

ERUA'S NIGHT OF IDEAS

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Presentation of the Contributors

More information about this event: <https://erua-eui.eu/night-of-ideas/>

December 5th [5:40 – 6:30 PM CET]

Session 1: *Plus d'une langue ! / More than one language or no more of one language!*

Cédons à l'appel de Babel pour renverser les hégémonies linguistiques grâce à la traduction sous toutes ses formes !

Let's give in to Babelism! Let's overthrow the linguistic hegemonies through translation in all its forms!

Chair panel : Ramona Baumgartner

Ramona Baumgartner has coordinated the field of multilingualism within the first phase of ERUA – a role which she no *longer* (nicht *mehr*) holds (on to). Nevertheless, she is keen to *translate* the wealth of aspects she has been able to uncover and learn *more* about during her research and creation of activities within the field of linguistic diversity in higher education, into her new role of coordinator of the Teacher education arena as part of the EUniWell alliance and the University of Konstanz team. The role of a teacher is to empower humans through giving (another – a new – an additional – a hidden?!) voice to each individual, to enable people to act as their own *translators*. A role which Ramona has passionately *full-filled* in *many* and meaningful ways during her career as a language teacher, an educator on the role of language(s) in education and as a coordinator of a variety of sociolinguistic and pedagogical projects with the focus of bringing diverse people together and building bridges by *translating* across ages, cultures, languages. She is keen to discover, discuss & reveal together with the audience and the performers on the ERUA Night of ideas 2023 in the section *Plus d'une langue! / More than one language or no more of one language!* how and if the presented aspects / acts of *translations* and the process of *sharing* languages makes us create spaces with *less or more* languages, *less or more* power – *less or more* community and humanity?!



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Talk : Retranslation, an asset to fight against the ancillary conception of translation

As Antoine Berman has written: “Medieval writing was essentially a re-sequencing or a commentary of already existing productions, it was difficult and meaningless then to isolate the act of translating from the rest.” This conception of writing was slowly turned upside down when the notion of author emerged, “marked both by the importance of originality and by the ownership connection that links the author to its creation.” This new relationship led to the identification of another actor of the literary world: the translator. The concept of author was created, while the one of the translators was only named. Therefore, the position of the translator kept, and is still keeping, the notion of subservience that was associated to it in the Medieval era. What if the task of translation was redefined, and the relationship unifying the translator to the author, to the original text, but also to his own creation was newly delimited from a different perspective? Relying on Charles Le Blanc’s Complex of Hermes, and on the Romanticism movement of the late 18th century, I would like to propose that retranslation is a tool to highlight the subjectivity of the translator, his interpretation of the original and therefore his status as an artist. The presentation’s purpose is to explain that there is more than one language in a language, as the usage of the language can participate in the obscurity of the message, even in one’s natural language. So, ensuing from this hypothesis, translation would not be a subservient task, as its execution is going to depend on the sensibilities and personality of the translator, and even when remarkably performed, two translations in a target language of an original in a source language can be radically different.

Sandrine Bertrac

I am a 25 year-old French Masters graduate in Translation and Interpretation with French and English languages. After obtaining my bachelor's degree, I chose to study the English language, and the anglophone country’s literature, histories and cultures at the University of Cergy-Pontoise (France). During these three years of education, I developed a passion for both translation and linguistics. Therefore, I decided to further my education with a Translation Master at the University Paris 8. Right after graduating, as I did not want to leave the academic world, I applied for the position of an educational supervisor in the same department where I had studied at the University Paris 8. I have been occupying this position for two years now, and would like to pursue a career in the academic world, starting by doing research for a linguistic and translation-oriented thesis.

Performance : “Presque”

The title of Umberto Eco's book on translation – Saying almost the same thing – indicates the limits of the exercise and the difficulty (impossibility?) of producing an exact equivalence between the original text and the text translated. Far from considering the gaps produced by a translation as deficits to be filled, the performance proposes to explore them. What is hidden in this “almost the same thing”?

Using online translation software, the performance gives to hear the passage of a text from one language to another. Like a chain that could never stop, the original text becomes the starting point of a heterogeneous melody whose meaning gradually escapes us. Once we return to the original language, what will the text have to tell us?



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Clémence Canet

Clémence Canet is carrying out PhD in visual arts and linguistics at the University of Paris 8, under the direction of Anne Creissels and Luca Greco. Her thesis focuses on artists who carry out performance tours and subvert the communication norms of the guided tour. Invested in a research-creation approach, she articulates her reflection on the circulation of knowledge with transmission activities which take both academic and artistic forms. She regularly writes texts for artists and has published articles in several scientific journals.

Haiku “Fractures”

“Fractures” is part of the “A Little Haiku: A Ciné-Poetic Series” produced by the collective of filmmakers “Dans l’Attente d’un Nom” (<https://collectif-dan.entrelesmailles.fr>). The project aims to produce short films that capture the sensitive and poetic nature of an emotion, a moment, an ordinary event, or a lived experience, all within just 3 shots (or 3 filmic moments), reminiscent of the structure of a haiku in literature (a traditional Japanese poetry form with three lines).

Etienne Husson

Etienne discovered cinema through educational programmes on visual media. During his university studies in anthropology (culminating in a Master's degree), he began to create films. Currently employed as an audiovisual research engineer at Paris 8, he continues his creative work in various forms such as documentaries, animation and live action. In his creations, he strives for a balance between reality and fiction.



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