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Traduire la littérature belge francophone is a collective work aimed at analyzing the diffusion of Belgian French-speaking literature through translation. In this respect, the contributors focused on the translation process itself (the authors-translators' portraits and their writing strategies, the translators who were interested in Belgian literature, the target audience, etc.) and also on the result (transfer modalities from one language to another, text appropriations, cultural transfer and their reception in the target culture). This work assembles eleven contributions that thirteen investigators have made about eight Belgian authors: the Italian translation of Charles de Coster's *La Légende d'Ulenspiegel* and the cultural transfers between Flanders and Italy; the study on Georges Eekhout's *Escal-Vigor* and the question "how to translate the unspeakable", directly linked to homosexuality; Stefan Zweig's literary production during the "Verhaeren years", especially the poems he translated in *Hymnen an das Leben*; the influence Georges Simenon had on Greek detective novelists and the success he still has in Greece; the translation of all Georges Simenon's novels into Turkish and a detailed list of its translators; the translation of Girolamo Santocono's bestseller *Rue des Italiens* and the standardization of the Italian version; Amélie Nothomb's translation and reception in Russian, Galician, English and Danish; the translation of Jean-Philippe Toussaint's books in Italy, the editorial history of these translations, their peritexts and the journalistic criticism; the English version of Philippe Geluck's *La Bible selon Le Chat* to emphasize the difficulties linked to the translation of a multimodal medium such as comics. This glimpse proves that the 20th century has been the century of translations. Since we are witnessing the diversification of the reading and translating modalities, the contributors have chosen to analyze the works from different points of view (linguistic, historic, synchronic, the theorist and practitioner view, etc.). However, all the authors agree on one point: every

literary work “deserves” a translation and the translation is a literary work in itself. *Traduire la littérature belge francophone* is part of the Translation studies and calls out for a contribution and a reflection on the importance of translation for Belgian authors and their works.

In “Les habits italiens d'*Ulenpiegel* : Umberto Fracchia et Charles de Coster” [The Italian clothes of *Ulenpiegel*: Umberto Fracchia and Charles de Coster] (pp. 11-24), Michel Bastiaensen (Université libre de Bruxelles) deals with Fracchia's translation of *Ulenpiegel* (1914-1915), a book written 50 years before (1867) but still topical due to the events that were occurring in Europe (WWI). This translation has been included in a collection dedicated to "comic classics", even if it is only partly comic. For Fracchia, books like *Ulenpiegel* that are unique, universal and typical of a folk cannot be translated. However, he offered a translation that resembles "vaguely the original beauty" of the Legend for illustrated people who could not understand the original. His translation triggered some interest, as three other ones were published in Italian over a forty year period. As a conclusion, Bastiaensen explains that his research about Fracchia proves that one must be an author in order to be able to translate another novelist.

Michael Rosenfeld (Strasbourg University & Catholic University of Louvain), in his article about *Escal Vigor* [*Escal Vigor. A novel from the French of George Eekhoud: How to translate the ‘unspeakable’*] (pp. 25-40), studies Georges Eekhoud's polemical novel about homosexuality that resulted in him being brought to justice for “infringement of public morality”. After the trial, the “gay activism” was mainly spread abroad and in foreign languages. Eekhoud, who was himself a translator, maintained a correspondence with most of his translators and wrote about the translation of his works in his letters and diary. In this article, Rosenfeld focuses on the English version of *Escal Vigor*, the differences that exist between both versions (about content and form) and the means that translators used to bypass censorship and the moral puritanism of the twentieth century.

In the paper “La traduction au service de l'écriture de l'autre : la production littéraire de Stefan Zweig durant les années Verhaeren” [Translation in the service of other's writing: Stefan Zweig's literary production during the Verhaeren years] (pp. 41-57), Béatrice Costa (University of Mons) analyzes Stefan Zweig's literary production that was beneficial to “his” masters' influence. Amongst his masters was Emile Verhaeren, a representative of the progressive humanism. Béatrice Costa investigates, from the poem *Die letzte*

Sonne, in *Hymnen an das Leben*, the “Verhaeren years” in which Zweig concentrated all his efforts to reproduce into German the elements that were defining the Belgian author’s poetic language, id est rhythm and prosody. Zweig was totally seduced by the dynamism of his verses that echoed the rhythm of modern life. Béatrice Costa presents a profound comparison between “Le Dernier Soleil” and its German translation. It underlines the fact that Zweig used typical German forms while respecting the original rhythm.

“Traduire *Rue des Italiens* de Girolamo Santocono : quand langues et dialectes s’invitent à la ‘fête du verbe’” [Translating *Rue des Italiens* by Girolamo Santocono: when languages and dialects invite themselves to the ‘verb party’] (pp. 59-81) by Catia Nannoni (University of Bologna) is about the reception in Italy of the translation of the novel *Rue des Italiens*. The objective of this translation was to explain an unknown part of the past Italian emigration, how Italy became a land of refuge. The study is partly centered on heterolinguism (the presence, in a text, of foreign terms and varieties –social, regional and chronological– of the main language): the alternation, diversity and links between different codes reflect the identity issue and the attitude characters have towards other communities, making it difficult for translators to culturally transfer these stakes. In *Rue des Italiens*, the heterolinguism was used to represent the characters’ unequal linguistic knowledge. Catia Nannoni divided her analysis into three parts: the translation of Belgian French-speaking concepts, the adaptation of Italian ones and the rendition of extracts that mix both languages.

Ksenia Ignatieva (Yaroslavl State Pedagogical University), who wrote “Amélie Nothomb traduite par Nina Khotinskaïa : maîtrise de la traductrice. Le fabuleux destin d’Amélie Nothomb en Russie” [Amélie Nothomb translated by Nina Khotinskaïa: the translator’s mastery. The Fabulous Destiny of Amélie Nothomb in Russia] (pp. 83-104), depicts, through Nina Khotinskaïa’s translation of *Fait du Prince* [*The Prince’s Act*], the success the Belgian author has in Russia. To understand the strategies the translator used in order to transmit cultural elements and the peculiar writing style of Amélie Nothomb, Khotinskaïa based her examination on two elements: on the one hand, the translation theories that have been developed by Russian theorists such as L.S Barkhudarov, V.E. Tschetinkin, and I.S. Alekseeva (realization, generalization, semantic coordination, semantic development, adaptation, amplification, explanation, compensation, or transposition); and, on the other hand, Irina Alekseeva’s translation analysis that is focused on the communicative objective

of the original, the particularities of the communication situation and the information types.

In another article, “Amélie Nothomb en Galicien : l’arbre qui cache la forêt ?” [Amélie Nothomb in Galician: unable to see the forest for the trees?] (pp. 105-116), Laurence Malingret (University of Santiago de Compostela) wonders about the choice of translating *Robert des noms propres* [*The Book of Proper Names*] into Galician: was it the result of a cultural strategy of a minority language in a multilingual society? Did the complex links that the novelist has with Belgium resonate in Galicia, a land with identity issues? The author starts explaining the linguistic context of the Spanish autonomous community and the translation context of this book. Then, she develops a part about polysystem theory and the reception of French-speaking literature in Galicia. Finally, she shows several extracts to analyze the translation choices in the Galician version.

Charlène Meyers (University of Mons), in turn, dedicates the article “Traduire Amélie Nothomb en danois et en anglais : de l’art du transfert et de l’adaptation” [Translating Amélie Nothomb into Danish and English: the art of transfer and adaptation] (pp. 117-144) to the famous Belgian novelist. She investigates two translations of *Antéchrista* [*Antichrista*], written by Amélie Nothomb in 2003: the Danish one by François-Eric Grodin and the English one by Shaun Whiteside. Meyers studies different transfer methods to understand how Danish and English cultures take ownership of the novel. To do so, she divides the paper into various categories: the translation choices at a micro-textual level, the translation choices at a macro-textual level and the text distribution. At the end, the author defines the Danish version as naturalizing and the English one as exoticizing.

In the paper “L’œuvre de Jean-Philippe Toussaint traduite et publiée en Italie : la réception d’un auteur, entre cohésion et morcellement éditorial” [The work of Jean-Philippe Toussaint translated and published in Italy: the reception of an author, between cohesion and publishing fragmentation] (pp. 145-163), Chiara Elefante (University of Bologna) conducts a research into the publishing history of the Italian translations of Toussaint’s novels, the collections in which they have been edited and the publishing texts that come with them. She also describes the reception of his novels through the analysis of journalistic reviews.

Lale Arslan Özcan and Pinar Güzelyürek Çelik (Yildiz Technical University) collaborated for the article “Panorama des traductions en turc des oeuvres de Georges Simenon” [Overview of the Turkish translations of Georges

Simenon's work] (pp. 165-192). To begin with, they briefly draw up the history of literary translation in Turkey and the translation of detective novels in that country. Then, they center their attention on the Belgian author: they examine several bibliographies of Simenon's Turkish translations and the profile of the translators, and they present one of the publishing houses that edited Simenon's work in Turkey.

In the article entitled "La fortune de Simenon en Grèce" [Simenon's fortune in Greece] (pp. 193-207), Hélène Tatsopoulou (University of Athens) deals with the reaction to Simenon's work in Greece, for which there is renewed interest. The first part of the paper is dedicated to the history of detective novels in Greece, from the end of the 19th century to the 21st century. The second is focused on Georges Simenon himself: his success and influence on Greek's novelists as well as the translation of his books (especially where the idioms, the rhythm and the belgicisms are concerned).

"*La Bible selon le Chat : entre provocation et légèreté*" [*The Bible according to The Cat : between provocation and lightness*] (pp. 209-249), written by Catherine Gravet and Brahim Hannachi (University of Mons), is about Philippe Geluck's famous character. The authors start their article by explaining that even if comics are a special type of literature, they have turned into a "major art". They also present Philippe Geluck, a Belgian cartoonist who became famous thanks to his main character, a cat, and Alan Ward, the person who translated *La Bible selon le Chat* into English. Later, they propose a particularly interesting theoretical reflection and a translation analysis (translation choices, translation strategies, the concept of effect, comics as a multimodal medium, and the effect of proximity VS distance). The last part of the paper is more precisely based on the analysis of *The Bible according to The Cat*, illustrated by nine examples from the book to show the problems the translator met when transferring culture and humor, and the strategies he employed to resolve them.

In conclusion, this issue of *Traduire la littérature belge francophone* offers an enlightening overview of translated French-speaking literature, via the articles of authors coming from around the world and from different fields of research. The topic will be the object of an international conference that will take place in the University of Mons on December 13th and 14th, 2018. In addition, in 2017 the *Commission des Lettres* of the Belgian Ministry of Culture selected this work in the list of recommended books written by French-speaking Belgian authors.