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## EMILIAN GALAICU-PĂUN – POET, WRITER, ESSAYIST, AND ROMANIAN LANGUAGE TRANSLATOR

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Our presentation deals with the analysis of Emilian Galaicu-Păun's approach to the translation of two novels written by Michel Pastoureaux "Blue: The History of a Colour", translated in 2006 and "Black: The History of a Colour", translated in 2012, both versions published by the "Cartier" Publishing House, where the author of the translations has been editor-in-chief for many years. Our aim is to compare the two translations of the novels that revolve round one similar nucleus: a symbolic experience of the history of Europe performed by the same author, in order to observe how Galaicu-Păun, the translator, perceives the original works from a temporal and spatial distance, as well as his inspiration that helps, Galaicu-Păun, the poet and writer, interpret them for the Romanian reader.

**Keywords:** *literary translation, intercultural communication, globalization, translator's personality, interpreting competences, translation competences.*

### EMILIAN GALAICU-PĂUN – POET, PROZATOR, ESEIST, TRADUCĂTOR DE LIMBĂ ROMÂNĂ

În comunicarea noastră analizăm demersul de traducere abordat de Emilian Galaicu-Păun, poet, prozator, eseist, traducător, demers aplicat la traducerea a două romane scrise de Michel Pastoureaux, „Albastru. Istoria unei culori”, tradus în anul 2006 și „Negru. Istoria unei culori”, tradus în anul 2012, ambele publicate la editura „Cartier”, al cărei editor-șef este de un șir de ani autorul traducerii. Încercăm să comparăm două traduceri ale aceluiași autor, adică ale textelor gravitând în jurul unui nucleu comun ce oferă o trăire simbolică a istoriei Europei, pentru a observa modul în care traducătorul Galaicu-Păun se apropie de originale la o anumită distanță în timp și în spațiu și inspirația prin care poetul și prozatorul Galaicu-Păun le recrează pentru destinatarul de limbă română.

**Cuvinte-cheie:** *traducere literară, comunicare interculturală, mondializare, personalitatea traducătorului, competențe de interpretare, competențe de traducere.*

### Introduction

The Republic of Moldova is less known in the field of translation studies research at the international level. Nevertheless, it provides a favourable environment for translation and, respectively, for theoretical studies in the field of translation: in our country, on the one hand, due to its geographical position, being at the crossroads between the West and the East, and on the other hand, due to its multilingual and multicultural context, as a result of the evolution of the Moldovan society under the influence of internal and external factors.

The sources, which deal with the history of translation in the Moldovan space, confirm that the interest towards translation was conditioned by social and cultural events, at the same time contributing to the translation from certain languages. One aspect is clear: as well as in the case of other civilisations, translations have assured the communication with external world, they have spread the knowledge in different fields, they have contributed to the progress of Moldovan society, especially as regards education, culture, literature and literary criticism etc.

We cannot talk about a large number of local translators who left visible traces of their activity. Nevertheless, from the studies we had access to, we could establish intense translation activity, especially between 1960-1990 and later, as well as the intention to take over and apply international practices in this professional activity.

### Emilian Galaicu-Păun – created and translated work

Among the translators into Romanian from the Republic of Moldova there are numerous professionals who deserve to be known at the international level. We have decided to emphasise Emilian Galaicu-Păun's activity as a poet, writer, essayist, Romanian translator from Bessarabia, editor-in-chief of the "Cartier" Publishing House from Chisinau, and member of the Writers' Union from both the Republic of Moldova and Romania. The interest towards this personality can be explained by his rich literary creation: poetry, prose, and philosophical essays on various topics dealing with inspiration and creation. Currently, Emilian Galaicu-Păun is one

of the most highly appreciated poets from the Romanian space: in 2012 Emilian Galaicu-Păun was awarded the Order of Honour by the President of the Republic of Moldova, in 2014 the President of Romania Traian Băsescu awarded him with the Order of Cultural Merit in the rank of Officer, Category F – "Promotion of culture".

Moreover, we speak about a translator of literary works with a profound immersion in the problems of European history, approached both from aestheticism and multiculturalism perspective. The translation of this kind of texts demands vast encyclopaedic competences in order to be able to cope with all the challenges and to come up with alternative solutions, such as the symbolism of forms, images, colours etc. that have different information load in different cultures.

Emilian Galaicu-Păun relished Roland Barthes's ideas of pleasure of the text: "Text of pleasure: the text that contents, fills, grants euphoria; the text that comes from culture and does not break with it is linked with comfortable practice of reading." Meanwhile being conscious of the "Text of bliss: the text that imposes a state of loss, that discomforts (perhaps to the point of a certain boredom), unsettles the reader's historical, cultural, psychological assumptions, the consistency of his tastes brings to a crisis his relation with language." [1, p.15]. Both types of text seem to be the criteria that determine Emilian Galaicu-Păun's heuristic approach, no matter if we refer to his own creation or the translated work.

We have followed the process of his evolution that guided him step by step to the human being who "engrafts" his readers, being interested in his own creations or his translated works and having the capacity to think critically and in depth. He offers them texts which cannot leave you indifferent, being selected as a "traveller" in the realm of ideas; as Emilian Galaicu-Păun prefers texts marked by rich and diverse informational content, capable to broaden horizons of thought and knowledge of all the participants in the communicative act. As he confessed in an interview to the journal "*SudEst cultural*" the writer is in a continuous search. In the answer to the question what literature (poetry) represents for him, Emilian Galaicu-Păun confessed: "...it is not the answer I am interested in, it is ... the search. (...) The search, not necessarily a successful one (...), makes possible the other (at least two) answers. Because, ultimately, my utmost interest is poetry, every time I turn to it, I never know if I see (catch) it or if I am just staring into space"<sup>1</sup> [2, p.46].

Literary critics who described his works (Mihai Cimpoi, Aliona Grati, Maria Șleahțișchi, Lucia Țurcanu, Viorica-Ela Caraman and others) consider that Emilian Galaicu-Păun belongs to the generation of Bessarabian writers from the 80's. Mihai Cimpoi even finds some common traits between himself and Emilian Galaicu-Păun, stating that "I do not think we had "a generation of critic's creation" (according to Vianu). I was "a lone wolf" facing literature as a "pray". (Consider it a joke: I have never been a parody (a monkey) of a writer). I can see some welcoming critics, lonely or less lonely ones: Coroban, Ciocanu, Burlacu, and with your permission, Grati, Galaicu-Păun, Crudu ..." [3, p.33], from which we understand that Galaicu-Păun is an appreciated literary critic, because "a lone wolf" describes those few who can reach a high level of critical spirit of creation, in general.

The researcher from the Republic of Moldova, Aliona Grati, states that:

„Emilian Galaicu-Păun is one of the first writers who embark upon a ground-breaking textual breach, initiating an atypical and essentially different discourse in the literary space between the Dniester and the Prut. When the first novel *Gestures. Typology of nothing.* was published, the reviewers almost unanimously held that it is the first experience "writing degree zero" in the literary prose from Chisinau. Undoubtedly, the writer succeeds a "white", "neutral", "oblique" and "transparent" writing. He does neither adhere, nor creates an ideology. He abandons story-telling, personal pronoun I, the right of the author-proprietor-parent over the meaning, many of the traditional conventions of the novel, positioning himself within the episteme of the intertext. At the same time, the author outlines a virulent polemics with the mechanistic model of the World and of the Book, imposed by the supporters of textualism."<sup>2</sup> [4, p.1]

<sup>1</sup> „...nu atât răspunsul mă interesează, cât... căutarea. (...) Abia căutarea, nu neapărat încununată de succes (...), face posibile celelalte (cel puțin două) răspunsuri. Fiindcă, în ultimă instanță, cheia de boltă a ființei mele este poezia, chit că ori de câte ori ridic ochii în sus, nu știu niciodată dacă dau de ea sau mă uit în gol”.

<sup>2</sup> „Emilian Galaicu-Păun este unul dintre primii scriitori care anunță în spațiul literaturii dintre Nistru și Prut o ruptură textuală revoluționară, inițiind un discurs atipic, principal diferit. La apariția romanului *Gesturi. Trilogia nimicului*, recenziții au declarat, aproape în unanimitate, că este vorba despre prima experiență de „gradul zero al scriiturii” în proza de la Chișinău. Fără îndoială, scriitorului îi reușește o scriitură „albă”, „neutră”, „oblică” și „transparentă”, el nu aderă declarativ și nu întemeiază nicio ideologie, renunță la poveste, la pronumele personal eu, la dreptul de autor-proprietar-părinte al sensurilor, la multe alte convenții ale romanului tradițional, situându-se într-o epistemă a intertextului. În același timp, autorul lasă să se întrevadă o polemică virulentă cu modelul mecanicist al Lumii și al Cărții, pe care l-au impus adepții textualismului”.

Galaicu-Păun, the poet and the writer, felt the first signs of inspiration while studying at the Faculty of Philology of Moldova State University, Chisinau (1980), later he got his PhD at Moscow Institute of Literature "M. Gorki" (1989). Studying his literary works and translations we can state that he received a very good background which, backed by his many talents, have contributed to the initiation of new experiences and to gathering the necessary energy for his creation. It is a clear fact that one should multiply and develop one's best personal creation experiences, in which the writer and translator Galaicu-Păun fully succeeds. In an interview to the newspaper *The Timpul* the writer confesses: "Actually, my books and my translations represent me ..." [5].

We can find his beliefs, ideas, feelings, experiences and attitudes gathered in numerous publications marking his evolution: (poetry) *Lumina proprie (Own Light)*, the Literatura Artistică publishing house, 1986; *Abece-Dor*, the Literatura Artistică publishing house, 1989; *Leviția deasupra hăului*, the Hyperion publishing house, 1991; *Cel bățut îl duce pe Cel nebățut*, the Dacia publishing house, 1994, for which he received the award from the Writers' Union of the Republic of Moldova and a special award from the Writers' Union of Romania; following a national contest, the publication was ranked among the best ten books of the 1990-2000 decade in Romania; *Yin Time*, the Vinea publishing house, 1999 (translated into German by Hellmut Seiler, Pop-Verlag, Ludwigsburg, 2007); *Gestuar* (anthology), the Axa publishing house, Botoșani, 2002 (awarded by the journal "Cuvîntul"); *in Time* (non-anthology) the Litera publishing house, 2004; *Arme grăitoare*, the Cartier publishing house, 2009; "A-Z.best", poems, the ARC publishing house, Chisinau, 2012; (prose) *Gesturi. Trilogia nimicului (Gestures. Trilogy of Nothing)*, the Cartier publishing house, 1996; the Știința publishing house, 2004 (Award by Writers' Union of the Republic of Moldova); (essay) *Poezia de după poezie (Poem after Poem)*, the Cartier publishing house, 1999 (Award by Writers' Union of the Republic of Moldova); and *Țesut viu. 10 x 10 (Living Tissue. 10 x 10)*, novel, the Cartier publishing house, Chisinau, 2011.

It is probable that his attitude towards his own creation extends over his activity as a translator, in which he also wants to follow a "neutral" approach, by showing respect to the author of the original work, as well as a "transparent" one, by producing a text corresponding to the expectations of the readers of the target language and culture. These are some of the criteria applied to the rigorous selection of the works to be translated, that we see in the list of the translated books. Galaicu-Păun, the translator, becomes an actor with several roles: on the one hand, of a real author, who "builds his book with a classicist scrupulosity" [6], a book also open to translation (his works have been translated in almost 20 languages, being included in numerous national and international anthologies), on the other hand, that of an addressee and translator-author of the original work created by another author, meaning that he is trying to become, in a way, the co-author of the original work.

Galaicu-Păun, the poet, carefully selects his readers, because few of them can successfully solve his poetry labyrinths: "Emilian Galaicu-Păun's poetry is a difficult one. It is poetry of underworld caves, of village streets with numerous syntactical, lexical and semantic ramifications. It is the poetry the labyrinth of which cannot be escaped unless you read the book(s) from cover to cover", states the researcher Lucia Țurcanu [6].

Galaicu-Păun, the translator, scrupulously selects the addressees of his author-translator creation. They are invited to follow his translated work till the last page, meanwhile participating in the reconstruction of the original meaning.

Galaicu-Păun translated from French, English, Italian: Jean-Michel Gaillard, Anthony Rowley, *Istoria continentului european (Continent History: Europe)*, the Cartier publishing house, 2001; Robert Muchembled, *O istorie a diavolului (A History of the Devil)*, the Cartier publishing house, 2002 (Latin Union Award); Mario Turchetti, *Tirania și tiranucidul (Tyranny and Tyrannicide)*, the Cartier publishing house, 2003; Michel Pastoureau, *O istorie simbolică a Evului Mediu occidental (a Symbolic History of the Western Middle East)*, the Cartier publishing house, 2004; Michel Pastoureau, *Albastru. Istoria unei culori (Blue: the History of a Colour)*, the Cartier publishing house, 2006; Michel Pastoureau, *Ursul. Istoria unui rege decăzut (The Bear: History of a Fallen King)*, the Cartier publishing house, 2007 (Latin Union Award); Roland Barthes, *Jurnal de doliu (Mourning Diary)*, the Cartier publishing house, 2009; Edward Lear, *Scrippius Pip (The Scroobious pip)*, the Arc publishing house, 2011 (Certificate of Honour for Translation, London); Michel Pastoureau, *Negru. Istoria unei culori (Black: The History of a Colour)*, the Cartier publishing house, 2012.

### **Emilian Galaicu-Păun – author and translator of the social history of two colours: *Blue* and *Black***

The choice of our analysis: the translation of *Bleu. Histoire d'une couleur (Albastru. Istoria unei culori, 2006)* and *Noir. Histoire d'une couleur (Negru, Istoria unei culori, 2012)* by Michel Pastoureau emphasise Emilian Galaicu-Păun's linguistic and cultural personality and bring to light the fact that his interest starts

from a mixture of cultural references, mainly because, as the author himself mentioned "He is my favourite writer. From all the translations I've made in recent years (more than five thousand pages from French), Pastoureau's texts are the wisest" (*I want to write different poetry...*).

In his interview to the Radio Europa Liberă on the day when the translation of the book *Negru. Istoria unei culori* (*Black: The History of a Colour*) was issued (4 October 2012), Galaicu-Păun explains the choice of this particular author: "an immense capacity to tell very complicated things in a very accessible way, to tell widely-known things in utterances that come directly from our mind and are neatly laid as bricks exactly in the right place. It is one of the most impressive syntheses of the European culture at the junction of genres I have ever read."

Undoubtedly, the historical anthropologist Michel Pastoureau is considered one of the most important specialists in the chromatic history and terminology: „il est devenu le spécialiste mondial de cette question, ainsi qu'un guide affable et érudit, l'un des rares à se repérer dans le dédale symbolique des coloris" [7, p.8], Dominique Simonnet describes Michel Pastoureau. This opinion is probably based on the fact that Pastoureau dedicates a large part of his works to the history of colours, considering them a part of the social history, because it is the society who defines the function of the colour and their meaning in the social, cultural, religious and other practices. Emilian Galaicu-Păun, when translating Pastoureau's work, had to follow and render the connotations attributed to the colour both from social perspective and as a carrier of information with strong pragmatic mark to the Romanian addressee.

In another interview to the opinion portal Curaj.net, Galaicu-Păun ponders over a journalist's opinion who states that when a writer begins translating a book he gives up his position as a creator and becomes a mere intermediate between the author and the reader. Emilian Galaicu-Păun considers that "when translating poetry you engage in a competition with the poet, but when you translate prose you become writer's servant" [8]. He mentions that he translated several very difficult historical books, such as Robert Muchembled's *Istoria diavolului* (*A History of the Devil*) or Michel Pastoureau's *Une histoire symbolique du Moyen Age occidental*, stating that "Of course, the translator took a great deal of time from me as a writer, while my own books were postponed", however, translation activity "brought additional value to me as a writer" [8].

Emilian Galaicu-Păun's approach adopted in the translation of Pastoureau's novels is similar to the one he has for his own literary creations: to keep the same order of things in translation by telling complicated things in a simple manner. Moreover, as the Bessarabian writer states "by translating Pastoreau, [...] I gained as a writer, as a poet and, of course, as a man of culture" [8].

Alexandra Iliina appreciates the intention to bring Michel Pastoureau's books closer to the Romanian reader. She mentions that "The story of the blue colour (*Blue: the History of a Colour*, the Cartier publishing house) has the aim to discover the symbolic and historical roots of why Europeans prefer this colour, both at the individual and institutional levels. This colour is considered a neural, calming and balanced one". This very idea constituted the basis for translating other Pastoureau's books.

As Galaicu-Păun is a supporter of the poetic technique of accumulation, meaning that "Once the process of creation is initiated, it gives rise to a new image which in its turn gives rise to another one etc. etc. until the poetic myth is created" [6], in similar way, Galaicu-Păun, the translator, begins a continuous process of creation by adopting appropriate images and meanings in the translation of Michel Pastoureau's books.

At the same time, from the ideas stated above we can understand that as an author builds a model reader [9], Emilian Galaicu-Păun, the translator, builds a model-addressee, who should be a learned person, with specific expectations from the translated work. This addressee does not expect much additional information from the translator, because he can find the answers by understanding the situations or events. It is an addressee who cooperates with the translator and, implicitly, with the author in a cognitive process in the interlingual and intercultural communicative act, and which leads to the creation of some images about the described events in addressee's mind, as well as the links between them. An addressee who supports the intention to decode the message (first, by the author and then by the translator) and to receive the message (by the translator-addressee, then by the addressee of the translation), mainly, because in both analysed texts we can observe an important mixture of cultural realities coming from different dimensions linked between themselves by space and time. At the same time, we can understand that in this multilingual communicative process the translator is both the receiver and the sender of the message. He is the centre in which all the cognitive mechanisms, such as decoding, understanding and encoding information, co-function. Thus, the translator, in his capacity of rendering the conceptual field of the source text, should prove enhanced capacity to coordinate

all the categories of the source culture with those from the target culture via his own cognitive system. When translating Pastoureau's books the task is even more difficult because the original text is not centred upon cultural aspects of a certain ethnic group, but it focuses on European history and culture, sometimes related to whole humanity, thus including many cultural layers seen from their historical and social development. Thus, Galaicu-Păun, the translator, shows increased capacity for interpreting information highly marked by general culture, built upon a cognitive orientation towards the specificity of the translated cultures.

After performing the reading of binominal texts (two source texts and two translated texts) from the translation studies perspectives, it can be stated that Emilian Galaicu-Păun managed to respect the plural dimension of the culture of the source-text, i.e. its conformity to the target text, which constitutes an adequate argument to the historical and multicultural approach to the information from the original text. We support Alexandra Ilina's opinion that "the quality of Emilian Galaicu-Păun's translation gives the text the plasticity of a brilliant French language transposed into a clear and pleasant Romanian language. The translated text easily glides among the terminological and linguistic difficulties offering the source language precision and elegance" [10].

The translator has analysed and reshaped the cognitive structure created by M. Pastoureau, based upon the co-functioning of the cognitive levels of the three participants in the intercultural communicative act (author – translator – addressee). This represents a challenge both for the translator as well as for his addressee, readers, and speakers of Romanian. Pastoureau's texts contain complex information from different domains such as: textiles, in the majority of cases in the form of clothing items, which are the mark of the cultural, social, moral and other types of status; religious cults; heraldry; national flags and coats of arms; arts and, of course, vocabulary.

In the process of text analysis, the first step was to compare the structure of the books, beginning with editorial paratext, the table of contents, mainly, division into chapters, as well as other structural aspects. We are well aware of the fact that book creation is a team work, the main role being played by the author and the translator. We should point to the selection of the design of the cover of the books: both, the original book as well as the translation reflect the respective colours – the blue and the black.

Further, we have performed a comparative analysis of the books. Below, we have included selections from the source book and the translated one.

| <b>Bleu.</b><br><b>Histoire d'une couleur</b><br><b>Table</b> | <b>Albastru.</b><br><b>Istoria unei culori</b><br><b>Cuprins</b> | <b>Noir.</b><br><b>Histoire d'une couleur</b><br><b>Table</b> | <b>Negru.</b><br><b>Istoria unei culori</b><br><b>Cuprins</b> |
|---|--|---|---|
| Introduction  | Introducere  | Introduction  | Introducere   |
| La couleur et l'historien                                     | Culoarea și istoricul  | Pour une histoire des couleurs                                | Pentru o istorie a culorilor                                  |
| <b>1. UNE COULEUR DISCRETE</b>                                | <b>1. O CULOARE DISCRETĂ</b>                                     | <b>AU COMMENCEMENT ETAIT LE NOIR</b>                          | <b>LA ÎNCEPUT A FOST NEGRUL</b>                               |
| Des origines au XII <sup>e</sup> siècle                       | De la origini până în secolul al XII-lea                         | Des origines à l'an mil                                       | De la origini până la anul o mie                              |
| Le blanc et ses deux contraires                               | Albul și cele două culori opuse                                  | Mythologies des ténèbres                                      | Mitologii ale beznei  |
| Teindre en bleu: la guède de l'indigo                         | A vopsi în albastru: drobușorul și indigoul                      | Des ténèbres aux couleurs                                     | De la întuneric la culori                                     |
| Peindre en bleu: le lapis-lazuli et l'azurite                 | A vopsi în albastru: lapislazuli și azuritul                     | De la palette au lexique                                      | De la paletă la lexic   |
| Les Grecs et les Romains voyaient-ils le bleu?                | Distingeau oare grecii și romanii culoarea albastră?             | La mort et sa couleur   | Moartea și culoarea ei  |
| Pas de bleu dans l'arc-en-ciel?                               | Un curcubeu lipsit de culoarea albastră?                         | L'oiseau noir   | Pasărea neagră  |
| Le haut Moyen Âge: silence et discrétion du bleu              | Evul mediu timpuriu: tăcerile și discreția culorii albastre      | Noir, blanc, rouge  | Negru, alb, roșu  |
| La naissance des couleurs liturgiques                         | Nașterea Culorilor Liturgice                                     |   |   |
| Prélats chromophiles et prélats chromophobes                  | Prelați cromofili și prelați cromofobi                           |   |   |

|   |  |  |   |
|---|--|--|---|
| 2. UNE COULEUR NOUVELLE<br><i>XI<sup>e</sup>-XIV<sup>e</sup> siècle</i>   | 2. O CULOARE NOUĂ<br>secolele al IX-lea –<br>al XIV-lea  | DANS LA PALETTE<br>DU DIABLE<br><i>X<sup>e</sup>-XIII<sup>e</sup> siècle</i>   | ÎN PALETA<br>DIABOLULUI<br>secolele al X-lea –al XIII-lea   |
| Le rôle de la Vierge<br>Le témoignage des armoiries<br>Du roi de France au roi<br>Arthur: naissance du bleu<br>royal<br>Teindre en bleu: la guède<br>et le pastel<br>Teinturiers de rouge et<br>teinturiers de bleu<br>Le tabou des mélanges et<br>le mordantage<br>Les recueils des recettes<br>Un nouvel ordre des couleurs   | Rolul Fecioarei<br>Mărturia stemelor<br>De la regele Franței la<br>regele Arthur: nașterea<br>albastrului regal<br>A vopsi în albastru:<br>drobușorul și pastelul<br>Boiangii de roșu și<br>boiangii de albastru<br>Interdicția amestecurilor și<br>mordansarea<br>Culegerile de rețete<br>O nouă ordine a culorilor   | Le diable et ses images<br>Le diable et ses couleurs<br><br>Un bestiaire inquiétant<br><br>Dissiper les ténèbres<br>Querelles des moines: le<br>blanc contre le noir<br>Un nouvel ordre des<br>couleurs: le blason<br>Qui est le chevalier noir?   | Diavolul și reprezentările sale<br>Diavolul și culorile sale<br><br>Un bestiar neliniștitor<br><br>A împrăștia tenebrele<br>Disputa călugărilor: alb<br>contra negru<br>O nouă ordine a culorilor:<br>blazonul<br>Cine este cavalerul negru?                              |
| 3. UNE COULEUR<br>MORALE<br><i>XV<sup>e</sup>-XVII<sup>e</sup> siècle</i>   | 3. O CULOARE NOUĂ<br>Secolele al XV-lea –<br>al XVII-lea   | UNE COULEUR<br>A LA MODE<br><i>XIV<sup>e</sup>-XVI<sup>e</sup> siècle</i>  | O CULOARE LA MODĂ<br>Secolele al XIV-lea –<br>al XVI-lea  |
| Lois somptuaires et<br>règlements vestimentaires<br>Couleurs prescrites et<br>couleurs interdites<br>Du noir promu au bleu<br>moral<br>La Réforme et la couleur:<br>le culte<br>La Réforme et la couleur: l'art<br>La Réforme et la couleur:<br>le vêtement<br>La palette des peintres<br>Nouveaux enjeux et<br>nouveaux classements  | Legi somptuare și<br>regulamente vestimentare<br>Culori prescrise și culori<br>interzise<br>De la negru promovat la<br>albastrul moral<br>Reforma și Culoarea:<br>Cultul<br>Reforma și culoarea: arta<br>Reforma și culoarea:<br>vestimentația<br>Paleta picturilor<br>Noi mize și noi clasamente<br>ale culorii   | Les couleurs de la peau<br>La christianisation des<br>peaux sombres<br>Jésus chez le teinturier<br><br>Teindre en noir<br>Morales de la couleur<br>Le luxe des princes<br>Le gris de l'espérance   | Culorile pielii<br>Creștinarea pieilor<br>întunecate<br>Iisus la boiangiu<br><br>A vopsi în negru<br>Moralele culorii<br>Luxul principiilor<br>Griul speranței  |
| 4. LA COULEUR<br>PRÉFÉRÉE<br><i>XVIII<sup>e</sup>-XX<sup>e</sup> siècle</i>   | 4. CULOAREA<br>PREFERATĂ<br>Secolele al IX-lea –<br>al XIV-lea   | NAISSANCE D'UN<br>MONDE EN NOIR ET<br>BLANC <i>XVI<sup>e</sup>-XVIII<sup>e</sup> siècle</i>  | NAȘTEREA UNEI LUMI<br>ÎN ALB ȘI NEGRU<br>Secolele al XVI-lea –<br>al XVIII-lea  |
| Le bleu contre le bleu: la<br>guerre du pastel et de<br>l'indigo<br>Un pigment nouveau: le<br>bleu de Prusse<br>Le bleu romantique: de<br>l'habit de Werther aux<br>rythmes du «blues»<br>Le bleu de la France: des<br>armoiries à la cocarde<br>Le bleu de la France: de la<br>cocarde au drapeau<br>Naissance du bleu<br>politique et militaire<br>La couleur la plus portée:<br>des uniformes au jean<br>La couleur préférée | Albastru versus albastru:<br>războiul pastelului cu<br>indigoul<br>Un nou pigment: albastrul<br>de Prusia<br>Albastrul romantic:<br>îmbrăcămintea lui Werther<br>în ritm de „blues”<br>Albastrul Franței: de la<br>stemă la cocardă<br>Albastrul Franței: de la<br>cocardă la drapel<br>Apariția albastrului politic<br>și militar<br>Culoarea cea mai purtată:<br>de la uniforme la jeans<br>Culoarea preferată | L'encre et le papier<br><br>La couleur en noir et blanc<br><br>Hachures et guillochures<br><br>La guerre faite aux<br>couleurs<br>Le vêtement protestant<br><br>Un siècle très sombre<br><br>Le retour du diable<br>Nouvelles spéculations,<br>nouvelles lassifications<br>Un nouvel ordre des<br>couleurs | Carneala și hârtia<br><br>Culoarea în alb și negru<br><br>Hașurări și ghioșări<br><br>Războiul declarat culorilor<br><br>Odăjdiile protestante<br><br>Un secol foarte întunecat<br><br>Diavolul revine<br>Noi speculații, noi<br>clasificări<br>O nouă ordine a culorilor |

|   |  | TOUTES LES<br>COULEURS DU NOIR<br><i>XVIII<sup>e</sup>-XXI<sup>e</sup> siècle</i>  | TOATE CULORILE<br>NEGRULUI<br>Secolele al XVIII-lea –<br>al XXI-lea   |
|---|--|--|---|
|   |  | Le triomphe de la couleur<br>Le siècle des Lumières<br>Poétique de la mélancolie<br>Le temps du charbon et de<br>l'usine<br>Du côté des images<br>Une couleur moderne<br>Une couleur dangereuse? | Triumful culorii<br>Secolul Luminilor<br>Poetica melancoliei<br>Epoca cărbunelui și a<br>uzinei<br>În lumea imaginilor<br>O culoare modernă<br>O culoare periculoasă? |
| <i>Conclusions</i><br>Le bleu aujourd'hui: une<br>couleur neutre?<br><i>Bibliographie</i><br><i>Notes</i> | <i>Concluzie</i><br>Albastrul astăzi: o culoare<br>neutră?<br><i>Bibliografie</i><br><i>Note</i> | Notes<br>Bibliographie<br>Remerciements  | Note<br>Bibliografie<br>Mulțumiri   |

The comparative analysis of the text helped us identify several strategies used by the translator. Generally, the translated books follow the structural parallelism of the original ones, including the interrogative questions used as titles for some chapters. However, in the translation of *Albastru (The Blue)* we can notice two separate chapters *Drapelul roșu (The Red Flag)* and *Drapelul alb (The White Flag)*, which are not present in the original book, even if they are highlighted in it. Probably, the translator intended to suggest a clearer scheme inspired from the elements emphasised in the original book.

Michel Pastoureau describes the functioning of colours in different societies and in different contexts: in everyday and in religious ones, in aesthetic and political ones, as well as in other contexts. In his books we are constantly witnessing an oscillation between the denotative and connotative values of the colours. The symbolic values of the colour are differently treated by different nations, especially in such domains as arts, literature, and religion, thus the translator should respect a well-balanced approach in conformity with the symbolic function of the colour in each concrete society.

Nevertheless, we can see that Emilian Galaicu-Păun, in his translations, does not change the emphasis from the information oriented towards western reader to the one adapted to the Romanian reader. He does not add any additional information regarding the functioning of the colour in the Romanian culture. Initially, we expected to find some information describing the symbolic representation of the colour in the Notes, at the end of the books, but our assumption was not confirmed. The translation of this part (Notes, all in all 276 notes in *Albastru (The Blue)* are included into a common section, while in *Negru (The Black)* the notes follow the structure of the chapters: 58 notes for chapter one, 51 notes for chapter two, 50 notes for chapter three, 74 notes for chapter four, 63 notes for chapter five) faithfully reproduces the structure of the original books, by rendering the same information, except the titles of some books consulted and recommended by Pastoureau (some of the titles being translated).

The analysis of the structural aspects at the textual micro units showed that borrowings are written in italics: *versus*, *jeans*, except "blues" written in inverted commas in the Romanian translation. Proper names are either transliterated: Arthur, Werther or translated: France - Franța, Prusse - Prusia, Jésus - Iisus (traditional strategies). At the same time, we can notice the translator's intention to keep the historical dimension of the text by deliberately resorting to archaic lexical units in contexts describing old periods of time. This can also be seen in the table of contents where the preferred equivalent for *le vêtement* is *vestimentația* (borrowing from Italian, DEX) which renders the meaning of clothes, in general, and not *haină* – „termen generic pentru obiectele de îmbrăcăminte (în special) **bărbățești** [11] („generic term used for describing clothing (especially) for **men**”); *le vêtement protestant* – *odăjdiile protestante*. The lexical unit *odăjdii* (of Slavic origin) means „Veșminte bisericești pe care le îmbracă preoții la oficierea slujbei religioase sau în împrejurări solemne” [11] (“a piece of clothing worn by a priest during church services or during festive events”), thus, the translator's choice was conditioned by the (religious) context from the original text. The majority of terms are borrowed

into Romanian from French, which facilitated the choice of equivalents: *hașurare* from the French *hachurer*, *ghioșare* from the French *ghillocher* and many other. The same can be observed as regards the name of colours: *lapis-lazuli* rendered by *lapislazuli* (borrowing from French) as well as *azurit* and *pastel*.

In this part of the book (Contents), the socio-cultural information is practically absent, except for the religious one: *la Vierge* is adapted to the Orthodox religious tradition, being rendered as *Fecioara*. Even if the terminology of colours is not so well researched, which creates difficulties in translation and spelling, Galaicu-Păun successfully selected appropriate strategies based on the common Latin etymology of the French and Romanian lexical units.

The names of plants of blue colour are translated by using their dictionary meaning. Thus, *la guède* is rendered by *drobușor* „Plantă erbacee cu frunze albastrii și cu flori galbene, ale cărei frunze fermentate dau o culoare albastră, folosită la vopsit” [11] (a plant with bluish leaves and yellow flowers, the fermented leaves of which produce blue dye).

The analysis of the translation of the contents of the book convinces us that the translator is permanently concerned with the correct adjustment of the text to the target reality, even if Galaicu-Păun is not centred upon a reader whose competences include understanding only of the target culture and language. His addressee is a reader with a wide understanding of the European culture, and the translator, in his turn, emphasises only some specific nuances. The language pair, French-Romanian, from Emilian Galaicu-Păun's translated books, is characterised by “language hospitality” [12, p.30] conditioned, in time and in space, by their common Latin origin, thus contributing at the functional and semantic closeness of the appropriate equivalents. In some cases, the translator uses direct borrowing of Latin units, especially when attributing certain nuances for the colours used in the original and the translated books.

Mais revenons aux teinturiers antiques et signons que si les Grecs et les Romains teignent peu en bleu, d'autres peuples le font. Ainsi les Celtes et les Germains, qui pour ce faire utilisent la guède (latin: *gustrum, vitrum, isatis waida*), plante crucifère poussant à l'état sauvage sur des sols humides ou argileux dans de nombreuses régions de l'Europe tempérée. (Bleu, p.17)

Dar să revenim la vopselele antice pentru a semnală că, dacă grecii și romanii zugrăveau prea puțin în albastru, alte popoare o făceau totuși. Bunăoară, celții și germanii, care în acest scop foloseau drobușorul (în latină *gustrum, vitrum, isatis tinctoria, waida*), o plantă cruciferă crescând în sălbăticie pe solurile umede sau argiloase, în numeroase regiuni ale Europei temperate. (Albastru, p.15)

We can see that the translator included an “addition” – *tinctoria*, in the list of synonyms from the original. We can suppose that the idea came after consulting dictionaries and after discovering an additional lexical unit, actually, present in the French language, as well.

Greek mythology also serves as a common cultural reference well-known in the history of European civilisation, which facilitates the translation of passages that refer to these aspects.

Outre le ciel et la terre, **Nyx, divinité chtonienne**, a donné naissance à de nombreuses entités dont la liste varie selon les sources, mais qui toutes sont symboliquement associées de près ou de loin à la couleur noire: le sommeil, les rêves, l'angoisse, le secret, la discorde, la détresse, la vieillesse, le malheur et la mort. Certains auteurs présentent même comme filles de la **Nuit les Furies** et les **Parques**, maîtresses du destin des hommes, et l'étrange **Némésis**, personnification complexe de la vengeance divine, chargée de châtier les crimes et tout ce qui pourrait bouleverser l'ordre du monde. (Noir, p.25)

În afara cerului și pământului, **Nyx, zeița htoniană**, a dat naștere unor numeroase entități a căror listă variază în funcție de surse și care sunt toate asociate din punct de vedere simbolic mai mult sau mai puțin cu culoarea neagră: somnul, visele, **angoasa**, secretul, **discordia**, amărăciunea, bătrânețea, nenorocirea și moartea. Unii autori le prezintă chiar drept fiice ale **Noptii** pe **Furii** și **Parce**, stăpâne ale **destinului** oamenilor, și pe ciudata **Nemesis**, personificare complexă a răzbunării divine, chemată să pedepsească crimele și orice ar putea da peste cap ordinea lumii. (Negru, p.27-28)

Both the source text and the target text produce similar effects upon the readers who should be well initiated in Greek mythology, considered a cognitive universality of the European civilisation. Mythological characters and entities are used without any additional details or information. The translator uses a mixture of elements of diverse origin and denotation: borrowings from Greek and French for *htoniană*, *Nyx*, *angoasă*,



*discordie, destin* etc. used together with word combinations from other functional registers: *a da peste cap*, even if the author could have continued with the chain of borrowed units. We suppose that the translator chose this strategy to avoid the use of too many borrowings.

An attempt to provide cognitive support for the readers of the Romanian translation is made by Galaicu-Păun in the following passage, where he uses the technique of adjustment by suggesting denotational additions:

Que voit-on réellement des couleurs de Michel-Ange avec nos éclairages modernes ? La trahison n'est-elle plus grande que celle opérée lentement par **le temps** et par **les hommes** depuis le XV<sup>e</sup> siècle ? Plus inquiétante aussi, quand on songe à l'exemple de **Lascaux** ou à celui d'autres sites préhistoriques, détruits ou endommagés par la rencontre funeste des témoignages du passé et des curiosités d'aujourd'hui. (Noir, p.13)

(highlighted by us – L.Z.)

Ce vedem realmente din culorile lui Michelangelo cu iluminarea noastră modernă? Trădarea nu este oare mai mare decât cea operată mai lent de **trecerea timpului** și de **acțiunile oamenilor** din secolul al XVI-lea încoace? Totodată mai neliniștitoare, deoarece ne gândim la exemplul **peșterii Lascaux** sau la cel al altor situri preistorice, distruse sau prejudiciate din cauza întâlnirii funeste a mărturiilor trecutului cu curiozitatea de azi. (Negru, p.13)

We can notice translator's tendency to emphasise some things. This produces a message somehow different from the original one: the translator tries to emphasise a longer period of time by using the word combination *trecerea timpului*, instead of the lexical unit *le temps* from the original. Another example used for intensifying the effect of ill-fated events upon colours is by materialising the motive. The translator does not render the lexical unit *les hommes* by its equivalent. He uses *acțiunile oamenilor*, which denotes an intensification of the action. We can also see an explanation added to the proper name *Lascaux*, the key informational unit from the given passage, rendered by *peștera Lascaux* – probably another way of showing translator's concern towards his readers that might lose the full message from the original, unless this concretisation is used.

Sometimes the translator has to make stylistic or functional choices in situations that might seem "innocent" at first sight. The problems appear because of the differences between French and Romanian. For instance, in consecutive enumerations of several centuries all the lexical units that might accompany the numeral are omitted in French, while in Romanian their usage is a rule:

Le XIX<sup>e</sup> siècle, comme le XV<sup>e</sup> et le XVII<sup>e</sup>, fut un grand siècle du noir. (Bleu, p.142)

Secolul al XIX-lea, asemeni veacului al XV-lea și al XVII-lea, este marele secol al negrului. (Albastru, p.143)

The translator uses the synonyms *secol, veac* to solve this problem of translation.

Some modern realities are translated by means of borrowings from English. Here we refer to the most popular clothing item of blue colour - *jeans*. Pastoureau describes the origin of this clothing stating:

Mas la toile de tente, si elle est très solide, constitue un tissu vraiment très lourd, rêche et difficile à travailler. Entre 1860 et 1965, Levi Strauss a donc l'idée de la remplacer progressivement par du *denim*, tissu de serge importé de l'Europe et teint à l'indigo. **Le jean bleu** est né. (Bleu, p.145)

Dar pânza de cort, dacă-i foarte solidă, constituie un țesut cu adevărat greu, aspru la pipăit și dificil de prelucrat. Între 1860 și 1965, Levi Strauss are așadar ideea de a o înlocui treptat cu *denim*, țesătură de serj importată din Europa și vopsită cu indigo. Ia naștere ceea ce se va numi *blue-jeans*. (Albastru, p.145)

In comparison with the original, where we find a lexical unit corresponding to the norms of the French language, in the Romanian translation a borrowing from English was used (*blue-jeans*). This can be explained by the fact that in the Romanian language this popular clothing item is denoted by a borrowing in both its full and abbreviated forms (*blugi*).

### Conclusions

Without overloading the text of our presentation with numerous examples, we can draw some conclusions upon the translation and translatability approach used by Galaicu-Păun in rendering information from cultural, social, historical and other domains, from chromatic perspective, mainly by means of two colours: blue and black.

By following Jean-René Ladmiraal's opinion about the dynamics of translator's experience [13, p.7]; we can single out several aspects: first, we speak about the activity of target text-creation resulting from Emilian Galaicu-Păun's cognitive competences, oriented towards a Romanian reader having a certain specialised background corresponding to the context(s) of the source text. This condition gave the translator the possibility to produce „une écriture de précision” [13, p.9] and to keep practically entirely the structure of the source text resorting to slight explanations helping the reception of the information of high thematic importance. These aspects, together with the process of “deverbalisation” of the source text, demand a high interpretation effort both from the translator and the target-text readers. We consider that Galaicu-Păun, in his translation, managed to make this deverbalisation “salto mortale” [13, p.8] by carefully reshaping the semantic aspects of the linguistic material from the source and target languages as a part of translation aesthetics „au sens où ladite «esthétique» désigne une attention portée au ressenti langagier, du texte-source d'abord et du texte-cible ensuite” [13, p.9].

Emilian Galaicu-Păun's translation can also be characterised by subjectivism, typical for any type of communicative act. However, it is rather a rational subjectivism, based on cognitive principles adapted to the expectations of the readers interested in his translation, who will have the possibility to travel in the time and the space created by the author in his book, as well as by the translator in his translated book.

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