

STP Syr Gawayn and the Grene Knyzt

Armitage 2007 ▾

◀ 1 ▶

vue palimpseste

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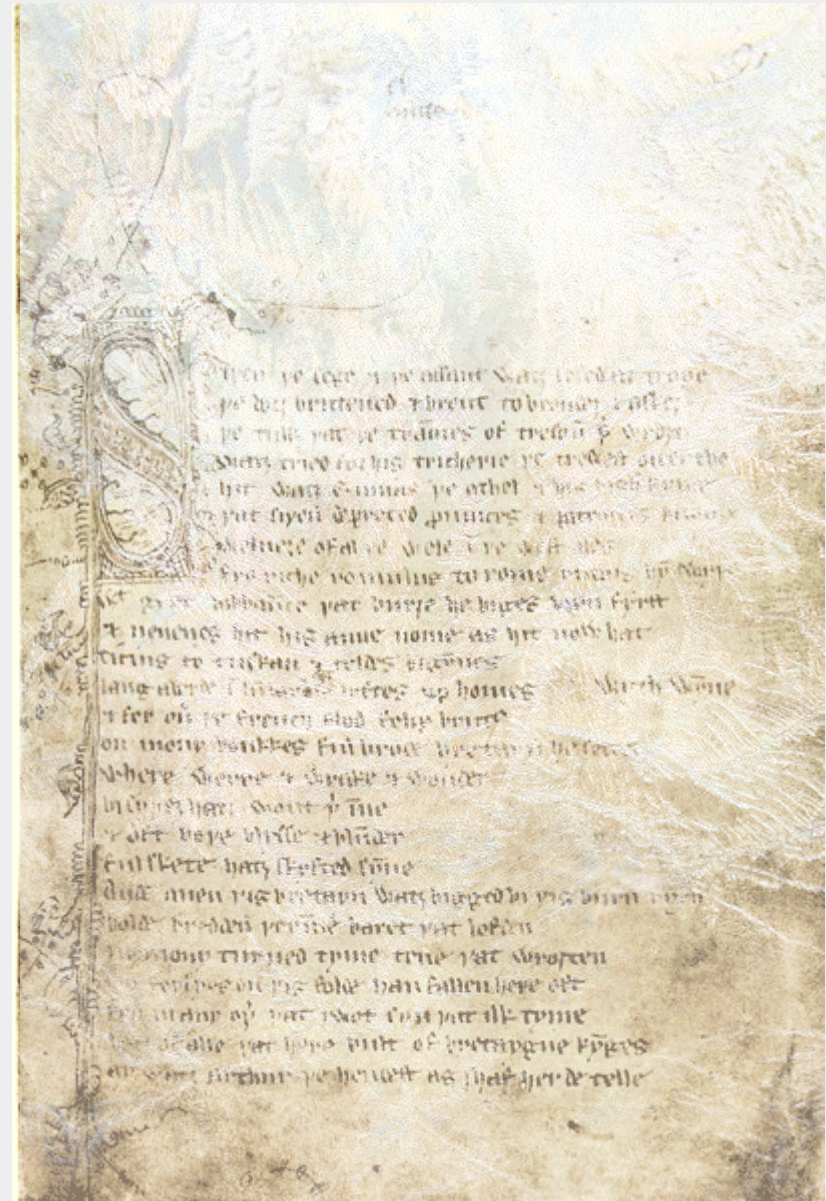
Once the siege and the assault of Troy had ceased, Troye,
 with the city a smoke-heap of cinders and ash, and askez,
Pe tulk þat þe trammes of tresoun þer wrozt
 was tried for his treason – the truest crime on earth. he:
 Then noble Aeneas and his noble lords **highe kynde**,
 went conquering abroad, laying claim to the crowns **bicome**
 of the wealthiest kingdoms in the western world.
 Mighty Romulus quickly careered towards Rome **wyþe**,
 and conceived a city in magnificent style **þiges vpon fyrst**,
 which from then until now has been known by his name.
 Ticius constructed townships in Tuscany **es**,
 and Langobard did likewise, building homes in Lombardy.
 And further afield, over the Sea of France, **itus**
 on Britain's broad hill-tops, Felix Brutus made **settez**
 his stand. **inne**,
 And wonder, dread and war **and wonder**
 have lingered in that land **inne**,
 where loss and love in turn **blunder**
 have held the upper hand. **synne**.

1. Qu'est-ce que la traduction transparente ?



To the untrained eye, it is as if the poem is lying beneath a thin coat of ice, tantalizingly near yet frustratingly blurred. To a contemporary poet, one interested in narrative and form, [...] the urge to blow a little warm breath across that layer of frosting eventually proved irresistible.

Simon Armitage, *Sir Gawain and the Green Knight*. (Introduction). London. Faber & Faber 2007. vi-vii.



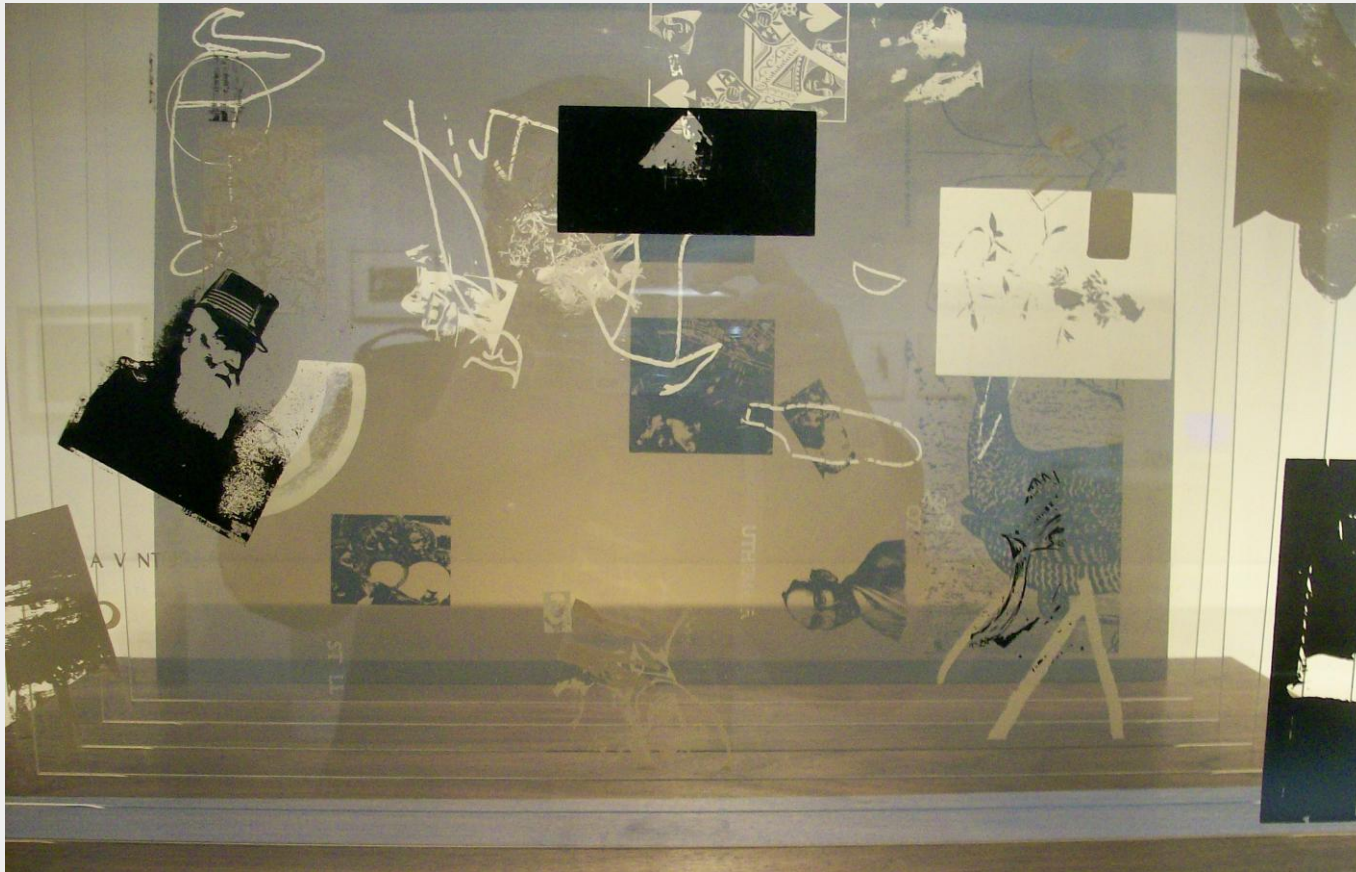
I see translation as the attempt to produce a text so transparent that it does not seem to be translated. A good translation is like a pane of glass. You only notice that it's there when there are little imperfections — scratches, bubbles. Ideally, there shouldn't be any.

Norman Shapiro, in Kratz, D. (1986) 'An Interview with Norman Shapiro', *Translation Review* 19, 27-8.

A translation is judged acceptable by most publishers, reviewers, and readers [...] when the absence of any linguistic or stylistic peculiarities makes it seem **transparent**, giving the appearance that it **reflects** [...] the essential meaning of the foreign text — the appearance, in other words, that the translation is not in fact a translation” (My emphases.)

Laurence Venuti, *The Translator's Invisibility*. London. Routledge 1997. 1.

in(di)visible ?



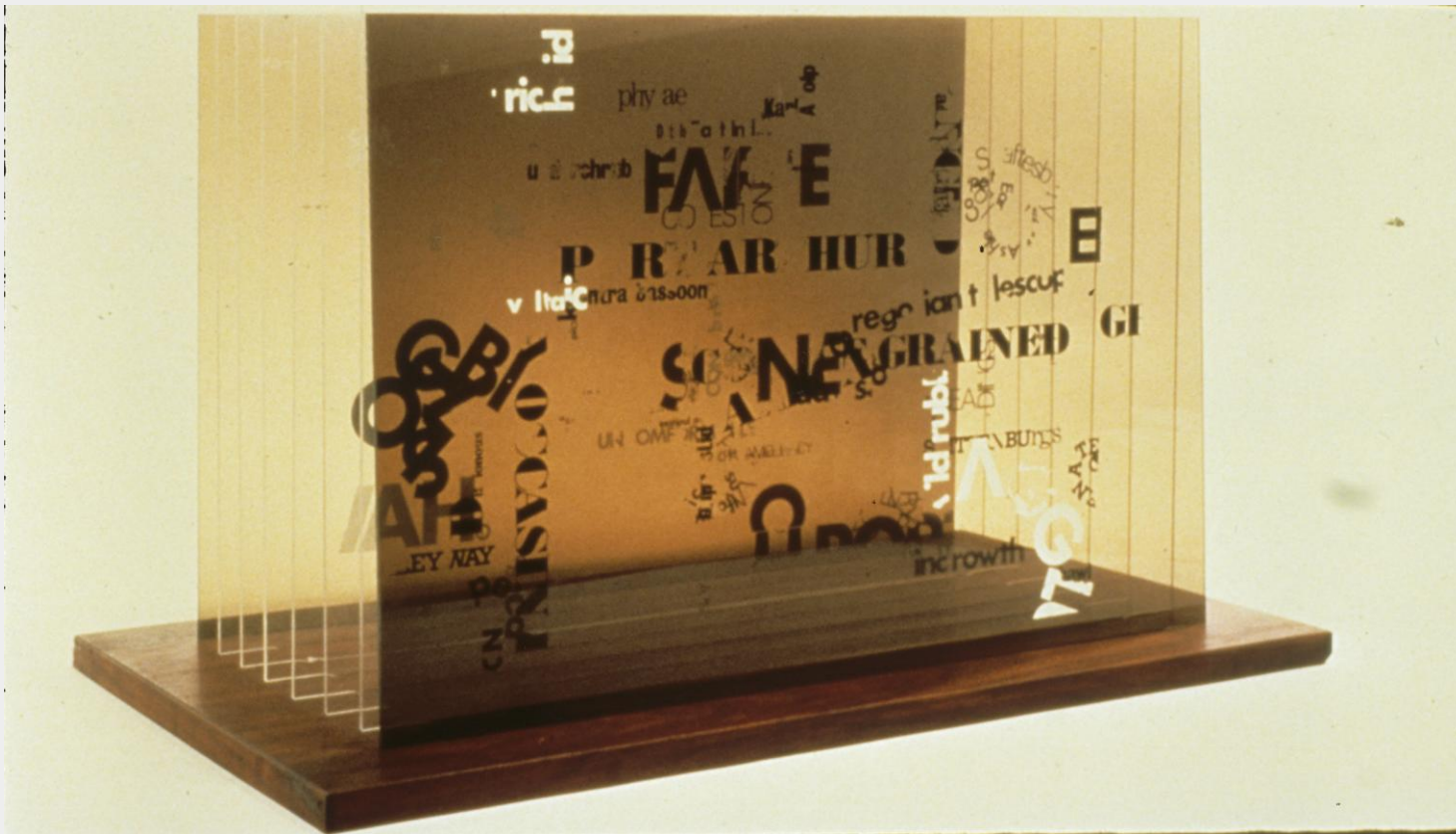
I was the shadow of the waxwing slain
By the false azure in the windowpane
I was the smudge of ashen fluff—and I
Lived on, flew on, in the reflected sky,
And from the inside, too, I'd duplicate
Myself, my lamp, an apple on a plate:
Uncurtaining the night, I'd let dark glass
Hang all the furniture above the grass,
And how delightful when a fall of snow
Covered my glimpse of lawn and reached up so
As to make chair and bed exactly stand
Upon that snow, out in that crystal land!

Vladimir Nabokov (as John Shade).
Pale Fire (1962)

**C'était moi l'ombre du jaseur tué
Par l'azur trompeur de la vitre ;
C'était moi la tache de duvet cendré — et je
Survivais, poursuivais mon vol, dans le ciel réfléchi.
Et de l'intérieur, également, je savais reproduire
Mon visage, ma lampe, une pomme sur une assiette :
Dévoilant la nuit, je laissais la vitre obscure
Suspendre le mobilier au-dessus de l'herbe,
Et quelles délices quand une chute de neige
Couvrait ce bout de gazon, s'amoncelant assez
Pour que chaise et lit se tiennent exactement
Sur cette neige, là-bas sur cette terre de cristal !**

Trad. Maurice Couturier. *Nabokov* (cahiers CISTRE 8).
Lausanne, Editions l'Age d'Homme, 1979.

2. Qu'est-ce que la traduction synoptique ?





WARNING! Do not allow the AC adapter to contact the skin or a soft surface, such as pillows or rugs or clothing, during operation.

تحذير! لا تدع محول التيار المتناوب يلامس الجلد أو أي سطح ناعم، مثل الوسائد أو قطع السجاجيد الصغيرة أو القماش، وذلك خلال التشغيل.



VAROVÁNÍ! Napájecí adaptér se během provozu nesmí dostat do kontaktu s kůží nebo měkkým povrchem, jako jsou polštáře, pokrývky nebo šaty.



ADVARSEL! Når vekselstrømsadapteren er i brug, må den ikke komme i kontakt med huden eller bløde overflader, som for eksempel puder, tæpper eller tøj.



WARNUNG! Vermeiden Sie während des Betriebs den Kontakt des Netzteils mit der Haut oder weichen Oberflächen wie Kissen, Teppichen oder Kleidung.



¡ADVERTENCIA! No permita que el adaptador de CA entre en contacto con la piel o con una superficie blanda, por ejemplo almohadas, alfombras o ropa, mientras esté en funcionamiento.



ΠΡΟΕΙΔΟΠΟΙΗΣΗ! Μην αφήνετε το τροφοδοτικό AC να έρχεται σε επαφή με το δέρμα σας ή με μαλακή επιφάνεια, όπως μαξιλάρια, χαλιά ή ρούχα, κατά τη διάρκεια της λειτουργίας.



AVERTISSEMENT! Veillez à ce que l'adaptateur secteur n'entre pas en contact avec la peau ou une surface en tissu doux, comme des oreillers, des tapis ou des vêtements, durant le fonctionnement.

Notice Hewlett-Packard.

Ainsi, pris du dégoût de l'homme à l'âme dure
 Vautré dans le bonheur, où ses seuls appétits
 Mangent, et qui s'entête à chercher cette ordure
 Pour l'offrir à la femme allaitant ses petits, 24

Je fuis et je m'accroche à toutes les croisées
 D'où l'on tourne l'épaule à la vie, et, béni,
 Dans leur verre, lavé d'éternelles rosées,
 Que dore le matin chaste de l'Infini 28

Je me mire et me vois ange! et je meurs, et j'aime
 — Que la vitre soit l'art, soit la mysticité —
 À renaître, portant mon rêve en diadème,
 Au ciel antérieur où fleurit la Beauté! 32

Mais, hélas! Ici-bas est maître: sa hantise
 Vient m'écoëurer parfois jusqu'en cet abri sûr,
 Et le vomissement impur de la Bêtise
 Me force à me boucher le nez devant l'azur. 36

Est-il moyen, ô Moi qui connais l'amertume,
 D'enfoncer le cristal par le monstre insulté
 Et de m'enfuir, avec mes deux ailes sans plume
 — Au risque de tomber pendant l'éternité? 40

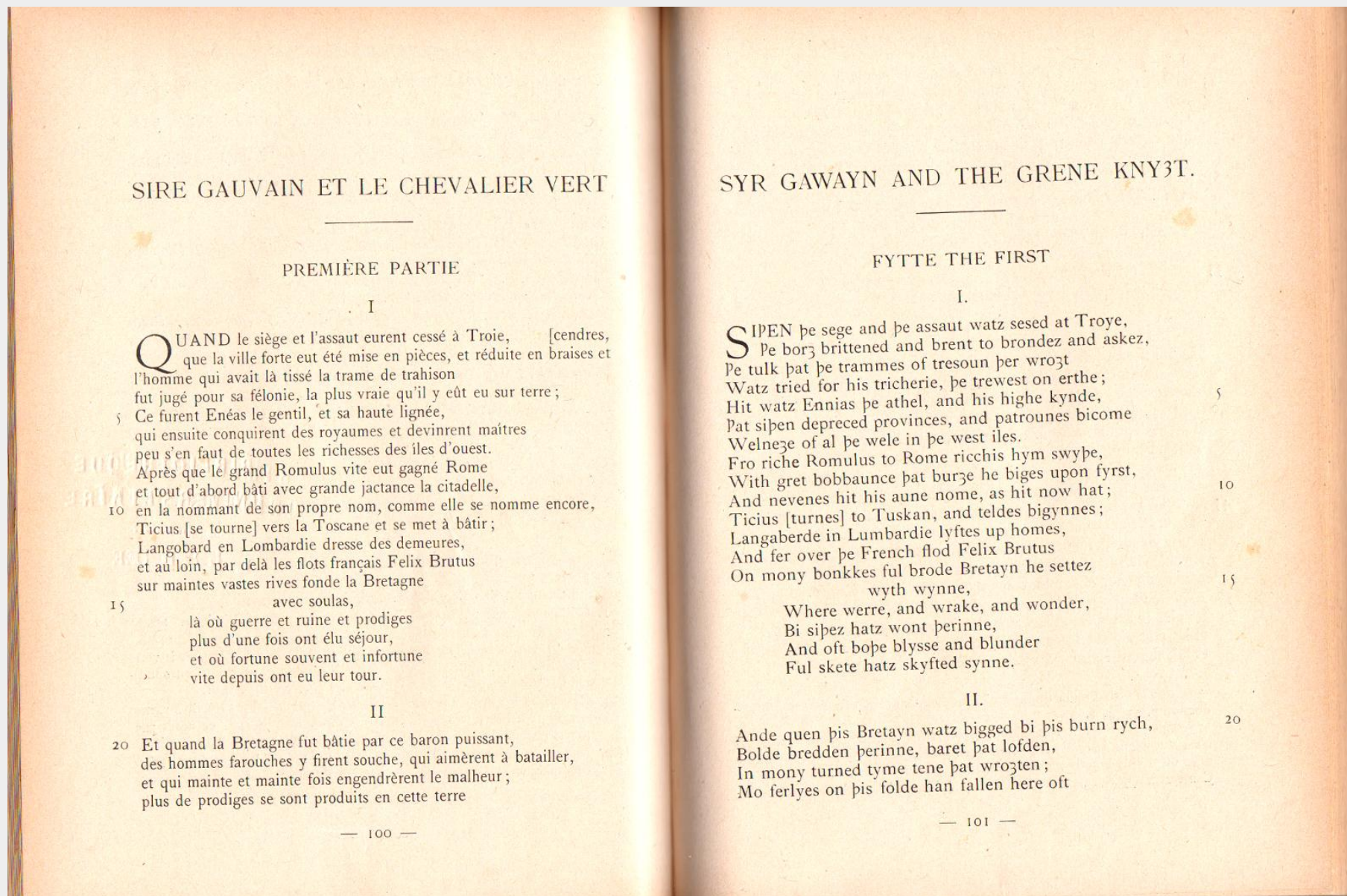
So, seized by disgust for the man of obdurate soul
 sprawled in happiness, where his appetites only
 are fed, who persists in searching this filth
 to offer it to the woman nursing his little ones,

I flee, and I cling to all cross-panes
 where a man can show life the cold shoulder, and, blessed
 in their glass, washed by eternal dews,
 gilded by the chaste morning of the Infinite

in their mirror I see myself an angel! and I die, I love
 — if the windowpane be art, or the mystical —
 to be reborn, wearing my dream for a diadem,
 in a prior sky where Beauty flourishes!

But alas! this world is master: its obsessive fear
 comes even in this safe house to make me sick,
 and the impure vomit of Stupidity
 compels me to hold my nose before the blue.

Is there a means, o Self well-versed in bitterness,
 to smash the crystal insulted by the monster
 and to fly, with my two wings featherless
 — at the risk of falling till the end of eternity?



Sire Gauvain et le Chevalier Vert. Traduction avec le texte en regard... par Émile Pons. Paris, Aubier-Montaigne. 1946. [verso TC ; recto TS]

CONVERSATION
 CAUSERIE

You're an (AUTUMN) sky BeauTifUL, unc.l.o.u.ded ro-syhued
 ButSadness !swELLs [in]me like h/e/a/v/Ing waVes
 WHICH asthey ebb a.W.a.y leaveon my SULLEN lips
 The Biting after taste of BITter Silt.

- Your hand glides
 Vous glissez sur le ciel d'automne, clair et rose,
 Mais la tristesse se déchaîne sur le horizon, les vagues
 For what it's looking for?
 Whisk away my life, it's all a waste of time
 The search for a place already laid to waste
 By others
 Your hand glides smooth across my breathless
 Ta main se glisse en vain sur mon sein auise panne,
 To what it's looking for? est un lieu saécage
 Give up the search: ~~your hand~~ ~~is~~ ~~not~~ ~~in~~ ~~vain~~ ~~and~~ ~~laid~~ ~~to~~ ~~waste~~
 Ne cherchez plus mon cœur; les bêtes l'ont mangé
 Give up the search: my heart's long since
 long since ~~been~~ ~~trampled~~ ~~by~~ ~~the~~ ~~dogs~~
 My heart's a
 Mon cœur est un palais flétri par la cohue;
 Drink up the wine, on s'y prend aux cheveux!
 mob, Drink sod-
 A perfume d'été around your naked breasts
 den, they're at
 each other's
 throats, and hair
 Beauté, A perfume,
 D'été, un parfum d'été, tu le veux!
 Avec tes yeux d'été, brillants comme des fêtes,
 Use your eyes brightly lit as if for carnival
 Et les cas-lambaux qui ont épargnés les bêtes!
 To reiterate what's left of me after the dogs are done

Clive Scott, "Overwritten translation of Baudelaire's 'Causerie'" in: *Literary Translation and the Rediscovery of Reading*. Cambridge, CUP 2013. 121.

Before turning to the specific issues arising out of 'Causerie', we might briefly outline overwriting's more general enactment of translation. Most obviously, the TT overwrites the ST, masking it without obliterating it, not a palimpsest so much as a sedimentation of texts, each layer concealing, the better to reveal as a bedrock, the originating S1. Overwriting is a textual geology, writing temporal accumulation into the page, its strata making visible different time-scales and historical tempi. But, at the same time, and with equal urgency, the two-dimensionality of the page asserts itself. This two-dimensionality not only allows the eye to see as reversible the process we have just described; it also allows all the texts included in the overwriting to affirm a simultaneity of appearance and activity. Texts vie with each other, or engage in well-orchestrated polyphonic choruses, as if by spontaneous combustion. The page does indeed become the stage of translation on which are acted out the antagonistic relationships of ST and TTs.

Clive Scott, *Literary Translation and the Rediscovery of Reading*.
Cambridge, CUP 2013. 121-2.

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 mob, Drink sod-
 A perfume d'ink around your naked breasts
 den, they're at
 each other's
 throats, and hair
 Beauté, A perfume,
 D'ink autour de vos seins nus, comment ça va-t-elle?
 Avec tes yeux d'été, brillants comme des fêtes,
 Use your eyes brightly lit as if for carnival
 Et même ces lambeaux qu'ont épargnés les bêtes!
 To reiterate what's left of me after the dogs are done

Clive Scott, "Overwritten translation of Baudelaire's 'Causerie'" in: *Literary Translation and the Rediscovery of Reading*. Cambridge, CUP 2013. 121.

3. Qu'est-ce que le *Synoptic Translation Prototype* ?

sinon :

Comment animer une troisième dimension textuelle ?

The screenshot shows the STP interface for the text 'Syr Gawayn and the Grene Knyzt'. On the left, there is a vertical label 'vue palimpseste'. Below the title, there is a dropdown menu set to 'Armitage 2007', a left arrow, the number '1', and a right arrow. The main text area contains the following text with some words highlighted in red: 'Once the siege and the assault of Troy had ceased, Troye, with the city a smoke-heap of cinders and ash, and askez, Pe tulk þat þe trammes of tresoun þer wrozt was tried for his treason – the truest crime on earth. he: Then noble Aeneas and his noble lords highe kynde, went conquering abroad, laying claim to the crowns bicomme of the wealthiest kingdoms in the western world. Mighty Romulus quickly careered towards Rome wyþe, and conceived a city in magnificent style biges vpon fyrst, which from then until now has been known by his name.'