

TRADUIRE LA CULTURE

Objectif

Adopter le rôle de passeur.

Le traducteur doit être bilingue, mais aussi bi-culturel ; il doit comprendre le monde désigné (ou éventuellement combler ses lacunes !) tout comme son lecteur doit être potentiellement en mesure de le comprendre. Le traducteur adopte alors un rôle de passeur : il peut expliciter, adapter pour rendre compréhensible, convertir et idéalement se passer de notes de bas de page.

Gommer certains aspects culturels, substituer une réalité à une autre sont des fautes de traduction car le traducteur doit être à même de combler, même si ce n'est qu'en partie, la méconnaissance du lecteur de certains aspects culturels.

Une difficulté supplémentaire : il ne faut pas que la traduction devienne un cours de civilisation : la traduction de la culture ne doit pas se fixer des objectifs qui soient trop ambitieux, et doit savoir rester discrète.

Nos exemples sont pris dans de multiples domaines : école, architecture, droit, bande dessinée, fêtes, musique, nourriture, médias, etc.



Traduire ces vingt extraits abordant des aspects culturels.

1. I bought Alafair a new lunch box, crayons, pencils, and a note book. (📖 James Lee Burke, *Black Cherry Blues*, 1989)

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2. “Because you’re a believer. Because you can’t change what you are, no matter what you say about yourself.”

“Is that right?” I said.

“I don’t hang around with the B-team, troop,” she said. (📖 James Lee Burke, *Jolie Blon’s Bounce*, 2002)

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3. She was accepted at the college of her choice, so she was sure she had done the best thing. Everything was going fine – that is, until she went to freshman orientation and took placement tests. To her surprise (actually, to her horror) she [was] placed into a remedial course. According to her tests results, she was not prepared to enroll in English 101. (📖 Sherrie Nist-Olejnik, Jodi Patrick Holschuh, *College rules!: How to Study, Survive, and Succeed in College*, 2007)

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4. STATEN ISLAND, N.Y. – A man died and a woman made a desperate leap from the second-floor window during an early-morning house fire in Castleton Corners, according to a Fire Department spokesman. (📖 *Staten Island Advance*, September 18, 2010)

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5. She went to the window so that her back might be turned to him. It was a deep basement, and she looked up at the rubbish-can and railings showing dirty black against the damp, grey houses opposite. (📖 Doris Lessing, *The Other Woman, A Short Novel*, 1953)

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6. [Dave Robichaux, policier, téléphone à un patron de bar (déjà rencontré) pour avoir le numéro de téléphone de sa serveuse]

“Do you have her home number?”

“Are you kidding? Who is this?”

“What’s her number, Jerry?”

“Oh, yeah, I should have known; it’s Fearless Fosdick, isn’t it?” he said. “Guess what? She don’t have a phone. Guess what again? This isn’t an answering service.” (📖 James Lee Burke, *Heaven’s Prisoners*, 1987)

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7. I could still remember, clear as a snapshot, the time when, eight years old, I accidentally spilled Kool-Aid on his Barcalounger, and he took the strap to me. (📖 Joseph Finder, *Paranoia*, 2004)

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8. [À l’hôpital]

Rayner had a room to himself, directly opposite the nurses’ desk, and he was wired up to a lot of bleeping boxes. His eyes were closed, either from sleep or coma, and his head was wrapped in a huge, cartoon bandage, as if Road Runner had dropped that safe just once too often. (📖 Hugh Laurie, *The Gun Seller*, 1996)

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9. [Un attentat terroriste vient d’être commis]

A loudspeaker said something about ‘an incident at Oxford Circus’. It sounded like an edgy romantic comedy: *Brief Encounter* meets the War on Terror. (📖 Robert Harris, *The Ghost Writer*, 2007)

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10. “I had a charming flat on the Left Bank, near the university, between Luxembourg gardens and those amazing bookshops along the Seine. We spent some great weekends there.”

“Ah, we’ll always have Paris, right, Shreve?” Doing his best Bogie, Mike couldn’t help taking a shot at the romantic reverie. The professor didn’t catch the reference. (📖 Linda Fairstein, *The Deadhouse*, 2001)

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11. The rest of the afternoon I tried to recreate his voice in my mind. Had I heard it once before, in a rumble of thunder, on my front porch? I couldn’t be sure. But the thought that I had held a conversation about plea-bargaining with one of Annie’s murderers worked and twisted in my brain like an obscene finger. (📖 James Lee Burke, *Heaven’s Prisoners*, 2000)

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12. “Find the secretary,” he said at last. “Ask her does she remember what’s in the will.”

“It’d be a start.”

“And if she says the will *does* name Sally Antoine ...”

“Then you’ve got to see Miss Antoine again.”

“Won’t that be fruit of the Poison Tree?” (📖 Ed McBain, *Lullaby*, 1989)

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13. It was on the eve of August Bank Holiday that the latest recruit became the leader of the Wormsley Common Gang. (📖 Graham Greene, “The Destructors”, *Twenty-One Stories*, 1954)

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14. From the next room the piano sounded. Mr. David playing. But why, Tressilian asked himself, did Mr David play the Dead March? (📖 Agatha Christie, *A Holiday for Murder*, 1947)

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15. He loved hearing my stories about how I used to goof off at Wyatt, how I used to spend hours on the internet looking at *The Onion*, or websites like Bored-AtWork.com, or ILoveBacon.com or FuckedCompany.com. (📖 Joseph Finder, *Paranoia*, 2004)

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16. [Un grand sac de pique-nique]

“Dessert’s on the bottom.”

“Really?” She dug deeper to a cellophane pack of Oreos, a bag of Pepperidge Farm chocolate chips, a megasize Snickers bar, a half gallon of milk, and a few cans of Coke. It was Thanksgiving in a bag, and Bennie hadn’t realized how hungry she was until she saw this. (📖 Lisa Scottoline, *Dead Ringer*, 2009)

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17. [Holland recherche un criminel]

“I think you’re gonna pin the tail on any donkey you can. I ain’t gonna be it, Mr Holland”, he said. (📖 James Lee Burke, *Cimarron Rose*, 1997)

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18. “You did sign that confidentiality agreement?”
“Check with Sid Kroll’s office.”
“Because I don’t want to read about this in some gossip column next week, or in some cheap little kiss-and-tell book of your own a year from now.”
(📖 Robert Harris, *The Ghost Writer*, 2007)

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19. “I fed her at two in the morning,” he said, “and she took about half an ounce, no more. I fed her again at six and she did a bit better that time, two ounces...”
“*Two ounces!* Oh, Albert, that’s marvellous!”
“And we just finished the last feed ten minutes ago. There’s the bottle on the mantelpiece. Only one ounce left. She drank three. How’s that?” He was grinning proudly, delighted with his achievement. (📖 Roald Dahl, “Royal Jelly”, *Completely Unexpected Tales*, 1979)

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20. “When a man writes on a wall, his instinct leads him to write about the level of his own eyes. Now that writing was just over six feet from the ground. It was child’s play.” (📖 Arthur Conan Doyle, *A Study in Scarlet*, 1887)

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L'INTERTEXTUALITÉ

Objectif

Détecter l'intertextualité

Nous en donnerons les définitions proposées par le TLF ; la première est bien sûr de Julia Kristeva : c'est elle qui a créé le mot.

« Nous appellerons intertextualité cette inter-action textuelle qui se produit à l'intérieur d'un seul texte » (J. KRISTEVA, *Probl. de la structuration du texte* ds *La Nouv. critique*, 1958, no spéc., p. 61).

La suivante est de Genette : « ...*présence littérale (plus ou moins littérale, intégrale ou non) d'un texte dans un autre : la citation, c'est-à-dire la convocation explicite d'un texte, à la fois présenté et distancié par des guillemets, est l'exemple le plus évident de ce type de fonctions, qui en comporte bien d'autres.* [G. Genette, *Introduction à l'architexte*, Paris, Seuil (Poétique), 1979, p. 87].

La dernière sera de M. Riffaterre : « L'intertextualité est la perception, par le lecteur, de rapports entre une œuvre et d'autres, qui l'ont précédée ou suivie. Ces autres œuvres constituent l'intertexte de la première. » (M. Riffaterre, *La Trace de l'intertexte* ds *La Pensée*, oct. 1980, n° 215, p. 4).





Il est vital pour le traducteur de détecter dans le texte à traduire la présence d'autres textes. Dans un premier temps, nous vous proposons un petit quizz : dans les vingt extraits qui suivent, saurez-vous retrouver l'origine des citations, les allusions à des œuvres littéraires, mais aussi cinématographiques, télévisuelles, musicales, publicitaires, etc. ? Essayez déjà sans aide ; si des emprunts vous échappent, servez-vous alors de l'internet.

Question supplémentaire : quels sont les indices suggérant une occurrence d'intertextualité ?

1. "Tonight's category is Famous Quotes," Trebeck said, pointing up at the card displayed on the screen [...].

"Well, gentlemen, Trebeck enthused, turning to the three contestants poised at their buzzers. "The answer is, the majestic leader who urged his troops to battle with the phrase: 'Soldiers, forty centuries are looking down on you.'" (📖 Linda Fairstein, *The Deadhouse*, 2001)

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2. Prague airport is a little smaller than the sign which says "Prague Airport", at the front of the terminal building. [...] Inside, well, an airport is an airport is an airport. (📖 Hugh Laurie, *The Gun Seller*, 1996)

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3. The only way to take out these guys was by surprise. They were armed – *Masterguns*, Grover had frequently joked. *Never leave home without it.* (📖 Rachel Butler, *The Assassin*, 2004)

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