos para los textos divulgativos, se suelen enumerar el número reducido de tecnicismos, el uso de la sinonimia contextual y de un lenguaje más informal, la presencia de secuencias narrativas, analogías y metáforas (Muñoz Dagua, 2012). A diferencia de otros textos científicos, la función expresiva puede tener, en ocasiones, un peso mayor que la referencial, por lo cual el traductor tendría que abordar atentamente los pasajes que dan preeminencia a los elementos expresivos. Es por ello que, desde el punto de vista de la didáctica de la traducción, abordar el texto divulgativo puede favorecer la ampliación de los conocimientos temáticos y, al mismo tiempo, afinar las habilidades necesarias para trabajar sobre el lenguaje figurado:

> No parece haber una diferencia sustancial sino de grado entre el pensamiento científico y el general, como no la hay entre los lenguajes que los expresan. Y para el estudiantado de traducción científica resulta mucho más sencillo aprender a primar determinados rasgos del lenguaje que plantearse el aprendizaje de un sublenguaje distinto. Así pues, es aconsejable trabajar los aspectos figurativos del lenguaje como medio de subrayar el carácter subjetivo del discurso científico. (Muñoz Martín, 2002: 75)

Para ilustrar el impacto de la adaptación por omisión en este tipo de texto, hemos elegido un artículo de la revista *National Geographic* sobre los tratamientos destinados a paliar el dolor, contrastándolo con su traducción al español. Nos proponemos analizar si algunos pasajes en los que predomina la función expresiva (acompañada, a veces, de la apelativa) conservan dicha función en la versión traducida.

La primera muestra textual está constituida por un párrafo en el que se nos presenta uno de los neurólogos entrevistados. Mientras que la versión en inglés nos ofrece una imagen completa del científico, incluyendo algunas alusiones a su carácter, deducibles por su apariencia, la versión española elimina por completo la presentación humanizada ("A soft-spoken man with eyes that seem to brim with kindness") y se limita a mencionar el nombre del investigador. Además, el diálogo

que este mantiene con su superior jerárquico se comprime en español en una breve oración que resume la situación sin muchos aspavientos:

> [...] when Woolf began working in the field in the 1980s. A soft-spoken man with eyes that seem to brim with kindness, Woolf was struck by the plight of patients he saw in the surgery ward when he was pursuing his medical degree.
> "It was clear that all were suffering from severe pain," he says. Woolf felt the senior resident surgeon seemed almost resentful that they were complaining. "I said to the surgeon, 'Why aren't you doing anything?'" Woolf recalls. "And the surgeon said, 'Well, what do you expect? They just had an operation. They'll get better.'" (Bhattacharjee, 2020a)

> [...] cuando Woolf empezó a estudiar el dolor en la década de 1980 tras quedar impresionado por el tormento que sufrían los pacientes quirúrgicos a los que veía en su época universitaria. "Saltaba a la vista que padecían grandes dolores", dice. Woolf tenía la sensación de que el jefe de cirugía se tomaba sus lamentos casi como un insulto personal. (Bhattacharjee, 2020b: 11)

El impacto de tales intervenciones textuales sobre la imagen del científico y sobre la distancia creada entre el lector lego y el mundo del laboratorio es relativamente fácil de anticipar. El efecto retórico del original, de acercamiento al lector mediante la adjetivación equilibrada y la oralidad del diálogo, desaparece por completo en la versión traducida, como si se tratara de unos toques de humanidad irrelevantes. Encontramos la misma tendencia a suprimir la información en otros párrafos, por ejemplo, "A skilled communicator who speaks in rapid-fire sentences" (Bhattacharjee, 2020a) desaparece el texto meta, lo que confirma la opción de presentar al científico escuetamente, en la versión traducida, como si se tratara de un robot reducido a sus competencias profesionales.

En otras situaciones, la adaptación consiste en una transposición de onomatopeyas (brrrp, bop-bop) a sustantivos (tsunami, goteo), perfectamente justificada esta vez, si pensamos en las diferencias culturales que harían poco comprensibles las secuencias de sonidos que imitan los distintos ruidos de los dispositivos médicos. Gracias a esta adaptación creativa, el texto traducido gana en inteligibilidad, aunque el tono parezca menos desenfadado que el del texto origen:

> We were able to put the channel into pain-signaling neurons and cause them to go *BRRRP!* when they should be going *bop-bop,"* says Waxman, referring to the hyperactivity that results from the unabated inflow of sodium ions. (Bhattacharjee, 2020a)

> Pudimos situar el canal en neuronas señalizadoras del dolor y crear un tsunami cuando debería ser un goteo", dice el neurólogo, refiriéndose a la hiperactividad resultante del influjo incontrolado de iones de sodio. (Bhattacharjee, 2020b: 19)

Por otro lado, la misma tendencia de abordar de manera tangencial las circunstancias que configuran el cuadro vital de los casos concretos presentados se puede notar en otros párrafos de la traducción. En el ejemplo siguiente, la esencia del mensaje sí se transmite, es decir, tenemos la certeza de que la calidad de vida de la paciente ha mejorado, pero sin que el texto meta nos proporcione detalles sobre el grado de dificultad del proceso, tampoco sobre la reacción de los parientes de la paciente, con la consiguiente disminución de la importancia del resultado:

> [d]escribes the treatment as transformative. "It made all the difference in the world as far as being able to go places," she says, adding that her post-stroke pain had compelled her to spend her days on the couch. "I have so much more energy. My husband says I seem so much happier. It really changed my life completely. (Bhattacharjee, 2020a)
>
> [a]firma que el tratamiento le cambió la vida. "En lo relativo a salir de casa, he dado un giro de 180 grados –dice–. Tengo mucha más energía." (Bhattacharjee, 2020b: 21)

Muchas veces, la versión traducida al español es sorprendentemente sucinta, lo que lleva a una disminución considerable de la fuerza retórica del original. La experiencia de una inmersión en el marco de un experimento de realidad virtual, descrita con tanta profusión de detalles en el texto origen que parece una escena de película, se reduce en el texto meta a unas secuencias narrativas basadas en sintagmas de estructura recurrente (sustantivo+adjetivo), cuyo efecto retórico es casi nulo:

> Colloca then led me through the same sequence while wearing virtual reality goggles, which immersed me in an oceanic environment. Soothing music played in my ears as I watched dazzlingly colored fish flitting through the water, which was lit up by sunlight filtering down from above. Large iridescent jellyfish floated past. Periodically I felt the device heating up the skin on my forearm, reminding me that I hadn't gone scuba diving. (Bhattacharjee, 2020a)
>
> A continuación me hicieron repetir la misma secuencia, solo que llevando puestas unas gafas de realidad virtual que me sumergieron en un entorno oceánico de medusas iridiscentes con una música relajante de fondo. A cada rato notaba cómo el dispositivo me calentaba el antebrazo. (Bhattacharjee, 2020b: 24)

Mientras que en el artículo original las funciones expresiva y apelativa están lo suficientemente marcadas para lograr un acercamiento del lector al mundo aparentemente árido de la ciencia, la versión traducida da preeminencia a la función referencial, en pasajes clave del texto. Lo más probable es que las omisiones se deban a la necesidad de ahorrar espacio para incluir mensajes publicitarios, relegando a un segundo plano las prioridades funcionales de la traducción.

CONCLUSIONES

Para suscitar el interés de los lectores por el ámbito científico e influir en sus posicionamientos respecto a las inversiones necesarias en ciencia y tecnología no es suficiente presentar textos sobrios, que impresionen por su lógica impecable. El efecto persuasivo de los artículos divulgativos se consigue a través de una serie de estrategias retóricas cuya presencia no es superflua, sino imprescindible para mantener las funciones expresiva y apelativa del texto.

Las diversas acepciones de la adaptación permiten su uso en una amplia gama de situaciones, pero el uso irreflexivo de la omisión, por razones de espacio, puede afectar irremisiblemente las funciones del texto meta. Mediante la adaptación por omisión de pasajes descriptivos o diálogos considerados poco o nada relevantes para el lector meta, se corre el riesgo de construir una representación discursiva errónea de los científicos, como seres poco comunicativos, dedicados exclusivamente a su trabajo en el laboratorio. De todas las razones aducidas para justificar explícita o implícitamente la adaptación por omisión, tal vez la comercial –la necesidad de dejar espacio para la publicidad– sea la más usual, pero, por desgracia, la más contraproducente.

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Lexical Features of Legal English: Translation Issues

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Abstract. Since any technical language involves precision being associated with particular choices of vocabulary this paper focuses upon some lexical features of legal English (also known as *legalese*) that must be taken into account in the translation process. A legal translator needs a high level of attention to the adequate terminology used by the lawyers and other members of the legal community and to the complex syntax, very uncommon in plain English. Consequently legal texts prove to be dense and obscure since the legal system inherited by the English-speaking countries is based on tradition and has many features related not only to terminology but also to linguistic conventions. Under these circumstances the translator's task is to make legal English understandable to a general target audience. The main purpose of this paper is to familiarize the Romanian BA students -now major in translation studies- with challenging legal terms and phrases that may help them to understand correctly and implicitly to translate accurately the legal documents. The emphasis is on the sale and purchase contracts and security agreements since they incorporate a terminology common to all legal writings.
Keywords: formulaic language**,** legalese, legal terms, security agreement, verbosity

1. LEGAL TRANSLATION

Since ancient times translation has played a significant role in the contact between different peoples and different cultures and this role becomes more important in our globalized world. This profession has always proved to be difficult because a natural language is not homogeneous. On the contrary, it is a terrain that gathers a multitude of idioms, of linguistic micro-communities and of sublanguages. Legal language is a sublanguage since it is utilized by a particular professional group and characterized by distinctive vocabulary. In this context the translation of legal documents plays its significant part. This process that involves translation from one legal system into another one could be challenging due to the multitude of terms and phrases encountered in any national legal profession. A wide range of legal texts are covered here, each with its own topic and stereotypical format: sale and purchase contracts, security agreements, etc.

Taken as a whole each legal language represents the product of a specific history and culture, so each national law system stands for a distinct legal system "with its own terminological apparatus and underlying conceptual structure." (Sarcevic, 1997: 13) Due to historical circumstances contemporary legal English is known as being obscure because it is based on a legal system set up centuries ago.

This process started when Britain was conquered by the Romans who set up a legal system based on Latin language. After the Romans' retreat the English legal system continued to evolve in the patterns already established. Additionally, after the Norman conquest from 1066 the English legal system assimilated many terms from French.

The function of legal language is not just to convey information and knowledge but to influence and modify the people's behavior, to bring improvements to our society by establishing rules and obligations. For this reason legal language is a type of technical language tied to a national legal system and, implicitly, legal translation is a type of "technical translation, a translational activity that involves language of and related to law and legal process." (Cao, 2010: 191)

Legal translation involves special language use. As any other terminology of a particular domain, legal terminology incorporates numerous terms that "refer to the discrete conceptual entities, properties, activities or relations that constitute knowledge" (Bowker, 2011: 286) of the legal domain. Concepts, as units of thought, organize our knowledge and perceptions of the world around us. Many terms which designate specific concepts in legal English have roots in plain English. The meanings attributed to these terms depend upon the context in which they are used when the individuals communicate, either in everyday speech or in a professional domain. If in a source language a term designates two distinct concepts, one in plain English and another one in legal English, it may have different correspondents in a target language, for instance in Romanian. In plain English, the noun *performance* (=spectacol) refers to the act of playing a piece of music in front of an audience: e.g. "After the music *performance* I went to see her in the dressing room." However, in legal English *performance* (=executare) designates the "act of doing that which is required by a contract."[1]

2. THE COMPETENCES OF A LEGAL TRANSLATOR

In order to render properly a text from a source language into a target language the translator needs special skills, experience and cultural knowledge. Since translation is a process that requires responsibility and constant learning, good translators always look for "more experience of different text types, more transfer patterns, more solutions to complex problems." (Robinson, 2007: 221) Being faced with the task of deciding on the use of certain terms, phrases and sentence structures, translators attempt to offer the best choices in terms of appropriateness.

When it comes to translating legal texts, the possession of a vast law vocabulary becomes an asset for a legal translator. For acquiring this knowledge any translator makes efforts to understand legal English, a type of technical language that

[1] https://www.britannica.com/topic/performance-contract-law, last accessed on January 5, 2023.

becomes less common nowadays. Legal English is still very formalized, being based on rules that differ from plain English as regards vocabulary. Sentence length could be confusing as well. All in all the legal translator's intention is identical with that of the professional who draws up a legal document. That is why s/he has to understand the mechanisms of the law, "the way legal texts are drafted, interpreted and applied in legal practice." (Wagner quoted by Cao, 2007: 37)

In many circumstances advice given by a lawyer is useful. The translator may be asked any time to translate a document even if s/he is not an expert in its topic. However s/he has to understand it and "temporarily know the vocabulary it uses." (Newmark, 1988: 155) If the guidance of a lawyer is missing there are some requirements that may guide a translator to render as naturally and faithfully as possible any legal text: (1) s/he must possess knowledge of legal terminology practiced both in the source legal system and in the target legal system; (2) s/he must know to search for the legal concept designated by a term or by an idiom in the source language if the equivalent in the target language is not obvious; (3) s/he must be "adequate regarding the register" (see Cabré Castellví, 2003: 179) since legal communication is expected to be respectful and non-ambiguous; (4) s/he must perceive the shades of meaning in related terms, fact that could be difficult even for native speakers; for instance, the translator must pay attention to the subtle difference between "*termination* of a contract" (=*încetarea* unui contract) that occurs when "either party puts an end to a contract for reasons other than for its breach" (Drăcșineanu, Haraga, 2012: 173) and "*cancellation* of a contract" (=*anularea* unui contract) that occurs when "either party puts an end to a contract because of a breach of the other party." (*Idem*: 173)

Therefore, in order to create a target text with an independent life that conveys the same message as the source text, a legal translator needs high level of proficiency in both languages and s/he must understand correctly what a lawyer requires. It is essential that the new translated legal text should be fully understandable and comparable to a legal text of the same kind originally written in the target language.

3. FEATURES OF *LEGALESE*

Legal English, also known as *legalese*, is associated to the traditional style of legal writing. It has its own complex and unique legal vocabulary and it still preserves the old-fashioned style utilized by the previous professionals. Since in a contract each objective must be fully detailed, lawyers and other members of the legal community make use of a complex writing style.

1. Verbosity makes a document far more difficult to read than its subject matter requires. Legalese resorts to an old-fashioned style which complicates the

message and gives the reader the feeling that s/he is reading a language that s/he does not understand. Here is an introductory statement taken from a sale and purchase contract:

> **En:** "In consideration of and in reliance upon the covenants herein contained, and for other good and valuable consideration, the receipt and sufficiency of which are hereby acknowledged, the parties agree as follows ..." (Drăcșineanu, Haraga, 2012: 125)
>
> **Ro:** „Având în vedere și bazându-ne pe înțelegerile convenite în acest document, din motive bine întemeiate, acceptate și considerate suficiente prin prezenta, părțile sunt de acord cu..." (our translation)

Legal writing may be wordy since it resorts to the use of apparently unnecessary technical words and phrases. Some of them are unusual in plain English: e.g. *covenant* (=binding agreement). An individual who does not have connections to the legal system should resort to fewer words in order to convey the same message: "Under the provisions of this Contract, the parties agree as follows ...."/ „În baza prevederilor prezentului contract, părțile sunt de acord cu ..." In this way the information conveyed is more direct and it is perceived more easily by the listener(s).

2. Formulaic language is given by the use of (a) lingustic doublets, (b) phrasal verbs and (c) archaic words.

(a) Linguistic doublets[2] are viewed, in most cases, as pleonasms in everyday language: e.g. *final and irrevocable* (=definitiv și irevocabil), *have and hold* (=să aibă și să dețină), *by and between* (=de și între), *represent and warrant* (=declară și garantează), *null and void* (=nul și neavenit), *any and all* (=orice și toate), *due and payable* (=scadent și exigibil).

(b) Phrasal verbs are "often used in a quasi-technical sense" (Drăcșineanu, Haraga, 2012: 123) being frequently preferred instead of the single-word verbs: e.g. "*to enter into* a contract" (=*a încheia* un contract), "*to write off* debts" (=*a anula* datorii), "*to draw up* documents" (=*a redacta* documente), "*to set off* undisputed claims" (=*a obține* compensarea judiciară a revendicărilor necontestate), "*to set forth* provisions" (=*a formula* prevederi).

These types of fixed phrases are found in introductory statements from sale and purchase contracts:

> **En**: This Contract *is entered into by and between* ...., a natural person with an address of ..... ("Seller"), and ....., a natural person with an address of ..... ("Buyer").

[2] In English language, and *legalese* is not an exception to the rule, lots of lexical units "could be arranged into doublets, where the first term is more common and sometimes more informal than the second one." (Varó, 2009: 185)

> **Ro**: Prezentul Contract *este încheiat de și între* ....., o persoană fizică cu adresa în .....(„Vânzător”) și ...., o persoană fizică cu adresa în ... („Cumpărător”). (our translation)

(3) Archaic words that date back to the Old English period reflect the old drafting style. Even if they are considered “superfluous” (see Triebel, 2009: 160) lawyers still continue to use them because they give formality and precision to legal documents. This is the case of the archaic adjectives *said* and *aforesaid* (=mentioned previously) still present in many phrases: e.g. “to replace the *said/ aforesaid* provision” (=a înlocui prevederea *menționată anterior*).

Besides the archaic adjectives, pronominal adverbs also show the conservativeness of the legal writing. They were introduced in English legalese in the Middle Ages when the first legal documents appeared. These are compounds that have an adverb as a constituent part with pronominal features: *here, there* and *where*. These elements have the primary meaning of place determiners but the influence of the second element (the preposition) change their meaning. They reveal some pronominal features because they incorporate the pronouns ‘that’, ‘this’, “which”, “whom” - *hereby* (=by this), *hereto* (=to this), *therein* (=in that), *whereof* (=of which, of whom) – being used as a way of avoiding repetition of names or of things in a document: *annexed hereto* is shorter than “annexed to this contract.” These pronominal adverbs are present in the concluding clauses of sale and purchase contracts:

> **En:** In witness *whereof*, the parties *hereto* have executed this Contract as of the Effective Date.
>
> **Ro**: Drept pentru care părțile au încheiat prezentul contract la data intrării în vigoare. (our translation)

In the above-mentioned example the pronominal adverb *whereof* is integral part of an idiom that introduces final comments at the end of the contract: “In witness *whereof*” means “To demonstrate this agreement.” In addition “the parties *hereto*” refers to “the parties to this agreement”. In other contexts a pronominal adverb does not replace just one noun or a noun phrase but several noun phrases, named orderly. Its interpretation requires contextual clarification since in a legal document a pronominal adverb makes reference to a stipulation mentioned earlier.

4. CHALLENGES ENCOUNTERED IN TRANSLATING SECURITY AGREEMENTS

In our globalized society, when business activities are growing through diversification, a true *lingua franca* is needed in order to achieve mutual understanding and linguistic consensus. In this context English has become the

language of international law and business[3], fact that facilitates communication among professionals located all over the world. It is the language practiced by the business people when they enter into various legal documents. As a direct consequence "there is a natural progression from the language used in business to the language used for conducting negotiations and, ultimately, the language used for contracting." (Triebel, 2009: 147) For this reason many business contracts comprise terms and phrases encountered in the law system and in the financial domain as well. They were drawn up in order to set up, modify or terminate the rights and/ or the obligations of the natural persons, institutions, organizations, corporations, etc.

Security agreements, for instance, are types of business contracts entered into by two parties who set up legally binding operations to refrain from performing specific tasks. Any security agreement stands for "a legal document that provides a lender a *security interest* in property or an asset that is promised as collateral. It gives the legal claim to the collateral to the creditor in case of a default by the borrower."[4]

The excerpts of the security agreement quoted below, and translated into Romanian, prove once again that legalese differ from other technical languages. One obvious difference resides in the absence of the names of the individuals, associations, companies, etc. When they enter into contracts they are all legal entities with rights and duties being called as such: *Debtor*, *Secured Party*.

Legal English also has its own specific vocabulary made up of purely technical terms that are hardly uttered or heard outside the legal domain: *security interest*, *contract right*, *default*, *receivership*. Then, the drafter -the professional who draws up the document- resorts to the use of terms that belong to the financial domain as well, if the security agreement is related to a partnership where assets and sums of money are involved: *proceeds*, *promissory note*, *liabilities*, *collateral*, *payment*, *assets*.

Some other terms, encountered in plain English, acquire technical meanings in legal settings: *right*, *title*, *interest*, *performance*, *non-performance*, *non-compliance*, *assignment*, *misrepresentation*, *attachment*, *remedy*. These nouns have ordinary meanings but they are also legal technical terms that carry out special legal significance. The legal translator's task is to identify their legal meanings and to distinguish them from the ordinary ones before rendering them appropriately into the target language.

Additionally, the grammar of legal English has its own peculiarities. For instance, the use of the archaic modal verb *shall* may create confusion since it conveys an obligation or a duty. As opposed to *will*, *shall* does not refer to a future

[3] According to Triebel (2009: 147) "a substantial share of the business transacted in our global economy is handled in English." About 227 companies listed in the Fortune Global 500 have headquarters in an English-speaking country: The United States of America, Great Britain, Canada (without including Quebec), Australia, Ireland. Moreover, in London and New York there are located the world's financial centers.

[4] https://www.contractscounsel.com/t/ussecurity-agreement, last accessed on December 30, 2022.

event or prospect. The members of the legal community are the best perceivers of the difference between ”The Security Interest *will* secure payment …” (this is the possibility that something might happen in the future) and ”The Security Interest *shall* secure payment …” (this is a business’s obligation to secure payment and not a reference to a future possibility).

”SECURITY INTEREST. *Debtor* grants to *Secured Party* a *security interest* in all inventory, equipment, appliances, furnishings and fixtures now or hereafter placed upon the premises located at 99 Appleby Road, Baltimore, MD (the ”Premises”) or used in connection therewith and in which *Debtor* now has or hereafter acquires any *right* and the *proceeds* therefrom. As additional *collateral*, *Debtor* assigns to *Secured Party* a *security interest* in all of its *right*, *title* and *interest* to any trademarks, trade names and *contract rights* which *Debtor* now has or hereafter acquires. The *Security Interest* shall secure the *payment* and *performance* of *Debtor*’s *promissory note* of even date herewith in the principal amount of twenty thousand ($20,000) Dollars and the *payment* and *performance* of all other *liabilities* and obligations of *Debtor* to *Secured Party* of every kind and description, direct or indirect, absolute or contingent, due or to become due, now existing or hereafter arising.” Excerpt from a security agreement drawn up on the 11th of May 2011, between Appleby Designs Inc. (”Debtor”), and Richard J. Cross (”Secured Party”) (quoted in Krois-Lindner & TransLegal, 2011: 180)	GARANȚIA REALĂ MOBILIARĂ. *Debitorul* acordă *Părții Garantate* o *garanție reală mobiliară* în tot inventarul, echipamentele, aparatele, mobilierul și accesoriile plasate acum sau pe viitor la sediul situat pe Strada Appleby, nr. 99, Baltimore, MD (la „Sediu”) sau utilizată în legătură cu acestea și la care *Debitorul* deține acum sau dobândește pe viitor orice *drept* precum și *veniturile* aferente. Ca o *garanție* suplimentară, *Debitorul* cesionează *Părții Garantate* o *garanție reală mobiliară* în toate *drepturile*, *titlurile* și în *sumele investite* în mărcile înregistrate, în denumirile comerciale și în *drepturile contractuale* pe care *Debitorul* le deține acum sau le dobândește pe viitor. *Garanția reală mobiliară* asigură *remunerarea* și *executarea biletului la ordin* al *Debitorului* anexat la aceeași dată cu suma datorată de douăzeci de mii ($20,000) de dolari precum și *remunerarea* și *executarea* celorlalte *datorii* și obligații de toate felurile ale *Debitorului* către *Partea Garantată*, directe sau indirecte, depline sau condiționate, cuvenite sau datorate, care există acum sau care apar pe viitor. (our translation)

The first excerpt of the security agreement proves that law demands precision. When such documents are drawn up the drafter focuses on details meant to avoid ambiguity and uncertainty. From the very beginning, in a linear sequence of terms, the belongings of the Debtor, granted to a Secured Party, are enumerated: *all inventory, equipment, appliances, furnishings and fixtures*. The Debtor’s assets, transferred to the Secured Party as a guarantee, are also named, one by one: *title and interest to any trademarks, trade names and contract rights*.

In order to avoid repetition the drafter resorts to the use of pronominal adverbs. The phrase ”in connection *therewith*” shortens a larger one, namely ”in connection to the previously mentioned belongings”; ”the proceeds *therefrom*” means ”the amount of money earned by the Debtor.” Thus, the pronominal adverbs *therewith* and *therefrom* prove once again to be basic elements of the legal writing since they avoid the use of unnecessary enumerations and other word strings.

The drafter also tries to anticipate possible situations that may occur. This is done by wording the legal text in a way that all these possible situations are mentioned. This is why the word pair *now or hereafter* is repeated four times and it refers to the presently existing assets and to those ones that may become the property of the Debtor in future. In the last sentence the details related to the Debtor's liabilities are clarified with the help of the following antonym pairs: *direct or indirect, absolute or contingent, due or to become due.*

”DEFAULT. The *Debtor* shall be in default under this Agreement upon the happening of any of the following: (a) any *misrepresentation* in connection with this Agreement on the part of the *Debtor*; (b) any *non-compliance* or *non-performance* of the *Debtor*'s obligations under this Agreement; (c) if *Debtor* is involved in any financial difficulty as evidenced by (i) an *assignment* for the benefit of creditors, or (ii) an *attachment* or *receivership* of *assets* not dissolved within thirty (30) days, or (iii) the institution of bankruptcy proceedings, whether voluntary or involuntary, which is not dismissed within thirty (30) days from the date on which it is filed. Upon *default* and at any time thereafter, *Secured Party* may declare all obligations secured hereby immediately due and payable and shall have the *remedies* of a *Secured Party* under the Uniform Commercial Code.” Excerpt from a security agreement drawn up on the 11th of May 2011, between Appleby Designs Inc. (”Debtor”), and Richard J. Cross (”Secured Party”) (quoted in Krois-Lindner & TransLegal, 2011: 180)	NEÎNDEPLINIREA OBLIGAȚIILOR. Punerea în întârziere a *Debitorului* în baza acestui Acord are loc în oricare dintre următoarele situații: (a) orice *declarație falsă* referitoare la acest Acord din partea *Debitorului*; (b) orice *nerespectare* sau *neexecutare* a obligațiilor *Debitorului* în baza acestui Acord; (c) dacă *Debitorul* are dificultăți financiare așa cum reiese din (i) o *cesionare* în beneficiul creditorilor sau (ii) o *poprire* sau o *administrare* a *activelor* nedesființate în termen de treizeci (30) de zile, sau (iii) instituirea procedurii de faliment, indiferent că este voluntară sau involuntară, nerevocată în termen de treizeci (30) de zile, de la data depunerii. După *neîndeplinirea obligațiilor* și în orice moment ulterior, *Partea Garantată* declară prin prezenta toate obligațiile garantate scadente și exigibile și are *compensațiile* unei *Părți Garantate* în baza Codului Comercial Uniform. (our translation)

In this second excerpt of the security agreement there are details regarding the financial obligations of the Debtor. The hypothetical financial difficulty on the part of the Debtor is detailed in a long sentence where the phrase ”within thirty (30) days” is repeated twice. The number of the days mentioned -both in letters and in figures- emphasizes the idea that certain procedures are compulsory and must be followed as laid down in the security agreement.

The presence of the pronominal adverbs *thereafter* and *hereby* has their importance in the given context. The first one, *thereafter*, avoids the repetition of the phrase related to the Debtor's obligations. In ”Upon default and at any time *thereafter*” the drafter anticipates the situation in which the Debtor fails to fulfill the obligations under the security agreement. The second one, *hereby*, emphasizes what has already been stipulated regarding the legally binding obligations: ”Secured Party may declare all obligations secured *hereby*…”.

The noun pairs used in two distinct phrases –"any *non-compliance* or *non-performance* of the Debtor's obligations" and "an *attachment* or *receivership* of assets not dissolved"- also emphasize the possible difficult situations in which the Debtor may pass through at some point.

CONCLUDING REMARKS

Legal translation is complex and difficult owing to the nature of law and the language used by the professionals who work in the area of law. These professionals still remain faithful to the old-fashioned style and archaic words and phrases utilized by the previous generations. In their turn legal translators have to adjust themselves to these professional demands. In order to make good legal translations they need linguistic skills and knowledge of legal terminology to retrieve the whole message perceived in the source text and to process it in the target text.

Any translated text finally stands for a "recreated product" (see Ionescu, 2000: 53) meant to communicate the same intention, meaning and information found in the source text. Details are important in legal texts and they must be properly conveyed in translation. For this reason legal translators must not consider cutting the legal text or shortening the number of word strings (enumerations, linguistic doublets, antonym pairs) and repeated phrases that could be considered redundant, as length and repetition are stylistic features of the original legal text.

In order to become good professionals the BA students -now major in translation studies- have a lot to learn from the work done by the experienced translators. These undergraduates must be aware that mastering legal English requires more than improving the knowledge of specialized vocabulary. Essential linguistic aspects must be considered as well: complex sentences and word combinations that, even if they are not entirely part of legal terminology, they are necessary for the understanding of the legal text that is to be translated.

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Sulla traduzione della tesi di dottorato *Il 'teologo' del vescovo e della Chiesa Romena Unita*, di Vasile Bărbat SJ.

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Abstract: This paper is considering the translation process of the doctoral thesis *Il 'teologo' del vescovo e della Chiesa Romena Unita* as an opportunity to reflect upon the way a translation might reveal the research method used by the historian. The author being a Jesuit, the Ignatian principle of *praesupponendum* is thought to be at the basis of the research method.
Keywords: *praesupponendum* Ignatian principle, Romanian Greek-Catholic Church history, Jesuit Theologian, Coseriu

1. Il contesto

La tesi di dottorato *Il 'teologo' del vescovo e della Chiesa romena unita (1701-1773)* è stata presentata dal sacerdote gesuita romeno, Vasile Bărbat, presso l'Istituto Pontificale Orientale dell'Università 'Gregoriana' di Roma, nel mese di giugno del 1961. Dopo il conseguimento degli studi egli fu nominato vice-rettore della Biblioteca dello stesso Istituto.

In occasione del 60º anniversario della morte dell'autore (3 ottobre 1963), l'Arcieparchia Romena Unita di Blaj, nel cui territorio l'autore era nato, intese pubblicare la versione romena della tesi, ragion per cui è stato necessario effettuarne la traduzione[1].

2. L'argomento della tesi

Il 'teologo' era un sacerdote molto colto, nominato dalla Corte di Vienna, scelto tra i sacerdoti dell'ordine dei gesuiti (ordine che aveva contribuito maggiormente all'unione della Chiesa romena della Transilvania con la Chiesa di Roma) per assistere ed aiutare il vescovo greco-cattolico e la comunità affidatagli, lungo il Settecento, subito dopo l'unione e, soprattutto, per sostenere i romeni nelle controversie con le nazioni ufficialmente riconosciute tali in Transilvania.

Nella sua tesi, V. Bărbat ritiene che uno dei pericoli che ha minacciato gravemente l'esistenza della Chiesa romena unita con Roma nel suo primo secolo di

[1] Vasile Bărbat, *Teologul episcopului și al Bisericii Române Unite (1701-1773)*, Vremea, București 2023. La traduzione è stata pubblicata dopo la redazione dell'articolo.

vita è stato il modo in cui fu intesa e presentata, dagli storici, l'istituzione del 'teologo' del vescovo greco-cattolico. L'accusa principale, insinuata per indebolire l'unione religiosa, proviene principalmente dai non-cattolici della Transilvania: il 'teologo' sarebbe colui che vuole spingere i romeni ad abbandonare le loro tradizioni religiose per farli diventare papisti, cioè cattolici di rito latino (cf. V. Bărbat, 1961:II).

L'insinuazione ha preso piede con la soppressione dell'ordine dei gesuiti, nel 1773. A quei tempi, l'istituzione del 'teologo' già non esisteva più nella Chiesa romena unita, ma tutta la storia successiva di questa chiesa, includendo persino i testi dello storico N. Iorga (per esempio N. Iorga, 1902:190), fa riferimento all'istituzione del teologo e la interpreta prettamente in chiave negativa. La storia di questo ufficio si scrive a partire dalla polemica anti-gesuitica (presente nel contesto europeo della soppressione dell'ordine e dell'affermazione dei nazionalismi). Gli scritti, come rileva V. Bărbat nel primo capitolo della sua tesi (V. Bărbat, 1961:1-47), sono privi di una salda base di documenti e si fondano su affermazioni insussistenti, diffuse dai rappresentanti della Scuola Transilvana, Gheorghe Șincai e Petru Maior, ma anche da Grigore Maior e Simion Bărnuțiu, e che si sono protratte fino nella prima metà del Novecento, negli scritti del sacerdote greco-cattolico Zenovie Pâclișanu.

La tesi di Vasile Bărbat porta in primo piano i documenti connessi all'adempimento dei compiti da parte dei gesuiti che ebbero l'incarico di 'teologo' ed evidenzia il loro contributo non solo alla formazione cristiana, ma anche a quella culturale dei romeni della Transilvania. La tesi va oltre il dogmatismo religioso e nazionalista grazie ad un uso molto preciso e curato dei termini. Per esempio, per indicare la chiesa che, nel linguaggio comune, chiamiamo 'greco-cattolica' usa sempre il termine 'unita', evitando la denominazione ambigua di 'greco-cattolica' (il rito per le celebrazioni è quello bizantino, di Costantinopoli, l'epiteto 'greco' si è diffuso per uso popolare) o l'ironia del termine 'uniate'[2]. Per Vasile Bărbat, la sfida di tradurre in italiano testi e terminologie di una storia che da sempre si era espressa in romeno, diventa anche l'occasione per andare oltre la miopia del localismo.

3. Il principio della ricerca

Il metodo di ricerca di Vasile Bărbat è costantemente segnato dal principio del punto 22 del libro degli *Esercizi Spirituali* di Sant'Ignazio di Loyola, detto *praesupponendum*:

> Affinché tanto chi dà gli esercizi spirituali come chi li riceve meglio si aiutino e ne traggano profitto, è necessario presupporre che ogni buon cristiano debba essere più disposto a salvare l'affermazione del prossimo che a condannarla; e se non la può salvare, cerchi di sapere quale significato egli le dia; e, se le desse un significato erroneo, lo corregga con amore; e, se non basta, cerchi tutti i mezzi adatti perché, dandole il significato giusto, si salvi. (di Loyola, 1988:52)

[2] Uniate [russo unijat, da unija 'unione (delle Chiese)'] (Zingarelli, 2020:2517)

Il principio ignaziano, integrato dalla pedagogia delle scuole gesuite, trova corrispondenza nel principio dell'antidogmatismo, elaborato dal linguista Eugenio Coseriu:

> Bisogna ammettere che anche gli altri scienziati sono intelligenti e in buona fede e che, infatti, anch'essi intendevano dire lo stesso. Come dice Ignazio di Loyola, bisogna, quindi, chiedersi ogni volta dove sia il nocciolo della verità. Nessun errore è un semplice errore, bisogna vedere qual è la verità dell'errore e perciò si rende necessaria quest'interpretazione simpatetica, a partire dall'interno. (Kabatek & Murguìa, 2017:146, tr. n.)

Paragonare i due principi è compito dei filosofi. Tuttavia va presa in considerazione l'affermazione di Eugenio Coseriu che aveva ritrovato il principio di Ignazio di Loyola nel suo metodo. Nel processo traduttivo, la percezione che tale principio fosse fondamentale nella ricerca dello storico, è stata permanente.

Lo sviluppo della tesi richiede la decostruzione delle affermazioni di numerosi storici. Tale operazione viene compiuta con l'incontestabile confronto delle fonti. L'argomentazione di Bărbat conquista il lettore perché egli non solo non contesta le persone, ma ogniqualvolta è possibile, adduce, a loro sostegno, una giustificazione contestuale (la diffusione dei nazionalismi nel caso della contestazione del 'teologo' non romeno, le condizioni di tensione psicologica nel caso delle contestabili decisioni del vescovo Klein, come mostreremo di seguito).

Il contesto linguistico delineato dalla ricerca scientifica impone, di per sé, il metodo della traduzione letterale. Tale scelta, però, non è stata, in questo caso, una semplice imposizione di natura tecnica. L'onestà del ricercatore ha determinato anche la soggettività del traduttore ad aderire, il più possibile, a tale metodo oggettivo.

4. Esempi di impiego del principio

Propongo due esempi che potrebbero consentirci di intuire, se non comprendere, l'attuazione del principio *praesupponendum* o dell''antidogmatismo' nella tesi di Vasile Bărbat.

a. Una delle funzioni del 'teologo', prevista dalle *Istruzioni* consegnate dall'Imperatore al primo 'teologo' sin dall'istituzione dell'ufficio, era quella di rendere noti al vescovo i problemi dei sacerdoti. N. Iorga, in *Sate și preoți din Ardeal*, asserisce:

> Riconoscendo le proprie incapacità e l'incertezza morale, Atanasio (il primo vescovo della chiesa romena unita n. n.) abdicò e, dal momento della sua conferma a Vienna, egli trasmise al teologo, al suo 'pedagogo' dicevano i calvinisti, la sua totale missione di pastore d'anime: il giudizio, la visita dei villaggi, la correzione dei mali, la nomina, il cambio (trasferimento n. n.) e la dimissione dei sacerdoti. Accanto a questo vero padrone della diocesi romena di Transilvania, egli

> (Atanasio n. n.) era soltanto un'ombra luccicante. Con lui o senza di lui, poco consultato e ancor meno tenuto in considerazione, era la stessa cosa, e dopo la cerimonia del giugno 1701, si può dire che egli sparisce.[3] (tr. it. in V. Bărbat 1961: 148-149, n. 65)

Quindi Iorga fa riferimento a questa azione del teologo ma trascura di indicarne la ragione per cui viene eseguita (cioè che è un incarico ricevuto dall'Imperatore) e insinua che sia conseguenza dell'incompetenza (l'insicurezza morale) del vescovo unito.

V. Bărbat completa e chiarisce:

> Secondo le *Istruzioni* del 'teologo', le visite dei villaggi erano fatte dal vescovo, egli lo accompagnava soltanto; la correzione dei mali [difetti], era fatta ugualmente dal vescovo, il 'teologo' doveva soltanto far[glie]li notare; la nomina, il cambio e la dimissione dei sacerdoti erano di competenza esclusiva del vescovo, il 'teologo' dovendo soltanto vigilare che non commetta degli abusi.[4] (V. Bărbat 1961:149, n. 65)

Con una semplice messa a fuoco delle fonti Vasile Bărbat lascia affiorare l'errore di ragionamento presente nel testo di Iorga e ristabilisce così la dignità dell'operato del 'teologo', senza accanirsi con il ragionamento dell'altro storico.

b. Nel capitolo VII, il penultimo della tesi, l'autore presenta i rapporti tra Ioan Inocențiu Micu Klein e i 'teologi', dopo la partenza del vescovo per Roma (1744). I rapporti erano tesi anche a causa di alcune calunnie rivolte ai gesuiti e malignamente instillate nell'orecchio del vescovo il quale già mal sopportava la lontananza dalla Transilvania. In quel periodo, Klein prende delle misure forti contro i gesuiti, fino ad arrivare alla scomunica del 'teologo'.

Il ritratto tracciato dal gesuita Vasile Bărbat non tralascia i pregi del vescovo eroe e contrasta la posizione del cardinale Albani il quale, in una lettera del 1750, descriveva il vescovo transilvano in questi termini: 'cervello durissimo, instabile, macchinatore'.

Proponiamo il ritratto del vescovo Klein, secondo V. Bărbat:

> Questo giudizio espresso nel momento in cui Klein opponeva salda resistenza alla pressione che si faceva su di lui per rinunciare al vescovato, ci sembra eccessivo ed esagerato. Klein fu uno spirito idealista e combattivo, di un'intelligenza superiore alla media e

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[3] „Recunoscând nepriceperea și nesiguranța-i morală, Atanasie abdicase și, din momentul întăririi lui la Viena, el trecu Teologului, „pedagogului" său – ziceau Calvinii – toată misiunea sa de păstor sufletesc: judecata, cercetarea satelor, îndreptarea năravurilor rele, numirea, mutarea și scoaterea preoților. Pe lângă acest adevărat stăpân al diecezei românești ardelene, el era numai o umbră lucitoare. Cu el sau fără el, puțin întrebat și încă mai puțin ținut în seamă, era același lucru și, după această mare ceremonie din 1701, se poate zice că el dispare (N. Iorga, 1902:190)." L'inserimento della specificazione "cerimonia *del giugno* 1701" potrebbe indicare la fretta oppure la lettura di una redazione leggermente diversa da quella citata in originale, del 1902.

[4] „Conform *Instrucțiunilor* Teologului, vizitarea satelor se făcea de episcop, el doar îl însoțea; corectarea cusururilor se făcea tot de către episcop, Teologul trebuia doar să i le arate; numirea, schimbarea și demiterea preoților erau competența exclusivă a episcopului, Teologul trebuia doar să vegheze să nu se comită abuzuri." (tr. n.)

> fiducioso nella forza delle leggi e nella parola imperiale. Egli cominciò le sue lotte politico-religiose con un entusiasmo giovanile e con profonda convinzione di combattere per una causa giusta in se stessa e di vitale importanza per la sua chiesa e per tutta la nazione romena della Transilvania. Tuttavia egli non aveva una sufficiente penetrazione [comprensione] degli uomini e delle circostanze e quindi non seppe valutare la posizione nella quale si trovavano i suoi nemici e i loro interessi, né seppe calcolare la proporzione tra i mezzi dei quali disponeva per raggiungere il nobile fine che perseguiva e le difficoltà che ostacolavano i suoi intenti. Gli mancava anche una certa abilità nel trattare gli uomini e gli affari, perciò quando egli cadde sconfitto dai suoi nemici, fu abbandonato anche da chi l'aveva sostenuto in un primo tempo. Nelle più difficili circostanze si lasciò portare a degli eccessi, in atti ed espressioni, tanto da perdere la stima davanti a molte persone serie. Fu sospettoso verso tutti coloro che non pensavano come lui e non esitava a palesare ciò che egli credeva essere malafede negli altri.

Tuttavia Klein rimase il più grande uomo d'azione politico-religiosa della Transilvania e il più forte combattente per i diritti della Chiesa e della nazione romena. La sua grandezza consiste in una profonda visione politica sociale e religiosa con la quale egli penetrò e capì le più intime aspirazioni del suo popolo oppresso. Egli comprese quali erano i diritti fondamentali di questa nazione e, basandosi sulla legge naturale e sulle concessioni dei diplomi imperiali, formulò un chiaro piano d'azione e cominciò la lotta per la realizzazione degli ideali della sua nazione, ideali di libertà e di giustizia politica, sociale e religiosa.

> Klein osò affermare coraggiosamente davanti ai suoi avversari, i nobili delle nazioni “accette” [ufficialmente riconosciute] che i romeni sono la nazione più numerosa e più antica in Transilvania, perciò a loro competono gli stessi diritti come alle altre nazioni. Questi diritti, in seguito all'unione religiosa furono riconosciuti nei diplomi imperiali, quindi devono essere osservati e rispettati da tutti.
>
> Ma ciò che per il vescovo romeno era una convinzione chiara e un postulato ovvio, per i nobili della Transilvania era una cosa che non si poteva concepire, era un’assurdità. Ci fu bisogno di due secoli di lotte e di sofferenze affinché l'ideale affermato da Klein divenisse piena realtà. Soltanto dopo due secoli i romeni della Transilvania poterono conseguire la libertà nazionale e i loro diritti politico-sociali così come li aveva concepiti e voluti il vescovo Inocențiu Micu Klein. (V. Bărbat, 1961:311-312)[5].

[5] „Klein a fost un spirit idealist și luptător, de o inteligență superioară mediei și încrezător în puterea legilor și a cuvântului imperial. El și-a început luptele politico-religioase cu entuziasm tineresc și cu profundă convingere că luptă pentru o cauză dreaptă în sine și de importanță vitală pentru Biserica sa și pentru întreaga națiune română din Transilvania. Totuși, el nu cunoștea îndeajuns oamenii și circumstanțele și, prin urmare, nu a știut evalua poziția în care se aflau dușmanii săi și interesele acestora, nici nu a știut calcula proporția dintre mijloacele de care dispunea pentru a-și atinge scopul nobil pe care îl urma și greutățile care puneau piedici intențiilor sale. Îi mai lipsea și o anumită abilitate de a trata cu oamenii și problemele. De aceea, când a căzut învins de inamicii săi, a fost părăsit și de cei care inițial îl susținuseră. În cele mai dificile împrejurări, s-a lăsat purtat spre excese, în acțiuni și în exprimare, așa încât a pierdut stima multor persoane serioase. A fost suspicios față de toți cei care nu gândeau ca și el și nu ezita să le arate ceea ce el credea că este rea credință la ceilalți. Totuși, Klein a

5. LE SCELTE NELLA TRADUZIONE

Con la traduzione abbiamo voluto restituire l'antidogmatismo di Vasile Bărbat non solo tramite il contenuto riportato accuratamente e per quanto possibile letteralmente in lingua romena, ma anche preservando alcuni dettagli di forma che restituiscano fedelmente la sostanza del pensiero dell'autore, per esempio nelle scelte ortografiche. L'antidogmatismo di Vasile Bărbat evidente persino nella redazione a minuscole di alcune denominazioni come 'la Chiesa romena unita' o 'l'unione' potrebbe essere proposto con gli stessi mezzi ortografici anche nella lingua di destinazione, pur andando contro le regole ortografiche del romeno attuale. Ma su questo punto vincerà la decisione dell'editore.

Il dilemma maggiore affrontato durante la traduzione è stato il seguente: tradurre in romeno i testi del Settecento e dell'Ottocento che raccontano la storia dell'istituzione del 'teologo' (testi di Grigore Maior, Samuil Micu, Gheorghe Șincai, Petru Maior, Simion Bărnuțiu, Papiu Ilarian citati nella tesi), a partire dalla loro versione italiana (eseguita da Vasile Bărbat) o proporli in una traduzione intralinguistica, traducendo il romeno latineggiante della Scuola Transilvana nel romeno contemporaneo? Non abbiamo considerato tra le opzioni la citazione dei testi come erano stati scritti, tanto meno i testi scritti in cirillico. Ne riportiamo in nota l'esempio di una trascrizione dal cirillico (con la parafrasi in italiano) per rendere visibile la diversità del romeno settecentesco rispetto all'odierno[6]. L'adeguamento al romeno contemporaneo si rende necessario anche per una più ampia diffusione della tesi di V. Bărbat e, quindi, per finalità educative.

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rămas cel mai mare om de acțiune politico-religioasă al Transilvaniei și cel mai puternic luptător pentru drepturile Bisericii și ale națiunii române. Măreția sa constă într-o profundă viziune politică, socială și religioasă cu care el a pătruns și a înțeles aspirațiile cele mai intime ale poporului său asuprit. El a înțeles care erau drepturile fundamentale ale acestei națiuni și, bazându-se pe legea naturală și pe concesiile Diplomelor imperiale, a formulat un plan de acțiune clar și a început lupta pentru realizarea idealurilor națiunii sale, idealuri de libertate și de dreptate politică, socială și religioasă.
Klein a îndrăznit să afirme în mod curajos în fața adversarilor săi, a nobililor națiunilor „recepte", că românii sunt națiunea cea mai numeroasă și cea mai străveche din Transilvania, de aceea li se cuvin aceleași drepturi ca și celorlalte națiuni. Aceste drepturi, în urma unirii religioase, au fost recunoscute prin Diplomele imperiale, așadar, trebuie să fie respectate de toți. Dar, ceea ce pentru episcopul român era o convingere clară și un postulat evident, pentru nobilii din Transilvania era de neconceput, era o absurditate. A fost nevoie de două secole de lupte și de suferințe pentru ca idealul afirmat de Klein să devină pe deplin realitate. Doar după două secole românii din Transilvania au putut obține libertatea națională și drepturile lor politico-sociale, așa cum le concepuse și le vruse episcopul Inochentie Micu Klein." (tr. n.).

[6] „Lângă milostivă porunca învățatei crăiasei neputându-se cinstitul cler împotrivi cinstitulu pater teolog Balog Iosef rămâne în cinstea care au fost până acum: iară scăpîndu-să aceia a Doua Diplomă in originalibus, și în puterea sa, atuncea să va face pentru sfînția sa numitul teolog cele de săvârșit așezământuri. (Moldovan, tom I, 1872:182-183). In sintesi, con questo testo si afferma l'accordo del clero romeno affinché il 'teologo' Balog mantenga la sua funzione, data la decisione della Regina. Tuttavia, i benefici ecclesiastici gli saranno assegnati solo quando si troverà il documento per cui erano stati stipulati)."

Per intendere meglio il metodo 'antidogmatista' di ricerca e lo stile delicato del ricercatore gesuita (questa volta dal nome Vasile Bărbat ma, per via della pedagogia ignaziana degli *Esercizi spirituali,* il principio di S. Ignazio è assunto generalmente da tutti gli scienziati dell'Ordine), invito alla lettura della tesi di dottorato. Probabilmente il lettore si chiederà, come d'altronde si è chiesto anche il traduttore, se un'edizione del dizionario più diffuso della lingua romena, adeguata ai nostri tempi caratterizzati da una sempre più grande attenzione all'altro, al diverso, nella definizione della parola gesuita ('iezuit'), al secondo senso, non potesse includere la specificazione 'Înv.' (cioè 'antiquato') prima della spiegazione 'uomo ipocrita, intrigante, perfido' (*DEX*, 2016:533).

CONCLUSIONE

Questo lavoro si proponeva di rilevare alcune questioni legate alla traduzione di un testo che tratta temi marginali ma significativi della storia romena e di presentare alcuni aspetti nei quali il traduttore ha individuato un metodo di ricerca dello storico gesuita Vasile Bărbat. Le scelte del metodo di lavoro del gesuita (conformi al principio ignaziano *praesupponendum* il superamento del nazionalismo quando presenta in maniera equilibrata la figura del vescovo Klein, il rispetto per i ricercatori dalla visione diversa quando decostruisce scientificamente le loro teorie, il distacco rispettoso da un legame affettivo alla chiesa d'origine quando usa le minuscole e quando usa la denominazione 'chiesa unita', non 'greco-cattolica', né 'uniata') hanno impegnato anche la soggettività del traduttore nella scelta del metodo della traduzione letterale.

Marc Bloch, nel 'progetto di insegnamento' proposto ai professori del Collège de France, afferma che 'le realtà sociali sono solidali. Non potremmo pretendere di spiegare un'istituzione senza accostarla alle maggiori correnti intellettuali, sentimentali, mistiche della mentalità contemporanea' (Bloch, 2007:9-10). L''interpretazione dall'interno dei fatti di organizzazione sociale' cui Marc Bloch si riferisce quale fattore determinante dell'attività didattica è, anche per il traduttore, fondamentale, data la frequente congiunzione della missione del traduttore a quella del maestro, nel servizio di comprensione, di interpretazione e di restituzione dei principi di funzionamento del mondo.

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How does that sound? Onomatopoeia in manga

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Abstract. Comics, the so-called "ninth art", have until recently received little focus from the point of view of translation, research looking back on little more than two decades, but there has been significant development since then. The translation of the emerging and increasingly popular phenomenon of manga, Japanese comics, is a particularly interesting case. The format, the images, the speech bubbles, the cultural differences: all these make manga a new and complex task for translators of the 21st century. There are several very interesting areas to explore, like cultural differences, semiotics or imagery. However, in this article, I will focus on an aspect unique to comics: onomatopoeia. I will analyse translations into two different Indo-European languages, a Romance one (Italian) and a Germanic one (English) and offer pictorial examples of possible solutions.
Keywords: comics, onomatopoeia, manga, Japanese, visual language

INTRODUCTION

The 20th and 21st century have brought several new fields to the area of translation. With the appearance of cinema, TV and radio shows, the terms *audiovisual translation* and then *constrained translation* were born, the latter meaning that the translation has temporal or spatial constraints (Assis-Rosa, 2016:194; Mayoral, Kelly, Gallardo, 1988:363–366). While dubbing has temporal, subtitling has both temporal and spatial constraints (Kapsaskis, 2020:557).

A field largely ignored until recently, however, is the translation of comics, which has spatial constraints due to the shape and size of speech bubbles. The translation of the now immensely popular Japanese comics, *manga*, has received focus even later than that of Western comics.

The word *manga* is composed by two Japanese *kanji* characters: *man* (漫) and *ga* (画), and its literal meaning is 'eccentric images'. The term was most likely coined by Katsushika Hokusai, author of the famous print *The Great Wave off Kanagawa*. He drew various volumes of these "eccentric images", known as the *Hokusai manga* (Wada, 2018:8–9). Today, the term indicates Japanese comics, which, after their arrival to the West in the late 20th century, have by the mid-2010s risen to incredible popularity. In France and Italy, two of the largest comic markets in the world, where comics are regarded as an important form of art (Lacassin, 1971:20–24), sales figures and circulation of manga have by now eclipsed American and other Western comic books (Costa-Buranelli 2021:6; Modina 2021:8). Thus, the translation of manga is worth analysing. In this article, I briefly present one aspect of the study: a comparative analysis of translation solutions in Italian and English.

1. TRANSLATING MANGA

Translating manga has never been an easy task, partly because manga are read right-to-left and Japanese is written top-to-bottom, meaning speech bubbles are higher than they are wide. Today there are software available which allow translators to change, replace, enlarge or delete speech bubbles, so that the text can conform to the standards and necessities of the target language (Zanettin 2020:78).

However, while the first few manga reaching the West, like *Akira* (De la Iglesia, 2015), indeed underwent extensive rewriting and redrawing (which could very well be called distortion of the original work), today readers expect a manga to actually feel Japanese, and react negatively to localisation or censorship. This was already noted by Jüngst in her 2008 article (Jüngst, 2008:68–71; Bouissou et al., 2010:254), and now, years later, the feeling has grown stronger. Manga found in translation today (the widest circulation being in French, English and Italian) all retain the original names, locations, size and position of speech bubbles (Pellitteri, 2020; Chow 2023; Martinez Síres 2023).

Figure 1 shows an instance of misprinting, when the text at the centre left was typeset as to fit in the original, unaltered speech bubble, but was mistakenly printed off-centre.

Figure 1. Sekaiichi Hatsukoi, vol. 5, Italian translation

Sometimes even the title is left in its Japanese original, transliterated into Roman characters. About this last point, however, it should be noted that several manga do oddly have an English title. The translation of four titles used in my study all show a different solution. Nakamura's世界一初恋 was translated into English with the equivalent *The World's Greatest First Love*, and Hatori's 桜蘭高校ホスト部 as *Ouran High School Host Club*, while in Italian the former was transliterated into Roman characters as *Sekaiichi Hatsukoi*, the latter translated to *Host Club – Amore in affitto*. The other two manga of the corpus, of which there are no examples in this article due to spatial constraints, are Ohba and Obata's プラチナエンド, which is an English title written in Japanese characters, so all translations kept it,

written in the Roman alphabet as *Platinum End.* The last one, Eiki and Zhaou's *Love Stage!!* has the title in English characters even in the Japanese edition, so it was left unaltered in both translations. This corpus was selected based on two main criteria: the setting had to be modern-day Japan (as not to use too many foreign names or outdated language forms) and the genres had to differ (two are romantic comedies with different target audiences, one an action/mystery story, and one a blend of romance and coming-of-age).

2. Onomatopoeia

According to the Cambridge English Dictionary, onomatopoeia is "the act of creating or using words that include sounds that are similar to the noises the words refer to"[1].

While onomatopoeia is indeed used in almost all media, and thus needs to be translated, it is a separate, integral component of only one genre: comics, and so, by extension, manga.

Klaus Kaindl, who first analysed the translation of comics in 1999, lists onomatopoeia as one of the five linguistic parts of comics, with the other four being titles, dialogue texts, narrations and inscriptions. Being linguistic, these five are the most relevant in the field of translation; adjusting typographic signs and the pictorial part is much more editorial work (Kaindl 1999: 270–274).

Also referencing Kaindl's article, Igareda (2017) investigated the matter of translating onomatopoeia much more in-depth. In her study, she analysed the onomatopoeia present in eight different English-language comic books and their Spanish translations. Following the approach of other studies (Goffman 1978, Mayoral 1974, both cited by Igareda). she drew up the taxonomy of sound categories as: 1) sounds not made by humans at all; 2) biologically constrained human sounds; 3) sounds made by animals; 4) sounds made by nature; 5) sounds made by interaction between a human being and an object; 6) filled pauses and other hesitation sounds; 7) non-lexical vocal gestures; 8) the wider class of conventionalized interjections; 9) non-phonological onomatopoeic sounds, whether imitations of natural sounds or non-representative evocative noises; 10) ideophonic words and systems of ideophonic vocabulary fully embedded in a language's phonological system (Igareda, 2017:346).

The results of her study show that sounds are not "heard" the same way in all languages. Yet, English words seem to be more consolidated in the comic world as onomatopoeia, as several of them were directly transferred to the Spanish translation as calque.

1 https://dictionary.cambridge.org/us/dictionary/english/onomatopoeia

Another challenge she noted is that onomatopoeia is often placed outside the speech bubble (though they might occasionally have a speech bubble of their own), which, in the era before mass digitalisation, meant that the whole strip or image needed to be re-drawn. An obstacle still present nowadays is the limited space, as comics are a form of constrained translation, just like audiovisual texts (Mayoral, Kelly, Gallardo, 1988:358–364).

Her study is extremely important in the field, but Igareda only analysed Western (English-language) comics. Manga have entirely different peculiarities which influence the placing and translation of onomatopoeia as well.

2.1. Onomatopoeia in manga

While Igareda's ten categories are very useful and could indeed apply very well when analysing a Western comic book, manga needs a different approach.

The first aspect to be noted is the sound-symbolic system of Japanese, which differs from that of English and other Indo-European languages. Japanese is semantically under-differentiated in comparison, as there are relatively few verbal and nominal roots. An example would be the English word *walk*, which can be expressed in several other ways to specify manner: e.g., *stagger*, *stride*, *waddle*, etc. In Japanese, however, there is only *aruku*, 'to walk'. So how could a specific manner be described without adding long explanations? Japanese, instead of more roots, has an extensive set of sound-symbolic forms and mimetic words. These highly expressive forms have their own system of phonological, semantic and syntactic characteristics, and possess nuances and connotations instantly recognised by Japanese readers. So, mimetic words are usually added as adverbs. *To wobble* or *to stagger* is thus expressed as *yoro-yoro-aruku* or *fura-fura-aruku* (Hamano 1998:3–9). Since manga is a pictorial genre, and the action itself (like walking) is obvious, often only the mimetic words are present, such as in the example below. The Italian and English translations, instead, used expressive words: *wobble*, *totter* and *stagger*. As Igareda noted, English words are more consolidated in onomatopoeia, as the Italian translator also used one in this instance.

Figure 2 shows the onomatopoeia *yoro-yoro fura-fura* (ヨロヨロフラフラ) on the centre right of the image. We can see how in the Italian translation it was kept, with "wobble-wobble" added in English, while the English translation had it replaced with "totter stagger".

Figure 2. Sekaiichi Hatsukoi, vol. 3, Japanese original with the Italian and English translations

2.2. More categories

Another peculiarity of onomatopoeia in manga is that not only actual "sounds" – the ones Igareda listed – are represented.

Table 1 shows the four different categories (Pasfield-Neofitou, Sell, 2016:253).

Words that imitate sounds (onomatopoeia)	Words that represent states/conditions (mimesis)
giongo (擬音語) Words that imitate sounds	*gitaigo* (擬態語) Words that describe the appearance or nature of phenomena
giseigo (擬声語) Words that imitate the voice of animate beings	*gijōgo* (擬情語) Words that represent human emotions or feelings

Table 1 – Categories of onomatopoeia in manga

A fifth suggested category, slightly overlapping with *gitaigo*, is *giyougo* (擬容語), describing movement (Elveljung 2020:1–4).

We can see how not only actual sounds appear, but states and appearance as well.

Another peculiarity worthy of note is that the three Japanese alphabets, as well as Roman letters, are used both in speech and onomatopoeia to indicate different aspects. *Hiragana* and *katakana* are syllabic scripts, *kanji* are the logographs of Chinese origin, and *rōmaji* is the word used for Japanese words written in Roman letters. It is of note that English words might also be used directly in Roman letters as emphasis. Table 2 shows the connotations associated to the four alphabets used (Robertson 2016: 165–167).

Hiragana	Katakana	Kanji	Rōmaji
Phonetic script, first one learnt by foreigners	Phonetic script, mostly used to write foreign words	Visual elements and phonetic sound patterns	Romanised Japanese
Feminine, soft, smooth, tender, intimate, nice	Novel, foreign, hard, simple, marked, male, futuristic	Scientific, elite, masculine, formal, difficult, visual	Prestigious, global, international, eye-catching

Table 2 – The four alphabets used in Japanese and their connotations

Figure 3 has an example of gitaigo, the usage of rōmaji characters and another particularity of manga: they are printed in black-and-white, as opposed to Western comic books. Thus, in this panel, the fact that the character had his hair dyed pink needed to be explained, and, as it is a prominent change, had to be eye-catching too; hence the rōmaji writing of “flamingo pink”.

Figure 3. Ouran High School Host Club, vol. 3.

Figure 4 shows another instance of *gitaigo*; though the smile is clearly visible, it is added as onomatopoeia. This particular image is interesting because of both the character set used and the solutions employed by the Italian and English translators. にっこり, ‘smile’, is written in hiragana, as it has to invoke a soft, nice and gentle feeling. In the translations, as not to alter the image at all, the Italian version kept the Japanese onomatopoeia as it was, with “smile” added at the bottom in small script. As Igareda noted, English words are quite consolidated as onomatopoeia, so even in Italian the word was not translated as “sorriso”, but the English term was used instead. Meanwhile, the English version’s editor used more advanced tools to remove the hiragana without altering the image, and replaced the writing with the English “smile”.

Figure 4. Sekaiichi Hatsukoi, vol. 3, Japanese original with the Italian and English translations

Another category noted by Igareda are sounds made by animals, which belong under *giseigo*, as they imitate sounds made by animate beings. It is curious how these differ radically even between related languages (Gupton 2022:3–4; 9; 17). Figure 5 shows such an instance, where the chirping of birds, which in Japanese sounds as “kyun” (キュン), becomes “cip” in Italian and “chirp” and “peep” in English. Another aspect worthy of note is that, given that it is a simple and sharp

sound, the chirping is written in katakana in Japanese. Of course, while using a larger font or different typesets may help, the connotation associated to katakana is lost in the translations.

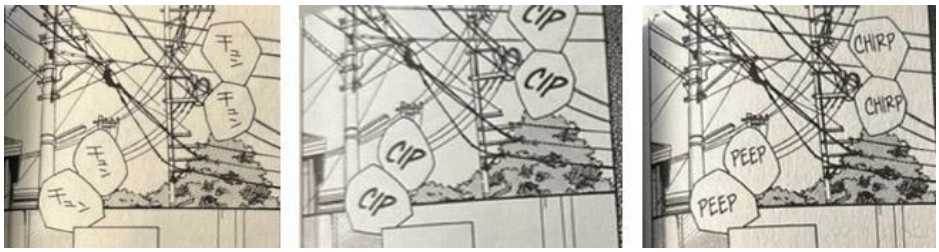

Figure 5. Sekaiichi Hatsukoi, vol. 3, Japanese original with the Italian and English translations

This may seem inconsequential, but, due to linguistic and cultural differences, there may be instances where even something as innocuous as an animal's voice could have bearing on the plot. In Figure 6, we can see an example of this. While in English a dog's voice is "woof" (as it was translated in the speech bubbles belonging to the animal), in Japanese it is "an" as remarked by the character holding the puppy. This, in turn, changes the plot: based on its voice in Japanese, the dog will be named "Antoinette".

Figure 6. Ouran High School Host Club, vol. 13, English translation

The extensive repertoire of onomatopoeia in manga grows constantly, and even if a dictionary was printed, it would either be incomplete or become outdated very soon. Thus, the most detailed list of onomatopoeia, updated constantly, is found online: *The Jaded Network* by Jay Lee (https://thejadednetwork.com/sfx/) (Pasfield-Neofitou, Sell, 2016:252–253). The site allows search using both the Japanese and Latin alphabet, for any part of the onomatopoeia in question, and the database includes linguistic and cultural explanations of the particular *giongo*, *giseigo*, *gitaigo* and *gijōgo*, complete with the instances where they are used and how common they are. The site is therefore an invaluable tool for researchers looking into Japanese onomatopoeia and the way they appear in manga.

2.2.1. Silence

Igareda's taxonomy lists *filled pauses and other hesitation sounds*. By extension, this could apply to silence, though in Western comics it is seldom represented. In manga, there is a stark difference, as silence does have its own "sound". Moreover, the way a certain type of "silence" is expressed is even more differentiated. There are actually three terms that signify the lack of something: *shiin* (シーン) is a lack of sound, *jii!* (ジー!) a lack of motion and *jiin* (ジーン) a lack of feeling (Pasfield-Neofitou, Sell, 2016: 250–252). All of these are written in katakana, as they represent a marked lack of something. Obviously, in manga, the first one is the most common, with the other two appearing very rarely.

On Figure 7, the lack of sound, シーン is shown. In the Italian translation, *silenzio* ('silence') is added in small font on a mostly blank space to the right, while in the English version, the whole onomatopoeia is replaced with *silence*.

Figure 7. Sekaiichi Hatsukoi, vol. 3, Japanese original with the Italian and English translations

2.2.2. Imagery

Another point is the pictorial nature of Japanese. This means that onomatopoeia is not usually placed in speech bubbles or in blank parts of the image, but instead forms an integral part of the picture itself. Thus, the most modern tools have to be employed if the editor decides to replace the original with its translation, as it needs to be done without covering or distorting the original image too much. Another way to translate these is to leave the often pictorial onomatopoeia in the original language, while adding the translation in a smaller font (Zanettin 2020: 76–78).

Figure 8 features onomatopoeia incorporated in the image. The sound represented, *dokun* (ドクン) is a stronger, sharper version of the sound of the heartbeat, generally written as *doki* (ドキ). Both are marked, sharp and simple sounds, hence their writing in katakana. The two translations once again differ: the Italian one keeps the original, adding *tutum* in small font, while the English one completely replaces the onomatopoeia with *badum*, keeping its large size (due to the complete replacement, however, it is to be noted that a few drawn lines of the original image are missing or appear blurred).

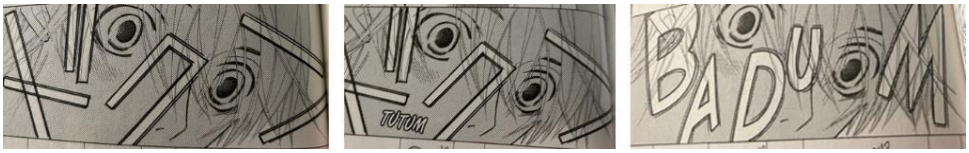

Figure 8. Sekaiichi Hatsukoi, vol. 3, Japanese original with the Italian and English translations

Figure 9 presents the rare instance of a Western (Disney) comic having an onomatopoeia fully incorporated into the image, the *crash* produced by glass breaking (note: the image was originally in colour). This would be impossible to translate without redrawing the whole panel. However, as this way of adding onomatopoeia is quite rare in Western comics, the problem mainly applies to manga (Kim 2023; Elveljung 2020:9–12).

Figure 9. Indiana Pipps all'inseguimento della Stella Verde, Topolino no. 2069.

CONCLUSION

As seen from even the few examples shown and the peculiarities discussed, it is obvious that onomatopoeia and their translation are worth studying in-depth. Onomatopoeia present in manga are an excellent example of how widely the way "sound" is expressed differs between languages, especially where there is not only a geographical and historical gap, but a cultural one as well. The pictorial nature of Japanese also means that not only the linguistic part, but also the visual one has to be transferred somehow: in the examples presented, the original onomatopoeia was thus either left unaltered, or translated and typeset in a font closely reflecting the source language one. Another unique feature of onomatopoeia in manga is that they do not only express "sounds" generally perceived as such, which is the case in Western comics; feelings, expressions, appearances and actions also have their own category. So, a detailed analysis, both qualitative and quantitative, of the types of onomatopoeia in manga and the way translations handled them certainly needs to be done.

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Corpus

Eiki, E., Zhaou, T., s.a., *Love Stage!!*, Tokyo, Kadokawa
–, s.a. *Love Stage!!*, Milano, J-Pop
–, s.a. *Love Stage!!*, San Francisco, SuBLime
Hatori, B., s.a., 桜蘭高校ホスト部, Tokyo, Hakusensha
–, s.a., *Host Club – Amore in affitto*, Modena, Planet Manga
–, s.a., *Ouran High School Host Club*, San Francisco, Viz Media
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–, s.a., *Sekaiichi Hatsukoi*, Trento, GOEN
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Évolutions dans l'interprétation de conférence

Ethics in community interpreting vs. ethics in conference interpreting

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Abstract. Two major sub-fields of interpreting studies, namely community interpreting and conference interpreting, illustrate significant differences when it comes to the practice itself, the conduct of professionals, the role of the interpreter and the ethics of the activity. Ethics represents a paramount concern in the case of the former and the large body of literature in this sense proves the importance of ethical considerations in public services. While acknowledgedly lagging behind, ethics in conference interpreting has also started to grow more aware of moral intricacies and dilemmas.
Keywords: ethics, conference interpreting, community interpreting, codes of ethics, training

INTRODUCTION

Ethics is an integral element of any professional human practice, and interpreting is no exception to that rule. The field of interpreting studies strives to achieve a better consolidation and for its initial incursions into ethics, it has drawn on the domain of translation studies. However, the great differences between the practice of translation and that of interpretation imply a range of divergent aspects that need to be tackled. All in all, researchers have illustrated positions on ethics that varied considerably, some ranging from a "universalist statement of a few general principles deemed capable of straightforward application […] to more open-minded and relativistic attitudes" (Setton and Prunč, 2015: 145).

Despite the fact that interpreting has been practiced for hundreds of years, its establishment as a field of study occurred following incipient training activities in Geneva and the famous Nuremberg Trials, where interpreting services were essential (AIIC, 2019). Subsequently, the Paris School of Interpreting laid the theoretical foundations of simultaneous interpreting training in the 1960s and the field has been subject, since then, to a number of different paradigms and influences, including cognitive approaches, empirical studies, interdisciplinarity and, more recently, ethics. Ethics may, in fact, be one of the elements that can contribute to the professionalization of interpreting (Wadensjö et al., 2007; Boéri, 2015; Diriker, 2015). In spite of this consensus, researchers have rarely turned towards scrutinizing the ethical differences that exist between these two sub-fields of interpreting, namely community interpreting and conference interpreting. The aim of this article is to provide an overview of the history, the divergences, as well as the importance of studying the two.

1. Ethics in community interpreting — human conduit or inter-cultural mediator

Ethical considerations and guidelines are always deeply rooted in practice and in the exact procedures that practitioners deal with on a daily basis. In this case, it can be argued that ethics have to do primarily with the role of the interpreter as that role comes with clear guidelines with respect to the conduct and aim of professionals. On the one hand, there is a contrast that can sometimes emerge between individual conscience and professional principles of practice (Inghilleri, 2012), but the social role of the interpreter, on the other hand, is difficult to pinpoint mainly as a result of the very diversity that characterizes this professional activity. Nowadays, interpreters of different levels of training and different backgrounds may be spotted in courtrooms, hospitals, police stations, conference halls, media settings and television sets, schools and universities. Focusing on the realm of public service interpreting, scholars have been adamant to point out the overarching and decisive importance of ethical principles in the activity of professionals, especially comparing this imposing need to the arguably smaller importance of these guidelines in international conferences (Mikkelson, 2000b; Gamal, 2001; Kalina, 2015; Setton and Prunč, 2015). Settings where community interpreting services are needed have been studied more extensively and can be attributed to the rising number of trans-national and inter-linguistic encounters. These, in turn, are the result of mass migration, multiculturalism and the overall globalization of the society that we live in.

The realm of community interpreting proposed the so-called 'conduit approach', which upholds the idea that interpreters should act as merely linguistic conduits transposing utterances from the source language into the target one without any alterations (Morris, 1995, 1999). In other words, community interpreters are expected (by other social actors, trainers and sometimes even the law — as it is in many judicial systems around the world) to produce word-for-word translations of original utterances. This approach relied on the arguably obsolete idea that a message can be rendered in another language with no loss of meaning. Alternatively, researchers started suggesting an alternative viewpoint, according to which the interpreter has some leeway in actually interpreting a message, still upholding certain ethical standards, principles and aims (Keratsa, 2005; Colley and Guéry, 2015). This view was brought forward thanks to an emerging awareness that interpreters often act as inter-cultural mediators, along with linguistic agents, and that the rising number of contexts where these professionals are needed bring together people from remarkably divergent socio-economic backgrounds and cultures. Hence, it can be argued that interpreters are not invisible agents but actual stakeholders with an important role in the overall dynamics of an interpreted interaction.

The underlying premise of the 'conduit approach' does not only refer to expectations of other social actors, but also to the stakes that are apparent in public service interpreting. More exactly, community interpreting entails events and discussions that affect people on a deeply personal level, having the potential to alter their freedoms, rights and even the life of those involved. This assumption is probably most evident in the case of medical consultations, lawsuits and police interrogations, among others. The interpreter's activity in these circumstances is a very ethically-charged one and as a result of this, research has been eager to outline what interpreters *should* do (Gamal, 2001; Donovan, 2011; Chilingaryan and Gorbatenko, 2017).

Consequently, codes of ethics are deemed essential for the advancement of the field and for the quality of the practice and these documents must detail role expectations and professional guidelines. Tebble (2012) claims that codes of ethics should act as guides of professional practice and ideologies at the same time, clearly establishing the role of the interpreter. Interpreters may have similar functions regardless of the context they activate in, but their exact conduct and the ethical principles they must abide by may change depending on the exact setting.

While there is a considerable number of ethical codes designed by interpreting agencies and bodies – such as those developed by the Australian Institute of Interpreters and Translators (AUSIT), the International Federation of Translators (FIT), the European Association for Legal Interpreters and Translators (EULITA), or by the Mechanism for International Criminal Tribunals (MICT) – community interpreters are usually a part of a larger mechanism, such as the judicial system for instance. As a result, the conduct of interpreters is sometimes regulated by codes of ethics that do not primarily deal with the activity of these professionals but that outline the ethical principles of the larger system. One example in that sense is the code of ethics pertaining to the Superior Court of Arizona, which has been regulating the conduct of court interpreters since the 1990s.

Community interpreters do have a lot of ethical material to rely on, but despite this major asset, there are two imposing issues that might alter their ability to uphold certain ethical principles. First of all, one aspect is related to the fact that community interpreting is still unregulated in several countries and despite the existence of more general, regional or international guidelines, the absence of properly trained individuals is an issue. Hale (2015: 68) observed that numerous contexts which require interpreting services entail the presence of "trained and untrained, professional and ad hoc interpreters", mostly in the case of public services. There are certain countries where interpreters act as advocates, clearly exceeding their ideal role (Zubaidah, 2007), there are countries where no professionalization or training opportunities are available and there are multiple systems where other social actors lack an understanding of the interpreter's role (Berk-Seligson, 2002).

Unfortunately, *ad-hoc* interpreting is practiced frequently, making use of bilinguals and other actors with no proper training in community interpreting (Hale, 2007: 124).

A second but equally pressing issue is the idea that interpreters sometimes face an insurmountable pressure to violate ethical principles in community interpreting environments. In order to exemplify this point, it would be enough to analyze the case of Erik Camayd-Freixas, a situation that has received extensive mass-media coverage at the point of its occurrence (Ozolins, 2015: 330). Camayd-Freixas was a court interpreter who was asked to interpret in a legal trial he regarded as unethical, as the due process rights of the defendant were being violated. He initially disregarded these personal considerations and provided interpreting services nevertheless, but chose to publicly talk about the issue in a prestigious national publication (*The New York Times*), in an attempt to draw the public's attention to the issue of ethical obligations in interpreting (Preston, 2008). Indeed, interpreters can witness unethical behavior around them, in the larger systems that they activate in, and it is always a difficult decision as to whether they should limit themselves to the conduit approach or they should rather refuse to provide services due to ethical principles being violated.

While the answer to the first issue might be slightly more straightforward, in the sense that more training opportunities and better regulation should bring about a higher quality of community interpreting services, the second issue poses questions that are deeply rooted in the ethics of interpreters and in their role. A potential solution can be found, however, in the innately human traits of interpreters and the ultimately human character of the activity. In other words, Morris (1999) claimed that along with the codes of ethics that govern the activity of practitioners, it is the human character of these practitioners that can and should provide ethical principles. In a subsequent publication, Morris (2010) made her point clear by stating that interpreters do not 'check their 'humanity' at the door when performing in any setting where their services are needed. Consequently, there should be a level of complementarity between the standards of practice outlined by codes of ethics and the humanity of the actors themselves. Professionals are often faced with moral dilemmas that are difficult or impossible to solve only by referring to what codes of ethics recommend and, in those situations, their humanness can tell them how to act.

The need for more explicit codes of ethical conduct, along with educational opportunities seem to be even important for the advancement of the field. Currently, only a few countries offer systematic community interpreting training programs (such as the U.S. and Australia) and, while research should continue to draw attention to this need, we believe that it is mandatory for these programs to include ethics. Furthermore, we believe that interpreting trainees should be aware of the ethical implications that they future activity will entail and should prepare coping mechanisms and ethical decision-making starting with their training years. The interplay of social actors, along with the overt stakes of the participants and the

intricate ethical dilemmas make community interpreting a unique activity and morally speaking, society should not leave such an important task in the hands of untrained agents. Hale (2007) confirms this idea, in stating that ethical practice must be instilled primarily through training.

We believe that this change could be spurred by researchers drawing even more attention to these issues. There has been a consistently rising preoccupation with ethics in interpreting studies that the field can further capitalize on. Recently, confidentiality and data protection legislation have made the empirical study of community interpreting very difficult, but around the turn of the century, researchers were keen on conducting descriptive and observational studies out of which ethical studies were developed. A representative example is that of Berk-Seligson (2002), who conducted what is probably the most ample empirical study in court interpreting practices throughout the United States. Her study was made possible thanks to permissive legislation and open-minded institutions — namely, she took advantage of a short period of loose legislation that enabled her to conduct audio recordings in court rooms and subsequently analyze the performance of court interpreters. Legal professionals acted as collaborators and facilitated the overall study that led to fascinating results revealing unknown ethical issues and fierce academic debates on ideal conduct. This is a study whose underpinnings and design can be said to represent a best-practice model and such undertakings should be replicated by interpreting researchers. Such studies can provide invaluable insights into how interpreters act.

Ultimately, researchers such as Hale (2007) have regarded this process as essential towards the advancement of the field — namely the inherent link and continuous buildup between research, training and practice. In other words, consistent practice always gives rise to new questions and issues that researchers should address. Following this, scholars should propose new approaches to training and training should, in turn, lead to better practice. Taking into account the mainly theoretical manner in which research has approached several topics in interpreting research (Angelelli and Jacobsen, 2009), we believe this aforementioned cycle could continue by means of more empirical studies and corpus-based investigations into authentic interpreted material (Gile, 2013; Morris, 2015).

2. ETHICS IN CONFERENCE INTERPRETING

This last assertion is equally valid in the case of conference interpreting. Despite a considerable body of literature available on this sub-field, few studies (at least in recent times) attempted to perform observational, descriptive and empirical investigations into the phenomenon of conference interpreting (Monti et al., 2005; Russo, Bendazzoli and Sandrelli, 2006; Waasaf and Lourdes, 2007; Spinolo and

Garwood, 2010; Bendazzoli et al., 2011; Setton, 2015; Liontou, 2012, 2013; García Becerra, 2012). Encouragingly, corpus-based interpreting studies are on the rise (Setton, 2002; Russo, Bendazzoli, Sandrelli and Spinolo, 2012). Conference interpreting studies, as a whole, is still a quite young field of study. At the same time, codes of ethics are quite limited. However, more and more researchers have turned towards studying interpreting ethics over the last decade or so (Donovan, 2011; Inghilleri, 2012; Kalina, 2015; Ozolins, 2015; Setton and Prunč, 2015).

Ethics in conference interpreting seems not to be considered to be such a paramount concern in conference settings, when compared to community contexts, and the scarce research on the topic until the turn of the century confirms this idea. Setton and Prunč (2015) observe the major cleavage between conference interpreting and community interpreting when it comes to ethics and fidelity, while Chilingaryan and Gorbatenko (2017) echoed these findings. The 2007 Declaration of Granada was probably the first document to lay the foundations of interpreting ethics and the movement was mainly spurred by interpreting researchers and not necessarily practitioners (according to Boéri, 2015). The groundbreaking initiative outlined a few normative professional standards, such as the importance of promoting linguistic diversity or the importance of sharing knowledge in interpreting to the ultimate benefit of the society (Boéri and Maier 2010: 156). While the idea of a universally applicable code is far-fetched, the Declaration of Granada and the scholarly movement behind it have given rise to a number of national and regional codes of ethics.

We have expressed the idea that the interpreter is not only an inter-linguistic mediator in community interpreting, but also an inter-cultural one, as people who find themselves in the adversarial encounters of public services can come from very different socio-economic and cultural backgrounds. However, it must be pointed out that this is not the case in conference interpreting, as participants in conferences tend to share numerous features, interests and even a common jargon. Additionally, discussions that conference interpreters have to transpose into target languages are of such a nature that cultural differences are not so visible or do not really hinder mutual comprehension. Furthermore, it is also clear that participants in international conferences attempt to understand the messages of other speakers, but not necessarily in the exact form that those messages were originally uttered in. The main goal of conference interpreters is that of acting as communication facilitators who strive to convey a message, as accurately and as thoroughly possible, to other actors. As human lives, rights and liberties seem to be at stake at time in community settings and the ethical impact of interpreting decisions is more immediately felt here, the realm of conference interpreting is ethically-charged in a less immediate manner.

All interpreting professionals are subject to ethical decision-making and face moral dilemmas at times. The realm of international conferences is so diverse, in terms of fields, speakers, formats, language combinations, modes of interpreting and

so on, that interpreters are bound to run into ethical trouble at one point or another. Interpreters have grown aware of this over the last few decades and have consequently started to draw up codes of ethics – such as the online Catalava interpreting service[1], or the International Association of Professional Translators and Interpreters (IAPTI)[2], to name just two examples. This has been, however, a recent development, since the first few decades of interpreting research have rather been concerned with cognitive approaches to simultaneous interpreting, user-based quality perceptions and experimental studies investigating interpreting errors and, more recently, strategies. Since the 2000s, the rising interest in ethics has given birth to a significant number of ethical studies, as already showed.

2.1. The AIIC's code of ethics

Codes of ethics developed by important international bodies such as the aforementioned International Association of Professional Translators and Interpreters have not managed to reach the level of complexity and introspection achieved by the ethical document drawn up by the International Association of Conference Interpreters (AIIC). Currently, the AIIC's code of ethics is referenced by multiple national and regional organizations and interpreting associations and is generally recognized as a breakthrough. The fact that the document was developed by the main conference interpreting association increases its value even more. All in all, the code focuses on professional integrity, impartiality and confidentiality. The most recent version of the document (2022) is are separated into five overarching categories, namely general principles of professional ethics, conduct towards clients, conduct towards colleagues, conduct towards the association and the profession in general and finally, professional practices.

Despite the groundbreaking character of the code and despite the general appreciation towards this endeavor, the code has received its fair share of scholarly criticism. Most notably, some researchers were quick to point out certain limitations when it comes to the applicability of ethical principles and although the code is being periodically updated, it has not yet reached the level of thoroughness that scholars believe is necessary. More precisely, a number of scholars have put forward criticism towards earlier versions of the document (AIIC, 2012). Firstly, Ozolins (2015) claims that the code makes use of very broad and abstract concepts, including 'quality', but fails to discuss the details of how professionals can achieve faithfulness, for instance. In that sense, article ten of the latest version (AIIC, 2022) is especially relevant, as it attempts to explain the concept of fidelity, mentioning that "interpreters shall strive to translate the message to be interpreted faithfully and

[1] The Catalava Code of Ethics – Available at https://catalava.com/index.php/interpreters/code-of-ethics#:~:text=This%20Code%20of%20Ethics%20lays,the%20exercise%20of%20their%20duties.

[2] The International Association of Professional Translators and Interpreters (IAPTI) – Code of ethics – Available at https://www.iapti.org/code-of-ethics/

precisely. They shall endeavor to render the message without embellishment, omission or alteration". However, the use of terms such as 'faithfully 'or 'without omission' are not detailed further. Both faithfulness and omissions represent intricate notions that have troubled researchers for years — arguably, some omissions are even necessary. The same Ozolins (2015) argued that there is only one principle of clear ethical nature in this document, namely that of secrecy or confidentiality.

Seeber and Zelger (2007) also pointed, in the same vein, to the idea that faithfulness is not thoroughly covered in the AIIC's code and that most of the professional interpreting organizations around the world rather tend to focus on 'accuracy', a notion that is yet again elusive and that has not received detailed coverage in the code of ethics. Furthermore, competence and confidentiality were initially absent from the document and the issue of neutrality was not properly addressed (Setton and Prunč, 2015). Bancroft (2005) went even further and claimed that the association deterred the elaboration of other codes of ethics.

These considerations do not entail an invalidation of the code itself, but Ozolins (2015: 321) pointed towards the idea that, given these limitations, the AIIC's code of ethics rather functions as an "annunciation of presumed excellence, a guarantee of discretion, and an affirmation of professional solidarity and indeed privilege". Scholars, on the other hand, have attempted to fill that gap and have carried out multiple studies trying to establish more universal definitions of central concepts as early as the year 2000 (Mikkelson, 2000b; Gamal, 2001; Angelelli, 2004). A lot of the activity of the conference interpreter is centered around the idea of a qualitative output and it is even generally believed that these professionals can enjoy more freedom in interpreting compared to their community counterparts. While this is indeed an asset, it requires certain normative standards that would establish under what circumstances the interpreting output reaches an ideal quality. This has been, however, a multi-faceted endeavor in research and although scholars have been keen on offering a more universally acceptable definition (or at least minimal criteria) of interpreting quality, the only consensus among researchers is that the concept is too broad to define and especially to measure (Kalina, 2002; Pöchhacker, 2002; García Becerra, Pradas Macías and Barranco-Droege, 2013).

Unfortunately, delving at this point into interpreting quality would exceed the scope of the current paper, but a couple of things must be pointed out. Quality has been approached as part of ethical debates in conference interpreting (Moody, 2011). Moreover, the question of 'what represents a good interpretation' needs to take so many different aspects into account, that the debate cannot be limited to ethics, but must include problem triggers, contextual aspects, quality of input, presentation, booth manners, etc. Consequently, codes of ethics have mostly steered clear of the concept of 'quality' and have rather preferred to illustrate professional standards and general principles that interpreters can truly interpret depending on the context and aims of the exact interpreted interaction.

An earlier version of the AIIC's code of ethics (2012) emphasized the role of the interpreter as communicator and defined the concept of interpreting quality as the precise, complete and faithful rendition of the original message, complemented by a presentation that is clear and not monotonous. Alternatively, researchers pointed towards the complexity of the concept as potentially going beyond this definition. Kalina (2002), for instance, argued that the evaluation of quality is always intuitive and subjective, but that there are several measurable parameters that are analyzable in the output of interpreters, separating between semantic content, linguistic performance and presentation. Her framework illustrated no less than 21 dimensions of interpreting output quality. Numerous other researchers attempted to draw up a methodology of criteria for the study of quality (Zwischenberger, 2010; García Becerra, Pradas Macías and Barranco-Droege, 2013; Pöchhacker, 2013, etc.).

Another major difficulty related to ethics in conference interpreting has to do with the simultaneous mode. Public service interpreting makes use of this mode rarely, preferring to use consecutive interpreting or even variations such as whispered interpreting. Besides the special cognitive aspects of simultaneous interpreting, the one characteristic that makes this practice unique is its immediacy (Pöchhacker, 2004; Gumul and Łyda, 2007). Interpreters working in this mode routinely take decisions in a matter of seconds (or even faster) and some of those interpreting decisions are ethically charged. It is thus sensible to assert that professionals cannot take cautious and ethically informed decisions in such a short time span and that their conduct and output rather tends to depend on an intuitive understanding of interpreting ethics. In other words, being aware of the ethical principles they must uphold in their practice, interpreters develop an intuition for coming up with the right linguistic solutions that makes the output abide by those principles.

The reality that some scholars repeatedly point towards has to do with the idea that interpreters are ultimately human and that certain mistakes are inevitable, as human error is an axiom (Morris, 2010). One major approach that accommodated this view pertained to Harris (1990: 118), who believed the interpreter should act as an 'honest spokesperson', in the sense that, as the representative of the speaker, the interpreter is to "re-express the original speaker's ideas and the manner of expressing them as accurately as possible and without significant omissions". Comparing this to the aforementioned AIIC code of ethics, we can see the difference in that the scholar here talks about 'significant 'omissions, as opposed to omissions per se. While Harris's definition of what makes up a significant omission can be subject to debate (eliminating central concepts and essential units of meaning), limiting the reach of the term is incredibly important. Harris thus believed that the interpreter is an imperfect but trustworthy agent and that speakers rely on these professionals to render a faithful interpretation of their message.

CONCLUSIONS

Overall, we can see that the same intricate interplay of agents and factors that characterizes community interpreting is also valid in the case of international conferences where interpreting services are used. However intricate ethics might be to establish, define and measure in simultaneous interpreting, this is a necessary stage that can lead to the maturation of the profession. This advancement cannot take place without a collaboration between researchers, practitioners, specialized bodies putting forward codes of ethics, etc. Just like there is a growing need for community interpreters, the rising number of international conferences makes conference interpreting equally important in today's society. Studies attempting to delve into the ethics of the profession must first of all rely on an understanding of the status quo. In other words, knowing exactly how interpreters work and what they do can better inform researchers with respect to what they *should* do. The field could benefit from more empirical studies. Scholars should regard the AIIC code of ethics as an important foundational document, but one that could potentially be improved and updated. Emulating the great diversity of codes that are available in community interpreting would be beneficial for the advancement of conference interpreting. However, those bodies who are eager to design such guidelines must take into account the limitations of previous ones — they must not only state generally applicable ethical tenets, but explain how these normative ideals can be achieved in practice. One of the most important voices in the development of community interpreting, Holly Mikkelson (2000a), has repeatedly claimed in her work that conference interpreting is least concerned with ethical considerations but that this sub-field will undergo a major change in this sense, with more and more practitioners and researchers growing aware of the ethical implications of their activity.

Moving beyond the initially purely linguistic activity of transposing informational content from one language into another, researchers and practitioners now admit that the role of the interpreter has evolved into a more elaborate task of "juggling the goals and intent of participants […] under the pressures of time and environment" (Moody, 2011: 41). Seeing the divergences that exist between the two types of interpreting we outlined here, it is difficult to imagine an encompassing and overarching framework that could apply to both these sub-fields and span all the types and modes of interpreting that can be employed. Codes of ethics can and should address both the internal and external contingencies of modern-day interpreting, while the duty of interpreting training is that of integrating ethics in order to prepare more competent and ethically informed professionals.

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Third generation CAI tools: by, for, and with interpreters?

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Abstract: This paper introduces third generation CAI (Computer assisted interpreting) tools, beginning with the international context in which they started to become more mainstream. The focus is on what they do, the tools available on the market and an overview of the current state of research. Our objective is to give conference interpreting students and practising interpreters a general idea of the technological trends in their profession.
Keywords: Simultaneous interpreting, AI (Artificial Intelligence), CAI tools (Computer Assisted Interpreting tools), ASR (Automatic Speech Recognition), interpreting technologies.

The past three years of market and societal developments have had a significant impact on interpreting, from the shift to remote interpreting (de Souza, 2020) to the deeply linked increased use of automation (Albarino, 2023). The post-pandemic advent of the machine has shifted the tide for countless professions (McKinsey&Company, 2020) and the language community is no exception. A wide range of new solutions has appeared and grown large enough to 'bite a big chunk' out of a market that used to be supplied by on-site interpreting, such as remote interpreting platforms, automated captions, automated subtitling, automated interpreting, computer assisted interpreting tools (or CAI tools). At the same time, online and remote solutions have allowed interpreters to expand into a global market from the comfort of their own home. The focus of this paper is on recent technologies used in interpreting, in particular CAI tools, exploring their latest iteration as they start to gain more and more traction among scholars, professionals, students, and teachers. The aim is to provide an overview of the literature on the topic without losing sight of the perspectives of interpreters who find themselves at this crossroads.

1. Global context

On 11th March 2020, the WHO declared the outbreak of a public health emergency (Center for Disease Control and Prevention, 2023). Over the following two years, many people started working from home as confinement measures were introduced. During this time, over 30 RSI (remote simultaneous interpreting) platforms were developed in the world of interpreting (TheExpressWire, 2022). The growth of this market was considerable not just in terms of sheer scale, but also

investment-wise as evidenced in the publication "Interactio[1], a remote interpretation platform, grabs $30M after seeing 12x growth during COVID-19" (Lomas, 2021) or "KUDO[2] closes $21 million" (Reid, 2021).

On 30th November 2022, ChatGPT was launched by an AI research and deployment company, OpenAI[3]. This technology, once only relevant to early adopters and technology enthusiasts, is now of interest, of use and of concern to most internet users (Kennedy et al., 2023). Ever since, there has been more and more progress in the realm of AI use for text production, video creation, and image editing. McCarthy (2007:2) defines AI as "the science and engineering of making intelligent machines, especially intelligent computer programmes. It is related to the similar task of using computers to understand human intelligence"[4].

This is the backdrop against which the pressure on all professions to take up AI is mounting. While some see it as an existential threat to translators and interpreters, as well as other professions, such as screenwriters, others argue that interpreters will never be obsolete, just interpreters that do not keep up with modern technologies (see the Annex at the end for examples of online conversations on the topic).

As the use of online platforms for RSI[5] increases, there is an inevitable shift towards the integration of new computer-assisted interpreting tools by some of these digital LSPs (Language service providers). Some of these online platforms were created specifically with RSI in mind, others quickly adapted: Zoom[6] is "the de facto largest RSI platform" in terms of the number of meetings (Hickey, Hynes, 2021). These instruments can also be used for in-person (on-site) or hybrid events. The latter are meetings which take place on site with some participants connecting via an online platform.

Interpreting requires preparatory work before the meeting in the form of reading documents, creating glossaries, and extracting terms. The in-booth component consisting of real time translation by simultaneous conference interpreters entails looking up terminology. Both stages can be facilitated by technology and this was especially true in the context of the lockdown measures. According to Fantinuoli (2016), in interpreting, unlike in translation, interest in ICT solutions has been marginal. After Covid, interpreters had to keep working in more

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[1] https://www.interactio.io/

[2] kudoway.com/

[3] openai.com/about

[4] For further information on AI in general, see IBM's dedicated page on the topic: www.ibm.com/topics/artificial-intelligence

[5] "In distance interpreting (aka remote interpreting), the interpreter works normally but is not in the same location as the conference. The interpreter follows the meeting via a screen and console", https://aiic.org/site/world/conference/glossary

[6] support.zoom.us/hc/en-us/articles/360034919791-Using-Language-Interpretation-in-your-meeting-or-webinar

difficult conditions (Albarino, 2021) in makeshift booths without boothmates. This created the ideal climate for technological solutions to be more appealing than they might otherwise have been.

2. CAI TOOLS DEFINITION AND RESEARCH RESULTS

Fantinuoli (2018:155) defines CAI tools as "a form of oral translation, wherein a human interpreter makes use of computer software developed to support and facilitate some aspects of the interpreting task with the overall goal to increase quality and productivity."

Frittella (2023:1) underlines the same goals: "like computer-assisted translation (CAT) tools for translators, CAI tools are designed with the intent to ease and enhance the work of interpreters, increasing interpreters' efficiency (in the preparation phase) and delivery accuracy (in the interpretation or in-booth phase)." According to Frittella, they are pieces of software aimed at helping interpreters manage particularly troublesome elements of speech, namely "named entities, numbers, specialised terms, and acronyms" (2023:2).

Guo & al. (2022:91) put forward a different, broader definition: "CAI tools are pieces of computer software, mobile phone applications, or digital devices that can be used during the interpreting process to reduce the cognitive stress that interpreters face and to enhance overall processing capacity." For Fantinuoli, a tool must be specifically designed for interpreting to constitute a CAI tool, while others such as Costa et al. (2014) would qualify any technology that ends up being used by interpreters as such, despite not having been designed with interpreters' needs in mind.

Professionals use whatever tools they have at their disposal, but the level of awareness and degree of acceptance of new tools are also important. CAI tools have been available for years now (Pielmeier, 2018). Some have evolved from previous less complex versions, such as InterpretBank[7], while others are currently being developed to suit the needs of an ever-growing market and thanks to new technologies. Costa et al. (2014) classified the technologies available to interpreters based on their use, focusing on glossary management tools, unit converters and corpus management tools (CMT). Based on several studies, Guo & al. (2022:91) differentiate between even more categories of CAI tools:

> training materials, speech banks, learning platforms, glossary management tools, corpora building tools, terminology extraction tools, speech recognition tools, note-taking applications, audio and video conferencing tools, pieces of automatic text translation software, and speech-to-speech systems.

[7] https://interpretbank.com/site/

The most recent iteration of CAI tools works with the help of AI and ASR, turning speech into text[8]. IBM defines ASR as "a capability which enables a programme to process human speech into a written format"[9]. This technology has existed since 1952, but access to it and accuracy have since improved (Foster, 2021). Defrancq and Fantinuoli (2020:2) analyse the role ASR plays in enhancing interpreter performance, especially regarding numbers: "Research shows that accuracy levels for the interpretation of numbers are fairly poor [...] however, accuracy improves considerably when visual input is made available".

They define the three requirements that ASR-based CAI tools must fulfil to be truly useful: accuracy, ergonomy and speed. Currently, this criterium is not yet necessarily satisfied. After reviewing 27 empirical studies in English and Chinese, Guo & al. (2022:94) conclude that "there is no consensus on [CAI tools'] influence on overall interpreting performance" and that the impact on the interpreter's performance is "subtle" (2022:94). According to Fantinuoli & Montecchio (2022:1), "interpreters can cope with a system latency of 3 seconds without any major impact in the rendition of the original text, both in terms of accuracy and fluency. This value is above the typical latency of available AI-based CAI tools".

As far as perception is concerned, Frittella (2023:4) describes CAI tools in the following terms:

> A recurring slogan under which CAI tools are marketed is "developed for interpreters by interpreters". What is missing from the equation is "with interpreters" – the engagement of the community in conceptualising and creating the tools intended to be used by professionals in their everyday work.

Guo & al. describe the perception of participants to various empirical studies and the problems such tools might present as follows: "long latency, insufficient precision when delivery is rapid or accented, volatile effects that vary with directionality, and distraction due to display modes that are not suitable for interpreters" (2022:95).

3. Generations of tools

As previously mentioned, there are several generations of CAI tools based on their functionality and structure. The following table illustrates Fantinuoli (2018), Prandi (2023) and Frittella's (2023) findings on the topic in a concise manner.

[8] To not be confused with speech-to-speech translation systems (S-to-S tools), which aim for a service analogous to the service provided by human interpreters and are meant to replace them.
[9] www.ibm.com/topics/speech-recognition

Generation	First generation	Second generation	Third generation
Definition	"Programs designed to manage terminology in an interpreter-friendly manner" (Fantinuoli 2018:164)	Programmes with a "holistic approach to terminology and knowledge for interpreting tasks and ... advanced functionalities that go beyond basic terminology management" (Fantinuoli 2018:165)	"AI-enhanced CAI tools could provide a framework for optimising each step of the interpreting workflow through technology" (Prandi 2023:56)
Phase of preparation	Pre-booth	In-booth	Pre and in-booth
Traits and features	Based on tools for terminologists and translators. Simpler entry structure (more appropriate for interpreters). Like the search function in a word or Excel file The interpreter types a term or part of a term, searches for it by pressing enter.	Now the glossary is built around the constraints interpreters work with. E.g. "fuzzy search acts as an error correction mechanism for misspelling in the word typed by the interpreter or present in the glossary", "stopwords exclusion reduces the number of matches displayed as a query result", "dynamic search finds terms without interpreters having to press the enter button" (Fantinuoli 2018: 166).	Glossaries automatically generated from documents. AI and ASR for troublesome elements of speech (named entities, numbers, specialised terms, and acronyms) – displayed or even automatically translated.

One can already anticipate that a fourth generation of tools is underway with the use of state-of-the-art technologies to be integrated in as of yet unforeseen ways. Smarterp[10], for instance, currently available in Beta testing mode, is a platform that intends to integrate blockchain technology (see Smarterp website in footnote 10). Only time will tell whether this trend will prevail in the industry.

4. TOOLS AVAILABLE ON THE MARKET

We will now focus on prevalent third generation tools which use ASR and AI (see Frittella, 2022). The following table is a summary of information made available by providers of these tools. It is worth noting that these are subject to constant change as the market is ever shifting. While this table is not a comprehensive list of tools and features, it aims to provide an understanding of how the tools are marketed. For instance, SCIC interpreters[11] are looking to enhance the digitisation of their toolbox.

[10] smarterp.me/
[11] https://knowledge-centre-interpretation.education.ec.europa.eu/en/computer-assisted-interpreting

Tool name	KUDO interpreter assist (Fantinuoli et al, 2022)	Smarterp (Frittella & Rodriguez, 2022)	INTERPRETBANK 8[12]
What is it	An online interpreting platform initially meant for RSI that now provides additional uses (Kudo interpreter assist using AI for glossary management, Interpreters marketplace, AI speech to speech translation)	A multifunctional online interpreting platform for RSI that now provides additional uses (integrated CAI tool, market networking, interpreter training).	CAI software that manages, displays, and automatically translates terms.[13]
How to access it	The Kudo interpreter assist pages currently redirects users to the "KUDO AI Speech Translator" page (the automatic simultaneous translation tool that Kudo users can use for automatic subtitling). Interpreters can use it by accessing the KUDO Marketplace and going through a free training that grants them a pro certification. This allows them access to the Marketplace and the CAI tool.	Not yet available to the general public (Coming soon, according to the website). To learn how to use it, access Interpremy[14], a training for interpreters page, create an account, log in and take the "SmarTerp—Full Interactive Course".	Monthly subscription billed annually or perpetual licence (where extra features such as AI use or the beta ASR feature are only included for free for one year).
What it does	Acts like any RSI interpreting platform + an automatic glossary creation tool and a real-time suggestion system integrated in the Kudo online conference platform.	Acts like any RSI interpreting platform + displays troublesome elements of speech on the screen to facilitate the interpreter's retrieval of such information. It appears to be ergonomic, fast enough to respect the	Extracts terminology from documents, webpages, topics ("Describe a topic in natural language and let Generative AI create a glossary for you."). Terminology lookup. Automatic translation of terms. Artificial

[12] https://interpretbank.com/site/docs/v3/index.html
[13] Video showcasing the use of ASR for Interpretbank: www.youtube.com/watch?v=HjXzBk0uCwM
[14] https://interpremy.com/

	The performance and layout of this tool is not yet clear for the general public.	maximum latency speed required by interpreters and languages supported are being expanded as the tool continues to advance. The quality in authentic interpreting settings will become clear if the platform becomes accessible to the community at large.	boothmate (AI based ASR "available in beta version for English as the source language"). This tool has the benefit of functioning outside of a given platform - so it can be used in any time of meeting that interpreters might be part of, with the consent of the organisers and/or participants. It appears to be the most long standing and constantly improved support tool for interpreters.

It is also worth noting that CAI tool providers such as KUDO also develop automatic speech to speech or speech to text translation tools and use the AI-based tools aimed at supporting interpreters as a stepping stone and selling point for these alternative technologies. The Kudo website proposes "Professional human interpretation" under the "Kudo AI speech translator", which offers "human-like speech" (Kudo).

CONCLUSIONS

Research carried out so far shows such tools are promising if certain parameters are met (e.g. interpreters are trained to correctly use the tools which need to have a latency of up to 3 seconds and prove to be accurate and ergonomic). When more diverse sample groups are examined (students vs experienced professionals, larger number of participants, more language variety, non-native and native accents), we will have an even better insight.

CAI tools are already being put on the market for continuously expanding language combinations. While providers of CAI tools and various industry actors claim that the future will be determined by such tools, they will have to survive the test of time if interpreters are to eventually be convinced of their usefulness.

The industry seems to be shifting towards a holistic use of software with platforms serving as a link between client and interpreter, a digital meeting room (for RSI, or partial digital meeting room for hybrid meetings), an artificial boothmate (by providing AI enhanced glossary management, named entities, numbers and specialised terms as well as acronym extraction, translation and display).

The machine plays the role of an artificial boothmate that aims to help the interpreter, but still appears to struggle with the same elements that pose problems to human interpreters. Further research is needed to find solutions to these problems,

to properly define what the industry needs, and to circumvent the current limitations of machines that are very likely to continuously improve.

The scope of this paper is limited to simultaneous interpreting, but a similar study could and should be carried out into consecutive interpreting AI-assisted tools. Moreover, much of the fear among professionals surrounding AI derives from the potential of these instruments to replace human interpreters. As such, research on speech-to-speech translation, such as the services that even interpreting platforms are putting forward, is necessary to anticipate the path that interpreting will take in the future. Another avenue worth exploring is the extent to which it may be beneficial for students to interact with CAI tools and how to do so in a way which fosters rather than harms their development.

Interpreters can prepare for the future by understanding what tools can and cannot do as well as what their purpose is. While Yuval Noah Harari and others anticipate human extinction as a consequence of the development of AI, there is no evidence to support this (Metz, 2023). The market is undoubtedly shifting and stakeholders are learning to adapt. This paper aims to help alleviate some doubt by shedding light on one component of our future as interpreters.

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Acknowledgements: The author wishes to thank Martin Hellweg and Marcus McLuskey for their generosity and insightful feedback.

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Annex - a sample of online posts about AI and interpreting

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Translating Europe Workshop: Language for Specific Purposes: Building the Bridge between Academics and Language Practitioners, 11-12 May 2023

The Directorate-General for Translation of the European Commission, in collaboration with the Department of Applied Modern Languages, organized *Translating Europe Workshop: Language for Specific Purposes: Building the Bridge between Academics and Language Practitioners*, 11-12 May 2023.

The opening ceremony took place on the afternoon of May 11, followed by a roundtable discussion: *Current and Future Directions for LSP. What would the translation industry expect in terms of translation skills?*, and the next day was dedicated to plenary session and workshops (*Legal English Workshop – LSP and Professional Communication: Moot Court Competition*; *Business English Workshop. To translate or not to translate a slogan?*; *Terminology Workshop - EU Terminology Processing*.

During the plenary session, the first keynote speaker was Łucja Biel, Associate Professor at the Institute of Applied Linguistics, University of Warsaw, who offered us professional tools to better navigate the challenging seas of legal translation, while also reminding us all that thorough research is a prerequisite for the work of translation practitioners. The second keynote speaker was Dan Mărășescu, Head of the Romanian Language Unit at the Council of the EU and a translator with many years of experience behind, who was ready to give us food for thought and provided interesting answers to our whats, hows and whens with regard to the necessity of specialization in translation. The third keynote speaker was Professor Teodora Popescu ("1 Decembrie 1918" University in Alba Iulia), who offered us academic and professional guidance through legal, conceptual and socio-pragmatic aspects of English business terminology. The next keynote speaker, Professor Daniel Dejica, Dean of the Faculty of Communication Sciences (Politehnica University of Timișoara) spoke about how PhD research in the translation field would help the language practitioners of today and tomorrow on their pursuit of professional accomplishment. The last keynote speaker, Associate Professor Renata Georgescu, Head of the Applied Modern Languages Department (Faculty of Letters, Babeș-Bolyai University) shared her professional and personal vantage points and opinions on interpreting at the Court of Justice of the European Union.

La Nuit européenne des chercheurs – 29 septembre 2023

Une équipe composée de Mme Andreea Sărmașiu et des étudiants en 2e et 3e année LMA ont participé à la *Nuit européenne des chercheurs 2023* le 29 septembre 2022 avec un stand visant à promouvoir les activités pédagogiques autour des langues étrangères proposées et réalisées au Centre des industries de la langue (CIL).

La Journée internationale des professeurs de français, le 21 novembre 2023

Le 21 novembre 2023, le Département des langues modernes appliquées a célébré *La Journée internationale des professeurs de français*, un événement réalisé et modéré par Andreea Sărmașiu, assistante à ce Département. En tant que promoteurs de la francophonie, des professeurs, des étudiants et leurs invités se sont réunis pour partager des expériences, des idées novatrices et l'amour qu'il portent à la promotion, à l'enseignement et à l'apprentissage du français.

Tout d'abord, M. Pascal FESNEAU, Consul honoraire de France à Cluj et Directeur général Pfeiffer Vacuum Roumanie a parlé de la manière dont le français contribue aux échanges commerciaux, à la coopération mondiale, mais aussi de la nécessité de promouvoir le français en tant qu'atout stratégique, propulsant les nations vers de nouveaux horizons. M. Garik GALSTYAN, Maître de conférences en civilisation russe auprès de la Faculté des Langues Cultures et Sociétés (FLCS), Département des langues étrangères appliquées (LEA), Université de Lille, et Président de l'AILEA (Association internationale des LEA), a présenté la recherche universitaire en LEA à l'étranger. Comme la maîtrise du français représente bien plus qu'une simple compétence linguistique dans un monde de plus en plus interconnecté, nos invitées représentantes du monde des affaires (Mme Maria MITREA, diréctrice éxecutive du Club Francophone d'Affaires de Cluj ; Mme Mihaiela MIRICA de l'entreprise EXL et Mme Anda ADAM de l'entreprise ALSTOM) ont partagé leur propre expérience professionnelle, démontrant que la capacité à naviguer avec aisance dans la langue de Molière devient un avantage stratégique, ouvrant des portes et favorisant des échanges fructueux.

Des témoignages sur la manière dont la maîtrise du français a influencé les parcours académiques, professionnels et personnels des anciens étudiants LMA sont venus s'ajouter aux prises de parole. Dan-Mădălin PAVEL, étudiant au Master des Relations internationales à l'Institut national des langues et civilisations orientales (INALCO, Paris) ; Ana-Luisa CĂLUȘERIU, agent consulaire auprès de l'Ambassade de Belgique en Roumanie ; Daria ICHIM, professeur de français au Collège « A. T. Laurian » à Botoșani ; Ana-Cristina MNERE, étudiante LEA en deuxième année, actuellement dans une mobilité Erasmus+ à Nice, ont fait connaître leurs expériences diverses et convaincantes.

(*Source : Andreea Sărmașiu*)

Comptes rendus

Henrietta Harrison, The Perils of Interpreting. The Extraordinary Lives of Two Translators between Qing China and the British Empire, Princeton (New Jersey), Princeton University Press, 2021, 321 pages.

To whomever might not agree that world's history, with all its majestic quality, but also drama and profound tragedy, boils down to a matter of (non-) efficient communication (i.e., to translation and interpreting more often than not), this book is the perfect proof to the contrary. A professor of Modern Chinese Studies at the University of Oxford and a fellow of Pembroke College, Henrietta Harrison[1] starts from the question of why Britain was so little known in China and gives a complex and thoroughly documented answer by painting vivid portraits of two interpreters: Li Zibiao (1760-1828) and George Thomas Staunton (1781-1859). Their personal and professional lives are closely linked to the events that shaped Sino-British relations of the time. Given the relative symmetry of their positions (Li – a Chinese Christian educated in Europe, Staunton – a British son of a diplomat travelling to China from an early age), their profiles shed almost complementary lights on the topic. As the author herself stresses: „The story of the interpreters teaches us the crucial importance of foreign language skills to dealing with another culture, the many problems of trust that this poses, and the dangers faced by interpreters when political tensions between states harden. […] The argument of this book is that there were quite a few people in China who knew a great deal about Europe, but the British threat made that knowledge so dangerous that it came to be hidden." (p. 10)

This meticulous piece of research is based on a vast amount of diverse primary resources (Chinese and European archives, diaries, letters, etc.) to which Henrietta Harrison had first-hand access. Also, while preparing the book, she interviewed present-day interpreters[2] for an accurate grasp of the profession's specificities. These undisputable academic qualities are enhanced by the author's storytelling gift, the beautiful poems, and the charming as well as informative paintings and photos selected to accompany the text. An altogether instructive, enjoyable and beautiful book, of interest for interpreters, translators, historians and international relations experts alike, as well as for a general audience curious about the Sino-British relations or the interpreting profession.

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[1] Also the author of The Man Awakened from Dreams: One Man's Life in a North China Village 1857-1942 (Stanford University Press, 2005) and The Missionary's Curse and Other Tales from a Chinese Catholic Village (University of California Press, 2013).

[2] See CSUSB Modern China Lecture Series, " The Perils of Interpreting, with Professor Henrietta Harrison", 2022, https://www.youtube.com/watch?v=xxChaJq1d14&ab_channel=CSUSBModernChinaLectureSeries

Born in China's far northwest, Li Zibiao was educated from a young age in a Catholic seminary in Naples, where he soon became the best student in Latin classes, while "he spoke Chinese simply, rather than in the formal language of the court, but with deep respect for the emperor and a certain attractive sincerity that was characteristic to him" (p. 1). This profile recommended him as an interpreter for the Macartney embassy, "one of the most famous moments in the history of China's encounter with the West" (p. 2), to which nine-year-old George Thomas Stauton, already fluent in Latin and quite knowledgeable in Chinese, was present. The encounter had been preceded by exhaustive negotiations about the protocol to be observed by the British ambassador and eventually Macartney did not follow the kowtow ritual, but limited himself to kneel on one knee, which certainly contributed to starting the talks in a tense atmosphere. Describing himself as someone who explained "the mind of the ambassador" to the Chinese officials (p. 9) and considering that he also represented the pope, „Li Zibiao often acted more as a negotiator than as a translator" (idem) and „ [w]hat the emperor and his officials heard and how they responded would inevitably be shaped by Li's choices as interpreter as well as what Macartney had said" (idem). In other words, he went as far as adding an item of his own choice – regarding Christians in China – in the negotiations, which eventually failed. In tone with his beliefs, the item concerned the well-being of his fellow Christians: "[…] I ask your Imperial Majesty to let Christians who are scattered within your borders live peacefully, following their religion without unjust persecution" (p. 126).

After this experience as an interpreter, Li Zibiao went back to his vocation as a Catholic missionary, at a time when Christians were more and more vulnerable in the Chinese Empire, as the authorities started to persecute them. Li Zibiao thus spent the rest of his life working in hiding in a remote village for many years, protected by the locals, who, just like European missionaries, appreciated his communication abilities, kindness and knowledge.

As a highly influential statesman and Sinologist in the 19th century, the personal and professional life story of George Thomas Staunton has significantly shaped British relations with China for a long time span. Staunton was not only fluent in the target language he was interpreting in, namely Chinese, but also in the culture that is represented. With what the author calls a 'peculiar childhood', the young interpreter represented a major stakeholder in the context and took full advantage of the eclectic education he had already acquired. Overall, the image of George Thomas Staunton aptly describes a spectacular journey, which allowed him to acquire the skills of a professional interpreter even by today's standards. The child started by translating documents between Chinese and English and then moved on to sight translation exercises, before practising interpreting. In doing so, and relying on little maturity and understanding of more esoteric matters, he developed an interpreting style that sought to minimise differences early on, and that interpreting style could also be visible later. He also acted as a translator, working, for instance, on the

English translation of an important legal code which was the first translation of its kind and served as a reference for over two centuries.

Dedication, talent and a high amount of experience stand out in the training and formative years of the young interpreter, with subsequent deep historical insights and narratives highlighted by the author. By the same token, the author swiftly alternates between details of a more personal nature related to Staunton, on the one hand, and relevant historical facts and figures that marked that age in time, on the other. The evolution of Staunton's persona is showcased in detail, creating an intricate character that a reader might forget is not, in fact, fictional. Ultimately, it is gripping to see how the comprehensive picture of Staunton's life intertwines with the dangers and particularities of the interpreting profession, alongside remarkable historical events. These three aspects are inextricably interwoven and recurrently highlighted throughout the book, generating a compelling image of historical truth, personal drama and professional evolution.

Despite interpreting services representing a growing social necessity nowadays (Chilingaryan and Gorbatenko, 2017), professional interpreters do not always seem to be seen and acknowledged as important parts of the larger discussions or contexts they help mediate and influence. This apparent invisibility resides in practitioners often working in booths and not in plain sight or, alternatively, due to a lack of understanding of social actors and stakeholders with respect to their role and purpose. Harrison essentially manages to demonstrate that interpreters should not merely be acknowledged, but that they often play an important part and inevitably mold the very social contexts they are engaged in.

Relying on profound historical insights and archive-informed, accurate data, the scholar manages to prove that this is not only valid in the highly-connected realm of the modern world, but that it is an assertion that has held water for as long as interpreting has been a practice. One of the recurrent issues troubling interpreting researchers, especially within the subfield of community interpreting, is the lack of understanding on behalf of those who employ interpreting services with regard to the actual role of practitioners (Zubaidah, 2007; Nakane, 2013; Lebese, 2015, etc.). Professionals themselves often seem to experience an internal conflict placing them between two stools — their own, often-strict professional conduct, training and ethical standpoint, and doing justice to the larger context and the speakers they represent.

The writing of the book walks, in an intriguing manner, along a tightrope that places it in perfect balance between an academic piece of work, a historical documentary and a reality-based narrative resembling, at times, the naturalness of fictional storytelling. The most dazzling aspect, approached in a rather tacit but ultimately visible manner throughout the book, is how the interpreter's entire life gains a contour depending on his or her professional practice. In other words, it becomes clear that for Li and Staunton, and certainly countless other lesser-known linguistic and cultural mediators, their lives were ultimately shaped by their work as interpreters.

It is worth noting that, according to historical accounts, the British interpreter worked less than his Chinese counterpart due to a number of reasons, but the author of this book seemingly places the two on an equal footing to some extent. The professional and social motility, along with the power dynamics in this case, are interestingly altered with the two having a different work burden, but still enjoying a shared responsibility in the communicational process. This depicts the striking power dynamics that community interpreting in general can give rise to, but it also underscores the very volatile and highly adaptive work that interpreters need to undertake. Furthermore, with deep ramifications and parallels leading to discussions on the different ages that Staunton and Morrison (another British interpreter present in China at that time) started acquiring the target language and practising interpreting, the book provides valuable insights into topical debates that have always proved interesting for scholars delving into linguistics.

The issue of transposing, extinguishing or simply handling cultural cleavages in interpretation is another fascinating aspect covered throughout the book in an in-depth manner. Despite practitioners employing different solutions and strategies, what ultimately becomes apparent is not just how intrinsic culture is to language in general, but more specifically, how cultural factors inevitably seep into the work of interpreters and how they have an impact on the entire communicational process and the agents involved.

The book was received with enthusiasm by the academia: it won the Kenshur Prize from the Bloomington Center for Eighteenth-Century Studies, it was a History Today Book of the Year in 2023 and it was shortlisted for the Wolfson History Prize and the Cundill History Prize of McGill University. Also, it is now also available in paperback. Hopefully, this remarkable research will contribute to the recent trend highlighting the larger scope that interpreting studies can have for historians: „Thinking about interpreting is valuable in part because it puts the informal meeting and the spoken word back at the heart of political decision making, and this reminds us how much there is that we cannot know." (p. 10)

Matei Idu and Alina Pelea

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Rosa Agost Canós, Davis Ar Rouz (dir.) *Traductologie, terminologie et traduction*, Paris, Classiques-Garnier, 2021, 277 p.

Le volume *Traductologie, terminologie et traduction*[1], coordonné par Rosa Agost Canós et Davis Ar Rouz, réunit une série d'études autour d'un sujet d'une indéniable actualité, à savoir l'urgence terminologique. Articulé en trois section - « La Terminologie dans le monde », « La terminologie dans les centres de formation », « La terminologie dans la profession » –, c'est l'aire théorique qu'il vise en premier, en mettant l'accent sur les politiques linguistiques ; suivent les deux autres sections dont la portée pragmatique est évidente et qui proposent deux niveaux du débat, celui de la formation (la didactique) et celui du milieu professionnel. Par ailleurs, le but déclaré des coordinateurs est d'offrir « une vaste palette d'approches du paysage terminologique : plusieurs langues, diversité géographique des auteurs, et un grand nombre de sujets » (p. 8).

Aussi, dans la première section, les auteurs se penchent-ils sur les prises de position en matière de politique linguistique ou terminologique dans des situations linguistiques diverses, sur les actions de certains pays de faire vivre une terminologie propre, « fonctionnelle », face au *tout anglais* et à la tendance de celui-ci d'accaparer les dénominations dans les domaines de spécialité, de même que le discours et la communication scientifiques.

L'article de Loïc Depecker, « Terminologie, traduction et rédaction spécialisées », qui ouvre la discussion insiste, tel que son titre l'indique, sur le rapport étroit entre la terminologie et la traduction, voire la traduction spécialisée, dans l'élaboration d'une politique linguistique cohérente, globale. Garder la terminologie scientifique et technique d'une langue est fort important pour l'équilibre lexical, le statut, le rayonnement de celle-ci, de même que pour la communication et le discours de spécialité. « Une fois taries les sources terminologiques dans une langue, en raison par exemple d'une masse d'emprunts trop importante, cette langue tend à ne plus être utilisée de façon opérationnelle et à s'effacer, au départ dans certains domaines, et par contagion dans d'autres domaines » (p. 18). L'auteur analyse et commente certains événements et projets linguistiques mis en œuvre en France et dans l'Union Européenne, conjointement à leurs effets sur le développement et la conservation du français et de la francophonie.

Dans « Les politiques terminologiques dans les langues minorisées. Étude comparée de la Catalogne et du Québec », Jean Quirion et Judit Freixa discutent le cas des langues minorisées. Bien que le cadre linguistique des deux cas de figure soit semblable, les deux ayant « le désir d'éviter de recourir sans cesse aux emprunts et de résister à un lexique traduit » (p.49), chaque partie a une position légèrement différente.

[1] Le volume publié chez Classiques-Garnier, Paris, 2021, fait partie d'une série plus ample, *Problématiques de traduction* (8), sous la direction de Florence Lautel-Ribstein et de Marc-André Buhot de Launay.

Les questions qui préoccupent les auteurs touchent aux ressemblances et aux différences concernant la situation géolinguistique, économique et sociale des deux régions, aux problématiques caractéristiques en fonction du statut de la langue – minoritaire ou minorisée ; on y insiste sur le fait que « Grâce à des prises de position linguistiques et terminologiques largement partagées, en quelques décennies, le catalan a été promu de code quasi secret à langue co-officielle d'un peuple épris d'autonomie, tandis que le français québécois est passé du rôle de second violon à celui de véhicule de communication privilégié dans toutes les sphères de la société » (p. 49).

En faisant toujours référence au cadre linguistique espagnol, les deux études suivantes présentent et détaillent quelques ressources terminologiques importantes mises à la disposition du public par les organismes spécialisés catalan, respectivement espagnol. Dans « Terminologie catalane. Le centre de terminologie TERMCAT », Jordi Bover se réfère au centre de standards terminologiques TERMCAT, décrit le moment historique et politique où il a été fondé, ses objectifs, ses activités terminologiques et linguistiques au niveau descriptif ou normatif, le mode de fonctionnement et les résultats de ses recherches (en donnant des exemples concrets tel *Optimot*, le *Cercaterm*, etc.). À leur tour, Nava Maroto și Guadalupe Aguado de Cea font connaître dans « Les possibilités des données linguistiques liées ouvertes pour la terminologie et la traduction », AETER, (L'Association espagnole de terminologie), le projet *Terminesp*, ainsi que la technologie Linked Open Data (LOD), plus précisément *LLOD (Linguistic Linked Open Data)*, et mettent en évidence le potentiel de cette technologie. Il s'agit de l'interopérabilité des ressources linguistiques par la création des liens sémantiques entre les données linguistiques et des bénéfices pour la recherche du terminologue grâce à la possibilité de « consulter simultanément différentes ressources terminologiques, tout en gardant le contrôle de leur origine et leur fiabilité » (p.73).

La deuxième section, « La terminologie dans les centres de formation » s'arrête notamment sur le caractère interdisciplinaire de la terminologie, l'importance d'une formation/spécialisation adéquate en terminologie, dans la sphère plus large de la formation des traducteurs. Cette aire thématique et conceptuelle, devenue passage obligé, se doit d'être, soutiennent les auteurs, la plus efficace possible dans l'approche théorique, de même que dans la pratique des instruments/ressources terminologiques destinés à rendre au travail du futur terminologue la précision et l'adéquation requises.

Dans « Les liaisons avantageuses entre les traducteurs et la terminologie », Rosa Agost Canós analyse les divers cursus à profil terminologique de quelques universités espagnoles. À partir de leurs contenus, des composantes spécifiques pour chaque université, l'auteur essaie d'identifier la manière dont ceux-ci répondent aux besoins propres du milieu professionnel.

L'article suivant met en discussion un problème de terminographie visant l'évolution/l'adaptation du concordancier proposé en 1997 par Daniel Gouadec de

Université Rennes 2 (Centre de formation des traducteurs-localisateurs, terminologues et rédacteurs techniques – CFTTR) ; depuis, le programme utilisé pour l'activité terminographique dans le cadre de projets traductologiques a été revisité et a subi des modifications censées le mettre à jour. Dans « Didactique de la traduction. Peut-on enseigner une démarche terminographique scientifique ? », David Ar Rouz entreprend un examen de la forme initiale du programme (caractéristiques, fonctions), et de la manière dont il a été et il est enseigné aujourd'hui et pose la question de l'efficacité de sa présentation actuelle, abrégée ; il s'interroge en quelle mesure celle-ci sollicite l'esprit critique et la capacité d'analyse terminologique des apprenants.

Le modèle d'un cours en ligne, contentant des exemples concrets, peut être fort utile pour un enseignant en terminologie. C'est le design d'un tel cours qu'envisage l'article d'Anna Estelles, « Description d'un cours de terminologie en ligne », en faisant appel à celui donné dans le cadre du cursus de traduction et d'interprétation de l'Université de Valence. En tenant compte des conventions et des critères de qualité concernant l'enseignement universitaire virtuel et des tendances dans les modules de formation traductologique, voire le profil des étudiants actuels, l'auteure suggère un modèle de cours centré sur l'étudiant, avec des activités concrètes et des ressources multiples.

Pour la présentation des instruments/ressources terminologiques, c'est María-Teresa Ortego-Antón qui prend la parole en révélant « Les possibilités de *DiCoEnviro*[2] en version frames comme ressource pour la traduction », une base de données contentant les termes du domaine mentionné, dont la spécificité se réclame du principe de *terminologie de cadre* (Faber et al., 2005, 2006, 2007). L'un des avantages de cet instrument est qu'il offre également des unités prédicatives/verbales qui désignent des activités (des faits) ou des attributs (des qualités) ; ces informations sont extrêmement utiles dans la désambiguïsation d'un texte/discours de spécialité étant donné qu'elles « permet[tent] de découvrir des cadres et de représenter des scénarios conceptuels qui sont partagés par les différents concepts » (p. 139). Suit la présentation de « TERMICO. Terminographie collaborative », instrument terminologique conçu et réalisé à l'Université Rennes 2, dont les auteurs David Ar Rouz, Fabienne Moreau, Franck Barbin, Charles Gruenais étudient les caractéristiques/la fonctionnalité en tant que concordancier. Ils se réfèrent également aux spécificités liées à l'activité de terminographie en collaboration, à même de faciliter le rapport traducteur-terminologue-reviseur.

Cette deuxième section s'achève par un article de Marjan Alipour et Marie-Claude L'Homme autour d'« Une typologie revisitée de la synonymie ». Ayant passé en revue les notions de variations terminologiques, polysémie, synonymie, les auteurs se concentrent sur les synonymies partielles (les quasi-synonymies). Pour

[2] DiCoEnviro (Dictionnaire fondamental de l'environnement).

identifier « la distance sémantique séparant ces termes afin d'en donner une description appropriée » (p. 158), elles y font état des critères tels *la distinction des traits sémantiques, la comparaison des propriétés combinatoires, les distinctions des traits stylistiques ou l'interchangeabilité*, cependant que les exemples renvoient à la base de données déjà citée *DiCoEnviro*.

La dernière section, qui a pour sujet l'importance d'une documentation terminologique rigoureuse se rapporte à « La terminologie dans la profession ». À partir de la problématique concernant l'équivalence dans le cas des schèmes conceptuels parallèles, en admettant qu'il est impossible de maintenir ceux-ci dans certains domaines dans les différentes langues, les auteurs traitent certaines situations complexes d'adaptation aux besoins des communautés linguistiques distinctes, en accord avec les pratiques et les traditions culturelles spécifiques. Les cinq articles qui composent la section mettent en scène l'activité terminologique en contexte professionnel et établissent les procédures impliquées dans le transfert d'une langue en une autre, dans des situations concrètes : la gestion des projets de traduction, les difficultés terminologiques des transferts dans le domaine de l'œnologie ou des religions, certains questions liées au domaine juridique, notamment le droit pénal international.

Ainsi, Alicia Chabert dans « Le rôle de la terminologie dans la gestion de projets de traduction », traite-t-elle de la portée de la gestion terminologique minutieuse dans le cadre d'un projet de traduction spécialisée. Dans le contexte d'une dynamique linguistique et d'une avance technologique accélérées, l'analyse et l'actualisation permanente des sources terminologiques (base de données, glossaires, etc.) sont essentielles. L'étude « Dynamique entre la traduction et l'implantation de la terminologie. Le cas des descripteurs œnologiques en chinois » est une recherche contrastive (français-chinois), où Weiwei Guo met en lumière les différences des équivalences sémantiques et fonctionnelles de certains concepts venant de l'œnologie, en présence de deux cultures fort éloignées, autant en ce qui regarde l'aspect linguistique, géographique, que pour ce qui est la spécificité du domaine. En gardant le même cadre thématique et méthodologique, Elvin Abbasbeyli propose une analyse terminologique complexe concernant les équivalences de certains concepts tirés de cultures, religions, réalités politiques et mentalités différentes. Son approche est d'autant plus intéressante qu'elle se réfère à un évènement historique précis, « Les difficultés de traduction et de transfert de la terminologie religieuse dans un traité de paix multilingue (turc, russe, italien). L'exemple du Traité de Küçük Kaynarca (1774) ». L'expressivité du langage juridique et les difficultés qu'elle suscite lors de la traduction vers le roumain sont rappelées dans l'article d'Alina Bușilă, « Moyens d'expression utilisés dans la formation des termes juridiques en anglais et en roumain ». L'auteure commente les modalités de faire équivaloir certains syntagmes et cite des situations où les emprunts, les locutions, les expressions figées ou les métaphores sont utilisés dans la description, l'explication

de divers concepts ou expressions juridiques. Marie-Hélène Girard parle, quant à elle, dans « Traduire le droit international pénal. Du concept international de génocide à ses définitions nationales », du cas particulier du concept de *génocide* et de son interprétation fort variée en contexte international, respectivement son transfert en contexte national, en inférant du fait que « toutes les stratégies de traduction ont potentiellement un effet transformateur sur le sens » (p. 243).

Par la diversité des thèmes et des approches, les auteurs du volume réussissent à établir un tableau de la complexité de l'activité terminologique, dans des situations et des contextes divers. La bibliographie spécialisée, fort riche, et l'index des auteurs deviennent, à leur tour, une véritable source de savoir et savoir-faire en le domaine, cependant que l'argumentation des discours, soutenue par des exemples concrets, met en avant l'importance de la recherche/documentation terminologique constante, notamment dans le contexte de l'automatisation de l'activité et des instruments de traduction. Le volume est certainement digne de l'intérêt des traducteurs, des terminologues (professionnels ou en formation), des enseignants et des étudiants. La mise en relation des analyses et des problématiques, le dialogue qu'il instaure interpellent, en égale mesure, les chercheurs dans le domaine plus vaste de la linguistique. En guise de conclusion, il nous faudrait dire que le vœu des éditeurs de « mettre sur la table des questions sur la passé, le présent et surtout l'avenir de la terminologie » est exaucé.

Manuela Mihăescu

Muguraș Constantinescu, Daniel Dejica, Titela Vîlceanu (éds), *O istorie a traducerilor în limba română din secolul al XX-lea,* vol. I, cuvânt înainte de Mircea Martin, București, Editura Academiei Române, 2022, 1445 p.

Muguraș Constantinescu, Daniel Dejica, Titela Vîlceanu (éds), *O istorie a traducerilor în limba română din secolul al XX-lea. Domenii literare și non-literare,* vol. II, preambul de Angela Martin, București, Editura Academiei Române, 2022, 2154 p.

On ne saurait surestimer l'importance d'une histoire compréhensive des traductions pour une culture. On en a besoin pour comprendre sa place dans le monde, pour déceler les influences qui ont façonné des mentalités et des productions intellectuelles, voire matérielles, pour reconnaître aussi le rôle que des acteurs discrets (traducteurs, éditeurs) jouent dans la marche des choses.

La culture roumaine est désormais en train de se doter d'un tel ouvrage essentiel avec la parution des deux premiers volumes de l'ample projet ITLR[1], consacrés au XXe siècle. La démarche a été initiée en 2019 par Muguraș Constantinescu de l'Université « Ștefan cel Mare » de Suceava. Elle s'est proposée,

[1] *O istorie a traducerilor în limba română - secolele XVI-XX* [Une Histoire des traductions en langue roumaine – du XVIe au XXe siècle], https://itlr.usv.ro/

selon le modèle de l'*Histoire des traductions en langue française*[2], de fédérer les chercheurs travaillant déjà sur différents aspects du sujet ou s'y intéressant, ainsi que d'offrir au public une référence accessible.

Un projet qui surgissait tout naturellement dans la traductologie roumaine. Des études éparses avaient déjà paru au fil du temps, mais c'est au début des années 2000 que des recherches systématiques ont pris consistance avec notamment les efforts de Georgiana Lungu Badea à l'Université de l'Ouest de Timișoara[3]. En 2019, un numéro spécial de la revue *Atelier de traduction* marquant le centenaire de la création de l'État roumain[4] anticipait ce qui prendra corps dans cette *Histoire*.

Ces deux premiers volumes sont consacrés au XXe siècle et à ses prolongements au XXIe siècle à partir de perspectives diverses et complémentaires. Le premier volume plante le décor historique, social et culturel et entreprend de rendre compte de l'état et de l'évolution de la traduction littéraire roumaine[5] en ce siècle tourmenté. Le second vient compléter le panorama de la traduction littéraire et se penche aussi sur la traduction non-littéraire[6].

L'ensemble parvient à surprendre l'essence, voire les variations, de ce phénomène polymorphe d'une manière saisissante et efficace. Trois chiffres pour s'en faire une idée : plus de 200 chercheurs, 19 chapitres, presque 3600 pages au total. Le tout accompagné, dans chaque volume, d'un index des maisons d'éditions, d'un index d'auteurs traduits et d'un index de traducteurs, ainsi que de riches bibliographies à la fin de tous les chapitres. Un index des illustrateurs et un autre des adaptateurs intersémiotiques mettent en évidence, dans le second volume, l'interdépendance entre la traduction et d'autres professions de la culture.

Une histoire des traductions est nécessairement, comme le projet ITLR l'indique d'ailleurs de manière explicite[7], une histoire des contextes des traductions,

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[2] Parue en 4 volumes aux Éditions Verdier : https://editions-verdier.fr/wp-content/uploads/2019/03/HTLF-presentation-generale.pdf

[3] Notons les parutions suivantes : G. Lungu-Badea (éd.), *Repertoriul traducătorilor români de limbă franceză, italiană, spaniolă (secolele al XVIII-lea şi al XIX-lea). Studii de istoria traducerii (I) et Repertoriul traducerilor româneşti din limbile franceză, italiană, spaniolă (secolele al XVIII-lea şi al XIX-lea). Studii de istoria traducerii (II)* (2006); G. Lungu-Badea, *Scurtă istorie a traducerii. Repere traductologice* (2007) ; G. Lungu-Badea (coord.), *Un capitol de traductologie românească* (2008); G. Lungu-Badea, N. Obrocea (eds.), *Studii de traductologie românească I. Discurs traductiv, discurs metatraductiv*; G. Lungu-Badea (eds.), *Studii de traductologie românească II. Încercare de cartografiere a cercetării în domeniu* (2017).

[4] « Cent ans de traductions en langue roumaine », numéro hors-série (2019).

[5] Les titres des chapitres sont, en français : « Contexte linguistique, littéraire, historique, géopolitique, social, culturel », « Statut et condition du traducteur », « Maisons d'édition, collections, revues », « Perspectives sur la traduction », « L'Antiquité et le Moyen âge », « Poésie (I). Perspective d'ensemble », « Poésie (II). Repères dans la traduction du discours poétique ».

[6] « La prose fictionnelle », « La prose non-fictionnelle », « Autres genres », « Le théâtre », « La littérature pour la jeunesse », « Les traductions littéraires en République de Moldavie et en Ukraine », « Les sciences humaines et les arts », « La philosophie », « Les religions », « Les traductions scientifiques et techniques », « La littérature de l'exil », « À la charnière des millénaires ».

[7] https://itlr.usv.ro/

des traducteurs et de leur approche, de la littérature nationale, de l'évolution de la langue, des mentalités. Une immense quantité d'informations parfois hétéroclite, donc un défi de taille auxquels les coordinateurs ont répondu en essayant de les rendre systématiques, par des séquences thématiques (e.g. le statut du traducteur), temporelles (e.g. les traductions des œuvres de l'Antiquité), génériques, envisagées dans une perspective diachronique qui met l'accent sur la place des traductions et leur impact dans la conjoncture nationale. Structure flexible, par ailleurs, là où la situation l'exige : un chapitre est consacré aux traductions roumaines parues dans la République de Moldavie et en Ukraine et un autre à la littérature de l'exil, pour ne prendre que deux exemples.

À l'intérieur de chaque chapitre, les contributions – individuelles ou collectives, réunies dans des sous-sections thématiques – se concentrent sur un contexte (tel la censure pendant la période communiste), se penchent sur des aspects ciblés (la prose chinoise en traduction roumaine etc.) ou sont des portraits de traducteurs marquants, voire des autoportraits. Cette variété d'approches est, certes, pour les éditeurs, une manière de couvrir la majeure partie d'une matière énorme que devrait comprendre une (impossible) histoire intégrale des traductions roumaines au XXe siècle. Quant au lecteur, il en a le bénéfice d'un matériel et d'un paysage d'autant plus riches.

O istorie a traducerilor în limba română din secolul al XX-lea est, sans conteste, une réalisation remarquable qu'il convient de saluer avec l'enthousiasme dû aux ouvrages courageux qui reconnaissent des états des lieux, en font le tour, en extraient l'essentiel, tout en ouvrant de nouvelles portes. À partir de maintenant, quiconque étudiera les traductions roumaines s'y rapportera sans doute pour y trouver de précieuses références documentaires, des mises en contexte et des avis pertinents fondés. En lecteur curieux et passionné de traductologie, souhaitons bonne continuation à l'équipe du projet qui travaille désormais aux volumes suivants prévus pour 2025 (le XIXe siècle), 2026 (le XVIIIe siècle) et 2029 (les XVIe et XVIIe siècles).

Alina Pelea

Jenny Sigot Müller, *Acrobate de l'instant : L'interprétation de conférence sur le fil*, Sainte-Croix, Éditions Mon Village, 2021, 121 pages.

L'histoire de Sonia Clancy, interprète de conférence et protagoniste d'*Entre deux voix : Journal d'une jeune interprète de conférence* (Éditions Mon Village, 2012), continue. Oscillant entre la fascination pour un métier qui semblait survivre à jamais et la peur de devenir un pis-aller dans un monde où les machines ne sont pas – encore… – parfaites, entre le désir d'une vie paisible et celui de ne pas trahir un amour insensé, Sonia se livre dans un texte dont le rythme, à force d'infinitifs qui laissent tant de liberté au lecteur, nous tient rivés à la page. Un texte écrit par une passionnée du français, on le sent à chaque ligne.

Edgar Weiser, Secret professionnel. Dans les coulisses du métier d'interprète, publication indépendante, 2023, 134 p.

Interprète de conférence professionnel depuis plus de 45 ans, membre de l'AIIC, formateur durant près de 40 ans à l'École Supérieure d'Interprètes et de Traducteurs de Paris, et auteur du savoureux blog « Le français est une langue vivante »[1], Edgar Weisser nous fait le cadeau d'un voyage derrière la scène. Ayant travaillé et pour les institutions européennes, et pour le marché privé, il a été la voix de nombreux noms sonores de la politique, de la culture, du sport (présidents, chanceliers, stars de Hollywood, écrivains nobélisés, etc. Avec son inégalable don de conteur et tout en gardant la confidentialité – professionnalisme oblige –, Edgar Weiser nous fait découvrir des expériences singulières et en profite pour poser aussi des questions qui agitent en ce moment la branche. À découvrir absolument !

Katharine Allen, Marjory A. Bancroft, Tatiana González-Cestari, Danielle Meder, Caroline Remer, Dieter Runge, Sarah Stockler-Rex, *The Remote Interpreter: An International Textbook*, Vol. 1, *Foundations in Remote Interpreting*, Culture & Language Press, 676 p. ISBN: 978-1-7332491-7-1

The first of two volumes, this book is based on the expertise of authors with rich and diverse experiences in the field. It presents an overview of remote interpreting from several essential points of view – technical, practical, ethical and pedagogical – and for a wide audience, including one that might not have English as a mother tongue. Exercises and activities accompany the topics discussed as well as two checklists for remote interpreters (for preparation, setup and tech check), a glossary and an evaluation tool.

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[1] https://francaislanguevivante.blogspot.com/?fbclid=IwAR24GbRSepjvc74JRAfWFI4GPM6PrO0kf_ ysWu3PFCWrMQLGQKPEhRb6FMg

As announced by the publisher, "[v]olume 2 will address how to work in specific areas of the field, such as remote simultaneous interpreting, or relay and team interpreting"[2].

Isabelle Cros, Anne Godard (dir.) (2022), *Ecrire entre les langues. Littérature, traduction, enseignement*, Paris, Éditions des archives contemporaines, 233 p. ISBN : 9782813004642.

Disponible intégralement en ligne[3], ce volume réunit les actes d'un colloque international co-organisé les 14 et 15 juin 2021 par l'Inalco, l'Université Sorbonne Nouvelle, Aix-Marseille Université et l'Université d'Angers, avec la participation de la Chaire UNESCO pour le multilinguisme et avec le soutien de l'Institut du Tout-Monde et de la Maison des Écrivains et de la Littérature. La traduction y est envisagée à partir de perspectives diverses que fédère le principe de la créativité, car arts, langues et enseignements le partagent tous.

Lucía Ruiz Rosendo, Jesús Baigorri-Jalón (eds), *Towards an Atlas of the History of Interpreting*, Benjamins Translation Library, 2023, vi, 310 p. ISBN: 9789027213440[4]

Edited by two prestigious scholars in the field of interpreting history and interpreting in conflict areas, the present volume is indeed an Atlas in more than one way: it covers five continents, it contains maps, it highlights several historical periods, and it gathers different methodological approaches. It is thus the result of substantial research conducted in the recent years, while also providing fertile starting points for future studies.

***The Interpreters' Newsletter*, special issue "Looking back at Interpreting in Nuremberg" edited by Alessandra Riccardi and Maurizio Viezzi, n. 27 bis/2022[5].**

In Trieste, at the Department of Legal, Language, Interpreting and Translation Studies of the University of Trieste, the AIIC's travelling exhibition "One Trial – Four Languages"[6] was accompanied by six panel discussions meant to shed new lights on the trials from several perspectives. The present volume presents three papers based on contributions to the panel "Simultaneous Interpreting at Nuremberg: a groundbreaking event". The authors – Jesús Baigorri-Jalón, Francesca Gaiba, and Ingrid Kurz – use new sources and provide insightful comments, highlighting the relevance of these trials not only for the history of the profession, but also for its present.

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[2] https://www.cultureandlanguage.net/products/the-remote-interpreter-volume1
[3] https://www.archivescontemporaines.com/publications/9782813004642
[4] https://benjamins.com/catalog/btl.159
[5] Available at: https://www.openstarts.units.it/collections/bb283fa8-4b60-4662-b690-daebfdaf84c8
[6] https://www.profession-ofinterpreting.org/en/one-trial-four-languages/

Mihai Draganovici, Victoria Wagner, *Translatorii ororilor naziste. Procesele de la Nürnberg și începuturile interpretării simultane*, cuvânt înainte de Bogdan Ghiu, București, Editura Universității din București, 2022, 180 p.

This brief introduction to the history of interpreting and, in particular, to the interpreting intricacies of the Nuremberg trials is based on a rich primary and secondary bibliography. As the use of the informal *translatori* in the title suggests, it addresses mainly a general audience, less familiar with the history of conference interpreting and conference interpreting in general. Nevertheless, the terminological distinctions, as well as the numerous sources listed by the authors make this first volume in Romanian about a specific episode in the history of the profession a useful read for students at the beginning of their research on the topic.