Traduction, représentation(s), collaboration et inclusion

vendredi 6 mai 2022, Université de Lille – Salle F015

Journée d'études organisée par Corinne Oster (CECILLE) et Giuditta Caliendo (STL), dans le cadre du séminaire interdisciplinaire « Transmission et représentation(s) en traduction » de l'Ecole doctorale SHS et des séminaires de linguistique STL (coordonné par Giuditta Caliendo et Bert Capelle [STL]).

10h00-13h00

Théâtre et traduction

- **Marianne Drugeon** (MCF, université Paul Valéry, EMMA, maison Antoine Vitez) : « Traduire pour la scène : un travail de collaboration ».

- **Claire Hélie** (MCF, université de Lille, CECILLE) : « Traduction collaborative du théâtre en vers : y a-t-il une bonne méthode ? ».

- **Samuel Trainor** (MCF, université de Lille, CECILLE) : « Contrapuntal metaperformativity of gender in expanded translation: 'rebel makeovers' in theatre and poetry ».

13h00-14h15 : Pause déjeuner

14h30-17h30

Traduction inclusive : théâtre et traduction audiovisuelle [in English]

- **Elena di Giovanni** (Associate Professor of translation, Università di Macerata, Italie) : « Inclusive Theatre-Making: from Theory to Practice and Back ».

- **Anna Jankowska** (Professeure, Université d'Anvers; TricS) : « Audio describing cultural references – some insights from process research ».

- **Emilia Perez** (Associate Professor, Constantine the Philosopher University of Nitra, Slovaquie) : « Accessible artistic experiences: On the potential of creative sign language interpreting ».

Cette troisième journée s'intéresse aux activités directement ou indirectement liées à la traduction, en prenant pour appui les problématiques de représentation théâtrale et audiovisuelle : traduction collaborative, intersémiotique, traduction et inclusion.

Bios et résumés

Marianne Drugeon : Traduire pour la scène : un travail de collaboration

Traduire pour la scène implique de prendre en compte les conditions de représentation du texte, de tester son efficacité, ses sonorités et son rythme dans une langue autre, mais aussi de travailler en collaboration avec les artistes, metteur·se en scène et comédien·ne·s dont le rôle sera de donner vie au texte traduit. Cette mise à l'épreuve du gueuloir se révèle particulièrement féconde car le va-et-vient du texte entre dramaturge, traducteur·ice(s) et artistes ne manque pas d'enrichir non seulement sa version traduite mais aussi souvent sa version originale.

Ce travail de collaboration se déploie encore à l'occasion de co-traductions, qui demandent une méthodologie particulière : faut-il traduire de son côté ou traduire ensemble ? Peut-on se partager le texte à traduire ou pas, et selon quelles modalités ? Comment garder la trace des différentes versions d'un texte toujours en travail ? La co-traduction est toujours une expérience unique, définie par la nature particulière des textes, le nombre de traducteur·rice·s et leur façon de travailler. La co-traduction, parfois désirée, parfois imposée, se révèle néanmoins particulièrement efficace lorsque l'on traduit pour la scène : le texte s'incarne, se colore des nuances de chacun·e de ses interprètes, et les dialogues prennent vie.

Enfin, la formation de futur·e·s professionnel·le·s du théâtre et de la traduction se conçoit, dans ce cadre, non pas comme une simple transmission de savoir mais également comme un travail collaboratif constant et fécond. Si les professionnel·le·s partagent leur expérience et leur expertise, les étudiant·e·s ouvrent souvent le questionnement en incluant leurs propres connaissances et permettent aussi de porter un regard neuf de spectateur·ice sur le texte produit. Enfin, les auteurs et autrices participent souvent volontiers à ces ateliers, de près ou de plus loin, et cela renouvelle aussi leur regard sur leur propre création.

Notre communication s'appuiera sur des expériences directes de co-traductions de pièces de théâtre britannique contemporain (impliquant de 2 à 7 traductrices) et d'ateliers de traduction de théâtre à destination des étudiant·e·s en anglais et en études théâtrales et d'élèves d'écoles de théâtre, ainsi que sur un travail collaboratif incluant toujours les dramaturges auteurs et autrices des textes originaux et les professionnel·le·s de la scène qui en ont proposé des mises en voix, dans le cadre universitaire et lors de festivals de théâtre. Ces expériences multiples nous permettront d'envisager la traduction pour la scène comme un travail nécessairement collaboratif entre différents corps de métiers, en formation ou déjà professionnels.

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Capra Antonella et Catherine Mazellier-Lajarrige. *La Main de Thôt*, n°4, « Traduire ensemble pour le théâtre », 2017, URL : https://revues.univ-tlse2.fr/lamaindethot/index.php?id=552

Drugeon, Marianne et Florence March. « Atelier de traduction de théâtre : un projet collaboratif de l'Université Paul-Valéry Montpellier 3 », Ariel's Corner numéro 16, 2018, URL : https://journals.openedition.org/miranda/11313

Frigau-Manning, Céline et Marie-Nadia Karsky (ed.). *Traduire le théâtre*. Paris : Presses Universitaires de Vincennes, 2017.

Marianne Drugeon est Maîtresse de Conférences au département d'études anglophones de l'Université Paul-Valéry Montpellier 3. Ses recherches se concentrent sur le théâtre politique britannique du XIXe siècle à aujourd'hui. Elle a récemment publié *Medieval and Early Modern England on the Contemporary Stage* (Cambridge Scholars, 2021). Membre de la Maison Antoine Vitez depuis 2016, elle a co-traduit plusieurs pièces de théâtre documentaire ainsi que

The Hard Problem – Au cœur du problème et *The Invention of Love – L'invention de l'amour* de Tom Stoppard. Elle organise un atelier de traduction de théâtre annuel à l'université depuis 2007. Ses recherches actuelles se portent sur le concept de communauté dans les expériences de théâtre amateur et de théâtre communautaire au Royaume-Uni.

Claire Hélie : Traduction collaborative du théâtre en vers : y a-t-il une bonne méthode ?

Les traductologues s'accordent à dire que si la traduction apparaît comme un acte solitaire, la traduction collaborative est loin d'être un fait nouveau, surtout au théâtre (Tarantini 2021, Capra 2018). La pédagogie de projet qui s'installe dans les universités, les nouvelles technologies qui ont facilité les échanges (Rachwalska von Rejchwald 2018), et l'essor des "collectifs" ont sans doute participé à démocratiser la pratique.

Toutefois, force est de constater que l'intérêt que cette pratique suscite chez les chercheurs est bien plus récent (Capra 2018). Peut-être cela tient-il de la persistance d'une ambiguïté sémantique: parlera-t-on de traduction collaborative, collective ou participative? Toujours est-il que qu'elles impliquent deux ou plusieurs traductrices, auxquelles peuvent venir s'ajouter la dramaturge, la metteuse en scène ou encore les actrices, les pratiques traductives de groupe sont des espaces d'échange, de collaboration, mais aussi de conflit et de contradiction. Le groupe n'est pas homogène d'un point de vue sociologique; chaque individu qui le constitue arrive avec ses connaissances et ses conceptions de la traduction et du théâtre; certaines auront une expérience de la traduction collaborative que d'autres, qui ne l'ont peut-être pas, ne veulent pas voir érigée en expertise.

En nous penchant sur deux expériences de traduction théâtrale de pièces en vers (Maxwell 2001 et 2004), nous nous demanderons s'il existe une bonne méthode de traduction. Nous nous pencherons en particulier sur la question du rythme, dans la mesure où il n'y a pas d'équivalence prosodique entre les langues. Dans le cas de l'anglais et du français, le pentamètre iambique n'est pas l'alexandrin (Ploix 2020).

Bibliographie :

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Ploix, Cédric. Translating Molière for the English Speaking Stage. Routledge, 2020.

Rachwalska von Rejchwald, Jolanta. La « huitième saison » de la traduction. Quelques propos sur la traduction collective et les nouvelles pratiques traductionnelles de l'ère numérique, Studia Romanica Posnaniensia 45/4 (2018): 61-74

Tarantini, Angela. Theatre Translation: A Practice as Research Model. Springer International Publishing, 2021.

Claire Hélie est Maîtresse de Conférences à l'Université de Lille. Spécialiste de poésie britannique contemporaine, elle s'intéresse aux questions liées au dialecte. Elle est aussi vice-présidente de RADAC, groupe de recherches sur les arts dramatiques anglophones contemporains. Elle a traduit deux nouvelles de D.H. Lawrence, a co-traduit deux pièces de Glyn Maxwell, et traduit des poèmes de Steve Ely.

Sam Trainor : Contrapuntal metaperformativity of gender in expanded translation: 'rebel makeovers' in theatre and poetry

This presentation will introduce the theory of Contrapuntal Translation, as it applies to the transgressive aspects of 'metaperformativity' in the critical retranslation of historical texts. 'Rebel makeover' is an attempt to derive a functional English version of Susanne de Lotbinière-Harwood's famous play on words : *Re-belle et infidèle* [1991], to characterise feminist (re)translation (of course, her title is itself a 'rebel makeover' of Georges Mounin's '*Belles infidèles*' [1955]). It is employed here not to refer to feminist retranslation *per se*, but, slightly more broadly, to identify critical retranslations that open up a performative space in which the differences of gender politics (and more) between source and target cultures can be brought to bear. This performative space is conceived, in contrapuntal translation theory, as a dimension of 'syncopation'. As such, it is understood as part of a broader strategy of *syncopolitique* in political art, which Fred Dalmasso [2017, 241] has defined as '*l'occupation de l'écart*'.

Analysis will focus primarily on two of these 'rebel makeovers'. The first is *Women in Power*, the feminist adaptation of Aristophanes' *Ecclesiazusae*, directed by Blanche McIntyre, based on a multifaceted collaborative retranslation by 6

female British writers, staged by Nuffield Southampton Theatres in 2018. The second is Michael Hofmann's 2012 retranslation of the poem "*Karyatide*" by the German expressionist poet, Gottfried Benn.

The presentation will argue that this kind of 'rebel makeover' is an important form of adaptational practice, contributing to what Antoine Berman calls (in French) *translation* (an expanded, cumulative process of cultural transmission that goes beyond functional *traduction*). It will also argue that Venuti's term 'domestication' is problematic when applied to translation strategies that challenge a source-text's gendered dichotomy of *dêmos* and *dómos*, in which women are traditionally confined to the domestic sphere, the *dómos*, and excluded from influence on the polity, the *dêmos*. Instead it will propose, as a particular type of 'foreignization', the term '*demos-tication*', or 'democratising translation', achieved via multivocal strategies.

The first example of these strategies is structural. It is the literal multivocal and multimodal expansion of the role of the attic female chorus in *Women in Power*. This is intimately related to the collaborative translation process and, arguably, to Hélène Cixous's concept of *écriture féminine*.

The second example is a more specific, local strategy, called 'lip-syncopation'. The term is a *détournement* of 'lip-syncing', and is analogous to the metaperformative aspects of physical and vocal divergence in the modern tradition of drag. When applied to the translation of texts written for performance by the human voice, it names deliberate misalignments of physical articulation and sense that achieve effects of critical syncopation with a source text (understood as a simultaneous *base-line* or *bass-line*), allowing the speaker to 'occupy the political gap' in bodily performance.

Sam Trainor is a translator and poet from the UK. He is a senior lecturer in Translation Studies at the Université de Lille. His research focuses on the theory of Contrapuntal Translation, and is linked to his own translation practice. He has published numerous articles and book chapters, nationally and internationally, on various aspects of translation, all of which develop the notions of polyphony, counterpoint, syncopation and multimodality. He is one of the few academics to have published a study of the professional translation of screenplays ("*Cinema skopos*: Strategic Layering and Kaleidoscopic Functionality in Screenplay Translation", in *Palimpsestes* 30, 2017), and to have read all sixty French versions of *Hamlet*. He has also translated several academic articles and books, including *Darker Shades: the Racial Other in Early Modern Art* by Viktor Stoichita [on dit "*Stoïkista*"], published by Reaktion Books in 2019. He has a particular interest in producing critical translations of poetry containing representations of race, disability, sexuality and gender which are at odds with contemporary political concepts. The latest example is a new English version of Pierre de Ronsard's "*La défloration de Lède*" published in *PN Review* No. 262. It is the related aspect of conflictual gender performativity in the retranslation of historical texts that his presentation today will tackle.

Elena Di Giovanni : Inclusive Theatre-Making: from Theory to Practice and Back

In the past years, research on media accessibility within the spectrum of audiovisual translation studies (AVTS) has naturally widened its scope, reaching maturity while also turning to inclusion as a more appropriate concept to embody the shift from reactive to proactive approaches (Stephanidis, 2009) in providing access for persons with different abilities. Thus, a natural move has occurred from a maker-centred to a user-centred approach (Greco, 2018), whereby traditional end-users with different (dis)abilities have become more and more regularly co-designers and co-providers of services, tools, strategies for a true integration in media and the arts. In line with this move, new notions have emerged: participatory accessibility, coaccessibility, creative media access, accessible filmmaking, inclusive theatre-making.

My presentation aims to focus on this paradigmatic shift from the somewhat privative notion of accessibility to the more comprehensive and equalitarian concept of inclusion, with special reference to the notion of inclusive theatre-making and its many applications. From designing inclusive theatre experiences with persons with different abilites to enjoying these experiences together, from creating inclusive opera librettos to experimenting with multisensory theatre tours, this presentation will discuss key concepts and analyse ongoing and future applications for a thorough development of inclusive theatrical practices.

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Elena Di Giovanni is Associate Professor of English Translation at the University of Macerata (accredited for full professorship as of 2020). From 2016 to 2021, she was President of ESIST, the European Association for Studies in Screen Translation, with over 150 members from all over the world. She is one of the founding members - and Editorial Board member - of the open access Journal of Audiovisual Translation (www.jatjournal.org). In 2019, she was *Fulbright Distinguished Chair* at the University of Pittsburgh, Pennsylvania, and is now part of the international Fulbright evaluation team. From 2008 to 2016 she was Visiting Lecturer at Roehampton University, London, UK, Masters' Degree in audiovisual translation and accessibility. Since 2013, she lectures on audiovisual translation and accessibility at the Venice Film Festival (Mostra Internazionale d'Arte Cinematografica di Venezia), within the European Parliament-funded LUX Prize for cinema (27 Times Cinema). She currently supervises many accessibility and inclusion projects throughout Italy: InclusivOpera at the Macerata Opera Festival (since 2009), the OPEN project at Teatro Grande in Brescia (since 2017), plus ongoing projects at Teatro Sociale in Como, Teatro Donizetti in Bergamo, Fondazione Rete Lirica delle Marche, Fondazione Pergolesi Spontini. In 2021, she delivered a TED X talk on accessibility and inclusion.

A full list of publications is available here: http://docenti.unimc.it/elena.digiovanni#content=publications.

Anna Jankowska : Audio describing cultural references – some insights from process research

It is beyond cliche to say that translators need to know both the language and the culture to perform a high-quality translation. Why is it then that audio describers are thought to be capable of describing just about any film - whether it is Spanish, Chinese, or Polish? Are they really fit to describe films embedded in a culture, they have no knowledge of?

This presentation builds on a process study carried out to see how describers deal with extralinguistic cultural references (Jankowska, 2021). The main aim of the experiment was to see how the describers deal with cultural references and what decision-making process leads them to adopt certain solutions. With this goal in mind an experiment was carried out in which describers from Poland and Spain prepared AD for Polish and Spanish films. The study was conducted using a mixed-method approach, which included keylogging, think aloud verbalizations as well as screen and face recording. Results of this study show that when asked to describe a foreign film, describers often do not see or recognize important culture references, make substantive mistakes while describing them or at the very best rely heavily on generalization.

Anna Jankowska, PhD, is a Professor at the Department of Translators and Interpreters of University of Antwerp and former Assistant Lecturer in the Chair for Translation Studies and Intercultural Communication at the Jagiellonian University in Krakow (Poland). She was a visiting scholar at the Universitat Autònoma de Barcelona within the Mobility Plus program of the Polish Ministry of Science and Higher Education (2016-2019). Her recent research projects include studies on audio description process, mobile accessibility and software.

Emilia Perez : Accessible artistic experiences: On the potential of creative sign language interpreting

Focusing on inclusive live cultural events and the needs of Deaf audiences, the lecture introduces the concept of creative sign language interpreting and its potential in providing access to artistic experiences. The main premise lies in an exploration of the variety and significance of both verbal and non-verbal meanings communicated with the audience via sound as well as their possible interpretations not only from the aspect of interlingual and intralingual transfer but also intersemiotic transfer (Jakobson 1959). Vital to this discourse is a complex understanding of (artistic)

communication strategies and the functions of sound meanings as well as the specifics of their reception and potential transfer for recipients for whom these meanings otherwise remain absent. Providing access in the case of creative settings should aim to provide deaf audience with an experience equivalent to that granted to hearing audience members (Ganz Horwitz 2014). This lecture points out the potential of creative sign language interpreting in doing so.

After introducing the key principles and characteristics of sign language interpretation in creative/cultural settings as such (Horwitz 2014; Rocks 2011, McDonald 2012), the creative SLI approach is explored in relation to conveying auditory information created by musical aesthetics and sound effects. Its main characteristics lie in imaginative ways of transferring complex meanings rather than their verbal representations, based on an artistic interpretation and representation of the work or its segments. Such an approach is applied mostly in the case of music interpreting, but it can also be used either as a complementary or unique method in theatre or dance discourse. This method enables interpreters to provide the audience with a more complex artistic experience, therefore it is starting to attract the attention of target communities as well as providers of SLI services (Secară – Perez forthcoming). In this lecture, attention is dedicated mainly to the organization, preparation and also logistics of creative sign language interpretation in the context of theatre and music events. Presented are findings from focus-group interviews with Slovak sign language interpreters who apply the creative approach and their professional tutors. These findings provide examples of cooperation between sign language interpreters, the Deaf community, event organizers and artistic groups and reveal the potential of creative sign language interpreting as well as the benefits of applying integrated access services.

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Secară, A. – Perez, E. 2022. Integrated Access Services – an Opportunity for Innovation for the Creative Teams. Forthcoming.

Emília Perez is an associate professor and Head of the Department of Translation Studies, Constantine the Philosopher University in Nitra, Slovakia. In both research and training she focuses on audiovisual translation and media accessibility, translator competences and business administration in translation. Since 2019, she has been a member of the Executive Board of the European Master's in Translation network (EMT) established by the DGT of the European Commission. In 2020 she set up the EMT working group on AVT and media accessibility training in Europe which she leads to the present day. In autumn 2021 she was also elected as one of the board members of the European Association for Studies in Screen Translation (ESIST). In cooperation with the Slovak Deaf community she currently focuses on inclusive communication strategies in both creative and public-sector live events. Besides her academic activities, she has cooperated with several film festivals, creative organizations and dubbing studios as a translator and project coordinator. She has participated as an invited expert and trainer in domestic and international initiatives, e.g. for the One World Film Festival; the DG for Translation of the European Parliament, Luxembourg; and the DG for Education, Youth, Sport and Culture of the European Commission, Brussels.