

Prof. dr. Magda Jeanrenaud
Universitatea “Al.I. Cuza” Iași
Facultatea de Litere
Departamentul de limbi și literaturi străine
Bdul Carol I, nr. 11, Iași, 700506

SUMMARY

In the habilitation thesis, I have explained in detail the investigation and reconstitution of the structuralist paradigm thrusts, focusing on a field of the literary theory – poetics – and on an intellectual path – the one of Tzvetan Todorov – seen as distinguished experience; secondarily, I revealed the “lesson” that I extracted – and followed – for my own research path. I corroborated it with another theoretical path, the one of translation studies – the discourse on translation seen as a process, act, but also as realization – starting from the certitude that it cannot omit a view on the text-to-translate as generated discourse (and) as a genre that determines its configuration; once revealed, this configuration will also determine the proceedings used for its translation. This theoretical experience had an undisputable impact not only on the techniques that I adopted in the translations that I signed, but also on my decision to specialize in the translation of human sciences discourse. All of my studies, books and researches are inspired by this oscillation between theory and practice: theory as theoretical horizon that inspires the practice of translation, the practice of translation as assessment field of theoretical postulates. Such a theory can no longer be included strictly within the tutelage of linguistics, just as poetics had to escape, at a certain point, from the hegemony of linguistics and from the autonomy and immanence postulates of the literary text. While studying and reconstituting the structuralist paradigm, but also the meanings of its shift towards what we may call the communication paradigm, – using as background the French intellectual field of the second half of the 20th century and the path followed by Tzvetan Todorov’s thinking – I continued to contribute actively to the inclusion of certain European values in the national circuit through translation. Hence, after contributing to the discovery – in the Romanian space – of the renowned Germanist and historian of the Austrian and Central-European cultural space Jacques Le Rider¹, I went on translating his book on the Viennese personal diaries, which gave me the occasion of resuming – in the Preface² written for this book, dedicated to the personal diary species – the chronological aspect as fundamental dimension of the text poetics. The same year, another translation of mine was published; through it, the Romanian public got to meet, for the first time, a well-known French essayist and theorist of the diary, – Pierre Pachet – the one who also invented a new form of autobiographic writing; in almost all of his books, he was concerned with the relation between writing and

¹ Jacques Le Rider, *Modernitatea vieneză și crizele identității*, translated by Magda Jeanrenaud, Editura Universității “Al. I. Cuza”, Iași, 1995.

² Magda Jeanrenaud, *Jurnalul intim – mode d’emploi*, Preface to Jacques Le Rider, *Jurnalele intime vieneze*, translated by Magda Jeanrenaud, Editura Polirom, Iași, 2001, pp. 5-19.

temporality: on this occasion, I have also written a Preface, where I talked about Pierre Pachet's "poetic paradox"³. It was also an occasion to follow – for my own use, but not only – the way in which literary poetics and theory evolved along the last two decades of the 20th century.

Not least, the evolution of Tzvetan Todorov's thinking from the manifest of poetics to his dialogic criticism – reflected step by step in the books and studies published over more than half a century – and, mostly, the effort of building another type of theoretical discourse have demonstrated the impasse caused by the disagreement between a "humanist" subject treated with the zero-degree instruments of a neutral discourse; in other words, the failure of an approach that does not balance knowledge and interpretation: hence, I became persuaded that the theoretical discourse can only win from the – dialogic – integration of these two dimensions of all knowledge acts, provided that the one who elaborates it has a decided coherence, *explicitly* assumed and argued. As any other professional in the translation field, I tried to play the role of mediator between cultures, thus contributing to the circulation of ideas by including certain values within the national circuit: hence, the oeuvres of well-known international personalities – totally unknown to the Romanian public unfamiliar with the original language of their works – such as Jacques Le Rider, Pierre Pachet, Herman Parret, Michel de Certeau, Jean Bollack, Alain Touraine, have been translated by me (for the first time in Romanian) and published by renowned publishing houses, which I managed to convince on the utility of this intellectual investment.

I have emphasized on the great paradigm change in the culturological research – which occurred around the 70s – and I have discussed it on a historical and theoretical level, by translating a "novel" on the period: *The Samurai*⁴ of Julia Kristeva; on this occasion, I examined directly the rapports between the fiction and the non-fiction narrative, as well as its translation projection. In parallel, I followed what I may call the "recuperation" of our own history, when I translated the painful memories of the one who would become the father of social psychology – Serge Moscovici, or when I elaborated, translated and prefaced the edition of the chronicles on the Romanian book publications, published by Edgar Reichmann in *Le Monde* throughout more than three decades; these texts were written for the French public. It was an occasion to experience the difficulty of translating – for the Romanian public – certain texts on the Romanian literature, but addressed to the French public, and to see "for myself" the extent to which a text depends on its receiver. It was also an occasion to examine and theorize – in the Preface to this book – the "virtues of exotopy," which I rediscovered (and applied) when I translated, a couple of years later – thus contributing to the "reinsertion" in the Romanian historiographical discourse of the well-known historian with Romanian roots Ștefan Lemny – a book that went on to become a point of reference in the Romanian Cantemir studies,

³ Magda Jeanrenaud, *Paradoxala poetică a lui Pierre Pachet, Preface to Pierre Pachet, Opera zilelor*, translated by Magda Jeanrenaud, Editura Paralela 45, Bucharest, 2001, pp. 5-12.

⁴ Magda Jeanrenaud, *Afterword to Julia Kristeva, Samuraii*, translated by Magda Jeanrenaud, RAO, Bucharest, 1997, pp. 359-379.

dedicated to Dimitrie and Antioh Cantemir, also addressed to the French public. Hence, I was able to see the extent to which the potential receiver of the source text – the public for which a text is written, in other words, what the literary theory calls intentionality of the author – determines the configuration of the text and of any good translation of it, implicitly. Of course, this complicates the translation techniques when the target public changes. From this perspective, the autonomy of the text – as it was defined and stated by the “tough” poetics – proves to be a deceiving (and dangerous) trap, including for the translation theory and practice.

This determined me to bring back to life a practice that had not been used since the time of the first translations – the tradition of the “translator’s preface,” in the first meaning of the term: at least three of my translations (Pachet, Reichmann, Ricœur) are accompanied by prefaces that comprise ample sections, where I present the issues raised by the translation of the respective texts, and I also attempt to locate them within the global translation theory, in order to explain – afterwards – how they can be solved today, taking into account the type of target text and public.

In 2006⁵, 2007⁶ and 2012, were published volumes of mine comprising studies and analyses of translation theory, which were warmly received and reviewed in the Romanian and foreign specialized journals. The great number of reviews and mentions recorded by my texts attest an incontestable echo in the scientific environment and they add to the prestige of the translation studies School developed in the past ten years in the Faculty of Letters in Iași. It is also worth mentioning my invitations to specialized colloquies abroad, where I also taught courses, highly appreciated by my foreign colleagues. Thus, I was asked to publish in Paris a volume of studies that appeared in 2012⁷, which concerned, among others, the way in which great Romanian writers such as I.L. Caragiale, Mihail Sebastian, E.M. Cioran were translated into French. At the beginning of 2014, a renowned specialized publishing house in Berlin published the German version of my book on *Universaliile traducerii*⁸.

I believe that – during the years of research and elaboration of books, studies, papers – I have acquired an apparent professional prestige, both nationally and internationally.

Data
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Prof. dr. Magda Jeanrenaud

⁵ Magda Jeanrenaud, *Universaliile traducerii. Studii de traductologie*, Foreword by Gelu Ionescu, Editura Polirom, col. Collegium, Iași/Bucharest, 2006, 387 p.

⁶ Magda Jeanrenaud, *Teme și motive de poetică*, Editura Institutului European, Iași, 2007, 245 p.

⁷ Magda Jeanrenaud, *La Traduction là où tout est pareil et rien n'est semblable*, with a preface by Claude Hagège EST – Samuel Tastet Éditeur, Paris-Bucarest, 2012, 346 p.

⁸ Magda Jeanrenaud, *Universalien des Übersetzens*, with a preface by Michael Metzeltin, Frank&Timme Verlag, Berlin, 2014, 330 p.