

TRANSLATION AND GLOBALIZATION, OR HOW TO DECODE A TEXT AT THE TIME OF GLOBALIZATION ILLUSTRATION WITH A COLLECTION OF POETRY

Efstratia OKTAPODA¹

¹Professor, PhD, Researcher, Université de Paris IV-Sorbonne, France

Abstract

Between French and English, the English tropism is certainly present, but English shall not save the world. Without being Anglophobe or Francophobe, in the era of Globalization we should valorize the learning of the difference. The translation (and interpreting) may also be a channel, but is it necessary that it turns as deeply imprinted in the language and the thinking of the Other. A translation must be capable to rend this difference obvious not by means of language, but through culture. In the 20th century a number of issues arose regarding the translation related to languages that had several horizons. The globalization of the 20th century put more than ever groups and individuals of different languages in contact, increasing the number of translations of works and the theory of translation. To advance my comments on literary and poetic translation, I will use excerpts from a collection of translated poetry *Ce soleil percera-t-il les nuages?* of Najib Redouane (Montréal: Éditions du Marais, 2009) and its translation in English *Will this Sun break through the clouds?* made by Abby Heraud and Mary Mcgiven (Rome: Aracne editor, 2011).

Keywords: *Globalization, translation, Language issues, Language policy, Cultural codes, Theories of translation, Translation attitudes, 20th century, Translating the poetry.*

1. GLOBALIZATION AND LANGUAGE ISSUES. WHICH LANGUAGES FOR THE LABOR MARKET? LANGUAGE POLICY

The sociologist and philosopher Edgar Morin and his theorem of World-Society, a product of Globalization, which is the antithesis of the traditional model of nation-states where everyone speaks his/her own language (a minor or a major language) encourages the use of a dominant language in this global space and not a state and a national language. But what would be this "dominant" language that we would prefer at the risk of neglecting other languages? The challenge is big. For French teachers and all those

who work for the Francophonie the dilemma does not arise. French is a language of prestige, a language of light, civilization, culture, knowledge, and language of letters par excellence. In contrast, English is the language of science, the language of business, banking, commerce, and communication. The myth of the English – French divided on the front of "war of languages" has not finished and still feed the debate. But it is not our purpose here. Neither is to approach the "Francophonie" and the "defense of the French language," but to speak about Globalization and Translation.

Let's take the first paradigm: Globalization. Between globalization and nationalization (the term is mine), traditionalists and altermondialists advocate for the country's culture, music, for things that make the "difference." The industries of communication and culture are tied to the country's image. To return to the discussion of language and Globalization, I shall borrow the words of Dominique Wolton: "No one is a citizen of the world. The world is 6.000 languages and hundreds of nations. There is no global public space. There are issues and global conflicts that each of us interprets through his/her own culture. The globalization is no freedom except for a small multilingual elite," says the Globalization expert¹.

Let's take now its counterpoise, English. "Certainly English is the FOREIGN language the most commonly spoken by non-francophone clientele," says Yves Montenay². But as it is a foreign language we deal with issues of culture and communication. Everything is not just a matter of translation. Thus, within the

multinationals the executives “who have worked in Japan are confronted with the difficulty of penetrating the market. Of course they work in English! If this language is learned in the school of the ‘country of the Rising Sun’ by the Japanese, their level does not allow them to have an effective professional conversation”³. “As being an international worker means the acceptance of differences of others and the desire to discover other modes of reasoning.”⁴

The English tropism is present, but English will not save the world which is a complex world. In the business world, people who speak English fluently are unaware of the cultural context of their interlocutor (Belgian, Italian, or Spanish, German and Arabic). To understand this it is necessary to “flush out the empty talk”⁵. One must know the language “in depth” and not just “language tool”. And what about the Chinese language? Can the channel of communication be open when speaking English (or French) with a Chinese?

Without being Anglophobe or Francophobe in the era of Globalization we should valorize the learning of the difference.

The translation (and interpreting) may also be a channel, but is it necessary that it turns deeply imprinted in the language and the thinking of the Other. A translation must be capable to rend this difference obvious not by means of language, but through culture. The international job offers require a second international language (French, Spanish or other [...] AND the local language – Serbo-Croatian, Russian, Kosovo language, Tajik, Mandarin)⁶.

It is true that “the spread of modern audiovisual and information technology propels within the era of globalization the English (because the texts or instructions are not translated when the product is not largely released)”⁷. However, the common language hides dangers. It will be ideal to know several languages, learned on site, in order to know the country’s culture and language codes. There is no need to promote a particular language at the expense of another. All languages (major ones) contribute, each of them in its own way to build the State-World.

2. SEMIOTIC, LINGUISTIC, CULTURAL CODES AND TRANSLATION ATTITUDES

I get to the second paradigm of my presentation which is very important, the translation. In the twentieth century there appeared a problem of translation and language related to languages and it has several horizons.

“Each translator must inevitably meet one of the following two pitfalls: he/she will stick with much accuracy or to the original, at the expenses of taste and language of his/her people or the originality of his/her people at the expense of the work to be translated,”⁸

wrote Humboldt in his *Letter to Schlegel*, on July 23, 1796.

The translation is the carrier “of knowledge about the languages, literatures, cultures, exchange movements and contact”⁹. New forms of speech appeared in the last century: archeology (Foucault), Grammatology (Derrida), poétologie (Allemann), but also translation studies, defining a new space for reflection.

The globalization of the twentieth century put more and more in touch “groups and individuals of different languages”¹⁰ stresses Umberto Eco, fact that has increased the number of translations and the theory of translation.

The translation of a work is not only a question of language or linguistics. There is the style of the writer, but also poetry, metaphor and metonymy that a literary work transmits and the translator must also transmit that. If the author of a book is an object, the translator himself, becomes a subject, he/she operates and performs.

In the translation of a literary text, there is the person who translates it, *the author of the translated text*, and there is also *his or her translation perspective, his or her translation horizon*. It is a very explicit hermeneutics.

If the School of Tel Aviv denies the creating independent role of the translator¹¹, even if he/she does not pay attention to the “textual relations of the source”¹², it is clear that in order to translate a literary text, the translator must be able to enter the “information” given in the text. It will be ideal the translator to know the writer, his/her

world and his/her work, or to share and work together. This work would help to transpose into the translation the ideology, life experiences, the anxieties of the writer. The translator must identify the inner world of the writer and his/her text and to decrypt the things that are said from the unsaid ones.

Then, there is a comparative analysis of the translation and the original text, of the language confrontation and the scriptural text. "We cannot restrict the work to the linguistics"¹³ sustains Meschonnic. "The style is the work itself."¹⁴

By studying the style of a writer, one studies a closed-open universe, the language for all, the unique language, writes Meschonnic¹⁵. As we know, there are two forms of translation analysis, one inaugurated by Meschonnic linked to the poetry, and the school in Tel Aviv (Even-Zohar and Toury) that developed a semiotic and a sociocriticism of the translation and of the "translated literature."

Regarding poetry (our concern here), it is even more striking. Yves Bonnefoy states that "the poetic words are words that name the "essences"¹⁶. The poetic word represents for him the word "not as concept but as a presence," "like a god, active, endowed with powers"¹⁷. The text is an ideogram said Meschonnic¹⁸, a Program said Sollers¹⁹.

In poetry, there is the style, the rhythm, the beauty of the text, and "grammatical originality", says Jacobson. Therefore, you should not remain within the syntagmatic level of the language of a poem, we should go beyond. The signifiers of a text are "a safeguard if possible"²⁰, says Meschonnic. At the antipode of our dualistic civilization, the Same and the Other become one²¹.

There is also the playing space of retranslation, called *the translation of foreign works* in a language-culture. The translation is also the result of different textual transformations that are not translatable. It must also be said that there is dialectics between non translatable translations and translations. A work is not really "transplanted" and "implanted" unless it is translated strictly speaking. But a translation is deployed and actions in the language-culture only if it is supported by critical works and non

translatable translations writes Berman²². The translation is not translation, but "both are updates, demonstrations of the "translation"²³.

The translator "left to him(her)self," can do whatever "he/she wants"²⁴. "Indeed, he/she does not have to report to anyone"²⁵.

The translator is a whole person, he must know his/her author, his/her history and the history of his/her translations, if there are several, this would be well worth it "whether to follow line, or to learn from other translations, or to break with this tradition," said Berman²⁶.

The question of the author refers the biographical, psychological, existential elements etc. supposed to illuminate his/her work²⁷. "Work and life are related."²⁸ In contrast, the view of the translator does not interest us. But we want to know what languages he translates, if he/she is bilingual, if he/she is poly-translator or mono-translator, what his/her linguistic and literary fields are. Also, if he/she writes articles, studies, theses, books. All this is purely informative, we will see clearly on his/her translation horizon and his/her translation horizon.

Each translator has his own design and perception, according to his environment, his experience, his ideology. The work of translation is an elaborated work; the translator is superimposed on the author and the original text. So behind the translation, we "read the translator"²⁹.

The confrontation of elements and selected excerpts in the original text with the "rendering" of the corresponding elements and passages in the translation shall eliminate the translation project if there is a project, and the work of translators.

If there are digressions, it is within the scriptural autonomy of the translator. The translator is faced with ethical and poetic standards. The poeticity is the word for word translation. In terms of ethics in translation, it was wonderfully defined by Jean-Yves Masson as "respect for the original"³⁰.

Thirteen years later, the repercussions of Jean-Yves Masson's findings are found in Umberto Eco's book *Dire presque la même chose* (the original 2003 and 2006 for the French translation). Umberto Eco speaks of the fidelity of the text. He

argues that the translation is not “resuming the text word for word but the world for world” (back cover) and proposes the notion of translation as “negotiation”³¹.

Translating does not “saying the same thing”³², sustains Eco. “[T]ranslating means understanding the inner system of a language and the structure of a given text in this language.”³³

“Suppose that in an English novel, a character says *it's raining cats and dogs*. The translator who, thinks saying the same thing, would translate literally “it is raining cats and dogs,” and that would be stupid. He/she should translate it by “it pours and it's pouring.”³⁴

“And if in an Italian novel, the one saying “it's raining cats and dogs” was a student at Berlitz who would not know to renounce the temptation of decorating his/her distressing Anglicism's speech? If it was literally translated, the ignorant Italian reader would not understand that the character used an Anglicism. And if Italian novel was translated into English, how would we translate this anglicizing mania? Should we change the nationality of the character and make it become English with Italianate fads or London workman showing an unsuccessful Oxford accent? That would be an intolerable license. And if it was a character in a French novel saying that in English? You see how difficult it is to say what is *the thing* that wants to transmit a text, and how to transmit it.”³⁵

In translation, you never say the same thing, but “we can say *almost* the same thing”³⁶, wrote Umberto Eco.

3. TRANSLATING POETRY. ILLUSTRATION WITH TRANSLATED EXCERPTS OF A BOOK OF POETRY

I will try now to draw an analysis of translation extracts, not in a comprehensive form, not modeled, but rather an illustration in order to present an “analytical possible way,” as Berman says.

My illustrative project will center on the poetry collection *Ce soleil percera-t-il les nuages ?* of Najib Redouane³⁷, a Canadian poet of Moroccan origin. Literary translation in English: *Will this Sun break through the clouds?* is accomplished by Abby Héraud and Mary Mcgiven³⁸. The book was also translated into Spanish by Beatriz Mendez Coca under the title: *¿Transpará las nubes este sol?*³⁹, but the Spanish translation will not be the subject of my study. Najib Redouane's work is not only a poem of hope, but also a literary art, “a breeze of hope,” “a song of hope,” and “a long cry of indignation” (back cover). My question at first is: “Have the translators seized the inner meaning of the poem and the poet himself?”

I must say that the translators are American, they live and work in the same universe as the poet. Moreover, the poem is dedicated, it is even an apostrophe, to Barack Hussein Obama, the 44th President of the United States of America⁴⁰. The translators are both connoisseurs of French, they have studied French both in the United States and France, more Abby is married to a French man and lives in France. One of them (Abby) is good command of the source language in order to understand metaphors and clichés in the text, the other (Mary) is a specialist in English language and linguistics. The sociolinguistic and socio-cultural factors play a positive role for translators and predispose to detect the hidden poem codes. Last, neither Abby nor Mary is professional translators.

Other external clue: the publishing house. The French collection was published by the editions of Du Marais in Montreal, the English (and also Spanish) translation have emerged in Aracne publishing house in Rome, in Italy. The outward sign is significant and falls within the context of globalization in which we live. The author, a Canadian of Moroccan origin, publishes poetry collections in Quebec, his translations are emerging in Europe and have been translated into three languages (along with the following works): English, Spanish and Italian in Rome.

Finally, the third significant predictor: while in the original work the project included the poet's bio-bibliography on the back cover, as it is usually done for any work in Europe, the translated collection appeared in Quebec only with translated series of poems probably selected

by the publisher. We know from the first source that Abby translated into English the project and the biographical extract of the author. It seems that the editor, yet European, has not seen it as appropriate to include these two texts in the same editorial line, no doubt thinking that the poet was not enough known in Europe as it could be probably in Canada or in North America⁴¹. In Canada, the editor has preferred to benefit a selected English to highlight the collection and attract the potential reader from cover poem.

The sun no longer warms
absent hearts
The vast sea
clashes against icy stares
This city is a glassed-in beach
Nocturnal waves
rise on a wind of pain
The traces of inconceivable treason
suffocate and haunt
the wings of nights
kneaded with hopelessness
(*Will this Sun break through the clouds?*, back
cover and p. 13)

There is no translation project or such it is apparently the case under the back cover of *Will this Sun break through the clouds?* So that Abby translated the project of the poet is not in the English translation, which shows however, a poem in the form of illustration, the fifth poem in the collection. Here we are informed, not on the real poetic project but on the sensitive, bright side of it. That warms the heart. But if it warms our hearts it is that this day is very special for the History, and the poet himself.

If for translators there is no translation project, the poet shows his great writing project, which is based on the hope brought by the election in the United States of Barack Obama. The writing project also includes the time value of the poem: it flows in a single day, with past events reported by the memory of the poet.

Like the original, the translation is a poetic text. Abby and Mary offer a version and a poetic vision of the poet, as the name also suggests, rightly placed the poem on the back cover, which occupies the page 13 in the book.

But translating Redouane in verse means two things, in my opinion. Produce a poem that corresponds to a text. But how this production remains undetermined. Does it take the liberty? Is it reproducing the forms of versification of the original, or in another appropriate form of translators? *Will this Sun break through the clouds* remains faithful to the original, or is it an authentic English poem?

Let's take the French poem selected for the back cover of the English collection.

Le soleil ne réchauffe
plus les cœurs absents
La vaste mer
se heurte à la froideur des regards
Cette ville est une plage vitrée
Vagues nocturnes
se lèvent sur un vent de douleur
Les traces de l'inconcevable trahison
étouffent et hantent
les ailes des nuits
pétrées de désespoir
(*Ce soleil percera-t-il les nuages ?*, p. 15)

The French poem is meaningful, a compendium of ideas, colors and feelings. Elements of nature (sea, waves, sun, wind, night) occupy a large place and express the feelings of the poet. Typographically, there is no punctuation or full stop in any poem in the collection. They are completely suppressed by the poet to mark the interchangeability of time, a desperately monotonous, unchanging, and sad time. The days for a decade⁴² have been identical.

Abby Héraud and Mary Mcgivent have grasped the meaning of the poem and the translation reflects the metonymy and the state of mind of the poet. They also comply with the typography of the poem and the translation is "faithful" to the original. To answer the question we posed at the outset, it must be said that the translators understood the inner of the text. If the original has two reading levels (linguistic and metaphysical), the translators, supporting their translation on the first, gave the "essence" of the collection (after Bonnefoy) and insured at the same time a literal translation. The deep understanding, what has been called "the voice of the author", notes another sphere, and it is not

possible to realize if there is no exchange with the poet – which is not otherwise required.

Turning to the second question, whether the translators take liberties with the text, the work presents itself as a standard translation, “word for word” and a text to another. Both versions are very similar, *almost* identical.

Regarding the form of the “translation”, it must be said that the original has a very freely form. The poems are of varying length: they range from ten to thirteen lines, sometimes eighteen, and the longest has twenty-five (p. 44). The versification is not detectable, there are certainly rhymes, but each poem follows its rhythm in the image of its message.

The English translation is based entirely on the lexicon. It is difficult in poetry to seek all ways and at all costs to make as stylistic and prosodic form of the poem. This effort is extremely difficult and vain. Thus, if in the selected original poem, sea (line 3) rhymes with pain (line 7) and eyes (line 4) is synonymous with despair (line 10), the English vocabulary cannot rhyme so. So in translating the form cannot be “faithful,” but necessarily “free,” and in any case here of an appropriate form of translators. The translation is not a second text, but a creation, a new text.

Finally, our query if *Will this Sun break through the clouds?* remains faithful to the original French or constitutes an authentic English poem, it is clear that the English translation is faithful to the original, but it is also a poetic presentation.

The dual study of horizons shows that both texts relate perfectly to the poetic horizon and the translation horizon overlaps and meets.

If the English translation is to be “faithful” the freedom taken by the translators did not prevent them from committing switching. I take the last poem in the collection, very significant because it looks like a cry for help.

Viens viens viens
nous protéger
des soubresauts continuels
d’une suceuse de sang
Et nous défaire de sa culture d’oppression
Et nous libérer d’une enceinte
de chaos et de déperdition
d’excès de corruption
et de pouvoirs inassouvis

Les géants d’argile
ont baissé l’échine
devant sa force délétère
et tremblent encore à ses cris
de fureur
(*Ce soleil percera-t-il les nuages?*, p. 15)

The poet implores the true ruler to release him from “sucking blood” (p. 70). The predicative adjective in French is informative on the gender of subject pronoun. Sucking is necessarily feminine.

The English version has:

Come come come
protect us
from continual jolts
of a bloodsucker
And undo his culture of oppression
And liberate us from a wall
of chaos and loss
of excess and corruption
and of insatiable powers
The clay giants
cowered
before his deleterious strength
and tremble still at his cries
of fury
(*Will this Sun break through the clouds?*, p. 68)

Here “suceuse” is translated rightly, “bloodsucker,” in English the word does not carry the gender as it is in French. As a result, the translators, detached completely from the original, have slipped into the world of translation and translated “sa culture” (line 5), “sa force” (line 12) et “ses cris” (line 13) with: “his culture” (line 5) “his strength” (line 12) et “his cries” (line 13), creating a fuzzy translation imperceptible in English. Therefore, they substituted, probably by congruence, feminine possessive pronoun “her” by the masculine “his” forgetting that they are not in a creation, but in the translation, and that the French could be referred as well to women, as it is indeed the case.

Here the translators are short of the “suspicion of translation” (“le soupçon de traduction”) ⁴³. The translators have taken a total freedom and did not return to compare the two versions,

which confirms that any translation, even considering it “faithful,” is a form of betrayal.

4. CONCLUSION

To conclude, I will rely on Meschonnic’s concepts that assert that “Translation is a production, not a reproduction”⁴⁴. “A French word has a French meaning and [...] its Russian ‘equivalent’ a Russian sense.”⁴⁵ Meschonnic said that “each text has a color, a sound, the translator must make this sound and the music desired by the poet⁴⁶. Text must be “recreated”⁴⁷.

In contrast to scientific, philosophical or historical texts that do not require input from the translator (his/her language skills), literary texts are much more subtle to make it, first of all you must seize the content in order to then rewrite it. The translator of a literary text is also a creator (while traditional ideology does not accept that the translators are “creators”).

“Translating a poem means writing a poem”⁴⁸, as Meschonnic writes. “He/she “carries a foreign work in your literature [...] and transports you to other literature.”⁴⁹

It is therefore understandable that the translation can be considered “suspicious”⁵⁰, but not necessarily “negative culturally”⁵¹, as Berman claimed in *Foreigner’s Exam (L’épreuve de l’étranger)*. Abby’s and Mary’s translation may be suspect, like any translation, but it is culturally positive because it throws a bridge between two cultures and promotes one to the other. Berman also talked about “untranslatability pages” (pages d’intraduisibilité)⁵², nothing like it in the text of Abby and Mary. There are no culture gaps in the English translation. But the translator is totally free to invent or adapt the text. This transposition is the essence of translation, supports Berman⁵³. Transposition is necessary also to Abby and Mary too.

As Steiner told: “we must admit that since Babel’s times eighty percent of the translations are faulty and will remain this way”⁵⁴.

References

1. Bonnefoy, Yves. (1965) “La poésie française et le principe de l’identité.” *Revue d’esthétique*, no. 3-4: 335-354.

2. Berman, Antoine. *L’épreuve de l’étranger, Culture et traduction dans l’Allemagne romantique*. Paris: Gallimard, [s.d.].
3. Berman, Antoine. *Pour une critique des traductions : John Donne*. Paris: Gallimard, [s.d.].
4. Drevon, Anne. (2004) “Français, anglais : quelle langue pour travailler ?”. Jean-François Pol, *Les Échos*, no. 19198, July 12, page 7. < <http://www.lesechos.fr/>>.
5. Eco, Umberto. (2006) *Dire presque la même chose. Expériences de traduction*. Paris: Grasset & Fasquelle, (French transl.) [2003¹].
6. Masson, Jean-Yves. (1990) “Territoire de Babel. Aphorismes”. *Corps écrit*, no. 36, *Babel ou la diversité des langues*, Paris: PUF.
7. Meschonnic, Henri. (1970) *Pour la poétique I*. Paris: Gallimard,.
8. Meschonnic, Henri. (1973) *Pour la Poétique II, Épistémologie de l’écriture, Poétique de la traduction*. Paris: Gallimard.
9. Montenay, Yves. (2005) *La langue française face à la mondialisation*. Paris: Les Belles Lettres.
10. Redouane, Najib. (2009) *Ce soleil percera-t-il les nuages?* Montréal: Éditions du Marais.
11. Redouane, Najib. (2011) *Will this Sun break through the clouds?* Translated into English by Abby R. Héraud and Mary K. McgIVEN, Rome: Aracne editrice.
12. Redouane, Najib. (2011) *¿Transpará las nubes este sol ?* Traducio por Beatriz Coca Mendez, Roma: Aracne.
13. Sollers, Philippe. (1968) *Programme. Logiques*. Paris: Éditions du Seuil.
14. Toury, Gideon. (1980) *In Search of a Theory of Translation*. Tel-Aviv University: The Porter Institute for Poetics and Semiotics.
15. Wolton, Dominique. (2003) *L’autre mondialisation*. Paris: Flammarion.

Endnotes

1. Dominique Wolton, *L’autre mondialisation* (Paris: Flammarion, 2003). Quoted by Yves Montenay, *La langue française face à la mondialisation* (Paris: Les Belles Lettres, 2005), 75-76.
2. Yves Montenay, *La langue française face à la mondialisation*, op. cit., 109.
3. *Ibid.*
4. Yves Montenay, op. cit., 109 quoting Anne Drevon, in Jean-François Pol, “Français, anglais : quelle langue pour travailler ?”, *Les Échos*, no. 19198 du 12 juillet 2004, 7. <http://www.lesechos.fr/>
5. *Ibid.*, 104.
6. *Ibid.*, 111. I note in passing that as regards translations of French books (and after White’s new novel), “they restart, except in the United States and Great Britain. This is particularly clear in South Korea, China and

- the countries of Eastern and Central Europe, where the new life has increased significantly, and where "basic" needs more room to cultural." *Ibid.*, p. 244. According to Montenay, "The most read authors Christian Jacq with his "pharaonic" novels: 23 million copies sold, including 16,6 million abroad; Bernard Weber with 10 million copies sold for *Fourmis* and 5 million abroad; Catherine Millet avec *La vie sexuelle de Catherine M.* ; Michel Houellebecq ; Sai Sijie with *Balzac et la petite tailleuse chinoise* in Spain, in Germany and in the United States; Éric-Emmanuel Schmitt in Germany". *Ibid.*, 244.
7. *Ibid.*, 289. Montenay welcomes the opportunity to "work and dedication of the French software translators, often volunteers", *Ibid.*, note 43, page 289.
 8. Quoted by Berman, *L'épreuve de l'étranger, Culture et traduction dans l'Allemagne romantique* (Paris: Gallimard, [s.d.], 10).
 9. *Ibid.*, p. 290.
 10. Umberto Eco, *Dire presque la même chose. Expériences de traduction* (Paris: Grasset & Fasquelle, 2006 [2003¹]), 17.
 11. Antoine Berman, *op. cit.*, 54.
 12. Gidéon Toury, *In Search of a theory of translation* (The Porter Institute for Poetics and Semiotics, Tel-Aviv University, 1980), 142. Quoted by Berman, *op. cit.*, 55.
 13. Henri Meschonnic, *Pour la poétique I* (Paris: Gallimard, 1970), 43.
 14. *Ibid.*
 15. *Ibid.*, 11.
 16. Yves Bonnefoy, "La poésie française et le principe de l'identité", *Revue d'esthétique*, 1965, no. 3-4, *Esthétique de la langue française*, 335-354. Quoted by Meschonnic, *op. cit.*, 57.
 17. Henri Meschonnic, *Pour la poétique I*, *op. cit.*, 58.
 18. *Ibid.*, 91.
 19. Philippe Sollers, *Programme, Logiques* (Paris: Éditions du Seuil, 1968).
 20. Henri Meschonnic, *Pour la poétique I*, *op. cit.*, 97.
 21. *Ibid.*
 22. Antoine Berman, *Pour une critique des traductions : John Donne* (Paris, Gallimard, [s.d.]), 18.
 23. *Ibid.*, 61.
 24. *Ibid.*, 47.
 25. *Ibid.*, 47-48.
 26. *Ibid.*, 61.
 27. *Ibid.*, 73.
 28. *Ibid.*
 29. *Ibid.*, 75.
 30. Jean-Yves Masson, "Territoire de Babel. Aphorismes", *Corps écrit*, n° 36, *Babel ou la diversité des langues* (Paris : PUF, 1990), 158. Quoted by Berman, *Pour une critique des traductions : John Donne*, *op. cit.*, 92. "Concepts from ethical considerations may apply to the translation precisely through a meditation on the concept of *respect*. If the translation *respects* the original, it can and *should* even talk with him, face him, and *stand up* to him. The size of respect does not include the destruction of one who respects his own respect. The text is primarily an offering made to the original text," explains Jean-Yves Masson. *Ibid.*, quoted by Berman, *op. cit.*, 92. ("Les concepts issus de la réflexion éthique peuvent s'appliquer à la traduction précisément grâce à une méditation sur la notion de *respect*. Si la traduction *respecte* l'original, elle peut et *doit* même dialoguer avec lui, lui faire face, et lui tenir tête. La dimension du respect ne comprend pas l'anéantissement de celui qui respecte son propre respect. Le texte est d'abord une offrande faite au texte original"). *Translation is mine*.
 31. Umberto Eco, *Dire presque la même chose*, *op. cit.*, 10.
 32. *Ibid.*, 7.
 33. *Ibid.*, 16.
 34. *Ibid.*, 7.
 35. *Ibid.*, 8.
 36. *Ibid.*
 37. Najib Redouane, *Ce soleil percera-t-il les nuages ?* (Montréal : Éditions du Marais, 2009).
 38. Najib Redouane, *Will this Sun break through the clouds?*, translated into english by Abby R. Héraud and Mary K. Mcgiven (Rome: Aracne editrice, 2011).
 39. Najib Redouane, *¿Transpará las nubes este sol ?*, traducio por Beatriz Coca Mendez (Roma : Aracne, 2011).
 40. Highlighted in the book and direct speech in the last three poems in the collection (p. 68, p. 69 and p. 70), first in the second person singular, then in the imperative as personal mode to express his request and his desire to hear and come to his rescue.
 41. Let's recall that the poet is Canadian, but has been living and working since 1999 in the United States, where he is Professor of French and Francophone literature.
 42. More over the poet writes clearly, "another heavy decade". Najib Redouane, *Ce soleil percera-t-il les nuages ?*, *op. cit.*, 67.
 43. Expression is mine.
 44. Henri Meschonnic, *Pour la Poétique II, Épistémologie de l'écriture, Poétique de la traduction* (Paris : Gallimard, 1973), 352.
 45. *Ibid.*
 46. *Ibid.*
 47. *Ibid.*, 353.
 48. *Ibid.*, 355.
 49. *Ibid.*
 50. Antoine Berman, *L'épreuve de l'étranger*, *op. cit.*, 299.
 51. *Ibid.*
 52. *Ibid.*, 302.
 53. *Ibid.*, 303.
 54. il faut admettre que depuis Babel quatre-vingt pour cent des traductions sont fautives et qu'il en restera ainsi ». Georges Steiner, 365. Quoted by Berman, *L'épreuve de l'étranger*, *op. cit.*, 304. *Translation is mine*.