**Rapport de mission**

**Dans le cadre du séminaire sur la traduction dirigé par Delphine Grass de l’Université de Lancaster (https://multilingualcreativities.wordpress.com/), Nathalie Carré et Frosa Pejoska-Bouchereau ont présenté deux interventions, le 2 mai 2017.**

[**Translation Seminar with INALCO**](https://multilingualcreativities.wordpress.com/2017/04/09/translation-seminar-with-inalco/)



Tuesday 2nd of May 2017, 12-1.30 pm, County Main Seminar Room 1, [Lancaster University](http://www.lancaster.ac.uk/)

**‘Translating Africa: Still a long way to “Freedom”?’ (in English) –**[**Dr. Nathalie Carré**](http://www.inalco.fr/enseignant-chercheur/nathalie-carre)**(INALCO)**  
Translating (and translation) is, no doubt, a way of opening oneself to other cultures, to take into account new ideas and experimenting different ways of thinking. But, and it is quite obvious, translation is also a political tool: the translation market is deeply polarized and unequal, some languages never being translated as, on the other hand, others (as English for example) dominate the market at its largest scale. It is also true that texts are never translated “by chance”, as translation is also diplomacy. So much as it is of prime importance to always ask ourselves : “What is translated, and why?”  
During this conference, I propose to focus on African literatures, especially the ones that are written in African languages (as Wolof, Kikuyu, Swahili…). Therefore, we will firstly take a look on the history of translation in Africa, deeply linked with colonization. Then, we will analyze how African texts do circulate (in terms of intraduction as well as extraduction). Lastly, we will take a keen interest to the question of translating/transposing African texts especially when these have to take into account cultural realities that can be quite different from their original contexts.

**‘Le Retour du texte traduit ou le retour du roman’/’The return of the translated text or the return of the novel’** **(in French with English slides/voir PowerPoint joint) –**[**Dr. Frosa Pejoska-Bouchereau**](http://www.inalco.fr/enseignant-chercheur/frosa-pejoska-bouchereau)**(INALCO)**

When discussing foreign marginalised writers in the World Republic of Letters, Pascale Casanova analyses their “literary time unit” which distinguishes real time from fictional time. For these writers, the ‘present’ is ‘measured by the highest critical authorities which legitimise legitimate books, that is to say contemporary books’. Cited as example, Octavio Pas articulates his discovery of a dominant time, used as the principal unit of measure, and of an off-centre time in which he, as writer, is relegated. This real time, which can be characterised as the unification of the political, historical and artistic fields, ‘imposes to everyone the common measure of an absolute time and relegates other temporalities (national, familial, intimate…) outside this space’. Once the measure of this time is taken, the writer who wants to inscribe himself in this time unit in creating a work of the ‘present’ has to search for it in order to bring it back to his own country. For Casanova, this quest means ‘exiting “fictional time” devolved to national space and entering an international competition’. Paz succeeds in his quest, she claims, thanks to obtaining the Nobel Prize in 1990, the highest literary recognition there is. Paz succeeded in importing the real present in his country, she further argues, thanks to this international recognition and thanks to becoming the analyst of ‘mexicanity’ in his many essays. Indeed this international reputation allows Paz, as it does his poetic and prose works, to occupy all spaces, even within his own country thanks to translation. But can we truly say that the reception of Paz’s works in real in his peripheral country? Is the return of the translated text the same as the return of the *novel* itself, which explores all the possibilities of being within its familiar contemporary surroundings?

**Elles ont ensuite organisé une séance de travail avec Robert Crashaw sur le partenariat du PLIDAM/projet *Cultural Literacy in Europe* (http://cleurope.eu/).**

**Paris, le 4.05.2017**