

ERUA'S NIGHT OF IDEAS

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Presentation of the Contributors

5:40 – 6:30 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

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.



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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?

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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Performance : “Mehr Oder Weniger – Variations”

In a classroom, a teacher explains the grammatical rules and tools of the comparison in the German grammar. In this language, there is indeed a difficulty: for the inferiority comparison, you need to use the comparative of superiority, for example : "less expensive" can be translated by "weniger teuer", which, word by word, means "more less expensive".

Step by step, the students ask how the rules function and it is a bit hard for them to understand. The teacher encourages them to enact different tableaux, to understand in different situations of the everyday life, how they can use the Comparison. But the students still don't get it and their misunderstandings lead to very funny dialogues.

The scene develops then as a loufoque theatre scene, in the spirit of the theatre play "The Lesson" of Eugene Ionesco. For this last part, we wish a burlesque spirit and we'll ask the students which artistic input they'd like to bring. Suddenly, for example, the "Ride of the Valkyries" of Richard Wagner could play in the room and all the students could start dancing with the audience.

During the rehearsals, our goal is to write the dialogues of the performance with the students from our German Studies department and to let them express their artistic abilities. For instance, if a student plays a music instrument, he could use this talent in the last scene. We aim at discovering our students on this level of artistic expression. We could play either in a class room of Paris 8 Vincennes or at another place of the huge campus, or where it suits the most.

Hélisenne Lestringant and Alexandre Dupeyrix

We are Hélisenne Lestringant and Alexandre Dupeyrix. We're both teaching in German Studies at the university of Paris 8 Vincennes and are very interested in the methods of learning a foreign language through a theatre play.

Hélisenne Lestringant is a Maîtresse de conférences, specialized in the German contemporary theatre. Besides university, she's acting as a performer in classical plays or site specific performances. Over the last ten years, she has been curating various performances with teams of 20 performers, in different places, far from traditional theaters (such as house projects or industrial wastelands) in Paris and Berlin. In her classes at the university Paris 8, she explores how students can learn a foreign language through acting: while performing short scenes inspired by everyday life, students experiment differently, emotionally, the German language and develop a personal approach.

Alexandre Dupeyrix is a Professor of history of ideas. His fields of interests are German philosophy, political philosophy and conceptual history. He has also developed an interest in theatre and wishes to bind it with his teaching methods.



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