language / landscape #2

Transcription

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Video-loop, 09:10 min, 2025

(a) german speaking landscape
50.46096212672465, 6.20073928408461

what I... what is very different um, between translating and writing is, translation you have a, you have a score, you have something written, you know so there is, you know, you're always um you always know what, um, what the next step is
of what you need to do. You know, you are moving through something that's already been written, and you're writing it again. Which is not to say that that writing again doesn't require immense amounts of thinking and creativity and sensitivity, but that is a very different thing to working kind of unscored, where it really is, where do I go now? How do I, you know...

When it comes to the creative part, I tend to agree with you. You cannot create ex nihilo from something. You have to use a resource ermmm the very satisfying part of interpreting is that you indeed create your own sentence. Even no, even though, the source, you, you cannot choose.

Doch das, was du gesagt hast,
But what you said

ist eben nur das, was "Du" gesagt hast
is only what you have said.

Es kann ja nicht von einer anderen Person zur selben Zeit gesagt werden.
It cannot be said by another person at the same time.

Das ist nicht möglich.
This is not possible.

Also ist es deine eigene Schöpfung.
So it is your own creation.

Man kann nicht "eins zu eins" übersetzen, das gibt es nicht.
You cannot translate ‘as is’, there's no such thing.

When my source is, for example, distorted, I'm distorted like him. I cannot convey the message. So uh, I I'm even more limited. No I, I must.. I’m very dependent on him.

שהתרגום,
הוא מראה של המקור.

That the translation,
is a mirror of the source.

תרגום עמד לצד המקור.

Translation stands next to the source.

זה העניין.

That’s the issue.

הוא לא מסתיר אותו.

It doesn't hide it.

(a) german / wallonian border
50.438668952858244, 6.201570196118909

It is an art creation for all intents and purposes. And I shudder, like you uhhh certainly in literary works, when people work paragraph to paragraph, line to line, word to word, and sometimes they even copy the Arabic syntax and grammar in order to be faithful to the text. You don't need to be faithful to the text. It's not that type of question.

But you know when they created the

the author's right for translators
le droit d'auteur pour les traducteurs,

it means they also recognize it as a creation.

Okay, in, in theory yes, but
Okay, en, dans la théorie oui, mais

ummmm still, it's it's not my text. It's my French version of an existing text. I always say when I finish the translation,

uhh
All comments and corrections are welcome
euh
Alle opmerkingen en aanpassingen welkom

uhhh
So all, all uhh remarks or adaptations are okay with me.

But we reserve the right to make adjustments, transitions, editing

die keine "Wort-für-Wort"-Übersetzung sind.
that are not a translation of word-for-word.

Wir sind nicht dort.
We are not there.

If not, I feel like I'm a translator that has two chains on his hands and I need to translate...

אני רוצה לתרגם כמו שאתה סופר.
Ich möchte so übersetzen, wie du schreibst.
I want to translate like you are a writer.

(a) french / wallonian (speaking) border
50.733940037526025, 3.1997076134722464

I think that first we need to think what do we mean with the term ‘translation’ and why do we do it. Because translation is always a political doing.

I think the, the, writing moment, the writing space is art and I think the translation space is craft.

Really, like pulling away from pulling yourself, your head out of the of a space of reading French and responding to what is possible in French, like the level of humor and rhythm and sound and all of these things, I can get really attached to.

Within these constraints, they are very creative in the sense that every sentence uttered by one interpreter is a unique piece.

And when I think of translation I try to remember that I am not in the model of the security guard,

mais je suis dans le modèle du
franchissement de la frontière.
but I am in the model of crossing the border.

Je vais, je vais vous donner un exemple qui
I'll give, I’ll give you an example that

qui peut-être vous parlera à travers la traduction.
will perhaps speak to you with translation.

traduction
translation

par exemple, j'arrive à un proverbe
for example, I arrive at a saying

devrais-je traduire le proverbe tel quel,
should I translate the saying as is,

ou bien lui trouver un équivalent en hébreu?
or find for it a parallel one, in Hebrew?

I would compare it to publications. When you for example, are publishing this tea, that is a tea that is called uhh Almond Tea when you are publishing this Almond Tea in Belgium or in the country, you will use different terms according to the mentality, according to the...

so it might be useful to use your voice, which is a very big tool of the interpreter and uhh or the rhythm of, of, of your sentence. This way you will achieve exactly the same um effect, but not with words.

What's weird about writing a translation, in, you know, with a great deal of care and attention um but it's still possible to make mistakes and to um and mis-readings, and uh... And, and things can always be translated otherwise. That's just the way that's just that's what's... one of the interesting things about the practice is that, you know, you know, there are other possibilities, you constantly negotiate with them and you're coming down on um on uh you know, on a set of solutions. You're kind of landing on a set of solutions, um

(one of the) flemish / wallonian border(s)
50.73395107716883, 4.39641349584283

I wouldn't think of a power of the interpreters, but of a big responsibility.

And I totally agree that the translator has power, and he has way too much power.

Every single they look at it as content. It's all meaningful. or a mistake. That's possible, too.

There is power in it, mostly, when, um, when I feel that I'm involved in the case.

Sometimes there are interpreters that are very important, but it's one-to-one in this case, it's um, um, you know, consecutive interpreting or whispering
chuchotage

which is in English, whispering, uhhh. And then the intimate relation between the talker, the listener and the interpreter is is, is is very high, the level of intimacy. You are so close physically and in one way, mentally to a person, imagine whispering to a president or a...

And in some way, I feel that there is in it, really, a political action of living, of giving life to something that not everyone would want to live. because I also choose the stories and the books and the novels also because of a certain social, political, historical context. And that's it. I feel that I take part in some bigger action that maybe one day will also bear fruit.

We are just a tool, and you are you're just in a booth. You're not even visible. What's strange and interesting about the translator's position is, on the one hand, um she is powerful. Like, everything that's on the page is chosen. And on the other hand, limited and constrained. And um, you know, it's not it's not

dat is een schrijfpraktijk
c'est une écriture
It's a writing

het is een schrijfpraktijk, maar een
c'est une pratique d'écriture, mais une
it's a writing practice, but a

schrijven onder voorwaarden/beperkingen, weet je?
une écriture sous contrainte, tu vois?
writing under constraints,
you know?

onder een soort van
Sous des sortes de
under sort of

hoogst creatief, specifiek
contraintes hautement créatives, spécifiques
Highly creative, specific

beperkingen.
Dus het is niet alsof... euhm...
Donc ce n'est pas comme si... euh...
constraints.
So it's not as if... um

so there's a kind of power…lessness or a kind of limitation to the power. Like when you're translating there's often that sense, but I can't. you know? Can I? Could I just put this? I'd like to just put this. But can I? If I do that, but this word that's been used over there, in this way, and if I put this here, then that's going to disrupt what's going on there. And also, it's just too far. It's just too remote. It's like I've made a step too far. I can't and so I stay here. So there's like, the kind of there are sort of checks to that power through the writing process.

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