Semiotics and Translation (Semiotranslation)

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ملخص

يقدم العرض التقليدي للمنظور السيميائي نهجًا مزدوجًا لترجمة العلامة والرمز. يميل هذا الرأي إلى الهيمنة على التقاليد البنيوية التي تتراوح بين التمايز الإيجابي والإبداعي. تشرح المجموعة الكاملة للمعرفة المتاحة حول النظرية السيميائية في الترجمة، عملية تنظيم منهجية التحليل المتناقض، فتعمل على دراسة لغتين على النقيض الهوياتي، والاختلافات العامة والمحددة بين المصدر واللغات المستهدفة. يشجع النهج المتناقض للعلامة والرمز السيميائي، الاستخدام المنهجي للقيود الشكلية في كفاءة الترجمة.

نحاول من خلال هذا المقال المتواضع تسليط الضوء على أهم النظريات السيميائية وتفسير آلياتها المعتمدة في الترجمة.

الكلمات المفتاحية: الترجمة – السيميبيئيات – ترجمة الرمز – ترجمة العلامة.

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The ideal purpose of translation can be defined as the perfect oneway replacement of the textual material in the language of the source text with an equivalent textual material in another language. This creation in another language Is done by a human agent (the translator) to adapt (reimagine, reshape, rebuild) the thematic, spatiotemporal and conceptual fabric of a source text in the language of the target text. Thus sacralizing the subsequent translation studies that gave rise to contemporary translation studies and criticism. In addition, consider the different forms of translation today : technical instructions translated from Swedish to French, legal contract from Arabic to Dutch, love lettre in English for a Chinese lover, Shakespear's sonnets translated into Spanish, the arias of a Wagner opera translated into French that can be sung,.. and so on. The origin of the translation process and translation (process and product) seem to go back to the first translatability, imagined by the translator's ego as a unit of romantic inspiration, producing a first original according to the translator's''semiotic signature'' (1). Secondly, the translator must highlight the cultural context of the message or text by including it by linguistic and cultural equivalence in the ''linguistic-cultural'' split between the source and the target languages (2). The concepts of language and culture must be assembled in the full version of human translation.

External agents (readers, critics) must be aware that subjective assumptions that allow the translator to differentiate between good and bad are based only on his heart and mind.The hypothesis of translation is almost a paradox of language and culture (3). The translator's reasoning and remains derived from the obscure imagination of his brain by association and combination of mental faculties (4). But the spirit depends in part on the good or bad circumstances of the translator and the value of his activity (here, produce a translation). ''The dubious academic pleasure, provided by the subjective and objective effort of translation, emphasizes the theoritical but also practical nature of the questions posed by the ideal of creating a perfect form of

equivalence between source and target texts.''(5), creation of a perfect form of equivalence between source and target texts.

''The conventional view of semiotic perspective, offers a dual approach to the translation of the sign and object'' (6). This view has tended to dominate in a structuralist tradition ranging from positive and creative differentiation to the teaching of ''proficiency'' in the foreign language of applied linguistics. The full body of knowledge available on the theory of translation explains the systematization of a contrasting analysis methodology, studying two languages by contrast to identity, general and specific differences between source and target languages. The contrasting approach of the sign and the semiotic object encourages the systematic use of formal constraints in translation competence, see the classique work of Vinay and Darbelnet (7). This old stylistic manual is a reference book for apprentis translators. He has laid the groundwork for many translators and is still in fashion today in the curricula of translation schools. ''Nearly 40 years after its publication, Vinay and Darbelnet's handbook was translated into English under the title : Comparative Stylistics of French and English : A Method for Translation (1995), for international use outside French speaking countries''. This structuralist type of ''translation method'' remains a standard procedure today. Vinay and Darbelnet's''method of translation'' was based on duality of contrasting terms from the Saussure Course in General Linguistics (1949) (8). ''The Saussure language theory deals with the translation of contrast between two terms : signifier and signified, language and speech, denotation and connotation, matter and form, sound and meaning, synchrony and diachrony. The language theory on the double translation process, is in line with the system of contrasting terms of Saussure and works fully when teaching practical translation activities''(9). Reflection in the learning of the sign and the subject of translation has become a practical tool for activating the professional skills of translators (10). By ''syntagmatic independence'' Saussure refers to fact that in any sign arrangement, the combination of elements

functions as a mathematical ''product'' in so far as a combination creates meaning independently of the original meaning of the elements that make up it. He (Saussure) refers to ''a combination of independent elements, whose value comes only from their mutual contributions within a larger unit'', and gives the example of ''desirous' which is not the semantic addition of two elements, ''desire'' and '' them'', but rather the mathematical ''product'' of their juxtaposition (11).

In the language there are only differences. Much more: a difference generally presupposes positive terms between which it is established ; but in the language there are only differences without positive terms. Whether we take the signified or signifier, language contains neither ideas nor sounds that would preexist in the linguistic system, but only conceptual differences and phonic differences stemming from this system. What is idea or sound matter in a sign, matters less than what is around it in other signs. The proof is that the value of a term can be modified without touching either its meaning or its sounds, but only by the fact that such other neighboring term will have been modified (12). In the same time, the role of translation is also to create a social act between language and culture linking together the linguicultural source and the text in an equivalent target text (or not so equivalent as that) (13).

Instead of the various technics of using the contrast between two languages, the distinct purpose of translation should be to follow a global positive theory starting with the native pseudo-theory of translatability of the translator on the relevance of pragmatic action which would face the metalinguistic problems constituted by puzzle of languages and cultures. The possible argument of metalanguage in translation is much more than a mistaken belief following practical experiences, it is therefore a question of establishing a methodology of Peircian semiosis centered on the objective of linguicultural competence '' built on the interior of the translator's knowledge, experience, or intuition''. Thus, the idea of a possible equivalence tends towards Peirce model : the translator's vision (primacy), his memory (secondeness) and his experience

(thirdness), to reconstruct the overall equivalence of the target message. Semiosis is the interaction between sign, object and interpreter, in Peirce, integrating the cultural refinements of the cultural system in the source and target narrations (14).

Three points interact to generate semiotranslation. First, the translator's state of mind has an unequal disposition of mood, of opportunity. The reason of the translator does not represent a symmetrical mechanism such as that of Saussure's structural linguistics, uniting source and target in a single linguistic sign (translation). Saussure's sign can be reduced to the fixed interaction of signs internally and to the mutual dependence between the material aspect of the sign (the signifier) and the object (signified). However, translation has neither fixed nor unified signifier or signified but seems to hide from anonymous readers the ambiguity of the original text and the translated text, it is a mediation of the signature between the author first and translator then. In translatology, the translator can be considered as a king of pseudo-author, meta-author or even co-author. Reading the translated text may constitute a pseudo-image of the original text. Translation is a free hypothesis (15).
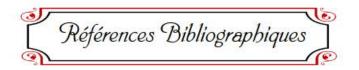
The external sign translator detaches itself from the linguistic details of the source message - words, sentences, fragments in Peirce – and makes it own choices and questions for the targer message. When a choice is made in the transposition from source to target, the terminology in action is that of the interpreter of the meaning of signs, subject to the pseudo-concept of quasi-interpreter, produced to counter the signs of transfer and balance a certain degree of alienation between source and target. The linguistic and extralinguistic revolution is making the translation experience no longer simply a technical skill, a clever execution of a transplant from one language to another, but it foments an artistic and aesthetic adventure going beyond manupulation of an autonomous native language by integrating and translating language into another sign system (16).

The second type is the fixed change in the environment of translation signs, which derives from the comparative stylistics of structural linguistics. Based on the duality of Saussure's sign and object and collective decision to give it an internal relationship, the stylistics of Vinay and Darbelnet and others manipulate the statistical rules of the nature of words and technics of the literary genre. Unfortunately, the stylistic term has, as a Toury states, ''deemed to belong to the field of translation'', although ''the theoretical and methdological frameworks in which it served, cannot, if only by conflict of interest, fully account for what translation can and should involve''. The origin of stylistics is external to the field of translation, but it adds the standards and values of this for the author and the translator. This highlits the almost paradoxical situation of translation. The source and target medium of translation is never a fixed standard but a personalized context, open to all forms of stylistic and linguistic changes and isolated from the domination of social, political and religious stylistics within personal stories. The prdominance of stylistics is under prssure especially ''in countries and at times when several linguistic conventions compete to dominate the use, the attitude and the allegiance… which can be important not only for the development of the linguistic system but also for the understanding of one's own artistic activity (17).

Thus the concept of stylistics was reused, reinterpreted, implified, condensed, parodied and commented on as in the examples of Vinay and Darbelnet (1958) who present a variety of linguistic tools, such as over-translation, tracing, modulation, comparison, transposition, adaptation and others. The new priority rethinks the fixed – complete (determined) contextual environment into a fluid-incomplete (undetermined) translation flow. Thus translation seems to move away from the search for an intellectual selection of a fixed meaning of interpreted language to go towards linguistic cultural changes of autonomous meaning in what one can call interpretive metalanguage (18).

The third type is the equivalence between source text and target text. The perfect equivalence of the ordinary translation of the source text disapears to become an imperfect degree of non-equivalence of the target text. In this creative terminology, Peirce calls it ''a class made up of a lot of things mixed together'', not really a logical system. Peirce suggested a fragment of experimental discourse, no doubt vague, involving an emotional tone and a bodily or energetic performance of the linguistic artifact. The equivalence between original and interpretants is not the same as in the ''conventional'' translation. Aftershoks can be semiotized and re-semiotized by interpreters – what remains of the source text in the target text is only a nuance of fidelity and not the real thing. In semiotraduction, placed in a more general sense as an ordinary translation, actual equivalence is downgraded as reflecting only a ''certain degree or equivalence value according to the degenerate resolution method of Peirce generating more and more degenerate signs. The process of weakening the degenerate qualities of the sign gives the translator and the translation critic a skeptical tone and an almost total freedom to play with (19).

Semiotranslation replaces the normative fixity of technical replication – fixed equivalence in determination, under determination, concentration, compensation, explicitation and other ''ordinary'' translation strategies for absolute freedom of dynamic translation.

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