**TRANSLATING LINGUISTIC INNOVATION
IN FRANCOPHONE AFRICAN NOVELS**

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Abstract

José Ortega's assertion that 'to write well is to make continual incursions into grammar, into established usage, and into accepted linguistic norms' finds resonance in the work of a number of sub-Saharan Francophone African writers, most notably in texts by Ahmadou Kourouma, Véronique Tadjo, Werewere Liking, Henri Lopes and Sony Labou Tansi. The types of incursions that are most characteristic of these authors include the incorporation of visible and quasi-invisible traces of African languages, the exploitation of stylistic features associated with orality, including sustained use of colloquialisms and vulgarisms, and experimentation with various kinds of wordplay.

Taking as its corpus all of the novels by these authors that are available in English translation, the thesis seeks to set the translations in their publishing context and to analyse the ways in which the translators treat the linguistic innovation of the originals. It reveals the dominance of translation strategies that normalise the linguistically or generically innovative features of the original texts, or, where these are retained to any significant degree, that separate them from the 'standard' language through typographical variation. When the post-colonial context of the original texts is taken into account, such normalising and exoticising strategies can be seen to have significant implications, diminishing the ability of the texts to carry broader cultural and political significance. For this reason, a number of critics have argued the need for a 'decolonised translation practice'. The thesis outlines the type of translation practice that might be viewed as 'decolonised', engaging in debates over the untranslatability of layered language, and drawing comparisons with other translation theories developed at the interface with post-colonial studies such as foreignising translation, the *space between*, and metametonymics.

Acknowledgements

Contents

Introduction

innovation originality, inventiveness, creativity, imagination, imaginativeness; novelty, invention; modernisation, alteration, change (*Oxford Dictionary and Thesaurus*)

Associated with renewal and creativity, the term *innovation* is unambiguously positive, anticipating the approval of those who witness it or are affected by it. When collocated with the adjective 'linguistic', however, its affirmative connotations become somewhat problematic. Language use is always connected to some degree with regulations and norms, whether these are imposed through pedagogical tools such as dictionaries and grammar books, through prescriptive protectionist legislation such as the Loi Bas-Lauriol or the notorious Loi Toubon passed in France in 1975 and 1994 respectively, or by means of ruthless enforcement, as famously described by Ngũgĩ wa Thiong'o in his account of his schooling in British colonial Africa.[1] The existence of a standard, even if it is always to some degree an idealised one, means that shifts away from linguistic norms are always susceptible to being construed as corruption rather than innovation. This controversy is one that is explored by Denise Egéa-Kuehne with reference to three Francophone authors, Ahmadou Kourouma, Suzanne Dracius and Barry Ancelet, all of whom use varieties of French that counter the norms established by the Académie Française. The anecdotal conversation cited below illustrates the type of reaction with which the authors' linguistic 'innovations' are often met:

> Ancelet [...] décrit son expérience en France, où 'presque chaque fois' qu'il disait quelque chose, son interlocuteur français (de France) déclarait: 'Ça se dit pas'. Ancelet répondait toujours: 'Ben oui ça se dit, je viens de te le dire'. L'interlocuteur français insistait : 'Ben non, ben non, c'est pas du français'. Ancelet demandait alors : 'Et c'est quoi? C'est quand même du français. [...] C'est tout des mots du

français. Et l'interlocuteur français de répondre: 'Mais non, mais c'est seulement les poètes et les écrivains qui peuvent se permettre de créer la langue'. (Egéa-Kuehne 2001: 186)

This anonymous French interlocutor's restricted view of just who is allowed to 'créer la langue', or, in other words, just whose alterations might be viewed as innovation rather than corruption, is particularly interesting when read alongside the following statement by José Ortega y Gasset, in which Ortega suggests that translators may well – consciously or subconsciously – exclude themselves from the circle of those who are permitted to adopt a creative approach to language:

> To write well is to make continual incursions into grammar, into established usage, and into accepted linguistic norms. It is an act of permanent rebellion against the social environs, a subversion. To write well is to employ a certain radical courage. Fine, but the translator is usually a shy character. [...] He finds himself facing an enormous controlling apparatus, composed of grammar and common usage. What will he do with the rebellious text? Isn't it too much to ask that he also be rebellious, particularly since the text is someone else's? He will be ruled by cowardice, so instead of resisting grammatical restraints he will do just the opposite: he will place the translated author in the prison of normal expression; that is, he will betray him. (Ortega 2000: 50)

Ortega's prediction that the translator will be 'ruled by cowardice' when faced with the 'rebellion' and 'subversion' of the original indicates that translators will enact a type of self-censorship of their own work, resulting in translations that relocate the rebellious author in the 'prison of normal expression'. Ortega's use of an extended anti-authority metaphor to describe this situation (incursions, permanent rebellion, radical courage, controlling apparatus, prison, betrayal) suggests that this self-censorship will be the result of pressure exerted by the 'social environs', implying that it is certainly not society's view that a translator should be free to 'créer la langue'. Interestingly, Ortega appears to suggest that there is no distinction between the pressure exerted on translators

and that exerted on authors; both are under pressure to conform; both require radical courage to resist grammatical constraints. The only difference, according to Ortega, is that the translator is working with a text that is 'someone else's', this non-ownership somehow making the act of rebellion more difficult. Yet, to persist with Ortega's metaphor, is it really more difficult to continue someone else's rebellion than to initiate one's own? Does the issue of non-ownership imply that the translator would be less convinced of the validity of the cause, less willing to put him- or herself at risk for its sake? Is Ortega's prediction true? If so, are there other explanations for translators' acts of 'cowardice'? Is it possible for translators to become rebels, to be admitted into the circle of privileged people envisaged by the French interlocutor, such that s/he might say 'mais non, mais c'est seulement les poètes, les écrivains **et les traducteurs** qui peuvent se permettre de créer la langue'?

It is precisely these issues that this thesis seeks to open up to questioning, focussing on the translated English versions of work by five sub-Saharan Francophone African authors, all of whom can be said to 'make [...] incursions into grammar, into established usage, and into accepted norms', or to 'créer la langue' to a significant degree. The corpus of texts, which comprises all of the novels by the selected authors that are available in English translation,[2] is made up of the following: *Les Soleils des indépendances* by Ahmadou Kourouma (*The Suns of Independence,* translated by Adrian Adams), *Monnè, outrages et défis* by Ahmadou Kourouma (*Monnew,* translated by Nidra Poller), *En attendant le vote des bêtes sauvages* by Ahmadou Kourouma (*Waiting for the Vote of the Wild Animals,* translated by Carrol F. Coates; *Waiting for the Wild Beasts to Vote,* translated by Frank Wynne), *A vol d'oiseau* by Véronique

Tadjo (*As the Crow Flies,* translated by Wangũi wa Goro), *Le Pleurer-rire* by Henri Lopes (*The Laughing Cry. A Cock and Bull Story,* translated by Gerald Moore), *Les Sept Solitudes de Lorsa Lopez* by Sony Labou Tansi (*The Seven Solitudes of Lorsa Lopez,* translated by Clive Wake)*, L'Anté-peuple* (*The Antipeople,* translated by J.A. Underwood), *Elle sera de jaspe et de corail* by Werewere Liking (*It Shall be of Jasper and Coral,* translated by Marjolijn de Jager) and *L'Amour-cent-vies* by Werewere Liking (*Love-across-a-Hundred-Lives,* translated by Marjolijn de Jager).

Whilst the precise ways in which the French is altered varies between the texts, all of them manipulate the European language that is their medium of expression, rejecting a conventional version of French for one that is influenced by African languages and story-telling traditions. The question of what might happen to the linguistic non-conformity of such texts when they are translated into another European language is one that has received little critical attention, despite the fact that many of these texts are studied in translation rather than in the original, particularly in the United States. In the paragraphs below I shall provide a brief summary of each source text, together with an indication of which innovatory features are most pertinent to the work of each author. The bulk of the thesis will however focus only on those types of innovation that are common to at least two of the authors, so as to permit a contrastive study of the translation approaches used in the English versions.

Ahmadou Kourouma

The Côte d'Ivorian writer Ahmadou Kourouma published four novels in his lifetime, with a further incomplete fifth novel being published posthumously in

2005. All except the posthumous text have been translated into English. The first novel, *Les Soleils des indépendances* (1968) is set in the 'Côte des Ebènes' and the neighbouring socialist 'République du Nikinai' in the era immediately following independence.[3] It tells the story of Fama, a childless old man from the formerly distinguished Doumbouya tribe. On the death of his cousin, Fama inherits the chiefdom of the tribe, becoming the last individual in a once-powerful dynasty. In the new modern Africa, this honour is more or less meaningless, and Fama himself is rarely shown the respect that would have been his in former times. As Fama travels back to his home village in Nikinai for his cousin's funeral, his fellow passengers relate their experiences of the early years of Independence; contrary to expectations, these years have not been years of prosperity and respect, but of shortages, famine, ill-treatment and forced labour under the single party system that succeeded colonial rule. Fama's life is also one of poverty and difficulty: he and his wife, Salimata, have been unable to have any children (possibly as a result of Salimata's excision and rape as a young girl), and Fama is never truly able to adjust to the new way of life. When Fama tries to cross the border into Nikinai illegally by jumping from a bridge to a river bank infested with alligators, convinced that 'les caïmans sacrés du Horodougou n'oseront s'attaquer au dernier descendant des Doumbouya' (Kourouma 1970: 191), he is indeed attacked and dies of his wounds. The significance of Fama's death, just like his life, is ambiguous: the whole territory of Horodougou – the dogs, the wild animals, the alligators, the men, the women, the birds – is said to be inconsolable, following the demise of the Doumbouya dynasty, and yet the final reference to the great leader is framed only as 'un Malinké était mort' (Kourouma 1970: 196).

Kourouma's second novel, *Monnè, outrages et défis* (1990), is prefaced by the

following anecdotal discussion of the meaning of the Malinké term that

features in the title:

> Un jour le Centenaire demanda au Blanc comment s'entendait en
> français le mot monnè. 'Outrages, défis, mépris, injures, humiliations,
> colère rageuse, tous ces mots à la fois sans qu'aucun le traduise
> véritablement', répondit le Toubab qui ajouta, 'en vérité, il n'y a pas
> chez nous, Européens, une parole rendant totalement le monnè
> malinké'. Parce que leur langue ne possédait pas le mot, le Centenaire
> en conclut que les Français ne connaissaient pas les monnew. Et
> l'existence d'un peuple, nazaréen de surcroît, qui n'avait pas vécu et
> ne connaissait pas tous les outrages, défis et mépris dont lui et son
> peuple pâtissaient tant, resta pour lui, toute la vie, un émerveillement,
> les sources et les motifs de graves méditations. (Kourouma 1990: 9)

Set in the fictional Soba kingdom, this work traces the various 'monnew'

suffered by the indigenous people from the time of the first French conquests

of the region to the final years of colonial rule.[4] Initially believing that they will

be protected from the advance of the 'Nazaras' by the numerous animal

sacrifices that they offer to the ancestors and to Allah, the Soba are conquered

and forced to endure all sorts of humiliations under colonial rule. These include

conscription into the white men's armies and participation in their wars against

the 'Allamas' (Kourouma 1990: 106), and forced labour on a railway that

never actually reaches their town.[5] The hollow promises of the *mission*

civilisatrice and the abuses of power perpetrated by the colonial rulers are

depicted with dry irony through characters such as Bernier, a white

schoolmaster who analyses colonial society and concludes that, 'la réalité était

simple et évidente : seuls les Nègres – c'était leur destin – et quelques Blancs

idéalistes – c'était leur vouloir – travaillaient' (Kourouma 1990: 115). At the

same time, the abuses of power in traditional African society are not exempt

from similar ironic treatment: when Djigui decides, for example, that he is

going to repudiate all but four of his wives, the narrator states that, 'la répudiation des épouses fut réalisée dans la justice', explaining that, for the 'arrière-arrière-grand-mères' who were generally blind and senile, this involved being contracted into unconsummated marriages with the under-fives (Kourouma 1990: 220). Like *Les Soleils des indépendances*, *Monnè* presents a pessimistic view of the post-independence era: at the end of the novel, which describes the final battles for freedom from white rule, the narrator reflects:

> Nous ne gagnâmes jamais chez nous; tous ceux qui moururent en mâles sexués furent oubliés. Ce furent les autres, ceux qui se résignèrent et épousèrent les mensonges, acceptèrent le mépris, toutes sortes de *monnew* qui l'emportèrent, et c'est eux qui parlent, c'est eux qui existent et gouvernent avec le parti unique. On appelle cela la paix, la sagesse, et la stabilité. (Kourouma 1990: 276)

This pessimism is to a large extent borne out in Kourouma's third novel, *En attendant le vote des bêtes sauvages* (1998), which recounts the history and exploits of Koyaga, a fictional post-independence dictator whom critics agree is modelled on Togo's Gnassingbé Eyadema, who ruled over the West African 'République du Golfe' for over three decades.[6] As a ten-year-old, Koyaga was one of the first of the 'paléonigritiques' to be sent to school during the colonial era, and then became the first of his tribe to serve in the French army in Indo-China. After seizing power through a military coup, Koyaga travels around Africa to learn the techniques of dictatorship from other notorious heads of state. He soon becomes the greatest of them all, excelling in lies, murder, and the appropriation of the country's wealth to his own fortune. He is supported throughout his rule by the magical powers of his mother, miraculously surviving repeated attempts on his life by his enemies. Koyaga cunningly conjures and retains the support of the West, first by presenting himself as a victim of Communist plots during the Cold War, and then by playing the

democratic game in accordance with the recommendation by President Mitterrand that African leaders should 'cesser d'être des dictateurs pour devenir des démocrates angéliques' (Kourouma 1998: 344). Even this democratic game does not intimidate the great ruler, for he knows without doubt that he will be re-elected, since 'si d'aventure les hommes refusent de voter pour [lui], les animaux sortiront de la brousse, se muniront de bulletins et [le] plébisciteront' (Kourouma 1998: 381).

Whilst Kourouma's first three novels are very distinct from each other in terms of the themes that they address and the eras in which they are located, they have much in common stylistically, being marked by various Africanisations of the French language. Kourouma describes the process by which he attempts to merge his mother tongue with the French tongue in the following way:

> Il [le processus appelé 'africanisation' du français] consistera à s'efforcer de reproduire en français le cheminement de la pensée dans la langue maternelle, de coller dans le français les expressions par lesquelles sont saisis les sentiments dans l'oralité. Il faut rechercher les moyens et les méthodes de placer dans l'écriture la liberté et la poésie du récit oral afin de s'y sentir à l'aise. (Kourouma 1997: 117)

Kourouma goes on to give examples of some of the methods that might permit an African writer to infuse the French language with the freedom of his own mother tongue, citing the use of archaisms, which might serve to distance words from the common connotative and figurative meanings that have become associated with them over time, the accumulation of synonyms, intended to convey to the reader 'la difficulté de nommer une réalité ou d'exprimer un sentiment par l'écriture', the introduction of syntactic structures from African languages into French, the reproduction of African language rhythms, and the heavy use of proverbs and image-based analogies so as to

'conserver à la prose tout le surréalisme du récit africain' (Kourouma 1997: 117). All of these methods are quite clearly evident in Kourouma's novels, albeit sometimes in unequal measure. Thus for example, although all of Kourouma's novels frequently interject proverbs into the narrative, it is in *En attendant le vote des bêtes sauvages* that this device becomes most striking, with each chapter being concluded with a series of three proverbs on the same theme. The technique of the accumulation of synonyms is evident from the very first sentence of Kourouma's first novel, in which Kourouma provides three alternative ways of expressing the fact of Ibrahima Koné's death, yet the underlying message that Kourouma associates with this device (the difficulty of expression through writing) is most clearly foregrounded in Kourouma's last complete novel, *Allah n'est pas obligé*. Here, the narrator frequently inserts parenthetical explanations of terms, ostensibly basing his explanations on those found in the four dictionaries he is using in order to construct his narrative.

Of all the techniques that Kourouma mentions, it is the transposition of African syntactic structures into French that has received the most critical attention. Chantal Zabus (1991), for example, cites a number of passages from *Les Soleils* and *Monnè,* tracing the patterns that read strangely in the French to Maninka expressions, and arguing that Kourouma's writing can thus be regarded as a process of 'relexification' (Zabus 1991: 103) of Maninka into French.[7] She defines relexification as 'the making of a new register or communication out of an alien lexicon' (Zabus 1991: 102), and stresses that the concept can be expanded to include semantics and syntax as well as vocabulary and word formation. Examples of relexification in the opening paragraph of *Les Soleils des indépendances* would include the expression 'il a fini', which

Zabus (1991: 129) argues can be traced directly to the Maninka *à bánna,* 'he has finished', meaning 'he has died', and the expression 'il n'avait pas soutenu un petit rhume', traceable to the Maninka *mòla má kùn á ro*, with the literal meaning 'cold [did] not have [post-position]' (Zabus 1991: 129), and the figurative meaning 'he died'.

Other critics, most notably Paul Bandia (1993, 2006), Moradewun Adejunmobi (1998), and Kwaku Gyasi (1999, 2006) view this kind of process as a type of translation.[8] Gyasi (2006: 106), for example, argues that Henri Lopes' and Ahmadou Kourouma's use of French in their novels 'constitutes a creative translation process that leads to the production of new texts, texts that convey new African realities through the development of an authentic African discourse'. Adejunmobi presents a more detailed exploration of the applicability of a translation-based discourse to the writing strategies used by Europhone African writers, proposing a tripartite typology of writing-as-translation. This consists of 'compositional translations', which are 'texts published in European languages and which contain occasional or sustained modification of the conventions of the European language in use, where 'versions' or 'originals' in indigenous African languages are non-existent' (Adejunmobi 1998: 165), 'authorised translations', where 'more than one version of the full text exists, even when the indigenous language version has not been published' (Adejunmobi 1998: 165-6), and 'complex translations', in which 'both indigenous and European languages actually figure in the text', and whose 'multilingual world' thus 'imposes translation as a mode of reading' (Adejunmobi 1998: 174). Paul Bandia proposes an alternative translation typology based on a view of translation as a process rather than a product,

arguing that translating African creative works involves a double transposition process: the 'primary level of translation' involves the 'expression of African thought in a European language by an African writer' (Bandia 1993: 61); the 'secondary level' involves the '"transfer" of African thought from one language to another by the translator' (ibid.).

In the body of this thesis, I shall adopt Zabus' term relexification, rather than any of the translation-based terminologies proposed by Gyasi, Bandia or Adejunmobi. This is for pragmatic reasons, enabling the avoidance of potential confusion when discussing the issue of the translation of such 'translations' into another language. It should be noted, however, that I am not concurring with Zabus' contention that a discourse based on translation is inappropriate for the kind of writing process used by Kourouma. Zabus' argument runs as follows:

> What distinguishes relexification from translation is not only the absence of a separate original. Relexification takes place [...] between two languages within the same text. Although these two languages are unrelated, they interact as dominant vs. dominated languages [...] As it hosts such warring tendencies, relexification is a strategy *in potentia* which transcends the merely methodological [...] relexification seeks to subvert the linguistically codified, to decolonise the language of early, colonial literature and to affirm a revised, non-atavistic orality via the imposed medium. (Zabus 1991: 107)

Zabus' rejection of a translation discourse appears to be based on the premise that translation cannot, by definition, involve the presence of more than one language within a text (whereas relexification does), as well as on the assumption that translation is a neutral mode, whereas relexification is always strategic and subversive. The question of whether relexification is always connected with a desire to subvert the dominant language is one that will be

discussed in Chapters 5 and 6 of the thesis, together with the issue of the supposed neutrality and homogeneity of translation. My use of Zabus' term, then, should be understood as referring to the methodological devices of 'simulat[ing]' 'the African language [...] in the Europhone text' (Zabus 1991: 101), rather than to the specific strategic aims that she automatically associates with these simulations; it should be understood as a practical alternative to, rather than rejection of, a discourse based around writing-as-translation.

Véronique Tadjo

Véronique Tadjo's formally innovative work *A vol d'oiseau* (1986) is composed of twenty-one chapters and ninety-two sub-chapters, which range in length from a single line (VII) to five pages (IX). There is little explicit continuity between the chapters and sub-chapters, which evoke a variety of themes including love, desire, betrayal, abuse, alienation, homesickness, physical and emotional pain, death, poverty and inequality. If the overarching story is that of a failed love affair, it is the reader who must, in Tadjo's (2003: 145) words, 'find the little threads that are running through the different stories' to construct the broader meanings of the text. Although penned for the most part in prose, the book is in this respect highly poetic, with the unsaid, or the half-said, being as significant as that to which the author actually gives expression. The location of the writing is varied, both in geographical terms (spanning the continental divide between Africa and North America) and in factual-allegorical terms, with real-life incidences such as the Carbide Union tragedy occurring side by side with symbolic tales in which a child is conceived and born in the same day and a woman drowns inside her lover's

skull.[9] The tenses, voices and perspectives of the work also shift: some sub-chapters are written in the past, others in the present, and still others in the prophetic; some of the narrative is told in the third person, some of it in the first, and some in the vocative; the 'I' of the narrative is at times female and at others male. Whilst most chapters adopt a literary style, drawing on the past historic tense, others are more colloquial, reproducing the French that is spoken on the streets of African cities.

In her meta-commentary on the novel, Tadjo links the discontinuity and poeticism of *A vol d'oiseau* with African oral narrative, rejecting comparisons that would place the work within European traditions such as the *nouveau roman*:

> People say it [*A vol d'oiseau*] is like the nouveau roman, very discontinuous, or consists of the prose-poems going back to Baudelaire and Max Jacob and all that sort of thing, but it also goes back to oral literature, which always used a melange of genres, freely switching from one mode to the other. That's how I view the work, as coming from that tradition rather than from any European one. I'm sorry, I have to resist the French tendency to claim everything that has been invented as their own. But, although I have read many French writers and so on, it is an African work. In reply to them I say I am heavily influenced by the African oral tradition, which has always been very innovative, always looking forward. (Tadjo 2003: 145)

Although identifying orality in a literary work is a contested and complex process (I shall return to this issue in Chapter 3), potential links with the 'African oral tradition' (Tadjo 2003: 145) can be identified not only in the mixing of genres and writing styles, but also in the repetitive rhythms of the individual stories, the repetitive structure of the book as a whole, and in occasional overt references to the fact that a story has been handed down from another, anonymous, individual.[10]

Werewere Liking

Like Tadjo's *A vol d'oiseau*, Liking's novels *Elle sera de jaspe et de corail* (1983) and *L'Amour-cent-vies* (1988) draw on a range of genres and narrative voices. In *Elle sera de jaspe et de corail,* which is set in the fictional African village of Lunaï, the 'misovire' (Liking 1983: 13) sets out to write a journal. Although the journal is composed of just nine pages, the process of its composition stretches over 150. The construction of each page follows an established pattern: the *misovire* announces the theme of the page (these include language, culture, woman), and the theme is then pondered by the *misovire*, by Grozi and Babou, two rather comical male characters who are described as the ancestors of Lunaï, and by Nuit-Noire, whose contributions are always presented as poetry and are marked apart typographically from the other voices. After these debates and musings, the finalised content of the 'page' is presented by the misovire. This is typically short and cryptic: page 1, for example, which constitutes the dedication of the journal, is composed primarily of capital letters, ' A G A B [...] A K A F A Z...' (Liking 1983: 55), while page 3 draws together compound neologisms and word play to produce an eternal, divine, omnipresent portrait of 'la femme':

> Eternelle Mère
> Mère de la mer
> Femme de toujours
> Lumière du Grand Sentier
> Manifeste encore ici et maintenant
> La prochaine humanité de souffle et de feu
> La race-Femme-lumière des corps et des cœurs. (Liking 1983: 96)

The final pages of the 'chant-roman' as the text labels itself, indicate that it is the reading and decrypting of the journal that is of more significance than the finalised content of the 'pages' themselves. The misovire declares:

> Ce que je vais faire maintenant…
> C'est brûler ce projet de journal ou le cacher
> Et à mots couverts
> Indiquer une fausse direction
> Ainsi tout le monde pensera que j'ai brûlé la connaissance (…)
> On pensera que j'ai caché des trésors fabuleux
> qu'il faut absolument retrouver (…)
> Alors
> La prochaine Race cherchera
> Organisera des expéditions des fouilles
> Et n'arrêtera jamais la quête…
> Et à défaut de trouver mes précieuses bulles
> Elle se trouvera
> Elle se retrouvera (Liking 1983: 154)

Poetic, cryptic passages such as this one are also characteristic of Liking's later novel, *L'Amour-cent-vies*. Centred around Lem Liam Mianga, a renowned artist who has a wife and children, yet has only ever been in love with one woman, Madjo, his paternal grandmother, *L'Amour-cent-vies* operates on a number of levels, merging Lem's tale with those of other, mystical figures. As the novel opens, Lem is outside a maternity hospital, tying together discarded umbilical cords with which he plans to hang himself. Madjo appears and, rather than attempting to dissuade him, instructs him on how to make the rope and choose the tree so that the hanging is entirely successful. Madjo then sings to Lem, telling and retelling African epics and legends as well as recasting stories of creation and religion with women at the centre. Madjo's songs are interspersed with accounts of Lem's life and thoughts, many of which are concerned with the political turmoil of the present and, in particular, the fate of the resistance fighter, Ziworé. As Marjolijn de Jager observes, one of the recurring motifs in the work is that of the double:

> Lem and Madjo have known each other for a long time, and they have
> lived a great love that has endured across one hundred lives. Thus
> they are not only Lem and Madjo but also Sundjata and Sogolon
> Kédjou, Roumben and Ngo Kal Djob. (de Jager 2000a: xxix)[11]

Like *Elle sera de jaspe et de corail*, *L'Amour-cent-vies* looks forward to a time

of renewal and rebirth which will be achieved primarily by re-encountering the

past, with its rituals and traditions, the dying echo of Madjo's voice in the final

paragraphs urging Lem to go and come back:

> Va et reviens
> Va, homme jeteur de ponts.
> Trace de nouvelles voies. Ouvre-nous la route de
> demain et rappelle-toi... Va, mon homme, et
> reviens, et souviens-toi. (Liking 1988: 152)

In her introduction to her translation of Liking's novels, Marjolijn de Jager

(2000a: xv) describes how critics initially dismissed Liking's work as

'frivolously experimental'. This unfavourable verdict provides some indication

of the extent of linguistic innovation and complex playfulness of the novels.

Liking's work is filled with neologisms and neologistic compound expressions

such as 'Machine-Goutte' (Liking 1988: 12) and 'gueules-qui-ne-vous-

reviennent-pas' (Liking 1983: 111). Semantically, Liking creates unusual

expressions and proper names that contain no clear meaning yet hint at many

possible or potential ones, and the meanings of the novels as complete entities

are also cryptic and multiple, leaving ample room for the reader's participation

in the process of meaning creation. Like Tadjo's *A vol d'oiseau*, Liking's

novels do not fit comfortably into any one genre category. Both *Elle sera de

jaspe et de corail* and *L'Amour-cent-vies* are composed of a multiplicity of

narrative voices, resulting in a polyphonous mix of prose and poetry, taboo-

breaking graphicism and quasi-religious solemnity.

Sony Labou Tansi[12]

Of the six novels by the Congolese author Sony Labou Tansi, only two have been published in English translation. The first of these, *L'Anté-peuple* (1983), tells the story of the downfall and politicisation of one man, Dadou, a successful and respected headmaster who is married with children. Dadou's downfall is effected by a girl called Yavelde, one of the pupils at the college, who has developed a crush on him. She repeatedly tries to seduce him, but he resists, turning instead to alcohol as a way out of his turmoil. When the girl commits suicide, leaving a note to the effect that Dadou made her pregnant and then forced her to have an abortion, Dadou's family are destroyed and he is sent to prison. With the help of Yavelde's sister Yealdara, Dadou escapes from prison and flees across the border, where he becomes a resistance fighter against an oppressive regime. This political aspect forms the second significant thread of the novel, particularly in the second half, which depicts the general repression, arbitrary imprisonments and even murders that characterise life both in Dadou's original home country and in the country to which he flees.[13] Things come to a head when Dadou, wandering the streets naked disguised as a madman, assassinates the First Secretary in a church. In revenge, the government persecute the madmen and the Catholics, killing the inmates of asylums and burning prayer books. This continues until the assassinated Secretary appears to his successor in a dream and says, 'mon cher, cesse de déconner. Le temps appartient au peuple et à Dieu' (Tansi 1983: 189).

The other Tansi novel that has been translated into English, *Les Sept Solitudes de Lorsa Lopez* (1985), is markedly different from *L'Anté-peuple*. Set in the

fictional city of Valancia in an unspecified modern African state, *Les Sept Solitudes* centres around Lorsa Lopez's brutal murder of his wife, Estina Benta. All of the inhabitants of the city appear to know that this murder is going to happen; after it does, the police are called, but constantly delay their visit, resulting in the incongruous situation of Estina's bones being tidied away and then laid out in the position in which she died every time there is a rumour that the police are coming. When the murder is finally investigated, it is Lorsa Lopez's parrot, and not Lorsa Lopez himself, who is put on trial. This surreal touch is characteristic of the novel, which depicts a world in which dead bodies speak from trunks, cliffs emit audible cries, and monsters emerge out of the sea. Even those events that are orchestrated by living human beings border on the fantastical: faced with a trade embargo on its pineapples, the government issues a decree that all foreign citizens residing in the country are to eat three kilos of pineapple per person per day. Another example of surreal politics is found in the government's decision to move the capital from Valancia to Nsanga-Norda, involving the transportation of, amongst other things, walls, bridges, municipal gardens, three billion bones from the cemetery, twelve mosques, and nine towers of Babel. At the end of the novel, when the seas rise and swallow the entire country around Valancia, including Nsanga-Norda, confirming that the police never will investigate Estina Benta's death, Lorsa Lopez speaks of his remorse at what he has done, consoling himself with the words: 'ce crime n'était pas mon crime à moi tout seul... après tout !' (Tansi 1985: 201).

Although *L'Anté-peuple* and *Les Sept Solitudes* are very different from each other in terms of their content, with *Les Sept Solitudes* being far more

remarkable in terms of its mix of the fantastic and the ordinary, both novels share a number of innovatory features. These include a sustained mixing of registers, with a notable amount of recourse to swearwords and vulgar expressions. Both novels also feature significant numbers of neologisms and corruptions of standard idiomatic expressions. In addition, Congolese words and expressions are incorporated into the lexis, both directly and through processes of relexification outlined above. Tansi's innovative attitude to the French language is clearly evident in statements such as the one below, which bears many similarities to the statement by Kourouma, cited above:

> Il ne faut pas être piégé par le dictionnaire, ni par la syntaxe d'ailleurs. Je crois plutôt qu'il faut inventer un langage. Or, ce qui m'intéresse, moi, ce n'est pas la langue française, c'est le langage que je peux y trouver, à l'intérieur, pour arriver à communiquer. (Tansi in Devésa 1996: 324)

Henri Lopes

Lopes' third novel, *Le Pleurer-rire* (1982) is a satirical study of dictatorship in an unspecified African state during the post-independence Cold War period. After seizing power through a military coup, Bwakamabé Na Sakkadé sets out to consolidate and legitimise his rule, neutralising opposition and nurturing international relations with other countries, both in Africa and in Europe. The principal narrator is the Maître, a chef who has been summoned to work for the dictator and does so reluctantly, aware that, 'ces grands-là, les *en haut de en haut*, comme on dit à Moundié, il vaut mieux s'en tenir éloigné' (Lopes 1982: 30). The portrait that is painted of the dictator himself is darkly comical, exposing his vanity and even his stupidity – here is a man who wears plain glass spectacles to appear intellectual, and whose grasp of political terminology and values is limited, as illustrated by his confusion of, for example, l'aparté

and l'apartheid. Although the 'sérieux avertissement' that prefaces the novel asserts that 'les lecteurs sains savent qu'il n'existe pas de Président aussi léger, burlesque et cruel que Tonton', arguing that 'les masses héroïques d'Afrique ne le toléreraient pas et les autres peuples du monde épris de justice et de paix les aideraient à le renverser' (Lopes 1982: 11), it is impossible for the reader to avoid seeing the resemblances between Tonton and real-life post-independence dictators, in much the same way as the fictional dictator of Kourouma's *En attendant* can be equated with Gnassingbé Eyadema, as argued above.

Like Liking's and Tadjo's texts, Lopes' novel is generically innovative, combining a range of modes including newspaper extracts, third person narration, letters, dialogue between anonymous men on the street, and meta-textual commentary on the drafts of the text itself. Lopes frequently corrupts French grammar and orthography to represent the type of French that is spoken by the characters of the novel, arguing that he is attempting to imitate 'la manière de dire du peuple':

> Le Pleurer-rire, qu'est-ce que ça veut dire ? C'est presque du petit nègre. C'est le français créolisé avec le saveur que nos peuples savent y mettre. Et c'est la manière de dire du peuple que j'ai essayé d'imiter. (Lopes in de Saivre 1982: 122)

In addition, Lopes incorporates various onomatopoeic exclamations and Congolese terms directly into the narrative. The structure of the novel is far from linear and sequential: as Corcoran (2002: 53-5) argues, the novel is composed of approximately eighty 'tableaux', belonging to three 'narrative sequences', the Maître's, the italicised, 'oniric' (ibid.) reminiscences probably narrated by the Maître from a time *after* the events described in the book, and

the critical commentary by the 'jeune compatriote'. This polyphonicity is a crucial element of the innovatory aspect of Lopes' novel.

Interpreting the Significance of Linguistic Innovation

These brief summaries of the innovative features to be found in the work of the authors under study indicate that the novels break with French literary and linguistic conventions in a number of ways. As suggested above in relation to the technique of relexification proposed by Chantal Zabus, this kind of non-conformity by African authors writing in the language of their ex-colonisers is often argued to be part of a strategy of subversion and decolonisation. Zabus' (1991: 107) assertion that relexification 'seeks to subvert the linguistically codified, to decolonise the language of early, colonial literature', cited above, parallels analyses by Homi K. Bhabha of the power of what he terms 'hybridising language' (1994: 59). It is also anticipatory of Samia Mehrez's (1992: 122) assertion that the 'ultimate goal' of post-colonial literature containing 'culturo-linguistic layering' is to 'subvert hierarchies by bringing together the "dominant" and the "underdeveloped," by exploding and confounding different symbolic worlds and separate systems of signification in order to create a mutual interdependence and intersignification'. Such readings are clearly rooted in the interpretative framework formalised by Ashcroft et al. (1989), according to which 'post-colonial writing defines itself by seizing the language of the centre and re-placing it in a discourse fully adapted to the colonised place' (Ashcroft et al. 2002: 37). This process is generally viewed as comprising two essential elements, abrogation and appropriation. Ashcroft et al (2002: 37) define abrogation as 'a refusal of the categories of the imperial culture, its aesthetic, its illusory standard of normative or 'correct' usage, and its assumption of a traditional and fixed meaning "inscribed" in the words'; appropriation follows on from abrogation and is defined as 'the process by which the language is taken and made to

"bear the burden" of one's own cultural experience, or, as Raja Rao puts it, to "convey in a language that is not one's own the spirit that is one's own" (Rao 1938: vii)' (Ashcroft et al. 2002: 38). The source texts under study in this thesis can clearly be read in this way, with the various innovatory features representing both a refusal of the literary and linguistic conventions associated with French colonial rule and an experimentation with ways of manipulating those conventions to permit true self-expression as an African author. According to the statements made by Kourouma and Tadjo cited above, this self-expression may involve establishing a line of continuity between the act of writing and African oral traditions.

Reading the achievement of these authors in this way situates their work not only within ongoing debates concerning the political implications of language use, but also within the discussions articulated most closely by Frantz Fanon and Ngũgĩ wa Thiong'o concerning the psychoanalytic implications of the linguistic legacy of colonialism. Fanon (1971: 28) famously views language as one of the key factors in the process of alienation that takes place in the colonised subject, asserting that 'parler une langue, c'est assumer un monde, une culture'. wa Thiong'o (1986: 9) echoes this sentiment in *Decolonising the Mind,* in which he argues that 'language was the most important vehicle through which […] power fascinated and held the soul prisoner. The bullet was the means of the physical subjugation. Language was the means of the spiritual subjugation'. Although wa Thiong'o believes that escape from spiritual subjugation is only possible through a complete rejection of European languages as a mode of expression, many authors such as Kourouma argue that intellectual liberation can be achieved by writing in the colonial language

whilst continuing to think in one's mother tongue. The mother tongue thus becomes inscribed in the mode of writing:

> Je cherche à écrire le français tout en continuant à penser dans ma langue maternelle, le malinké. C'est une expérience qui, pour des peuples africains dont les langues ne sont pas écrites, consitue un moyen de libération intellectuelle. Ils retrouvent dans le français devenu la langue nationale une 'case maternelle'. On ne peut pas être totalement libre si on ne possède pas la langue qui nous permet de nous exprimer entièrement. C'est une expérience qui est un pas sur le chemin de la liberté pour les peuples africains de littérature orale. (Kourouma 1997: 118)

What is interesting about this statement by Kourouma is that it makes clear that he views the act of writing in a Malinké-infused French as achieving true freedom not only for himself but also for 'les peuples africains de littérature orale'. Just as, in Fanon's (1971: 8) view, 'l'aliénation du Noir n'est pas une question individuelle', in the sense that the Noir's psychological condition is brought about to a large extent by the society in which he lives, so his 'désaliénation', achieved, at least in part, by taking possession of the language that he uses, will be a collective rather than an individual effort. According to this reading, the innovation of the texts under study thus has decolonising potential not just for the authors themselves but for the African societies in which they are read.

Although such 'post-colonial' readings are undoubtedly valid, to assert that they constitute *the* central implication of the texts under study would however be something of an oversimplification.[14] The question that must be asked when assessing the broader significance of the linguistic innovation evident in these works is: significant for whom? For the literary or academic elite, of either African or Western origin, the texts may well challenge the norms of European literary canons and can therefore be viewed as being subversive and decolonising in intent. Yet it is doubtful
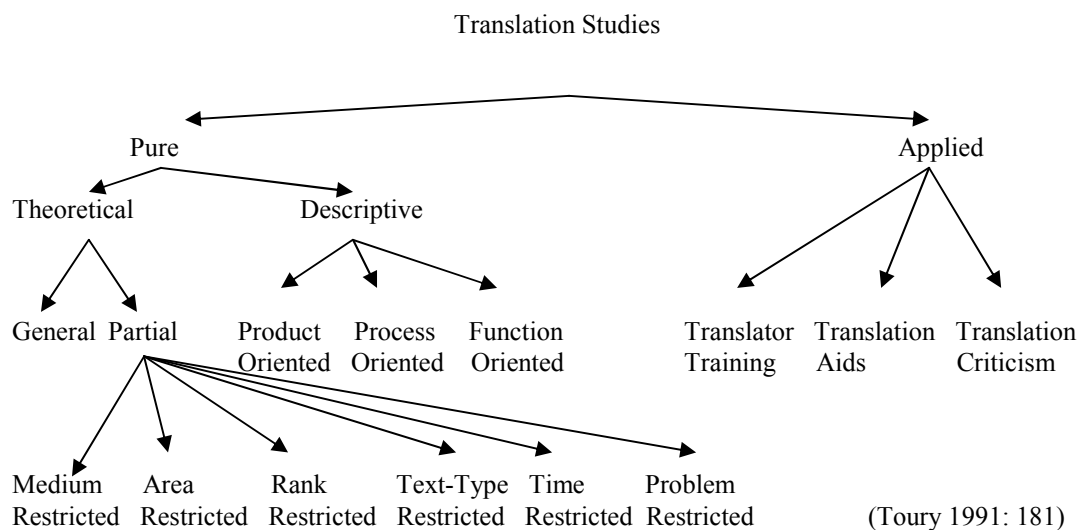
that these particular implications would necessarily be associated with the texts by all their readers. It is difficult to imagine the participants of Werewere Liking's Villa Ki-Yi interpreting Liking's incorporation of rituals and traditions into her work in terms of how this challenges European norms.[15] It is quite conceivable that African readers may not encounter these texts with one eye on European conventions at all; they may simply encounter them as works of art, reading the innovatory features not as politically significant Africanisations of language but as aesthetic means of 'writing well', to return to the citation by Ortega with which the discussion began. European readers, too, may encounter the texts in this way, making little differentiation between the linguistic innovations of metropolitan authors and those of 'post-colonial' writers. The likelihood of this type of non-differentiating reading in the West will almost certainly be increased or diminished by factors external to the texts: the book covers and blurb selected by the publisher as well as the location of the texts in the bookshop (particularly whether they are stocked with the metropolitan literature or whether they are set apart in a separate, exotic, section) will have significant bearing on the framework within which the reading occurs and thus also on the overall significance that is assigned to the text. Another, related, question that is of relevance is: significant when? Even within the post-colonial framework outlined above, there is – or at least there needs to be – room for variation depending on the date of a text's publication. The political significance of two texts that deliberately Africanise a former colonial language will not be identical if one of those texts was published immediately after Independence – and was perhaps the first text to approach the colonial language innovatively – and the other some forty years later (and as part of an established tradition of European language subversion).

For these reasons, assigning what might now be termed 'textbook' decolonising significance to the texts under study in any absolute and general way is problematic. Whilst I would not deny that this kind of reading is a valid and even very important

one, it must remain one among a variety of possible interpretations of the broader significance of the innovatory features of the novels. At the same time, the issue of the broader 'meanings' of the innovatory features cannot be ignored, given that it gains rather than lessens in importance when viewed in the context of translation. Translation is an act of reading and therefore inevitably an act of interpretation; the translator's particular interpretation of the broader significance of the linguistic innovation in the original will undoubtedly influence the way in which s/he renders specific innovatory aspects in the target language. This will be particularly relevant when the translator draws on functionalist translation approaches; this is a point to which I shall return in Chapter 5. In addition, assigning a broader significance to the innovatory features means that altering or eliminating those features in translation must be seen as also altering or eliminating the broader meanings that are associated with them. If, for example, the originals are viewed as significant in terms of their ability to de-centre the dominant language in which they are written, the elimination of their abrogating and appropriating features will also signify the elimination of their de-centring power. It is against this background of the broader significances of the innovatory features of the originals that the translated English versions of the novels are to be studied.

Contextualisation: Translation Studies

Turning now to the issue of just where this thesis might situate itself in the context of other studies of or about translation, it will be useful to draw on the work of James Holmes. In 1972, Holmes attempted to map out the structure of the new discipline that was to become known as Translation Studies, dividing the discipline into two main branches, 'pure' and 'applied'. Both branches were then subdivided into a series of sub-branches, as shown in Gideon Toury's diagrammatic summary of Holmes' categorisation below:

Translation Studies

Pure   Applied

Theoretical   Descriptive

General Partial   Product   Process   Function   Translator Translation Translation
                   Oriented   Oriented   Oriented   Training   Aids   Criticism

Medium   Area   Rank   Text-Type   Time   Problem
Restricted Restricted Restricted Restricted Restricted Restricted   (Toury 1991: 181)

That Holmes' scientifically modelled map was a product of its time is beyond doubt; that its divisions are less distinct than the map makes them appear is a fact that Holmes himself acknowledges.[16] Nevertheless, Holmes' map still provides a useful starting-point for studies centred on translation, offering a conceptual framework by means of which a study might situate itself in relation to others and declare its own intentions. The first part of this thesis, Chapters 1-4, for example, might locate itself on the 'pure-descriptive-product-oriented' node. In Chapter 1, the thesis presents an overview of Francophone African novels available in English translation, attempting to assess the publishing situation both quantitatively and qualitatively. Chapters 2-4 offer a more detailed descriptive analysis of the translation strategies used in the particular novels listed above. The focus in these chapters is primarily on the translations as products, yet there is also an effort to analyse the motivations behind the translation strategies adopted; in this respect the study can be said to be 'process-oriented' in places. The final two chapters of the thesis are slightly

more difficult to place on Holmes' map. Chapter 5 puts forward an alternative translation approach to those identified in Chapters 2-4, and attempts to justify why this approach might be more appropriate to texts of the type studied in the thesis. The thesis thus shifts from description to prescription; in Holmes' diagram, it would therefore no longer be located on the 'pure' branch but on the 'applied' branch of Translation Studies, or perhaps somewhere in-between, requiring further adaptation before it could be fully incorporated into the various nodes on the applied branch, yet certainly intending towards these domains. Chapter 6 offers a comparison of the approach put forward in Chapter 5 with existing translation theory frameworks, seeking to push towards the development of what might be termed a general post-colonial translation theory. This final part of the thesis, then, moves away from the strictly restricted parameters identified above and towards more generalised ones, shifting back towards the 'pure' axis and towards the domain of conceptual translation theory whilst still anchoring its discussion in translation practice. Whilst not truly 'general' in the sense that it does not attempt to present a translation theory that encompasses every type or situation of translation, the final part of the study is nevertheless less 'partial' than the first. Once again, Holmes' map represents a rather inadequate means for conceptualising the study presented here: the two final Chapters of the thesis would most appropriately be located somewhere between the various nodes and branches he envisions; the shift in the study from a restricted descriptive one to a more applied or general one would also ideally need to be represented in some way. Toury's (1991) revision of Holmes' map goes some way towards addressing these representational difficulties, allowing for the branches of both Theoretical

and Descriptive Pure Translation Studies to influence the 'Applied Extensions' of the discipline, using dotted arrow lines to indicate that 'theoretical implications must be sifted through a filter, or transmitted through appropriate "bridging rules"'(Toury 1991: 190). To some extent, then, Toury's revision of Holmes' map anticipates the type of study presented in this thesis, which is not only descriptive but tentatively prescriptive, and which seeks to explore translation theory through the prism of translation practice.

Contextualisation: Descriptive Translation Studies

As a descriptive study, the thesis complements existing case studies of translations, particularly those connected with colonial contexts. Full-length works include Maria Tymoczko's study of Early Irish literature in English translation (*Translation in a Postcolonial Context,* 1999), Vincente L. Rafael's enquiry into translation and Christian conversion in Tagalog society under early Spanish rule (*Contracting Colonialism*, 1993), Tejaswini Niranjana's study of translation in colonial India (*Siting Translation,* 1992), and Eric Cheyfitz's analysis of the links between American imperialism and translation (*The Poetics of Imperialism*, 1991).[17] Whilst the thesis has a certain amount in common with these studies (most notably, perhaps, its awareness of the inequality of power relations governing the translation context) it is distinct from these works in two respects. Firstly, on a geographical level, it is the first extended study into the translation of sub-Saharan Francophone literature; secondly, on a chronological level, whereas all of the studies named above focus on translation during the colonial period from a post-colonial perspective, this study focuses on literature that was both written and translated

after independence. The debate over whether the term 'post-colonial' should be used to refer solely to literature emerging from formerly colonised nations after independence, or whether it should encompass 'all the culture affected by the imperial process from the moment of colonisation to the present day' (Ashcroft et al. 2002: 2) is a familiar one. By aligning myself with the first of these two interpretations here I am not suggesting that the political reality of independence 'eradicate[d] the influence of the colonising powers' (Ashcroft et al. 2002: 195) (an implication that Ashcroft et al. aim to avoid by adopting the second interpretation), but am attempting to stress the difference in linguistic issues relevant to the period of colonisation, on the one hand, and the post-independence period, on the other. The studies by Niranjana, Cheyfitz and Rafael examine translation exchanges between colonial languages and indigenous languages during periods of initial contact between the two; this study concerns itself with the use of a (former) colonial language after a sustained period of contact between that language and those of the colonised peoples. Given that language change is by its very nature a gradual and shifting process, it is of course clear that such syncretisation would have been evident in the later colonial period too, and the distinction between pre- and post-independence periods is thus something of an artificial one even in this context, yet it does enable us to focus on the issue of linguistic hybridity and the linguistic legacy of colonialism.

The number of studies dealing directly with the issue of the translation of such hybrid language is limited. In his 1993 article, Paul Bandia briefly explores some of the issues that arise at what he terms the 'secondary level' of translation, suggesting that the translators of African texts tend to adopt the

same techniques used by the authors of the originals, such as calquing and the use of semantic and collocational shifts. Bandia's analysis is somewhat undermined, however, by the very examples that he selects to support his points: the French translators of Achebe's and Okara's Africanised English that Bandia cites rarely apply these techniques, rendering the unusual English using standard French or even, on occasion, mistranslating the sense of the original phrase entirely. Although Bandia is fully aware of the short-comings of the translations and describes these incisively in his analysis, he does not permit these findings to alter his original contention that authors and translators use the same translation techniques. Bandia's (1993: 74) conclusion that 'the above analyses point to the fact that African writers and translators of African works have a clear preference for semantic, overt and literal translation' is misleading: Bandia's analyses in fact indicate that whilst African writers have a preference for this kind of translation, translators of African works prefer to produce fluent, covert, standardising translations.

The collection of essays entitled *Writing Back in/and Translation* (Granqvist 2006) contains a number of case studies of translated versions of post-colonial hybrid literature. These include Christiane Gullin's study of the Swedish translation of Nadine Gordimer's *The House Gun*, Tina Steiner's close reading of the German translation of Tsitsi Dangarembga's *Nervous Conditions*, and Ene-Reet Soovik's enquiry into the translations of works by Arundhati Roy and Salman Rushdie into Estonian. The findings presented in these articles provide interesting, if limited, comparative material for my own, and will be referred to in Chapter 5.

In addition to these case studies, there are a number of articles that are written by translators themselves, reflecting on the challenges posed by indigenised language in literature. In the same essay collection, for example, Christiane Fioupou describes her experience of translating Soyinka's Pidgin English into French, stressing that it was necessary to avoid falling into the trap of using stereotypes historically associated with African speakers of French, as crystallised in the *Y'a bon… Banania* advertising slogan. She concludes that it is possible to render Pidgin using FPA (Français Populaire d'Abidjan), and gives a number of examples of her translation solutions. The example below demonstrates the extent to which both the original and translated versions deviate from conventional metropolitan European language use:

> SAMSON: God I go chop life make I tell you. I go chop the life so tey God go jealous me. And if he take jealousy kill me I will go start bus service between heaven and hell.
> SAMSON: Zé va bouffer la vie zouqua on dit pas. Zé va bouffer la vie zouqua lé Dié y va zalou. Et si lé Dié fait zalousie tué moi, zé va ouvri ligne dé bis dépuis ciel zouqua enfer. (Fioupou 2006: 79)

Fioupou's strategy of replacing one regional-specific variant of a language with another, argued to be in some way parallel to this first, has much in common with the strategy used by Sharon Masingale Bell to translate Jacques-Stéphen Alexis' *Romancéro aux étoiles* into English. Bell describes Alexis' short stories as including 'instances of Creole embedded in an otherwise standard, literary French' (1995: 51), and justifies her decision to choose Black English as a target language for the translation of what she terms 'Alexis's linguistic masks' (ibid.). Examples of the resulting translation include the extract given below, which represents the voice of the 'Bird of God':

> Han ! Hé ! P'tit-Viseur, eh !
> Han ! Hé ! P'tit-Viseur, eh !
> P'tit-Viseur, "pin'ga" me viser !
> Han ! Hé ! P'tit-Viseur, eh !

P'tit-Viseur, "pin'ga" me viser !

Ho! Hey! Li'l Sharp-Shot, hey!
Ho! Hey! Li'l Sharp-Shot, hey!
Li'l Sharp-Shot, you *bet'* not aim at me!
Ho! Hey! Li'l Sharp-Shot, hey!
Li'l Sharp-Shot, you *bet'* not aim at me! (Bell 1995: 65)

The studies by Bell and Fioupou offer interesting examples of the use of a dialect-for-dialect approach in translation, an approach which will be discussed further in Chapter 5 in the context of the translation of vernacular variants evident in the novels under study in this thesis.

Contextualisation: Prescriptive/Theoretical Translation Studies

Bo Pettersson's (1999: 1) summary of what he terms the 'postcolonial turn in literary translation studies' includes an overview of the main theoretical work carried out as part of this 'turn'. Apart from the general statement that 'much is taken over' (Pettersson 1999: 6) from postcolonial[18] theory or from the theoretical frameworks that inform it, Pettersson's list of work associated with the postcolonial turn comprises the texts by Rafael and Niranjana noted above, the work of Lawrence Venuti, and a collection of essays by Susan Bassnett and Harish Trivedi (*Post-Colonial Translation. Theory and Practice*, 1999). To this might be added another collection of essays, *Translation and Multilingualism: Post-Colonial Contexts*, edited by Shantha Ramakrishna (1997). Since Pettersson's article, two further volumes of essays have appeared under titles associated with post-colonialism: *Changing the Terms: Translating in the Postcolonial Era* (Sherry Simon and Paul St-Pierre eds., 2000), and *The Hybrid Text in Translation* (Schäffner & Adab (eds.), 2001). The latter is in fact a series of contributions based around the initial postulation that 'a hybrid text is

a text that results from a translation process' (Schäffner and Adab 2001: 169), with the translation process referring to translation proper, rather than to the type of writing-as-translation discussed by Adejunmobi, Gyasi and Bandia. As such, the contributions are more concerned with issues of fluency and foreignisation as general translation strategies, rather than with the specific translation challenges posed by linguistically layered texts, and the volume thus has less to do with post-colonialism than might be supposed by its title. The one exception is the article by Mary Snell-Hornby, 'The Space "In-Between": What is a Hybrid Text?', in which Snell-Hornby discusses the translation of hybrid texts that are 'not the result of an interlingual translation process', such as Salman Rushdie's *The Moor's Last Sigh.* The essays in the other three volumes cover a wide variety of topics, generally in the form of case studies of translation across unequal linguistic divides. Whilst all subsumable under the term 'post-colonial' insofar as this implies a foregrounding of issues of 'power relations' and 'relations of alterity' (Simon 2000: 13), only a limited number of the essays work explicitly towards articulating what might be termed *post-colonial translation theory*.

In general, the translation theory frameworks developed in response to the specific challenges posed by the translation of hybrid post-colonial texts are limited to broad outlines, or indications of a direction in which translation theory might move, rather than full explorations of possible translation approaches. Niranjana (1992: 186) calls for theories that will 'inscribe heterogeneity, [...] warn against myths of priority, [...] show origins as already fissured'. She suggests that these goals might be achieved by following the literal translation mode preferred by Walter Benjamin, creating a translation

that, 'instead of being concerned with reproducing the meaning of the original, [...] must "lovingly and in detail incorporate the original's mode of signification", thus holding back from communicating' (Niranjana 1992: 155). As Robinson (1997: 93) points out, however, 'it is never clear, in Niranjana or any other postcolonial theorist who draws heavily on Benjamin (such as Venuti), how "holding back from communicating" can become a powerful tool of decolonisation', and Niranjana's suggestions remain vague and distanced from potential practical application. Paul Bandia's call for a 'poetics of translation' that might be adequate to the translation of African literature is similarly vague in its practical outworking. Bandia suggests that such a poetics would repose on 'a refusal to cater to a Western taste for exoticism' and would 'respect the African writer's subversive intentions' (Bandia 2002: 9), suggesting that 'African European-language translating is best informed by an ethics of difference (Venuti, 1995) whose main objective is to safeguard the linguistic and cultural specificity of Euro-African discourse' (Bandia 2002: 10). However, Bandia does not attempt to explore how Venuti's ethics of difference might receive practical application, or to explore how the problems inherent in attempting to safeguard the 'linguistic and cultural specificity' of a text when relocating it in another linguistic and cultural sphere might be solved. In contrast with Bandia, Mary Snell-Hornby (2001: 207), who touches on a methodology for translating 'hybrid texts' such as Arundhati Roy's *The God of Small Things,* does not view this methodology as being connected in any way with Venuti. On the contrary, she argues that Venuti's foreignising strategy results in an 'artificial "translation code" [...] which impairs the coherence and hence the message of the translation as a literary work' (Snell-

Hornby 2001: 214), rejecting this strategy in favour of the 'ethical principle of *loyalty*' (Snell-Hornby 2001: 215) as explored by Christiane Nord. Pettersson himself, in his conclusion to his overview of existing approaches, puts forward his own outline of 'roads to be taken and roads not to be taken' in postcolonial translation studies. Drawing on Chesterman, Pettersson (1999: 8) argues the need for a shift from 'philosophical conceptual analysis towards empirical research', indicating that this would involve empirical specificity (taking into account the 'manifold contextual parameters' involved in 'each act of postcolonial translation') and 'theoretical eclecticism' (Pettersson 1999: 9).

In addition to these rather brief and vague explorations of post-colonial translation theory, a more sustained attempt to link post-colonial theory and translation is made by Michaela Wolf in her contribution to the collection of essays edited by Sherry Simon and Paul St-Pierre. Her engagement with Bhabha's work and particularly with his concept of the *Third Space* will be discussed in detail in Chapter 6. Other theoretical work that will be discussed in the final chapter includes the much-cited concept of a foreignising translation practice as elaborated by Lawrence Venuti (1993, 1995, 1998) and the metonymic approach advocated by Maria Tymoczko (1999) in the final chapter of *Translation in a Postcolonial Context*. Finally, work carried out by Sherry Simon, Kathy Mezei and Barbara Godard in the context of translation in Canada provides several useful points of comparison and will be referred to in Chapters 5 and 6 of the thesis.

This overview of the current state of *post-colonial translation studies* in general, and of discussions of translation in the post-colonial African context in

particular, indicates that there is still significant need for a more extended response to the issues raised by hybrid texts of the type associated with the linguistic legacy of colonialism. Although the existing theories outlined above can be drawn together to provide a foundation for the discussion of the translation challenges posed by Europhone African literature, moving us on from simplistic assertions such as those made by Ekundayo Simpson in the late 1970s, they leave ample scope for further discussion of the practical and theoretical responses to the translation of such texts.[19] In many respects, this thesis represents the type of study advocated by Pettersson, anchoring itself in empirical research into a defined corpus of translations, whilst also scrutinising the post-colonial theory frameworks that translation theorists have begun to take over.

Chapter 1: The Canon of Translated Literature and Publishing Practice

> Translation is not only the intellectual, creative process by which a text written in a given language is transferred into another. Rather like any human activity, it takes place in a specific social and historical context that informs and structures it, just as it informs and structures other creative processes. (Jacquemond 1992: 139)

In a provocative early article, Lawrence Venuti (1993: 209) explores the nature of translation as a 'cultural political practice', arguing that translation 'enlists the foreign text in the maintenance or revision of dominant conceptual paradigms', not only through its 'materiality' ('its discursive strategy and its range of allusiveness for the target-language reader'), but also through 'the very choice to translate it and the way it is published'. The factors surrounding the publication of translations are of crucial relevance to any descriptive study of the strategies used in those translations, not least because of the influence exerted by editors and publishers during the translation process. Factors that might be relevant to the contextualisation of a descriptive study include the size and type of publisher, the level of visibility accorded to the translator on the cover and in other paratextual material, and the selection processes used by the publishers.

In the case of the corpus identified in the Introduction, information on the first two sets of factors can be easily obtained and summarised: of the ten translations under study, four are published by small or independent presses (Africana Publishing Company, Mercury House, Marion Boyars, Readers International), five by educational publishers (Heinemann Educational's *African Writers Series*; University Press of Virginia's *Caribbean and African*

Literature series (CARAF)), and one by a large mainstream publisher (William Heinemann).[20] The level of visibility accorded to the translator is highest in the CARAF series: these name the translator on the front cover and include extensive paratextual material, much of which is authored by the translator. The only other translation that names the translator on the front cover is *Monnew,* published by Mercury House; this translation includes a 'Translator's Note' but no other paratextual material. In all the other translations, the level of visibility accorded to the translator is low: the translator is named on the inside front cover, rather than on the front cover itself, and the texts do not include any kind of translator's preface. Whilst the texts published by Heinemann Educational, Marion Boyars and Readers International do include very brief biographical information on the translator, those published by the Africana Publishing Company and by William Heinemann do not do even this. Overall, then, the translations are accorded a low status in the UK and US books markets, either as a result of being published by specialist or small independent publishers, or in terms of the lack of prominence accorded to the fact that they are translations, or both.

Information on the selection processes governing the translations is harder to obtain, and remains anecdotal and in some cases speculative. J. A. Underwood, the translator of *L'Anté-peuple*, for example, states: 'I don't know what particularly made Marion choose the book or how she heard about it. I suspect the French publisher (du Seuil) was persuasive' (Underwood, personal communication). An alternative selection process, based on initiation by the translator rather than the French publisher, is outlined by Carrol Coates in his description of the series of events that led to the inclusion of Kourouma's *En*

attendant in the CARAF series: 'I made the proposal to the University of Virginia Press (…) My proposal (…) went through the approval process of staff editors and consideration by the Board of Governors of the Press' (Coates, personal communication). With regard to selection criteria, at least insofar as Heinemann Educational are concerned, 'literary quality' (Sulley 2003) is cited as the top consideration, with a text's 'educational prescription potential' (ibid) also being important.[21]

The limited nature of these observations makes it impossible to formulate any convincing arguments concerning possible interactions between the publishing aspect of the translation process and the translation strategies themselves. A much more valuable contextualisation, allowing for far greater insights into the ways in which translations are likely to be shaped by publishers and editors, can be achieved by surveying the publishing situation as it relates to Francophone African novels more generally. This chapter therefore seeks to provide a quantitative and qualitative analysis of the translation of sub-Saharan Francophone African novels into English. It complements the general study presented by Venuti (1995) as well as the domain-restricted surveys by Richard Jacquemond (1992) and Edward Said (1995) on the French-Egyptian-French and Arabic-English publication situations respectively. The chapter aims to open up Jacquemond's (1992: 139) assertion that 'North-South translation is unequal: cultural hegemony confirms, to a great extent, economic hegemony' to further investigation, seeking to uncover the realities governing the publication of English-language translations of Francophone African novels, and thus to establish a solid background against which the detailed study of translation strategies presented in Chapters 2-4 can be read.

Lawrence Venuti's 1995 quantitative analysis of the literary translation situation world-wide calls attention to the dearth of translations into English and to the acute contrast between this and the number of translations from English in European countries. Drawing on statistics for total book output versus translations in both Britain and America over the period 1950-1990, Venuti (1995: 12) argues that 'British and American book production increased fourfold since the 1950s, but the number of translations remained roughly between 2 and 4 percent of the total'.[22] He contrasts these figures with statistics from France, Italy and Germany, demonstrating that the translation rate is considerably higher in all of these countries.[23] Similar observations have been made in a number of journalistic articles. Boyd Tonkin, for example, writes that 'U.K. publishers issue more than 110,000 new titles or editions every year. Of that vast total, scarcely three per cent consists of translations – a percentage comparable to that in the U.S. In countries of an equivalent size, such as Italy, the percentage of translated books can exceed that figure by a factor of ten or more' (Tonkin 2003: 1). Natasha Wimmer (2001: 71) argues that 'of all the books translated world-wide, only 6% - and that is considered to be a generous estimate – are translated from foreign languages into English. By contrast, almost 50% are translated from English into other languages'. References for the source of these figures in these articles are not supplied, making it difficult to ascertain whether these observations can be relied upon as corroboration of Venuti's statistics or whether they are in fact drawing on Venuti's statistics themselves (suggesting, if the latter is the case, that Venuti's statistics have become 'givens' in the publishing field). In light of the fact that part of Venuti's analysis is based on data that is already over ten years old at the time

of the publication of his book (his figures for world translation publications from selected languages cover the period 1982-1984), simply adopting Venuti's figures as applicable to the present-day situation is inappropriate.[24] Yet more recent statistics are hard to obtain.

Terry Hale, in his entry on publishing strategies in the *Routledge Encyclopaedia of Translation Studies*, published in 1998, offers a brief overview of statistics from 1991, citing a translation figure of 3% for Britain at one extreme, and a figure of 44% for Italy at the other.[25] Hale (1998: 190) argues the importance of two further sets of statistics for the indication of the cultural acceptance of translation in a given country, namely that of the category of works published, and that of 'translation flow' (i.e. the language of origin of translations). In the case of the British figures for 1991, Hale provides a breakdown of the categories of published works, demonstrating the dominance of publications in the fields of social sciences and science and technology (60% of publications), and the far smaller proportions covered by literature (19%) and children's books (9%). Hale contrasts this with figures for Belgium, where science and technology account for just 6% of books published and children's literature for 44%. While such information is of potential interest to the analysis of the publication of translations, Hale's failure to provide a comparable breakdown of the categories of translations renders this information difficult to apply, and his failure to draw out the implications of the category figures leaves the reader to draw his/her own conclusions, which may be wholly inaccurate. Are we to assume that few science and technology books are ever translated (in any language direction), and that this therefore skews the overall figures of translation rate in Britain? Or perhaps that the

majority of translations are of children's books and that this accounts for the high translation rate in Belgium? The issue is further complicated by Hale's citation of Belgium as a contrast figure for Britain: stating that approximately half of the publications in Belgium are in French and the other half in Flemish is itself ambiguous in relation to translation given that both French and Dutch are official languages of the country.[26]

Statistics gathered by The Publishers Association, whilst presenting data on UK book exports and imports, do not include specific information on translations.[27] On the surface, these figures present a far more balanced picture of import-export trade than that offered by Venuti: UK exports for 2003 are estimated at £1.31bn, while imports for the same year were approximately £770.7m. In terms of retail sales value, the percentage accounted for by imported books is somewhat closer to Venuti's figure, being estimated at 10% of the overall market. Deconstructing these figures in an effort to estimate figures for total book output vs. translations (Venuti's parameters) is difficult: the Publishers Association warns that the figures for exports include foreign published books printed in the UK, and that those for imports include UK published books printed outside the UK and imported back into the UK; both sets of statistics include figures for trade between the UK and US, an axis not included in Venuti's figures.

Even the data provided by the most extensive translation database, the Index Translationum maintained by UNESCO, must be treated with caution. Despite the database's claim to be 'a list of books translated in the world, i.e. an international bibliography of translations',[28] cursory investigations into its

comprehensiveness reveal its inadequacy as an authoritative statistical tool for translation researchers: of the ten translations under study in this thesis, only seven are listed on the database;[29] statistical searches for the evolution of translations by country reveal striking inaccuracies and omissions, with, for example, 11,812 UK translations being listed for the period 1980-1990 and just 59 for 1991-2001. The stark contrast which the database reveals between the number of translations for which English is the original language and those for which it is the target language cannot therefore be considered as significant as it might otherwise be. For what they are worth, the figures are as follows: English heads the list of the Top 50 original languages, being the original language in 790,940 of the translations listed on the database; the figure for the runner-up, French, is almost 5 times lower, at 152,528. In contrast, English is only the fourth most translated into language, trailing behind German, Spanish and French. The use of English as the target language is almost 8 times less frequent than its use as an original language, with 100,894 occurrences. It is the contrasts between these figures that are most striking, rather than the figures themselves; of the top 20 target languages, only three others carry a higher figure as target languages than as original ones, and of these, the ratio of target to original language is far lower, falling in the range of 1:1.45 to 1:1.08 in comparison with 1:7.84 for English.[30]

The UNESCO database does thus suggest that Venuti's basic premise holds true today; however, given the inadequacies of the database outlined above, its actual statistical value remains weak. If authoritative statistical evidence to support Venuti's premise is hard to obtain, the same cannot be said for circumstantial evidence, which remains strong. Examples of circumstantial

evidence include journalistic articles such as Mark Tabor's account of the Frankfurt book fair, in which he confirms that 'foreign rights sales (…) are brisk, spurred by the continued opening of new markets and a growing appetite for American books' (Tabor 1995: D1), spotlight surveys of best-seller lists in the US, UK and other European countries which confirm the popularity of American and British literature abroad and the absence of best-selling foreign literature at home,[31] the significant number of new sources of funding support for publishers wishing to invest in translations,[32] which clearly indicates a conviction that the lack of translations into English is both real and in need of rectification, and the extremely lucrative nature of foreign rights sales for UK and US fiction as highlighted both by the scale of individual payments and by up-to-date figures for literary exports.[33] The case put forward by Venuti, then, is certainly still perceived to be true, even if solid statistical evidence is hard to obtain.

It is against this background that this chapter's overview of the canon of Black African Francophone novels available in English translation is to be presented. The relatively small size of the two corpora of literature involved in this overview (all Francophone African novels and all English-language translations of these novels) render an accurate statistical analysis far more possible than for the broader category of translations world-wide. The paragraphs that follow seek to present a statistical analysis that takes into account the criticisms levelled at Venuti by both Pym and Fawcett, resulting in an overview that is detailed in its figures and tentative in its conclusions, rather than sketchy in its figures and polemical in its conclusions.[34] Given the difficulties, outlined above, of obtaining accurate up-to-date statistics relating

to literary translation world-wide, this tentativeness will be most pronounced in sections which seek to compare the results of this analysis with the general translation situation in the US and UK. The analysis seeks to give an overview of the number of sub-Saharan Francophone novels in English translation and to provide breakdowns of the data according to date of publication, publisher, and author. Statistical information will be reviewed alongside information drawn from interviews with publishers and translators in an effort to characterise the main influences and factors that govern publishing practice with regard to the translation of Francophone African texts.

This enquiry draws on two existing corpora, the database of Francophone African literature held by LITAF, and the extensive international libraries database, EUREKA. The total number of novels by authors from Benin, Burkina Faso, Burundi, Cameroon, Central African Republic, Chad, Congo, Côte d'Ivoire, Democratic Republic of Congo, Gabon, Guinea, Mali, Mauritania, Niger, Rwanda, Senegal and Togo, listed on the LITAF database is 1156.[35] The EUREKA database lists 1052 of these 1156 novels, and reveals that 72 of the novels listed have been translated into English. In terms of percentages, these figures suggest that approximately 6.8% of sub-Saharan Francophone novels have been translated into English. In reality, given that the majority of the novels that are missing from the EUREKA database are published by African publishing houses, and are therefore unlikely to have been selected for translation, the actual percentage is probably closer to 6.2%.[36] In the absence of comparative data (say, for example, the percentage of metropolitan or Caribbean Francophone novels that have been translated into English), it is difficult to draw out any implications from the figure itself, and

is therefore more instructive to look 'inside' the figure and comment on the status of translation in relation to specific authors, publishing houses and possible publishing trends. It is perhaps in any case rather arbitrary to develop a critique of a given translation situation based on percentages alone, since such an approach assumes that all literature is, subjectively put, 'worth' translating.[37]

Closer analysis of what the figure of 72 translations (or 6.2% of novels) represents reveals that, in terms of presence on the book markets, sub-Saharan Francophone novels occupy a peripheral position in the US and UK, with only a handful of exceptions. Of the 72 translations, only 6 are published by the largest mainstream trade publishers, with Simon and Schuster publishing two Mudimbe novels in 1989 and 1991, Random House UK the two most recent Kourouma novels (*Waiting for the Wild Beasts to Vote* in 2003 and *Allah is Not Obliged* in 2006), Random House USA (Anchor Books) *Little Boys Come from the Stars* by Dongala in 2002, and Farrar, Straus and Giroux another Dongala novel, *Johnny Mad Dog,* in 2005. A further 15 novels have been published by medium-sized trade publishers, such as Pantheon and Vintage Books, many of which have since been taken over by the large publishing corporations. However, rather than bringing the benefits of improved distribution capabilities and extended or renewed print runs, as might be expected, these take-overs have resulted in the translations going and remaining out of print. Thus, translations of texts such as Ouologuem's *Devoir de violence*, originally published in the USA by Harcourt Brace Jovanovich in 1971, now officially part of Harcourt Trade Publishers, is out of print, and is indeed not even listed in the publishing corporation's catalogue.[38]

The largest share of publishing is divided between three sectors: educational publishers in the UK (Longman and Heinemann Educational) (31 translations), independent presses in the US and UK (22 translations) and university presses in the USA (13 translations).[39] Both Longman and Heinemann Educational have long histories of involvement in 'third world' publishing, initially acting as exporters of British texts to the colonies, capitalising on the extensive new markets created by the imposition of the British education system on the colonies, and later seeking to encourage the development of African writers through their African Writers Series.[40] It is as part of these series that the translated novels have been published, 25 of them by Heinemann, and 6 by Longman. Positive assessments of Heinemann's success have been provided by Alan Hill (1988) and Becky Clarke (2003) amongst others, and tend to emphasise the significance of Heinemann's role in the emergence of an African literary tradition. Others, most notably Graham Huggan (2001) and Camille Lizarribar Buxó (1999), have problematised the nature of Heinemann's achievement; Huggan (2001: 52), for example, highlights the 'neo-imperialist rhetoric' that characterises Alan Hill's account, and demonstrates the 'pseudo-anthropological view' (Huggan 2001: 53) which has been 'influential in the metropolitan reception of AWS titles' (ibid.). It is not my intention to reproduce their well-formulated arguments here. Instead, I wish to draw out the implications of the fact that the largest proportion of translated Francophone African novels is published by educational rather than adult fiction publishers. Over the last few years, with the decision by Reed Elsevier to effectively close Heinemann's International Division and cease publishing new titles in the African Writers Series, this issue has come to the fore.[41] In an interview given

in October 2003, Robert Sulley outlines the developments that led to that decision, highlighting Reed Elsevier's decision to focus on the North American educational market following its acquisition of the US publisher Harcourt, and the ensuing failure of the AWS to fit in with the multinational conglomerate's strategic plans.[42] Sulley stresses the understandability of Reed Elsevier's approach:

> Faced with the choice of investing in translations from Cameroon or putting money into the next big textbook adoption in Texas, accountants in Reed Elsevier are unfortunately bound to opt for the latter. (Sulley 2003)

Sulley goes on to state that it was not only the AWS that was affected by these corporate developments, but also the country-specific, market-specific publishing in which Heinemann's International Division was also involved:

> In July of this year it was announced that our International Division was effectively being closed down, with quite a few redundancies. The sales and marketing people who stayed were steered into just being responsible for export sales of British titles rather than anything else. The job of the director has changed dramatically: rather than going out looking for country-specific publishing opportunities or developing local materials, his main focus is to look at possibilities for versioning British titles for overseas countries. (Sulley 2003)

This description of the current concerns of Heinemann – exporting British titles, versioning British titles for overseas countries – bears a striking resemblance to Alan Hill's description of the one-way nature of the book trade that characterised British-West African relations in 1959, and which is cited by Hill as one of the motivating factors in founding the African Writers Series:

> British Publishers operating within West Africa sold mainly textbooks and regarded the territory as a place where you sold books rather than a source for new writers. Moreover, the books sold were almost all written by British authors and produced in Britain. They were taking profits out of West Africa and putting nothing back in the

way of investment in local publishing and encouragement of the authors. (Hill 1988: 122)

Reading these statements alongside each other would seem to suggest that current trends in publishing are resulting in a reversion to pre-independence trade relations – a suggestion which Venuti's analysis of the contemporary translation publishing situation would appear to corroborate:

> By routinely translating large numbers of the most varied English-language books, foreign publishers have exploited the global drift toward American political and economic hegemony in the postwar period, actively supporting the international expansion of Anglo-American culture […] British and American publishing, in turn, has reaped the financial benefits of successfully imposing Anglo-American cultural values on a vast foreign readership, while producing cultures in the United Kingdom and the United States that are aggressively monolingual, unreceptive to the foreign. (Venuti 1995: 15)

On one reading, then, the closure of the African Writers Series and the change in priorities of Heinemann's International Division can be interpreted as the overpowering of one of the small yet significant forces against the export of English-language literature by the stronger forces of ever-increasing Anglo-American cultural hegemony. Yet such an interpretation depends on a prior reading of the AWS which is unambiguously positive, and disregards many of the implications drawn by Huggan and others during the time of the Series' active existence. If, for example, Huggan's (2001: 53) emphasis on the Series' 'preoccupation with the iconic representation of an 'authentic Africa' for a largely foreign readership' and its 'controlling imperial gaze' (Huggan 2001: 52) are taken into account, then the existence of the Series is as much an expression of the neo-colonialism characterising relations between the West and its former colonies as is its discontinuation. Put another way, both exoticisation and annihilation can be argued to stem from the same neo-

imperialist attitude which assumes the superiority of the Self. The very existence of the Series, and, in particular, its existence in separation from mainstream publishers of literary fiction, highlights the pervasiveness of an attitude that seeks to classify and contain the foreign, insisting that African authors be published as part of an African Writers Series, allowing the powerful home culture to maintain clearly distinguishable borders between Self and Other. According to such a reading, the demise of the Series need not be read negatively, in terms of a battle lost, but can instead be seen as an unmasking, an exposure of the incongruity of the publishing situation and the exoticist attitudes which such a situation implies. As with all unmaskings, this development thus has the potential to act as a catalyst for change, forcing those who have an interest in promoting African literature to do so within the context of mainstream rather than specialist publishing houses or alternatively to push for greater investment in publishing houses in Africa itself.

Whilst thus maintaining some optimism for the future presence of translated African novels in the US and UK in the face of the dissolution of their most prolific publisher, it is also necessary to acknowledge that the statistics cited above are not encouraging. The dominance of independent presses and minor publishers in the publication of translations within the non-specialist sector indicates that competition for the purchase of English-language rights is minimal if not non-existent. As Robert Weil, executive editor at W.W. Norton observes, 'so few publishers are involved that you can publish the work of superb overseas writers' (Wimmer 2001: 72); this is a view corroborated by Morgan Entrekin, publisher of Grove/Atlantic, who states that smaller publishers are not 'in competition with the big conglomerates' (Wimmer 2001:

72) for foreign titles. Whilst such a situation can undoubtedly be viewed as advantageous in terms of the lack of barriers (financial, temporal) to the publication of translations, the smaller size of print runs, the weaker distribution possibilities and lack of high-profile promotion associated with independent and small presses ensure that the majority of translations remain on the margins of the US and UK marketplaces.

There are of course exceptions to this general pattern: these usually occur in the context of foreign authors being 'spotted' by the larger houses and subsequently signed by them. In the article by Wimmer, one such author quoted as an example of this phenomenon is Max Sebald, whose work was published by New Directions, a US small press, until Random House bought the rights to *Austerlitz* (Wimmer 2001: 73). Within the corpus of Black African Francophone translations, the publishing details for Dongala's novels would appear to suggest that a similar scenario may have taken place: *The Fire of Origins* was published by Lawrence Hill Books, an independent US press operated by Chicago Review Press, in 2001, while the translations of two of Dongala's later novels, *Little Boys Come From The Stars* and *Johnny Mad Dog* were published by mainstream presses (Anchor Books and Farrar Straus and Giroux respectively). However, the lack of consistency in the publishing of Dongala's novels may suggest that the mainstream publishers viewed the publications as one-off events rather than as part of a longer-term strategy (Anchor Books did not buy the rights to Dongala's 2002 novel, *Johnny chien méchant* nor to Dongala's earlier (1973) novel *Un Fusil dans la main, un poème dans la poche*).

This lack of consistency in the publication of novels by individual authors is one of the most striking features of the corpus under study. Of all the authors surveyed, the only ones whose entire corpus is currently available in English translation are Mariama Bâ (2 novels), Camara Laye (3 novels), Ferdinand Oyono (3 novels), and Myriam Warner-Vieyra (2 novels). Of these, the only novelist to have been treated with any consistency by the publishing houses is Camara Laye, whose novels were all published in the UK by Fontana Press. The other translations were all bought by a variety of publishers, and even Camara Laye's consistency did not extend to the USA, where he was published by Collier, Vintage and New York Review Books. These statistics are perhaps most surprising when one considers the omissions which they expose. Best-selling author Ousmane Sembene, for example, has seen only 5 out of his 8 novels translated into English, and of Mongo Beti's 13 novels, only 7 have been translated. Contemporary novelists such as Gaston-Paul Effa and Calixthe Beyala are suffering similar fates: only 2 out of 8 and 3 out of 13 of their novels have been translated respectively. The same phenomenon can be observed in the work of the authors who form the main focus of this thesis: the number of novels that have been translated in English are 1 out of 4 for Véronique Tadjo, 2 out of 5 for Werewere Liking, 2 out of 6 for Sony Labou Tansi, and 1 out of 7 for Henri Lopes. The proportion of Ahmadou Kourouma's novels that have been translated is considerably higher, with all except his posthumously published incomplete novel having been translated into English.

The apparent arbitrariness with which authors are treated raises the issue of publishing selection, forcing us to focus on the possible motivating factors

underlying publishers' selection choices. At least three parameters of explanation can be identified. The first parameter is one that is highlighted by Venuti in his analysis of the so-called 'boom' in South American literature in the US in the 1960s and 1970s. Venuti (1998: 169) argues that this was 'not a sudden increase in South American literary output, but primarily a North American creation'; in other words, the translation of South American literature was driven primarily by demand for such literature in the target culture.[43] An analysis of Francophone African novels demonstrates a parallel with Venuti's statement: a comparison between the dates of publication of the original texts and the dates of the translations reveals considerable time-lapses between them in a significant number of cases. Thus two of the most well-known translations published in the 1980s, *The Old Man and the Medal* and *Road to Europe* by Ferdinand Oyono, were originally published in French in 1956 and 1960 respectively (a US edition of *The Old Man and the Medal* was published earlier, in 1971); another important 1980s publication, namely the translation of Ahmadou Kourouma's first novel, *Les Soleils des indépendances*, was originally published in Canada in 1968. A survey of the Francophone African novels published in translation since the year 2000 shows a similar lack of correspondence with the dates of the original publications, since it includes translations of novels originally published in 1969 (Kuoh-Moukoury's *Rencontres essentielles*), 1975 (a new edition of Camara Laye's *Le Regard du roi*, with an introduction by Toni Morrison), and the 1980s (texts by Véronique Tadjo, Werewere Liking and Norbert Zongo). These examples confirm the view that patterns of publication across time have more to do with decisions taken in the target cultures than with increased production in the

source cultures. However, attempting to identify the motivations behind these decisions in the target cultures is problematic.

Translation publication dates reveal a higher number of publications in the 1980s and post-2000 than over any other period (12 between 1980-1984, 13 between 1985-89 and 13 between 2000-2004, compared to an average of 5.3 in other 4 year periods post-1960), yet such increases are not easily attributable to particular non-literary or literary events that might be assumed to have sparked increased interest in African literature. In terms of themes, the 1980s translations deal with life under colonial rule, post-independence problems and dictatorships, and the clash between cultures (Black and White, traditional and modern). There is no clear link between these themes and putative trends in Western interests in Africa and its current affairs in the 1980s: the issue of colonial rule and the fight for independence was far less current in the 1980s than in the 1950s and 60s, and it is hard to imagine that there was an ongoing market demand for novels of this type; issues of culture clashes and, in particular, post-independence politics were far more pertinent in the 1980s but very infrequently accorded high prominence in Western media reporting, making it unlikely that there would have been a general public interest in these issues. Perhaps more likely is a possible connection between the rise in 1980s translations and the boom in post-colonial studies in both American and British universities over the same time period.[44] The post-2000 translations could potentially be attributed to an increased interest in women's writing, particularly that which emanates from the 'Third World': of the translations published post-2000 of texts that are more than 10 years old, 4 out of 7 texts are by previously untranslated women writers.[45] However, such analyses are

only speculative, and are further called into doubt by the existence of a number of prominent events that did receive high media coverage, such as the 1994 Rwandan genocide, which did not appear to spark any increase in the selection of African texts for translation. In addition, the size of the translation statistics is so small that fluctuations in translation rate can be argued to be simply the amalgamation of a number of individual, unrelated decisions, rather than stemming from an identifiable target culture trend. Thus the publication, in 2004, of an English version of the 1988 novel, *Le Parachutage* by Norbert Zongo, a prominent Burkinabé journalist and author, can very plausibly be explained in terms of the increased public interest in Zongo that followed his assassination by the Burkinabé government in 1998. Other translations published in the same time-period can be attributed to different motivations: the translation of Kourouma's latest texts, for example, might be argued to be driven by the prestige associated with the award of literary prizes and, later, by the increased focus of the French media on Kourouma's œuvre following his death in December 2003.[46]

Given these objections relating to the smallness of the statistics involved, the second parameter for explanation of publication selection, namely one that looks to economic, as opposed to cultural or media-driven trends in the target culture, can be seen to be equally problematic. The impact of the state of the general economy on translation publishing is well documented and follows on from the more general argument developed by Venuti (1998: 124) on the 'tenuous economic value' of translations. Wimmer (2001: 71) states for example that 'when literary publishing is squeezed, literary translation gasps'; George Andreou, senior editor at Knopf observes that 'if people are more

cautious, that caution probably extends into translation, because translation is overall a more difficult proposition' (Wimmer 2001: 71). If the pattern of translation publications outlined is viewed as statistically significant, despite the small size of the numbers involved, then the pattern that emerges could, if viewed economically, be read not so much as a surge in translations in the 1980s and post-2000, but as a sharp dip in translations at the beginning of the 1990s. This would be compatible with the US and UK economic recession that began in 1989 and that lasted until – opinions differ – 1992 or 1994. One potential way of assessing the validity of this argument would be to compare the statistics for this corpus with those for translation of literature into English in general; however, given the inaccuracy of the UNESCO data for the period in question, and the difficulty of obtaining statistics from alternative sources outlined above, this remains impossible, and the argument inconclusive. Venuti's statistics, which would otherwise prove instructive in this respect, do not cover the period in question, and cannot therefore be used to corroborate this theory.

The third parameter of explanation of the apparent arbitrariness of the selection of texts for translation is one which publishers themselves are often keen to stress, and invokes the notion of 'literary excellence' (Wimmer 2001: 72). Drenka Willen, a senior editor at Harcourt, cites the key factor in the decision whether or not to publish a book in translation as 'quality, high quality, literary quality'(Wimmer 2001: 72). These views echo the statement made by Sulley (2003), cited above, which also stresses the importance of 'literary quality' as a selection criterion. Although a text's literary excellence is an extremely difficult quality to argue in any systematic, academic way, this issue is

nevertheless worth pursuing, if only because of the prominence accorded to it by publishers. One way in which it is possible to render these judgements slightly less individually subjective is by drawing on the results of the extensive opinion survey carried out in 2001 by the Zimbabwe International Book Fair, in collaboration with the African Publishers Network (APNET), the Pan-African Booksellers Association (PABA), various African writers' associations, book development councils, and library associations. Entitled 'Africa's 100 Best Books', the survey qualifies the ambiguous term 'best' in the following way, defining appropriate nominations to the list as books that have had 'a powerful, important or affecting influence on the nominator as an individual, or on society'. Among the texts included on the final list that have not been translated into English are Ken Bugul's *Riwan, ou le chemin de sable*, Boubacar Boris Diop's *Murambi ou le livre des ossements,* Tierno Monenembo's *Un Attiéké pour Elgass,* Williams Sassine's *Le Jeune Homme de sable*, and Sony Labou Tansi's *La Vie et demie.* Of these authors, Boubacar Boris Diop is the only one not to have been translated into English at all; the others are all represented in the English canon by texts that Francophone readers did not consider to be their most important work. Thus Ken Bugul and Williams Sassine are both represented in the Anglophone canon by single texts, namely *The Abandoned Baobab* (translated by Marjolijn de Jager), and *Wirriyamu* (translated by John Reed and Clive Wake) respectively, while Sony Labou Tansi and Tierno Monenembo are represented by two texts each, Tansi by *The Antipeople* (translated by J.A. Underwood) and *The Seven Solitudes of Lorsa Lopez* (translated by Clive Wake) and Monenembo by *The Bush Toads* (translated by James Kirkup) and *The Oldest Orphan* (translated by Monique

Fleury Nagem). Of the ten novels that form the main focus of this thesis, only one features on the list (Kourouma's *Les Soleils des indépendances*). Whilst not by any means arguing that those works that have been translated into English but do not feature on the list are demonstrably inferior to the winners of the '100 Best Books' survey, it is nevertheless significant that a considerable number of the winning texts have not been selected by English-language publishers. In terms of literary canons, this means that many of the texts viewed as key to the canon of African literature by Francophone readers are eliminated from the English-language canon through non-translation;[47] in terms of translation selection it implies that publishers are less guided by considerations of literary quality than they consider themselves to be.[48]

Yet if the selection of sub-Saharan Francophone novels for translation is only tentatively influenced by market trends and economic factors, and far less consistently shaped by issues of literary quality than might first be suspected, what does this leave? The lack of consistency with which texts are translated indicates an approach to translation selection that is predominantly reactive rather than proactive. In other words, publishers seldom take the initiative to search for foreign texts to translate; instead, they respond to proposals put to them by others. Interviews with publishers suggest that such proposals originate from two main sources, namely foreign publishing houses and individual translators. Robert Sulley, for example, states that AWS were in regular contact with French publishers such as Actes Sud and the various imprints of the Hachette group; this echoes the statement made by J. A. Underwood, cited above, to the effect that he believed the French publisher to have been 'persuasive' with regard to Marion Boyars' decision to publish

L'Anté-peuple in English translation. The role played by the translator in approaching publishing houses with proposals is stressed by Clifford Landers (2001), who includes detailed advice on putting together submissions in his practical guide for literary translators.[49] The significance of the translator's role in initiating publishing agreements is confirmed by Carrol Coates' comments, cited above, regarding the selection process for the American version of Kourouma's *En attendant le vote des bêtes sauvages*.

The second of these reactive approaches, in particular, bears great resemblance to processes governing the selection of first novels by writers in the domestic culture. The sending of unsolicited material to a publishing house, the gathering of persuasive material by the author/translator to support the prospective publication of the work, the decision taken by an editor in response to this material – all these are shared by both groups of people. In this sense, the selection of translations is thus identical to the selection of other creative writing and even to that of other creative projects such as films. In this respect, it is subject to the same randomness that governs the success (or lack thereof) of writers and artistic directors in getting their material published or broadcast. Peter Fawcett (1995: 182) makes this point in his essay 'Translation and Power Play' arguing that the translation statistics used by Venuti to present a case of 'cultural imperialism' or even to develop a 'conspiracy theory of translation policy' may 'after all be found not to hold water, and may have to be replaced by a less fashionable but perfectly feasible "cock-up theory" of randomness in human behavior'. Fawcett quotes Martin Amis on this point in relation to the Hollywood film industry:

> There is this half-formed view of Hollywood as an acropolis of
> conglomerates, of marketers and targeters, unsmilingly supplying the
> public with what it has come to want and need: more violence. But it
> doesn't work like that… Some projects go ahead, and some don't.
> 'The only films they make,' a director once told me, 'are the films
> they can't get out of making.' The final decision, then, is the result of
> fatalism, embarrassment, or inertia – office politics, maybe, but not
> policy. (Fawcett 1995: 182)

Whilst not necessarily subscribing to Amis' precise list of factors influencing
final selection decisions (for translations, a more appropriate list might be
individual preferences, inter-publishing house politics, and a guilty
conscience),[50] the overall relevance of Amis' comments to the translation
situation, and the general argument put forward by Fawcett are both strong.

Yet, although translation selection can be shown to have much in common with
the selection of non-translated material, there are also points at which the two
differ, and this is always to the disadvantage of the translation situation. Firstly,
on a practical level, the number of publishers willing to consider translations is
far smaller than those willing to consider fiction in general.[51] Secondly, in
relation to mediation, first-time novelists can increase their chances of having a
manuscript considered for publication by going through a literary agent; the
disadvantageous financial situation governing translations means that
translators generally do not have this option. Thirdly, in general, authors
writing in the domestic language tend to find it easier to get subsequent novels
published, whereas the lack of consistency in publishing authors in translation
indicates that each translated work faces a separate battle for selection.
Logically, the situation should in fact be reversed, or in other words, it should
be easier for translations to be seriously considered for publication than first-
time novels. Unlike first-time novelists, the authors of translations do not

represent literary unknowns: their literary success has been proved in at least one, if not multiple literary marketplaces; some of their work may even have already been published in the target culture.

The failure of publishers to approach translations in a more proactive manner highlights the general ignorance, among US and UK publishers, of foreign literatures, and suggests an overall lack of interest in non-English language literature. Monolingualism is also undoubtedly a factor here. This linguistic and literary ignorance extends into other aspects of translation process, such as the selection of a translator, and pre-publication editing processes. Interviews with publishers suggest that translators are rarely selected on a competitive basis (i.e. with publishers putting a translation out to tender, as it were, or even simply inviting a number of translators to submit a sample chapter), but are generally employed through a 'word-of-mouth system' (Wimmer 2001: 73) which favours personal contacts. Underwood's experience with the Marion Boyars translation of Sony Labou Tansi's *L'Anté-peuple* is typical in this respect: he states that 'Marion […] just sent it to me and asked me to translate it (I'd translated other things for her before, and I think she had confidence in me)' (Underwood, personal communication). Similarly, Robert Sulley (2003), former editor of the Heinemann African Writers Series, reports: 'we used people we'd worked with over the years and grew to trust their judgement'. Where publishers do commission sample chapters, the assessment of the quality of the translations is often done in isolation from the original work, due to the monolingualism of the majority of assessors. Thus at AWS, for example, although Sulley (2003) states that some of those assessing the translation samples would have read the original texts as well, he emphasises that this

ability to access the original texts was not viewed as important, and was sometimes even considered unhelpful. Although Sulley acknowledges the importance of being aware of what is happening in the original text, he concedes that to some extent publishers are 'dependent on [their] translator to highlight those issues for [them]' (Sulley 2003). Jeremy Munday's (2001: 154) more general statement to the effect that 'interviews with publishers confirm that it is often the case that the editor is not fluent in the foreign language and that the main concern is that the translation should "read well"' indicates that the scenario cited by Sulley is common to many publishing houses.

This overall ignorance of the source language and therefore of the specific literary qualities of the source text can be assumed to carry over into all aspects of the editor-translation interaction and to be one of the key factors in the creation of translations that normalise the original language, replacing linguistic innovation and difference with fluency and conformity. Specific examples of alterations made by editors to translations would be instructive in revealing the extent to which editorial failure to take into account the specificities and idiosyncrasies of the foreign text is responsible for this type of bland translation product, yet such examples are not readily available. Few translators keep detailed records of translation drafts and interactions with publishers, though both individual translators and critics are at pains to stress that the final published product is not to be viewed as being the unadulterated work of the translator in question. In reference to his translation of *L'Anté-peuple*, Underwood states that 'some very strange changes were made to my translation and I remember protesting about them, but they appeared in the published version anyway. I did later get an apology [...] if there are some odd

things in the English edition they're not necessarily my fault!' (Underwood, personal communication). Peter Fawcett argues the case in more general terms:

> The appearance of the words *Translated by* on the title page deceives both reader and critic, since most readers (…) do not realize that the text of a translation in the case of published books in particular is rarely all the translator's own work; it is usually submitted to a copy editor or other translation reviser, who normally exercises considerable influence in shaping the final product. (Fawcett 1995: 189)

Fawcett (1995: 189) also reports from his own individual experience that 'I was on one occasion cheerfully informed by a copy editor that she had felt quite free to rewrite my "stodgy bits"'. Such alterations by copy-editors, almost certainly carried out without reference to the foreign-language originals, reveal a striking disregard for the properties of the original texts. Interviews with publishers reveal one notable exception to this pattern: the CARAF Series published by the University of Virginia Press demonstrates a high awareness of the style of the original texts, and favours translations that reproduce this style to the greatest possible extent. This is rendered clear through the following example, provided by the Series' editor, Carrol Coates:

> The translator who did Mongo Beti's *L'Histoire du fou* for CARAF originally anglicised his syntax to the point of making shorter sentences out of his deliberately rhetorical style. One of our evaluators picked this up in looking at the sample translation, and I subsequently worked with the translator to show her that the complex sentences of Beti's original text could usually be retained in English. In this case, we were specifically trying to retain the author's style, in accordance with English usage, but not with ease of reading. (Coates, personal communication)

The contrast between CARAF's approach and that of more typical copyeditors, such as Peter Fawcett's, suggests that the final version translations put out by publishing houses may vary considerably, with translations published by academic presses being more likely to demonstrate sensitivity to specific

source text qualities than those that are published by mainstream trade publishers.

The chapters that follow focus on precisely this type of feature in the original versions of the novels under study, highlighting various types of linguistic innovation that are crucial ingredients of the texts, and assessing their treatment in translation. The general tendency for publishing house editors to be unfamiliar with foreign languages and as a result unable (or unwilling) to access the original texts in any meaningful way, as outlined here, suggests that the translations will tend towards normalisation, with the possible exception of CARAF Series translations. In combination with the financial constraints under which publishers have been shown to be operating, and the perception that translations are less successful, in business terms, than non-translated texts, this ignorance is also expected to result in texts that contain significant levels of errors, and that tend towards a minimisation of their foreignness. The extent to which such expectations are borne out will be discussed in the next three chapters.

Chapter 2: Visible and Invisible Traces of the Palimpsest

palimpseste: parchemin manuscrit dont on a effacé la première écriture pour pouvoir écrire un nouveau texte (*Petit Robert* 2006)

If the observations made in Chapter one confirm Bassnett and Lefevere's (1990: 11) view that translation, 'like all (re)writings is never innocent. There is always a context in which the translation takes place, always a history from which a text emerges and into which a text is transposed', the chapters that follow explore the precise nature of the (re)writings themselves. The importance of the individual choices made as part of the act of translation is underlined by Alvarez and Vidal:

> If we are aware that translating is not merely passing from one text to another, transferring words from one container to another, but rather transporting one entire culture to another with all that this entails, we realise just how important it is to be conscious of the ideology that underlies a translation. It is essential to know what the translator has added, what he has left out, the words he has chosen, and how he has placed them. Because behind every one of his selections there is a voluntary act that reveals his history and the socio-political milieu that surrounds him; in other words, his own culture. (Alvarez and Vidal 1996: 5)

The emphasis placed by Alvarez and Vidal on the significance of what might initially appear to be small-scale translation decisions, and the connection between those decisions and a translator's cultural locatedness is an important one, and will form a valuable backdrop to the chapters that follow. However, the phenomenon of intervention in translation by publishers or editors, described in the previous chapter, suggests that Alvarez and Vidal's assertion that there is a 'voluntary act' behind every selection made by the translator is somewhat problematic. The fact that publishers and editors commonly intervene in the translation, altering the final translation product, implies that it is not really the translator's own history and socio-political milieu that is

revealed through his/her translation choices, but rather the history and milieu of all those involved in the translation process. A further complicating factor concerns the role played by publishers and editors in the source culture, or, more precisely, in the culture in which the source texts were published. According to Jean-Michel Devésa (1996: 113), for example, the published editions of Sony Labou Tansi's work have been subject to 'des corrections et des remaniements', carried out in an effort to make them consistent with the 'normes de l'Académie et […] celles de l'édition'.

Does the phenomenon of editorial intervention in the context of the publication both of the original and of the translation invalidate Alvarez and Vidal's argument completely? If the choices made in the translation are not driven by the translator's own preferences but rather by what might loosely be termed 'market forces', at least as perceived by the publishing house, are they really as revelatory of the translator's 'culture' as Alvarez and Vidal would claim? Furthermore, if the characteristics of the original itself are not necessarily particularly significant, being perhaps imposed by an editor or publisher rather than representing the author's original preference, does this not diminish the value of the study of what happens to those characteristics in translation? To give an example, it is possible to envisage a situation in which a critic analyses a particular feature of the source text (say, for example, the decision to print borrowed words in italics rather than in standard font), and the corresponding alteration in the target text (the elimination of the italics, perhaps), laying great emphasis on the significance of the change (a greater toleration of language mixing, a reduction of exoticisation), only to discover that the translator originally made no alteration to the typography of the original, and that this

was imposed at a later stage by a publisher. In response to such an argument, however, at least three points can be made which would support the validity of the type of analysis that examines small-scale choices. Firstly, it is probable that only a minority of source and target text features were altered in the editing process; the overall style of writing or translation is unlikely to be the editor's rather than the author's or the translator's. Secondly, even in the context of analyses that do not differentiate between translators' decisions and those taken by agents associated with publishing houses, it is still possible to draw on small-scale decisions to make statements about cultural values and ideologies that are revealed through them, so long as those values are understood as belonging to a group of individuals/institutions rather than to named individuals. The regulatory role played by publishing houses can even be seen to be helpful in this respect, offering something of a guarantee that the decisions being examined are not the result of individual quirks, but are in some way indicative of broader norms and assumptions. Thirdly, one way of ensuring that an analysis does not attribute undue significance to what might actually be, say, the careless work of a sub-editor or typesetter, is to look for patterns of alteration across a corpus of texts, and to draw conclusions from these, rather than from each individual alteration. With respect to the analysis that follows over the next three chapters, then, these points should be borne in mind; in the absence of data detailing interactions with publishers, references to the 'author' or the 'translator' must be understood as potentially inclusive of others involved in the publishing and translation processes.

The small-scale decisions that will be discussed in the chapters that follow are the translation of palimpsetic aspects (Chapter 2), stylistic variation, particular

uses of the vernacular and styles associated with oral narrative (Chapter 3) and wordplay (Chapter 4). It is these instances of linguistic innovation in its various forms that open up the greatest number of choices for the translator, and that are therefore most revealing of the ideologies underlying the translations. In addition, the linguistic innovation of the originals is, as argued in the Introduction, connected with a range of broader meanings for the novels as a whole, and can be viewed as particularly significant from a post-colonial perspective. The consequences of the translators' additions, omissions, selections and placing of words, and the cumulative effects of those decisions, may be far-reaching, affecting not only the text's reception in the target culture, but the target culture's entire perception of the source culture, and the ability of the texts to convey meanings that are broader than the thematic content of the texts themselves. The chapters that follow aim to highlight individual translation decisions, to look for any patterns that emerge across translations, and to explore the broader significance of the translation strategies that emerge.

The notion of the palimpsest around which this chapter is based is drawn from Chantal Zabus' 1991 study on processes of indigenisation in West African Europhone literature.[52] She argues the appropriateness of the palimpsest metaphor to this literature in the following terms:

> Being a writing material, the original writing of which has been effaced to make room for a second, the palimpsest best describes what is at work in the West African texts under scrutiny. They are indeed palimpsests in that, behind the scriptural authority of the European language, the earlier, imperfectly erased remnants of the African language can still be perceived. (Zabus 1991: 2-3)

Zabus' analysis of a selection of West African texts focuses on both the 'visible' (Zabus 1991: 157) and 'quasi-invisible' (ibid.) traces of these African

language remnants; or, in other words, on African language words and expressions that are incorporated directly into the texts, and on those that are incorporated indirectly, through processes of relexification of the European language. A study of palimpsetic traces in the novels under study reveals that all of the novels contain visible traces, and that those by Kourouma, Tansi and Lopes also contain quasi-invisible traces. The analysis that follows identifies some of these traces and assesses the ways in which the translators of these novels render them in English.

Whereas Zabus' analysis of the 'visible traces' of the African language is limited to 'words or phrases describing culturally bound objects or occurrences' (Zabus 1991: 157), the West African author 'sprinkl[ing] his text' with them, 'as if to spice it up' (ibid.), the novels under study reveal these visible traces to involve other categories of information and to be part a wider concern to reflect the 'situation of diglossia' (Zabus 1991: 13) that characterises the societies in which they are set. First used by Psichari in 1928, and subsequently taken up and formalised by Ferguson, Gumperz, Wald and others,[53] the term 'diglossia' is defined by Zabus (1991: 13) as a situation in which 'the linguistic functions of communication are distributed in a binary fashion between a culturally prestigious language with a written tradition and spoken by a minority, and another language, generally widely spoken but devoid of prestige'. While broadly agreeing with this definition and its appropriateness to post-colonial African societies, it is possible to object to this characterisation on two counts. Firstly, as N'Sial and Noumssi and Fosso point out, the situation in the majority of African societies is closer to one of 'triglossia' (N'Sial 1993: 118) or of 'polyglossia' (Noumssi & Fosso 2001: 84),

since the functional differentiation between languages often involves a third language which acts as an indigenous lingua franca, and which assumes a position somewhere between the colonial language of prestige and the vernacular language(s) in the linguistic hierarchy.[54] Secondly, although the prestigious nature and function of the European language is undisputed in the majority of African states,[55] there are notable exceptions to this generalisation. In the Democratic Republic of Congo, for example, power and prestige are more closely associated with Lingala than with French:

> Tous les Zaïrois le savent : pour appartenir à la sphère du pouvoir aujourd'hui, que celui-ci soit économique ou politique, il n'est pas nécessaire de parler couramment ni correctement le français : il est plus utile et plus urgent, surtout à Kinshasa, de savoir le lingala. (Ngalasso 1994: 209-210)

This observation is corroborated by N'Sial (1993: 127), who argues that Lingala is becoming a sort of 'super-véhiculaire', and by Mendo Ze (1999: 34) who observes that, 'par rapport au kikongo, au swahili et au tshiluba, le lingala dans l'imaginaire zaïrois, est perçu différement. Il est appréhendé comme la langue du pouvoir politique et économique'. Mendo Ze concludes that 'pour exercer une activité politique ou ouvrir un commerce, le lingala est absolument nécessaire, et non le français' (Mendo Ze 1999: 34). A similar situation can be observed in Senegal, where Wolof is entering increasingly into direct competition with French (Mendo Ze 1999: 33).[56] The term 'situation of diglossia', then, should be understood to concern not only the functional differences between languages, as reflected in official language policies, but also the changing and often conflicting patterns of code-switching, as reflected in actual language use. Moreover, given the plurilingual nature of the African

societies in which the novels under discussion are set, this analysis will prefer the term 'polyglossia' over 'diglossia'.

In addition to the use of the visible trace to refer to 'culturally bound objects and occurrences' (Zabus 1991: 157), visible traces are also used in the form of songs, traditional sayings, and exclamations in the novels under study. While these visible traces are, for the most part, carried over directly into the target texts in translation, there are also examples of alterations being made to them or to the text surrounding them. These alterations include the relocation of footnotes, orthographical and typographical changes, the addition of glossaries, the specification of the language being used in the visible trace, and the complete elimination of the visible trace through translation. Examples of such alterations will be highlighted in the paragraphs that follow; the implications of the changes will be discussed using the domesticating-foreignising discourse established by Lawrence Venuti (1993, 1995, 1998), based on the ethnocentric-ethical translation model proposed by Berman (1985). This discourse itself will be subject to critical interrogation in Chapter 6.

The first type of alteration to a visible trace can be found in Wake's translation of Tansi's *Les Sept Solitudes,* where the European-language translation of an African song is moved from a footnote into the main body of the text:

> Elle nous demanda de frotter la salive au nombril, puis de frapper trois fois la poupe et de danser le chahut de Nsanga-Norda pendant qu'elle criait: 'Trois mille yeux dans le ciel, trois mille yeux dans le pierres' et chantait ce couplet:
>   Nge tata dzioka
>   tala ba ngungulu
>   bakwiza mu banda
>   mpele ngidi fwa kwa
>   ngwaku wambindamana
>   meki ma ngungulu[1]

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1 'Fuyons Père / Les monstres arrivent / Crevons plutôt / Puisque ta mère / A voulu manger les œufs / D'un monstre.'

(Tansi 1985: 27)

She told us to rub the saliva into our navels, then to slap ourselves three times on the pussy and dance the rumpus of Nsanga-Norda, while she cried out: 'Three thousand eyes in the sky, three thousand eyes in the stones', and sang this song:

> Nge tata dzioka
> tala ba ngungulu
> bakwiza mu banda
> mpele ngidi fwa kwa
> ngwaku wambindamana
> meki ma ngungulu..

> Let us fly, father
> the monsters are coming
> let us die rather
> since your mother
> wanted to eat the eggs
> *of a monster.* (Wake 1988: 10-11)

The same process also occurs in Underwood's translation of Tansi's *L'Anté-peuple.* In the first example below, the footnoted translation of the exclamation '*Olum' a niama*' is moved into the text and presented as the speaker's translation of his own words; in the second, the translation of Yealdara's words is relocated in the same way:

Olum' a niama, avait crié quelqu'un.

---

*Fils de mâle. (Tansi 1983: 135)

'*Olum' a niama,*' someone called out. 'Son of a man.' (Underwood 1988: 119)

A mona nganga mpo na yo, dit Yealdara en langue.

---

*Elle t'a ensorcelé. (Tansi 1983: 106)

'*A mona nganga mpo na yo,*' Yealdara said in the vernacular. 'She bewitched you'. (Underwood 1988: 93-4)

The effect of moving European-language translations into the body of the text in this way is two-fold. Firstly, the elimination of the footnote creates a text that reads less disruptively: the reader does not have to move 'outside' the text in order to access the meaning of the passage in question. Enhancing the 'easy readability' (Venuti 1993: 213) of the text, this alteration can be viewed as part of a 'domesticating' (Venuti 1993: 210) translation strategy that facilitates the target reader's encounter with the foreign, 'leav[ing] the reader in peace, as much as possible, and mov[ing] the author towards him' (Schleiermacher 1992: 149). The second effect of the relocation of the footnote is a devaluation of the African language, since it no longer permits the African language to stand on its own as an integral part of the narrative. Inverting Zabus' (1991: 164) argument that, the more inaccessible a text, the more 'worthy of respect' it becomes, this alteration can be said to have a devaluatory effect not only on the African language used in this visible trace, but on the text as a whole.

Orthographical alterations to African-language exclamations are made by de Jager and Adams. Whereas de Jager limits her alterations to the simplification of accent notation, Adams goes so far as to adapt letter sequences to encourage English readers to pronounce the expression in a manner as close to the African pronunciation as possible. Examples of such alterations are given below:

> **Eyôyôô** ! Du feu ! Du feu dans les cîmes de mes yeux **Eyôô**
> Le feu s'embrase et étincelle **Eyôyôyôô** ! (Liking 1983: 148, my emphasis)

> **Eyoyoo**! Fire! Fire in the pinnacles of my eyes **Eyoo**
> The fire flares up and sparks **Eyoyoyoo**! (de Jager 2000b: 108, my emphasis)

Fama se récriait : 'Bâtard de bâtardise ! **Gnamokodé** !' (Kourouma 1970: 11, my emphasis)

Fama grumbled: 'Hell and damnation! *Nyamokode*!' (Adams 1981: 5, my emphasis)

The alteration of spellings and the suppression of accents can once again be argued to be influenced by an ideology that seeks to facilitate the English reader's encounter with the text, aligning it more closely with domestic conventions. The translations of Kourouma's *En attendant* provide an interesting exception to the tendency to suppress accents. In their renditions of the Malinké term 'favoro' (Kourouma 1998: 172), both Wynne and Coates translate the term as 'fa fòrò' (Wynne 2003: 196; Coates 2001c: 115), moving away from the simpler form and replacing it with an accented form. The translators' use of accents not belonging to French orthographical conventions (the grave accents on the 'o's) indicate that their motivation here may be to assert a more Africanised orthography, thus making it clear to the reader that this term is imported from an African language.[57]

Another type of alteration that is commonly made to the visible traces of the African languages is typographical. This is particularly the case where the foreign language inclusions involve terms that denote objects or concepts that are not native to French language and culture. These terms may refer to items of food and drink, items belonging to African flora and fauna, festivals and traditions, dances, occupations and roles in society, and spiritual beings. The way in which the terms are introduced and subsequently referred to in the original texts varies from author to author, and even from work to work and within the texts themselves.

In *Le Pleurer-rire*, for example, some of the visible traces used in the narrative are italicised, while others are reproduced in standard font. Moore's approach to the traces that are reproduced in standard font is inconsistent, even where the same word is concerned. In the first extract below, for example, Moore renders the onomatopoeic 'gba' using italics, whereas in the second, he renders it using standard font:

> Comme ça, si y en a un qui demain s'amuse à désobéir, gba, je frappe. […] Quand on les punit, au lieu de reconnaître leur faute et de dire pardon, non, vont agiter leur tribu en pleurant que, wo! sont des victimes de l'injustice. (Lopes 1982: 235)
> Like that, if anyone should try to amuse himself tomorrow but disobeying me, I'll strike, *gba!* […] When they are punished, instead of recognising their fault and begging pardon, no, they run complaining to their tribe that, *wo!* they are victims of injustice. (Moore 1987: 190)
> J'ai senti que mon coeur qui était abattu reprenait de la vigeur. Gba, gba, gba, gba, gba,. Petit à petit. Gba, gba, gba, gba, gba. (Lopes 1982: 275)
> I felt how my besieged heart took on new vigour. Gba, gba, gba, gba, gba; little by little. Gba, gba, gba, gba, gba. (Moore 1987: 225)

Overall, the tendency to italicise the traces emerges as the more dominant of the two approaches; the traditional chant used by the people to demonstrate their support for Bwakamabé, for example, is generally italicised in translation, as in the following example:

> A la sortie du salon d'honneur, une double rangée de Noirs, en boubous et pagnes, l'accueillit en hurlant des wollé, wollé, woï, woï, avec la même conviction qu'au Pays. (Lopes 1982: 260)
> At his emergence from the audience chamber, he was met by a double line of Africans in *bubus* and cloths, yelling *wollé, wollé, woï, woï* with the same conviction as at home. (Moore 1987: 214)

This extract also provides an interesting example of two visible traces that have become part of the French language: the term 'boubou' is defined in the *Petit Robert* (2006) as 'longue tunique ample portée par les Noirs d'Afrique' and is described etymologically as 'mot malinké (Guinée) désignant un singe, puis sa

peau'; the term 'pagne' is defined as 'morceau d'étoffe ou de matière végétale tressée que l'on drappe autour des hanches et qui couvre le corps de la taille aux genoux ou aux pieds' (*Petit Robert* 2006). The integration of these terms into French almost certainly accounts for Lopes' decision not to present them in italics (in contrast with the terms *damuka* and *foula-foula*, which will be discussed below), and provides an interesting example of the constant shifting of boundaries between 'French' and 'Africanisms'. Although these terms have official equivalents in English, ('boubou' or 'bubu' and 'loincloth' or 'grass skirt' (*Collins Robert* 2005)), Moore simplifies the latter to 'cloth', without italics, and adopts the italicised term '*bubus*' for the former. In this case, Moore's alteration and exoticisation are probably justifiable, given that the term 'bubu' is less fully integrated into the English language than its French equivalent, and that 'loincloth' has a much broader set of referents, some of which would be unhelpful in this context. The generality of the term 'cloth', however, renders Moore's solution problematic in terms of its failure to convey the information – crucial to the scene that is being described – that the Africans are dressed in traditional outfits. In this context, a glossing translation such as 'traditional cloth' or an exoticising translation that hints at the traditionality of the outfits through opacity and italicisation ('*pagnes*'), might in fact be justifiable.

The typographic conventions used for visible traces in Kourouma's work vary from novel to novel.[58] In *Les Soleils,* Kourouma does not distinguish Malinké terms from French ones typographically at all; in the example below 'ni' and 'dja' are introduced into the narrative accompanied by bracketed glosses of their meanings, but without being set apart typographically:

> La colonisation, les maladies, les famines, même les Indépendances,
> ne tombent que ceux qui ont leur ni (l'âme), leur dja (le double) vidés
> et affaiblis par les ruptures d'interdit et de totem. (Kourouma 1970:
> 113)

When the terms are used again, they are fully integrated into the body of the text, appearing in standard font.[59] In *Monnè,* by contrast, foreign terms are given in italics on every occasion of their use. Thus when Samory's envoy arrives to tell Djigui that he is to come and participate in the 'déguè' ceremony, the word 'déguè' is given in italics; when Djigui goes to Samory and tells him he has come to do as he requested, the term is repeated, again in italics.[60] What is interesting about this example is that, although the term is set apart typographically from its first use, an explicit account of the meaning of the term is not provided until later in the narrative, thus forcing the reader to construct his/her own temporary meaning of the foreign term and then revise it once the full explanation is given. In the full explanation, which takes up a whole page of chapter four of the novel, the term 'déguè' is used six times, and on each occasion it is presented in italics.[61] The strategy used by Kourouma in *En attendant le vote des bêtes sauvages* is strikingly different. In this novel, Kourouma signals the foreignness of a word on the occasion of its first usage by highlighting it in italics and providing an explanation of the term through devices of cushioning or contextualisation.[62] However, in what emerges as a didactic strategy, Kourouma signals that he expects his readers to be alert to the new words he is 'teaching' them by subsequently treating the borrowed words as if they were French words, presenting them in normal font and letting them stand on their own, without further explanations or contextualisation. In the opening pages, for example, Bingo introduces himself as the '*sora*'; this foreign word is presented in italics: 'Moi, Bingo, je suis le *sora* ; je louange,

chante et joue de la cora'. In the paragraphs that follow there are two further mentions of the 'sora', yet this time the word is presented in standard font: 'Un sora se fait toujours accompagner par un apprenti appelé répondeur' (Kourouma 1998: 10); 'Il est dit par un sora accompagné par un répondeur *cordoua'*(Kourouma 1998: 10). The same pattern can be observed for the other foreign terms introduced in these opening paragraphs, 'donsomana' and 'cordoua'.[63]

A comparison of the typographical approaches used in the translations of Kourouma's novels reveals a general tendency to italicise all visible traces on every occasion of their use. Thus, in the example from *Les Soleils* cited above, Adams italicises the words 'ni' and 'dja', simplifying the orthography of the latter to 'ja'. He also removes the brackets used in the original and incorporates the explanations of the terms into the narrative. When the terms reappear, he continues to italicise them and, on one occasion, restructures the sentence in which they occur in order to avoid repeating the trace. The translations and the originals are given below:

> La colonisation, les maladies, les famines, même les Indépendances, ne tombent que ceux qui ont leur ni (l'âme), leur dja (le double) vidés et affaiblis par les ruptures d'interdit et de totem. (Kourouma 1970: 113)
> Colonial rule, illness, famine, even Independence only strike those whose *ni* and *ja*, whose soul and spirit double are empty and weak because they haven't respected their totem. (Adams 1981: 77)
> Fama se pensa mort, sans saisissement, imagina son double, son dja sortir de son corps, s'asseoir au milieu des mânes, sans effarement, son dja le juger, le plaindre. (Kourouma 1970: 116)
> Fama imagined himself dead, without difficulty; without fear he could see his double, his *ja* emerging from his body to take its place among the shades and judge him without mercy. (Adams 1981: 80)
> Le double, le dja de Fama avait quitté le corps pendant le sommeil et avait été pourchassé par les sorciers mangeurs de doubles [...] Les prières coraniques et même le paradis sont insuffisants pour contenir les morts malinké, surtout les restes des grands Doumbouya. Leurs

> djas, leurs doubles sont fougueux, indomptables. (Kourouma 1970: 119)
>
> Fama's *ja*, his double, had left his body while he was asleep and had been chased by the double-devouring sorcerers. [...] Koranic prayers, even Paradise cannot contain the Malinke dead, especially the great Dumbuya. Their *ja*, their doubles are vigorous and untameable. (Adams 1981: 82)

In much the same way, in both the American and British versions of *En attendant* the visible traces are also consistently italicised, undermining Kourouma's didactic strategy and inhibiting the move towards a hybrid language.[64] These processes of typographical alteration can be viewed, as they are by Berman (1985: 79), as a type of 'exotisation', since they set apart what is not isolated in the original, or, in the case of *En attendant*, since they continue to set apart that which is isolated only initially in the original.

A notable exception to these tendencies can be found in Nidra Poller's translation of *Monnè*. Rather than increasing the exoticisation of the traces in this novel, Poller decreases it, reproducing visible traces in standard font throughout. She even takes this strategy further by eliminating, in places, the explanations of the meaning of the terms provided in the original. Where, for example, Kourouma (1990: 23) writes that 'les survivants, y compris le femmes et les enfants, sont rentrés dans les cases, s'y sont enfermés, se sont entourés de *seko* (nattes de paille) et y ont mis le feu', Poller (1993: 12) eliminates the bracketed explanation of 'seko', rendering the passage as 'the survivors, including the women and children, went into the huts, closed the doors, wrapped themselves in their seko, and set them on fire'. The most obvious example of this type of elimination of explanation is to be found by comparing the title of the original version with Poller's translation: the original French title consists of the Mandinka term 'monnè', followed by an

approximate gloss of the term in French: 'Monnè, outrages et défis'. In the

English version, this gloss is omitted, and Poller simply takes the plural version

of 'monnè' as the title: 'Monnew'. What is particularly interesting about this

alteration is that it apparently reintroduces the original title preferred by

Kourouma himself. In an interview with Lise Gauvin, Kourouma states:

> J'ai voulu mettre simplement 'Monnè' et mon éditeur m'a dit que les
> gens ne sauraient pas ce que c'est. Mon éditeur a suggéré alors de
> mettre le mot malinké et sa traduction. Mais comme je ne trouvais pas
> de mot français qui corresponde exactement au sens de 'monnè', il a
> fallu inscrire deux mots au lieu d'un. (Kourouma 1997: 159)

This example provides a case in point for the observations made earlier in the

chapter regarding the very pertinent phenomenon of intervention by publishers,

and also reveals the potential for a translation to become a channel through

which the author's original intentions might be realised, where these have been

inhibited in the first transition from text to published text.

If Poller's translation forms a notable exception to the tendency of

exoticisation through italicisation, the translations by Coates (*En attendant*)

and de Jager (*Elle sera* and *L'Amour-cent-vies*) provide examples of the

intensification of this tendency. In these translations the italicised terms are

gathered in glossaries at the end of the books and accompanied by fairly

lengthy and detailed supplementary information. In Coates' version of *En

attendant*, the term 'nyama' is reproduced in italics in the body of the text ('to

destroy, to extinguish all the powerful *nyama* of the monster, Koyaga cut off

his tail and crammed it in his maw' (Coates 2001c: 45)), and defined in the

glossary in the following way:

> nyama: vital power inherent in any living being or element. It is
> released with the death of that being or entity. The perpetrator of the
> death must take ritual precautions to prevent the released *nyama* from

exercising revenge (Cissé 704). *Nyama tutu* is defined by Kourouma as the song of the 'cocks of the pagoda,' the young hunters. (Coates 2001c: 276)

Similarly in de Jager's translation of *Elle sera de jaspe et de corail* and *L'Amour-cent-vies* a combined glossary serving both novels is provided at the end of the volume. The translation of one of Grozi's sentences, which contains two visible traces, is given as an example below, together with the glossary entries that support the terms:

> Et ce n'est pas étonnant que nous soyions cloués au sol, corps et esprit, à tenter éternellement d'impossibles 'décollages' quand nous ingurgitons tous les jours du foutou-sauce-graine, pas étrange que le mental s'atrophie en dormant tous les soirs sous le poids de l'attiéké-gombo trop sommairement préparé [...] (Liking 1983: 35)
> It's hardly surprising that we are nailed to the ground, body and soul, eternally trying for impossible 'take-offs' when we are ingesting *foutou-sauce-graine* every single day, it's no surprise that the mind atrophies as it sleeps every evening under the weight of the *attieké*-gumbo too hastily prepared [...] (de Jager 2000b: 24)
> *attieké*: a kind of couscous made of manioc, the basis for most meals in the southern region of the Ivory Coast (de Jager 2000b: 249)
> *foutou*: a mash of porridge-like consistency, made of either yams, manioc, bananas, or any tuberous vegetables locally grown; *sauce-graine* is a sauce made of the oil of palm kernels. (ibid.)

Note that this extract also serves as a further example of the simplification of orthography, with the elimination of the accent on the first 'e' of 'attiéké'.

The addition of glossaries of this type results in an interesting transformation in terms of the texts' sub-genre. Whereas the original texts are presented as popular literature, designed to appeal to a broad audience, the translated versions become more highbrow and specialised. In both cases, the glossaries are accompanied by critical essays, confirming their status as university editions, aiming at an academic market. Comparisons of the paratext of the two versions of Kourouma's *En attendant* reveal striking differences in their

marketing and presentation, of which the inclusion of a glossary in Coates'

version represents an integral part.[65]

In addition to being viewed as a type of exoticisation, 'extratextual' (Aixela

1996: 62) glossing of this kind can also be viewed as a form of 'clarification'

and 'allongement', two of the twelve tendencies identified by Berman (1985:

65) as part of the 'système de déformation des textes […] opérant dans toute

traduction, et l'empêchant d'atteindre sa vraie visée'. Defined as aiming to

'rendre "clair" ce qui ne l'est pas et ne veut pas l'être dans l'original' and as

'un dépliement de ce qui, dans l'original, est "plié"' (Berman 1985: 71),

Berman argues that 'les explicitations rendent peut-être l'oeuvre plus claire,

mais obscurcissent en fait son mode propre de clarté' (ibid.). Kourouma's

original texts address the translatorial challenge of bridging the gap between

the metatext of African culture and that of the intended (predominantly French)

readership by selecting a mode of clarity that, as observed above, relies on

'intratextual' (Aixela 1996: 62) glosses such as bracketed explanations,

contextualisation and cushioning. This mode of clarity results in the creation of

a linguistically and culturally hybrid text, the significance of which goes

beyond being a practical solution to the translation of 'culture-specific items'

(Aixela 1996: 52). Altering the mode of clarity chosen by the author can be

argued to obscure the deliberate heterogeneity of the text and to weaken its

signifying power as an entity.

Another type of clarification that is evident in the translations is the

specification of the language involved in the visible trace. The majority of the

texts under study engage in a deliberate generalisation of their own

geographical and linguistic context. Henri Lopes' *Le Pleurer-rire*, for example, is set in the ambiguous 'pays' (Lopes 1982: 38), while Liking's *Elle sera de jaspe et de corail* is set in the metaphorical village of 'Lunaï' (Liking 1983: 13), 'un village merdeux et merdique' (ibid.). Tansi's *L'Anté-peuple* is also set in an unspecified location, and in this case the anonymity is confirmed by the author's refusal to attribute the visible African language traces to any particular African language. Thus Dadou, for example, is said to look into the hole which Yavelde makes in him, 'un trou de caca, une foutaise **comme on dit ici, et comme on sait le dire ici seulement**' (Tansi 1983: 68, my emphasis). In an earlier section the narrator includes some African song lyrics and informs the reader that Dadou has altered the original wording to include 'kwamisa', which, 'in one of the languages of the country', means 'to annoy God':

> Banda yangaï bomwana
> nazwaka te kaka Nzambé
> nako kwamisa.
> Il avait changé le dernier mot du couplet pour mettre la chanson à sa propre dimension – Ley avait parlé de 'prier Dieu', lui alla trouver le mot kwamisa. **Dans une des langues du pays** : emmerder Dieu, c'est plus humain – c'est moins moche, et Dieu doit aimer ça. (Tansi 1983: 15, my emphasis)

In the English version the translator, J. A. Underwood, inserts the information that the language in question is Kikongo. This addition is another example of 'rend[ant] "clair" ce qui ne l'est pas et ne veut pas l'être dans l'original' (Berman 1985: 71), and in this case Underwood's clarification not only undermines the author's deliberate refusal to situate the text within a specific geo-linguistic space, but also potentially jeopardises the author's attempt to protect himself from censorship and even persecution. In addition, adding in this information underlines the minority nature of the African language,

suggesting as it does that the reader is not expected to have any familiarity with the language as s/he might be expected to have with world languages such as English or Spanish. The English version is given below:

> Banda yangaï bomwana
> nazwaka te kaka Nzambé
> nako kwamisa.
> He had changed the last word in order to situate the song in his own dimension. The poet had talked of 'praying' to God; he hit on the word kwamisa. In Kikongo that meant pestering God; it was more human – less putrid, and God must like that. (Underwood 1988: 11)

The most radical type of clarification of foreign language inclusions involves the complete elimination of the visible trace through the translation of the trace into English. Several examples of this type of clarification can be found in Moore's version of *Le Pleurer-rire*. The African term 'damuka', for example, which is presented in the original text in italics and whose semantic value does not become clear until later in the paragraph when reference is made to the 'nièce du défunt' (Lopes 1982: 14), is rendered in the translation as 'wake', thus becoming instantly comprehensible:

> Le *damuka* s'était réuni dans une venelle de Moudié : avenue Général-Marchand. (Lopes 1982: 14)
> The wake was held in a little alley in Moudié: the Avenue Général-Marchand. (Moore 1987: 1)

The same strategy is used in the translation of the African term *foula-foula*, which refers to the shared minibus taxis that operate in Brazzaville, and that are in fact a common type of public transport in much of the world, albeit under different names (*taxi brousse* in many Francophone African countries, *matatu* in Kenya, *rikki* in Cape Town, South Africa, for example). Moore not only eliminates the visible trace by translating it into English, but actually mistranslates the term completely. In the original, the term appears twice in the

same paragraph: on the first occasion, Moore translates it as 'moonlighting', using inverted commas, and on the second occasion, as 'outside business':

> La plupart supportaient la période de vaches maigres, grâce aux revenus d'une villa, louée à quelque ambassade, de leurs taxis, de leurs *foula-foula*, de leurs débits de boisson [...] Chacun avait un parent (un parent au moins), propriétaire de villas louées, de taxis, de *foula-foula*, ou de bars [...] (Lopes 1982: 235)
>
> Most of them survived this season of lean cattle thanks to a villa leased to an ambassador, or their taxis, their 'moonlighting', their drinks business [...] Everyone had a relative at least, who owned a rented villa, some taxis, an outside business or a bar [...] (Moore 1987: 190)

These mistranslations suggest not only a lack of sensitivity to the importance of the presence of the visible trace, but also a failure to research the African term adequately.

In reflecting the situation of polyglossia and code-mixing that characterises the context in which his novel is set, Lopes also employs what might be termed 'pseudo visible traces', in which he italicises French words in order to highlight the fact that the one speaking them switched to French at this point, while the rest of what they said was actually in a different language (although, in the novel, all of their words are given in French). The extract below provides an example of this device; note that the author uses a footnote to ensure that we understand the significance of the italicisation of the term 'Palais':

> Elle continuait dans un chuchotement en kibotama.
> Au lieu d'aller au *Palais*[1]*,* tu me suis...
>
> _____
> 1. En français dans le texte. (Lopes 1982: 240)

Moore reproduces this pseudo visible trace only indirectly, keeping the term in French, but eliminating the footnote that would foreground the phenomenon of code-mixing that Lopes is at pains to suggest:

> She went on in a whisper, switching to Kibotama.
> "Instead of going to the Palais, you must follow me... " (Moore 1987: 195)

Although Moore's elimination of the footnote here is in a sense not surprising, being consistent with his strategy throughout the novel of excluding footnotes, it is unclear why he did not relocate the footnote in the body of the text as he does with others.[66] An even more extreme example of clarification through elimination can be observed in Underwood's translation of *L'Anté-peuple.* In the original, Tansi incorporates the shouting of the street vendors into the narrative as a visible trace mixing French and Kikongo, explaining the meaning of the trace in a footnote:

> Les groupes de vendeuses gazouillaient au pont Gaby : *Baka cent! Baka deux cents*!*
> _____
> * Cris pour annoncer les prix (Tansi 1983: 20)

Underwood eliminates both the trace and the footnote and paraphrases the trace in English:

> Groups of market women were crying their wares by Gaby Bridge. (Underwood 1988: 15)

By eliminating the visible and pseudo-visible traces of other languages in these ways, Moore and Underwood diminish the texts' ability to reflect the situations of polyglossia that characterise the countries in which the novels are set.

In summary, then, two general tendencies emerge through an examination of the translators' treatment of the visible traces of the palimpsest. These tendencies are exoticisation and clarification, shaped by a general tendency to adopt a domesticating rather than foreignising approach in translation. The notable exception to this pattern is provided by Nidra Poller's translation of

Monnè, outrages et défis, which neither diminishes the foreignness of the visible traces nor differentiates between foreign terms and French terms typographically in the body of the narrative. The tendencies of exoticisation and clarification strongly evident in the work of the other translators can be argued to result in a devaluation not only of the African language traces but also of the texts themselves. Insofar as exoticisation and clarification are viewed as opposite processes, this argument may appear contradictory, leaving the translator at an impasse: if the visible traces are preserved and highlighted, the translator is accused of devaluation through exoticisation; if the traces are eliminated or downplayed, the translator is accused of deformation through ethnocentricity. Yet, as Jacquemond, Carbonell and others have argued, these two processes are in fact two expressions of the same attitude: an attitude that construes the self-image of the target culture 'in opposition to the image (the representation) of the Other' (Carbonell 1996: 86). [67] The Other is thus viewed from *within* the translator's own culture, its points of divergences being defined either through analogy to existing elements in the target culture (clarification) or through a highlighting of the space between the target culture and the Other (exoticisation). Alternative translation strategies that might represent a means of escaping from this double impasse will be discussed in Chapter 5.

If the translators' treatment of the visible traces of the palimpsest are characterised by exoticisation and clarification, what of the quasi-invisible traces that form part of what Zabus (1991: 157) terms the 'relexified palimpsest'? In her examination of relexification, Zabus argues that the phenomenon is more prominent in Kourouma's first novel than in his second, stating:

> The move away from relexification in the Francophone novel can be observed not only in the general evolution from early ethnological concerns to present-day neo-informationalism but also in the artistic itinerary of a single writer. In Kourouma's second novel, *Monnè, outrages et défis*, the twin methods of cushioning and contextualising clearly outweigh relexification, which had played a larger role in *Les Soleils des indépendances*. This shift of priorities is readily observable in the titles, since 'soleils' [...] is relexified from tèlé or rather, télè lù in its plural form, and Monnè [...] is cushioned with its two French tags denoting flagrant insults and defiance. (Zabus 1991: 171)

While Zabus' comparison of the titles of Kourouma's first two novels is valid in terms of the final published versions,[68] the remainder of her argument is rather misleading. Even a brief analysis of the first twenty pages of the second novel is sufficient to reveal the presence of at least six different quasi-invisible traces of Malinké, three of which are based around the same relexifications as those found in *Les Soleils*. The traces are as follows: 'les habitants avaient courbé avec eux la dernière prière' (Kourouma 1990: 16) (cf. 'mercredi le soleil arriva au point de la troisième prière. On la courba ensemble' (Kourouma 1970: 133)); 'pendant huit soleils et soirs' (Kourouma 1990: 18) (cf. 'les soleils des indépendances'); 'soyez le bienvenu, prince étranger. A vous la longue marche, les fatigues et les dangers encourus' (Kourouma 1990: 26); 'la foule enthousiaste qui lui dansait un accueil' (Kourouma 1990: 29); 'les griots louangeaient le roi' (Kourouma 1990: 34); 'les cuisses d'une femme déhontée' (Kourouma 1990: 35) (cf. 'le molosse et sa déhontée façon de s'asseoir' (Kourouma 1970: 9). Although it may be true to say that the number of relexifications is greater in *Les Soleils* than in *Monnè* (a similarly cursory analysis of the first twenty pages of *Les Soleils* reveals approximately ten relexifications), it would certainly be misleading to imply that the device of relexification is no longer relevant to *Monnè,* having been replaced with a

preference for visible traces, accompanied by cushioning or contextualisation.[69] In fact, quasi-invisible traces remain a key feature of all of Kourouma's novels, including those published after *Monnè*. The most exhaustive account of this aspect of linguistic innovation in Kourouma's text is provided by Gérard Marie Noumssi and Rodolphine Sylvie Wamba (2002), and it is their analysis that I shall follow here, discussing the translation solutions put forward by Adams, Poller, Wynne and Coates to the examples of 'créativité esthétique et enrichissement du français' (Noumssi & Wamba 2002: 28) cited in their article. Parallel examples of relexification from Tansi's and Lopes' novels will be brought in where relevant, together with the translation solutions proposed by Underwood, Wake and Moore.

Noumssi and Wamba identify four types of procedure through which lexico-semantic innovations are achieved in Kourouma's work: composition, derivation, linguistic calquing and borrowing. The fourth procedure has already been discussed under the rubric of 'visible traces'; it is the translation solutions to the first three types of procedure that will be examined in this section. The process of composition is defined by Noumssi and Wamba (2002: 30) as 'la formation d'une unité sémantique à partir d'éléments lexicaux susceptibles de jouir d'une autonomie dans la langue'. The examples given by Noumssi and Wamba from Kourouma's texts include 'buffle-génie' (Kourouma 1970: 124) and 'homme-léopard' (Kourouma 1998: 241). This type of neologistic compound formation is one that is used by the majority of authors under study: examples include 'singe-musiciens' and 'homme-crabe' (Tansi 1988: 170; 75), 'être-lézard' and 'nuage-champignon' (Tadjo 1986: 43; 72), and 'les Blancs-fayots-là' (Lopes 1982: 224). These neologisms are generally recreated in the

translated versions using the simple method of translating each individual element, giving, for example, 'spirit-buffalo' (Adams 1981: 86) for 'buffle-génie'. The innovation of the originals is thus generally successfully replicated in translation. One example of a less successful replication is Moore's translation of 'les Blancs-fayots-là' (Lopes 1982: 224) as 'real White-Beans, that lot!' (Moore 1987: 181). This is almost certainly a mistranslation, the second meaning of 'fayot' offered by the Petit Robert ('personne qui fait du zèle pour se faire bien voir de ses supérieurs') being far more probable as the intended meaning of this compound neologism than the first ('haricot sec'). The narrator's complaint about the selfishness and craftiness of the Portuguese businessmen/traders, which should be consolidated in this compound neologism, is thus instead rendered rather opaque and ridiculous in the English version. More complicated examples of linguistic innovation through composition can be found in Liking's and Tansi's novels; the compound neologisms used in *Elle sera de jaspe et de corail* and *L'Anté-peuple,* in particular, are complex and playful, and will be discussed in more detail in Chapter 4.

The second type of process to which Noumssi and Wamba make reference is that of derivation. This differs from composition on the basis that the new words that are formed through the process are made up of at least one element that cannot exist as a word in its own right. Examples cited from Kourouma's work include 'anti-Blancs' (Kourouma 1990: 184), 'autofabriqué' (Kourouma 1998: 81) and 'qui fainéantise, vauriennise' (Kourouma 1990: 96). Similar innovations can be found in the work of Lopes and Tansi: Lopes (1982: 227) also uses the term 'anti-Blanc', while Tansi's *Les Sept Solitudes* draws

repeatedly on the terms 'décapitalisation', 'recapitalisation', and 'démarier / démariage' (Tansi 1985: 16, 58, 121). What is interesting about Tansi's derivations is that they are not actually neologisms in the strictest sense of the term: the terms 'décapitaliser' and 'recapitalisation' exist in French and are actually calques from English, defined in the *Petit Robert* (2006) as 'retirer la valeur de capital à (des intêréts, des valeurs) ; retirer tout ou partie du capital investi dans une entreprise' and 'opération consistant à modifier le capital (d'une entreprise) en l'augmentant ou en le reconsituant' respectively. However, whereas the established meaning of these terms is restricted to the financial sector, Tansi creates a new meaning based around the French term 'capitale' rather than 'capital': the act of 'décapitalisation' thus refers to the decision to take way Valancia's status as a capital city, 'recapitalisation' to the subsequent reconferral of capital city status on the city. Similarly, the terms 'démarier' and 'démariage' are only semi-neologistic: 'démarier' is currently used in French to signify the act of thinning out plants or vegetables, but also exists as an archaistic term in the sense in which Estina Bronzario uses it when she declares, 'je démarie la fille qu'il a mariée à Espansio Lola' (Tansi 1985: 121); 'démariage' is derived from this and is associated with the same meaning in Tansi's text.

Wake, Coates and Poller make an effort to reproduce rather than repress these innovations, thereby successfully conveying the creativity of the originals. Wake (1995: 3, 31, 74), for example, renders the terms cited above as 'decapitalisation', 'recapitalisation', 'unmarry' and 'unmarrying', while Poller translates 'c'est une chère qui fainéantise, vauriennise et affaiblit' (Kourouma 1990: 96) as 'that flesh is lazifying, good for nothifying, debilitating' (Poller

1993: 82). The translation which forms an exception to this tendency is Wynne's version of *En attendant;* a comparison of his solution and Coates' solution to the extract below, which provides the wider context for the use of 'autofabriqué', demonstrates the extent to which the elimination of the innovation affects the tone of the extract as a whole:

> Le président Fricassa Santos [...] constituait une exception. Son parcours était autre. Les autres pères de la nation et de l'indépendance avaient été inventés et fabriqués par le général de Gaulle. Fricassa Santos était un père de la nation et de l'indépendance qui s'était autofabriqué, avait autoprospéré. (Kourouma 1998: 81)
> President Fricassa Santos [...] was an exception. His career had been distinctive. The other fathers-of-the-nation-and-independence had been invented and manufactured by General de Gaulle. Fricassa Santos was a self-made father-of-the-nation-and-independence, the source of his own prosperity. (Coates 2001c: 52)
> President Fricassa Santos [...] was an exception. His path to power had been very different. The other fathers of nations and architects of independence had been contrived or created by General de Gaulle. Fricassa Santos was a father of a nation and an architect of independence who was a self-made man who had prospered. (Wynne 2003: 86)

Kourouma's original version draws on the neologistic forms 'autofabriqué' and 'autoprospéré' to highlight the contrast between Santos and the other African dictators: whereas they were 'manufactured' by de Gaulle (the term hints at a mass production of rulers of the same ilk), Santos manufactured himself. The irony of this distinction is to become clear in the paragraphs that follow. We are told that de Gaulle's creations 'n'avaient rien fait pour l'indépendance de leur République et n'étaient pas les vrais maîtres, les vrais chefs de leurs peuples' (Kourouma 1998: 82), and that Santos, in contrast, did fight for his country's independence and win an election. However, it is clear that, in the final outcome, Santos is just as corrupt and cruel as the dictators manufactured by de Gaulle; the narrator's assurance that 'le président Fricassa Santos était différent, très différent des autres pères de la nation et de l'indépendance des

républiques africaines francophones' (Kourouma 1998: 84) begins to ring hollow. Wynne's translation of the second sentence in the extract quoted above places the emphasis on the fact that Santos was a self-made man who became rich, rather than on the fact that he achieved this success and prosperity on his own, without the aid of de Gaulle. Coates' translation, with its added innovation of making 'pères de la nation et de l'indépendance' into a hyphenated compound, retains the sense of contrast between those 'fathers-of-the-nation-and-independence' who were created by de Gaulle and the one who was 'self-made'. An alternative translation which would permit this contrast to come across even more strongly and to replicate the innovatory device used in the original, albeit rather tautologically, might be as follows:

> President Fricassa Santos [...] was an exception. His career path was not the same. The other Fathers of the Nation and of Independence had been invented and manufactured by General de Gaulle. Fricassa Santos was a Father of the Nation and of Independence who had self-manufactured himself, self-prospered himself.

A second type of derivation highlighted by Noumssi and Wamba is that of 'hypostase' or 'dérivation impropre'. This is defined as the 'processus par lequel une forme linguistique passe d'une catégorie grammaticale à une autre, sans modification formelle' (Noumssi & Wamba 2002: 31). The examples provided by Noumssi and Wamba focus on the nominalisation of adjectives or past participles, but it is possible to identify other types of hypostasis both in Kourouma's texts and in those by Tansi and Lopes. Both Tansi and Kourouma, for example, make intransitive verbs into transitive ones, as in the examples below:

> On est en prison parce que d'autres, là-bas, boivent et **dorment les femmes**, parce que, là-bas, chantent les plats et les chansons. (Tansi 1983: 91, my emphasis)

> Mercredi le soleil arriva au point de la troisième prière. On **la courba**
> ensemble. (Kourouma 1970: 133, my emphasis)

The particular expression used in the second example ('courber une prière') is

also used in *Monnè* on more than one occasion*:*

> Le soir l'avait surpris avec ses compagnons dans un village de
> montagne où les habitants les avaient accueillis et avaient courbé avec
> eux la dernière prière. (Kourouma 1990: 16)
> Il réveilla ses compagnons; ensemble, ils courbèrent la première
> prière, montèrent sur les chevaux. (Kourouma 1990: 88)

On other occasions, Kourouma manipulates adjectives, making them function

either as adverbs (in the case of the first example below) or as nouns (as in the

second):

> Tout s'arrange **doux** et **calme**, la douceur qui glisse, la femme qui
> console, et l'homme… (Kourouma 1970: 196, my emphasis)
> Sorciers, sacrificateurs et pythonisses relevèrent qu'il y aurait **du
> glorieux** et **du riche** dans les soleils qui débutaient. (Kourouma 1990:
> 47, my emphasis)

This type of innovation is comparable to one used by Lopes, according to

which he combines adverbial expressions to form a noun:

> La radio continuait de faire grand bruit autour des audiences et autres
> activités de Bwakamabé, [...] du carnet mondain des *en haut de en
> haut* et de leurs familles. (Lopes 1982: 290)
> Un *en haut de en haut* a, par nature, tendance à penser qu'un autre *en
> haut de en haut* est incapable de concevoir un crime ou même de
> trahir. (Lopes 1982: 292)

The hypostasic term 'un en haut de en haut', which is given in italics in the

original, is used here to refer to those holding positions of power or privilege in

society. This term is identified by Bassole-Ouédraogo (2004: 19) as being

commonly used in FPA (français populaire africain).[70]

The process of nominalisation is also used by Tansi in *L'Anté-peuple,* where

Dadou muses that, 'pour qu'ils parlent en paix, d'autres gens doivent être sur la

natte, en prison, écrasés. Mais il n'y a pas d'**écrasants**. Il n'y a pas d'**écraseurs**' (Tansi 1983: 91, my emphasis). The reverse of this process can also be found in this novel, when the noun 'crabe' is used as a verb in the translation of an African song:

> C'est la chanson de la marche du crabe que le jeune pêcheur chantait merveilleusement bien. C'était également une déclaration pleine de menaces. 'Que je tombe ! crabe fils d'eau marche, marche et "crabe", mais ne tombe pas, fils d'eau.' (Tansi 1983: 116-117)

The use of inverted commas around the hypostasic element in this example suggests that Tansi is highlighting the fact that the verbal use of the term 'crab' is an African one, stressing that this calque is deliberate, part of a very literal translation. In this respect, Tansi's innovation here is distinct from Kourouma's, which form a more integral part of the narrative strategy.

The most pervasive type of hypostasis evident in Kourouma's texts is his use of past participles as nouns. While it is possible to use past participles substantively in French, those that can be used in this way represent a closed group. Yet Kourouma makes extensive use of this linguistic mechanism, particularly in *Les Soleils,* applying it to a large number of verbs, resulting in sentences such as the ones below:

> Le Coran dit qu'**un décédé** est **un appelé** par Allah, **un fini**. (Kourouma 1970: 105, my emphasis)
> **Les assis** se levèrent, serrèrent les mains des arrivants (Kourouma 1970: 133, my emphasis)
> Fama ! Il ne pesait pas plus lourd qu'un duvet d'anus de poule. Un vaurien, un margouillat, un vautour, **un vidé**, un stérile. (Kourouma 1970: 133, my emphasis)
> Salimata chercha en vain leurs tombes. Les tombes des **non retournées** et **non pleurées** (Kourouma 1970: 36, my emphasis)

The significant number of innovations based on hypostasis and their occurrence across a variety of texts permits a useful comparison of translation

approaches. As in the case of the rendition of visible traces, a translation pattern emerges to which Poller forms a significant exception. The translations by Underwood, Adams, and Moore all tend to recodify the hypostasic expressions in standard English. Thus Underwood renders 'dormir les femmes' as 'bedding women', while Adams translates 'courber les prières' as 'pray together':

> A man is in prison because others, outside, are drinking and bedding women, because out there the dishes are steaming and songs being sung. (Underwood 1988: 79)
> On Wednesday the sun reached the hour of the third prayer. They prayed together. (Adams 1981: 92)
> Adams normalises the nominalised adjectives 'doux et calme' in a similar way:
> Everything is all right, sweet and still and gently slipping by, the woman who comforts, and the man.… (Adams 1981: 136)

The tendency towards normalisation is also evident in Moore's translation of the nominalised 'en haut de en haut'. However, Moore's approach lacks consistency: whereas on the first occasion of its use he normalises it using the existing English term 'the upper crust', on the second and third occasions he does go some way to reproducing the neologistic aspect of the original by employing the term 'highest of the high' as a noun:

> The radio continued to make a great noise about the audiences and other activities of Bwakamabé [...] tittle-tattle about the upper crust and their families (Moore 1987: 238)
> A *highest of the high* has an innate tendency to think that another *highest of the high* is incapable of conceiving a crime or an act of treachery. (Moore 1987: 239)

The tendency of normalisation is strongly evident in Adams' renditions of the nominalised past participles of *Les Soleils*. The translations of the extracts cited above are as follows:

> The Koran says that once dead, summoned by God, a man has departed this life forever. (Adams 1981: 8, my emphasis)

> Fama! He weighs less than the down round a hen's arse-hole. A good-for-nothing parasite, **an empty shell**, a sterile carcass. (Adams 1981: 92)
> **Those who were seated** arose… (Adams 1981: 92, my emphasis)
> Salimata had looked in vain for their graves: the graves of **those who had not returned** and **had not been mourned** (Adams 1981: 22, my emphasis)

In all these cases, the hypostasic terms are normalised to such a degree that there is no longer anything remarkable about the linguistic composition of the text. The first of these translations is particularly notable as an example of 'clarification' in the sense defined by Berman and as used earlier in this chapter. The French term 'un fini' is a neologism on two levels, since it is derived from the non-standard semantic usage of the verb 'finir' as a synonym for 'mourir'.[71] Kourouma's use of the neologism in the opening paragraph of *Les Soleils* renders the text deliberately ambiguous for the Western reader, and he subsequently heightens this effect by explaining the term using another opaque expression carried over from Malinké:

> Il y avait une semaine qu'avait fini dans la capitale Koné Ibrahima, de race malinké, ou disons-le en malinké : il n'avait pas soutenu un petit rhume… (Kourouma 1970: 9)

The English version interprets the ambiguous expression, creating an opening paragraph whose meaning is clear:

> One week had passed since Ibrahima Kone, of the Malinke race, had met his end in the capital city, or to put it in Malinke: he'd been defeated by a mere cold… (Adams 1981: 3)

Whereas Kourouma's stated intention in manipulating the French language in these ways is to 'refaire le cheminement, de retrouver comment on raisonne en malinké' (Gauvin 1997: 156), Adams' intention would appear to be to decipher what is meant by each slightly strange turn of phrase and recodify it in standard

English, rather than to echo Kourouma's 'manière de présenter les mots' and thus reflect Malinké thought processes in the English language.

Exceptions to the tendency to normalise are found, as stated above, in the work of Nidra Poller, although they are also present to a lesser extent in the translation by Underwood. Poller's translation of the expression 'courber une prière' as 'bow a prayer' or 'bow down a prayer', as illustrated by the examples below, replicates the unusual grammatical usage of the verb in the original by adopting the same device of forcing an intransitive verb to take a direct object:

> He awoke his companions. Together they bowed the first prayer, mounted their horses. (Poller 1993: 76)
> Night fell upon the king and his companions in a mountain village. The villagers took them in and bowed down the last prayer with them. (Poller 1993: 6)

Her translation of the nominalised 'du glorieux et du riche' is less innovative, but nevertheless shows a degree of hypostasis by using 'glory' as a countable rather than an uncountable noun, as is more usual:

> He lent a distracted ear to the sorcerers, sacrificers, and pythonesses, who revealed with convergent vaticinations that there would be wealth and glories in the "suns" that were beginning. (Poller 1993: 34)

Similarly, Underwood goes some way to reproducing the hypostasic constructions of the original in his translation of 'écraseurs' and 'craber':

> In order that they may talk in peace, other people must lie on mats in prison, crushed. Yet there is nothing crushing them. No crushers.
> It was the song of the crab's walk, and the young fisherman sang it wonderfully well. It was also a statement heavy with menace. 'May I fall, crab, son of the water, walk, walk and "crab", but don't you fall, son of the water'. (Underwood 1988: 102)

The final type of innovatory device identified by Noumssi and Wamba, that of linguistic calquing, comprises a variety of different procedures, the most pertinent of which is that of 'calque d'expression', defined as 'un procédé qui consiste en une construction transposée d'une langue à l'autre' (Noumssi & Wamba 2002: 31). A well-known calque of expression can be found in Kourouma's *Les Soleils*, in which one of the characters is ordered to calm down with the words 'refroidissez le coeur!' (Kourouma 1970: 16). Other examples, which can be found in *Monnè,* include the expression 'est-ce cela la totalité du train?' (Kourouma 1990: 87), which, according to Koné (1992: 85) is an expression 'qui marque une grande surprise en malinké', signifying 'ce n'est que cela', and the expression 'ce qui n'était pas une parole' (Kourouma 1990: 270), which, again according to Koné (1992: 85), 'vient du malinké et [...] signifie que ce qui a été dit est un blasphème ou une sottise'. Similar examples of calques can be found in the novels by Tansi and Lopes. In *Les Sept Solitudes*, the narrator makes reference to 'l'homme sur qui la honte allait être lancée' (Tansi 1985: 120), drawing on the African concept of 'lancer la honte', a serious action which, in this case, results in the suicide of the one who has been shamed. Another direct translation of an African expression can be found in Lopes' *Le Pleurer-rire,* in which we are told that 'le jeune compatriote directeur de cabinet *fermait son visage,* comme on dirait en traduisant mot à mot du kibotama' (Lopes 1982: 221). The explicit reference to the fact that 'fermait son visage' is a literal translation from an African language in this example renders it distinct from the others cited above, which incorporate calqued expressions without commentary. Moore's translation of 'fermait son visage' as 'closed his face', or in other words, his carrying over of

the calqued expression into English indicates that a translator may be more sensitive to rendering the calques when they are explicitly flagged up in this way; alternatively, this may be explicable in terms of the translator feeling less vulnerable to accusations of 'translationese' when the justification for the unusual language use is present in the text itself. Similarly, the relative familiarity of the expression 'refroidissez le cœur' in *Les Soleils* may help account for the fact that, in contrast to his overall normalising approach, Adams does carry this calque of expression over into English, rendering it 'Cool your heart' (Adams 1981: 8). Moore's and Adams' replications of these calques contrast with Wake's translation of the expression used by Tansi: in the English version the man is referred to as 'the man who'd become a target of shame'(Wake 1995: 74). This solution not only eliminates the quasi-invisible trace of the African language by adopting a standard English expression, but also undermines the build-up of tension in the scene itself (which plays on the suspense of whether Estina Bronzario will go ahead and shame the man as she says she will) through the change in tense. Poller's translations of the expressions in *Monnè* are similarly problematic: although her rendition of 'est-ce cela la totalité du train?' as 'is that the whole train?' (Poller 1993: 74) succeeds in conveying the sense of disbelief of the original, it is not unusual in any respect; her translation of 'ce qui n'était pas une parole' is even more problematic, since it alters the meaning of the entire paragraph, as the quotations, given in full below, make clear:

> Après sa triomphale élection à la tête de son parti, Béma se vanta d'avoir tout le pays avec lui sauf son père; ce qui n'était pas une parole: qui à Soba n'avait pas Djigui n'avait personne. (Kourouma 1990: 262)
> After his triumphant election as party leader Bema boasted that he had the whole country with him except for his father. It wasn't just

talk. Someone in Soba who didn't have Djigui didn't have anyone.
(Poller 1993: 238)

In summary, then, the type of 'dérivations impropres' identified by Noumssi and Wamba reveal a variety of translation strategies, the dominant one being a tendency to neutralise the agrammaticality of the original and create texts that read fluently and easily in English. Nevertheless, a number of important exceptions to this pattern emerge, notably in the translation by Poller. These exceptions will become important to the elaboration of an alternative translation approach in Chapter 5.

The dominance of clarifying and exoticising approaches (in the case of visible traces) and of normalising, interpretative ones (in the case of quasi-invisible traces) can be seen to have considerable implications for the novels as a whole, particularly when taking into account the broader functions of the African language traces. At a basic level, the palimpsetic features serve to depict the complex linguistic situations that form the backdrops to the novels; where they are reduced or eliminated, that situation is simplified and deproblematised. On a slightly more complex level, where the authors might be said to be aiming to create a mixed, hybrid language, particularly through the inclusion of quasi-invisible traces and unmarked visible ones, the exoticisation or elimination of the traces in the translations inhibits that mixing of languages and reasserts, to a certain degree, the boundaries between 'standard' language and corruptions or deviations from that standard. If the inclusion of palimpsetic traces in the original is viewed as having a politically subversive, decolonising effect, in line with the post-colonial reading sketched in the Introduction, then a normalising translation approach can be argued to result in a recolonisation of

the original text. Through relexification and the mixing of languages, the authors under study can be seen to be moving away from the veneration accorded to the imposed colonial European language by African writers such as Léopold Senghor. Rather than subjugate African culture and society to the French language, the French language is moulded to suit African realities and beliefs. Thus, for example, Fama, the hero of *Les Soleils*, is not forced to think and reason in the manner of the French colonisers; rather, the language of the French colonisers is forced to bend and change in order to portray Fama's African (specifically, Malinké) identity. Through translation, however, the new former colonial language (English) in which Fama's world is expressed is imposed wholesale and without resistance onto the text and the African society it describes. This analysis is supported by Bandia's (2006: 359) observations that 'translating African literature from one colonial language into another amounts to a confrontation with yet another system of representational power'. Insofar as this confrontation results in a re-imposition of the structures of dominance associated with the standard version of this second hegemonic, colonial language, this type of translation 'threatens to subvert the subversive text, undoing the decolonising work done by the author, and recolonising the Euro-African text' (Bandia 2006: 359).

A final, more practical implication associated with these processes of linguistic normalisation relates to the area of comparative literature studies. Readers who are only able to access the Francophone texts in their English translation will be unable to recognise both the presence and significance of the linguistic innovation that characterises the original texts. Thus comparative studies will be invalidated unless carried out with reference to the original texts, and the

position of African literature as a whole will be weakened, since an accurate picture of what the authors' achievements will only be available to those who read the source language. Given the widespread tendency in universities in the US, in particular, to study works in translation rather than in the foreign language, this implication is not to be minimised, since, as Lefevere observes:

> The way in which translations are produced matters because translations represent their originals for readers who cannot read those originals. In other words: translations create the 'image' of the original for readers who have no access to the 'reality' of that original. (Lefevere 1996: 139)

Alternative translation approaches that might offer ways of creating a more accurate 'image' of the original through a more careful replication of the original's palimpsetic aspects will be explored in Chapter 5. The chapter that now follows turns to what might be considered as further examples of the underlying influences of African languages in the texts, namely the translation of 'oral' aspects and informal, colloquial registers.

Chapter 3: Stylistic Variation: 'Orality' and Register

Même en plein harmattan, le soleil de temps en temps s'arrête en demandant aux nuages de le voiler. Interrompons-nous, nous aussi, un court instant pour marquer une pause. (Kourouma 1998: 39)

The use of visible and quasi-invisible traces of African languages discussed in the previous chapter can be seen to represent an important means of challenging French literary and linguistic norms and foregrounding the linguistic consequences of colonisation. However, the overlap between quasi-invisible traces and the depiction of French language use in Africa, noted in the previous chapter, indicates that the incorporation of visible and invisible traces are not the only means whereby linguistic heterogeneity is achieved in the texts under study. On the contrary, a range of alternative types of innovatory techniques are crucial to the polyphonicity and generic hybridity of the novels. These techniques might be subsumed under the broad titles of 'orality' and 'register variation', with particular emphasis laid on the use of colloquial registers and vulgarisms. It is these techniques that will be studied in this chapter, together with a survey of the methods used by the translators when rendering these particular innovations in English. The consequences of the various types of translatorial decisions will also be examined, taking into consideration the function of the variations in register and style found in the originals.

Any attempt to study the linguistic characteristics of a literary text and relate that information to a critical interpretation of the text inevitably situates itself within ongoing debates concerning both the usefulness and modi operandi of

the disciplines of stylistics and literary linguistics. Toolan's (1996) reply to Fish's (1980) well-known attack on stylistics makes a number of important observations which both re-assert the validity of such analyses and highlight the main dangers which threaten that validity. These observations will be evoked briefly here as the basis for establishing a framework for the analysis that follows.

The first observation is that, although, as Toolan (1996: 128) cautions, critics need to be wary of an approach which assumes that a 'particular syntactic variation, in general or on a particular occasion, will necessarily convey an identical import to all readers', variations in syntax can and do convey meaning. The relationship between syntax and meaning is to a large extent established by (cultural) convention, or, as Toolan (ibid.) puts it: 'syntax like lexis is part of a necessarily public enterprise, language, necessarily sustained by means of habitual and conventional imports for its syntax, lexis, and so on'. While the interconnectedness of language and culture has long been a spark for debate among translation theorists and post-colonial authors writing in the language of another culture,[72] the caution expressed in the first observation has been less consciously explored in relation to translation theory and practice. Of course, if the warning against assigning any value to individual interpretation beyond its value to that individual is taken to its extreme, then translation and translation criticism themselves become impossible, unless perhaps carried out as a group exercise - but even then the interpretation would only represent the sum of a number of (individual and therefore invalid) interpretations.[73] Toolan's riposte to this dilemma is to highlight the cultural context in which both individuals and language operate: the logic of his argument would seem to

be that, since individuals are rooted in cultures and since the relationship between syntax and lexis and meaning is established culturally, an individual interpretation will tend to be equatable to a group one.[74] The implications of these observations for the discussion that follows are twofold. Firstly, the cultural context in which the criticism made by an individual is rooted makes possible the analysis of the functions of syntactic and lexical variation carried out in this chapter, albeit without excluding the possibility for disagreement. Secondly, however, the culturally located nature of interpretation (and therefore of translation decisions) must serve not only as a validation but also as a further caution for translation: translators must be aware of the cultural habits and pressures that influence their decisions. Mona Baker makes this point in more politicised and polemic terms, arguing that translation is often approached naively, claiming a neutrality for itself that can never be true, and that, on the contrary, can make translators a 'danger for society' (Baker 2004). Far from being a neutral act, translating, like any other type of human behaviour, is guided by the particular narratives to which the translator subscribes; these would include 'public narratives', defined as 'stories elaborated by and circulating among social and institutional formations larger than the individual' (Baker 2006: 33), such as the media, the 'nation' (ibid.) or the 'literary system' (ibid.).[75] From the point of view of translation criticism, an examination of a translation or translation project can prove highly instructive in exposing those narratives and revealing prevailing cultural attitudes towards source language and literature, and towards the status of translation itself.

The discussion that follows will draw on the concept of orality in order to describe some of the innovations used by the authors under study. The importance of the concept of orality to the work of Kourouma, Tadjo and Liking, in particular, is one that is underlined by the authors themselves in their comments on their creative priorities and methodologies. The statements by Tadjo and Kourouma cited in the Introduction, for example, both appeal to the notion of orality, or to the African oral tradition: Kourouma argues that 'il faut rechercher les moyens et les méthodes de placer dans l'écriture la liberté et la poésie du récit oral afin de s'y sentir à l'aise' (Kourouma 1997: 117), whilst Tadjo stresses the fact that the models and inspiration for her work are to be found in the African oral tradition, rather than in any European one. In an interview with Peter Hawkins, Liking makes a similar observation in relation to her own work, as well as Sony Labou Tansi's and Jean-Marie Adiaffi's, arguing that 'what is today called "avant-garde" is in fact completely traditional, linking up with texts written before anyone imposed foreign models on us' (Hawkins 1991: 219). The importance of oral traditions is given further weight by the numerous references to 'orality' in the analyses of, in particular, Kourouma's texts. Jean Derive, for example, argues that the story of Balla told in *Les Soleils* is based around the 'ngoni donkili', a traditional oral style, concluding that, 'loin d'être une fioriture documentaire, la parole orale traditionnelle commande alors toute la structure romanesque' (Derive 1979: 109). Kasongo Kapanga (2002: 93) makes a similar point with regard to the structure of *En attendant*: 'de par sa structure, *En attendant...* est une oeuvre essentiellement axée sur l'oralité'. Whilst these critics are primarily concerned to associate the structure of Kourouma's texts with oral narrative traditions,

Noumssi and Wamba (2002: 41-2) view the entire process of 'ancrage ethnostylistique', defined as 'l'ensemble des procédés esthétiques qui font du texte littéraire le véhicule d'une culture donnée ou d'une race particulière', as being 'des procédés d'oralisation'. Closer examination of the appeal to orality, however, reveals the concept to be as problematic as it is persistent.

In her critique of orality and its application to African literature, Eileen Julien examines some of the 'perennial riddles' (Julien 1992: 28) of the concept, arguing that in many cases '"orality" has become a metonymy for "African"' (Julien 1992: 10). Even where the term is not used as a cultural authenticator, as it were, it refers to such a wide variety of phenomena that enquiries into the 'orality' of a work become almost meaningless. Orality may be used to refer to 'written narratives that retell narratives of the oral tradition' (Julien 1992: 26); it may refer to 'the representation of everyday conversation, or the inclusion of proverbs, tales, riddles, praises' (ibid.), or may primarily be connected with 'narrative form, the adaptation of principles of oral narrative genres' (ibid.). Searches for traces of oral narratives in written ones are characterised by a similar lack of consensus:

> For some, a vestige of oral narrative in written narrative is ample use of dialogue and 'scenes' (Dehon); for others, it is a lack of 'good' dialogue (Larson). For some, plots are linear (Kane); for others, they are cyclical (Scheub) and digressive. (Julien 1992: 27)

Julien (1992: 28) concludes that 'in discussions of written literature and literary merit, the binary opposition between "orality" and "writing," between oral narrative and novel, may tend to obscure more than it illuminates'.

Julien's critique, when taken together with the emphasis that authors themselves, along with their critics, lay on the importance of orality, appears to lead to something of an impasse. African oral traditions clearly have a role to play in the literary creations of authors such as Kourouma, Tadjo and Liking, yet the difficulty of identifying 'hard and fast distinctions' between oral narrative and written narrative appears to render any discussion that makes appeal to 'orality' dubious in its objective value. A number of points can be made, however, in an effort to re-affirm the validity of a discourse that draws on the notion of orality. The first point is one that is made by Julien herself, in her own effort to clarify her use of the concept. Her argument that 'references to orality in African novels are not generic (ubiquitous and universal) but are specific' (Julien 1992: 41) allows us to move away from a search for absolutes in our identification of orality in a written narrative, and to consider each work on its own, comparing variations in style and thus identifying orality relative to literariness. The search for orality thus becomes linked with the more general search for significance in stylistic variation, and the discussions that have taken place in the realm of stylistics, evoked above, can thus be brought to bear on the issue. One of the most significant factors that emerges out of these discussions is the importance of context for establishing the 'meaning' of a particular rhetorical device. In isolation, rhetorical devices do not contain any intrinsic meaning; the significance of, say, an alliterative device based around a sibilant will differ according to the overall content of the text in which it occurs. Just as alliteration may, in one context, connote a sense of threat, while in another, evoke a peaceful atmosphere, so a device such as clipped, fragmented sentences may, in some contexts, align a narrative more closely

with the spoken word, becoming a feature of 'orality', whilst in others the same device may be a means of expressing confusion or anxiety in the narrator's mind. Meta-textual context, too, can play an important role in shaping the 'meaning' of a particular stylistic device. If an author is known to align herself with feminist writers, then her use of, say, plurality of expression, whereby the same event or item is described in a number of ways, might be seen to be indicative of a non-linear, non-masculine mode of writing. Given a different meta-textual context, however, the same stylistic device might be construed differently: if the author is known to associate her writing with the effort to render a former colonial language adequate to the needs of those on whom the language was originally imposed, then plurality of expression might be interpreted as being indicative of the difficulty of naming African experience using a European language. The danger here, of course, is that the author's gender and cultural background become a type of straitjacket limiting the number of ways in which their texts are read, risking a return to the type of 'determinism' (Julien 1992: 39) which 'overestimate[s] the importance of the writer's background and of the narrative predecessors of the African novel' (ibid.). Clearly, interpreting rhetorical devices as evidence of 'orality' simply because we are dealing in the domain of post-colonial writing would be a gross over-simplification. At the same time, the meta-textual framework established through commentaries made by the authors themselves, as well as the contextual framework established by the content of each novel, cannot be ignored. The analysis that follows attempts to balance these two considerations, using the term 'orality' specifically, rather than generally, and defining and contextualising it at the points at which it is useful for the discussion.

To permit a discussion that is as contextualised as possible, the chapter will structure itself not around particular stylistic devices, as in the previous chapter, but around individual texts, laying particular emphasis on the translation of features connected with 'orality' and on register variations that might be seen to overlap with orality, such as colloquialisms and vulgarisms. Given that, as noted above, it is most appropriate to speak of orality and colloquialisms not in absolute terms but in relative terms, I shall provide an overview of the stylistic and register variation present in each text and assess critically the way in which the translator deals with the range of registers and styles. This approach will enable us to assess the extent to which the polyphonic richness and contrasts of the originals are preserved in the translations. The discussion will limit itself to five texts, one from each of the authors under study.

One of the novels that aligns itself most clearly with the oral narrative tradition is Kourouma's *En attendant le vote des bêtes sauvages*. Presented as a 'donsomana', the ritual telling of a master hunter's exploits by a 'sora', the opening paragraphs set the scene for the story-telling: the master-hunter is saluted ('Votre nom: Koyaga! Votre totem: faucon!' (Kourouma 1998: 9)), the sun is said to be setting behind the mountains, and Koyaga, with Maclédio on his right, is encircled by his seven most prestigious hunters. The 'sora', Bingo, addresses Koyaga in the second person, as does Tiécoura, the responder, who interrupts Bingo's narrative from time to time. The opening section thus establishes that what is to follow is an oral discourse, a spoken re-enactment of the master hunter's life and achievements. The presence of the written text and the act of reading do of course give the lie to this illusion, and the explanatory

passages in the opening section ('un sora est un chantre…un sora se fait toujours accompagner par un apprenti appelé répondeur…. le récit purificatoire est appelé en malinké un *donsomana*…. un cordoua est un initié en phase purificatoire' (Kourouma 1998: 9-10)) show that the narrative is not directed to Koyaga at all, but to a readership that is unfamiliar with Malinké traditions. Much of the body of the narrative is related in the past historic – by convention a tense that is associated with written rather than spoken French – and the sentences are for the most part lexically dense and contain many of the features which corpus studies indicate to be more strongly present in written than in spoken discourse.[76] At the same time, the fiction of the text's oral nature is sustained throughout, aided by the insertion of exclamations ('Ah! Tiécoura' (Kourouma 1998: 11 et passim)), the direct addressing of Koyaga, and the occasional interruption of the story-telling by others who are 'present'. At the end of each section Bingo ordains a 'pause' in the proceedings, Tiécoura dances, and proverbs are recited.[77] The more literary narrative style is often interrupted by sections narrated using stylistic features more typically associated with spoken French:[78] short or fragmented sentences, the repetition of information, the use of everyday vocabulary, and switches to the present tense. Although, as indicated in the introduction to this chapter, none of these stylistic features would, in isolation, support the assertion that Kourouma is here using an 'oral' style (shorter sentences can be both a literary device and an indicator of the imitation of spoken language; switching to the present tense is a convention of written literature as much as of oral story-telling),[79] the framework established at the beginning of the text and perpetuated throughout suggests this interpretation.

An analysis of the translation approaches used by Coates and Wynne reveals few discrepancies in terms of register insofar as the more 'literary' passages are concerned.[80] Both versions of the extract below, for example, draw on a lexical register that is approximately equivalent to that used in the French, although Wynne's version is arguably slightly more formal in its rendition of the last sentence (translating 'faire octroyer à' as 'have (the government) bestow upon'):

> Le dictateur avait, avec l'argent de l'Etat, fait de chacun de ses parents, de ses proches et serviteurs des fortunés comme des princes d'un pays pétrolier du golfe d'Arabie. Il avait hissé, toujours avec les moyens de l'Etat, tous les membres de sa tribu au bonheur et au confort matériel que vivent les citoyens des pays développés les plus riches du monde. A tout habitant des villages environnants de sa case natale, il avait fait octroyer gratuitement une villa par le gouvernement. (Kourouma 1998: 187)

> With the state's money, the dictator had made each of his relatives, close associates, and servants as rich as the princes of a state in the Persian Gulf. He had raised all the members of his tribe to the happiness and material comfort known to the citizens of the richest developed countries in the world. For every inhabitant of the villages around his ancestral house, he had the state donate a villa. (Coates 2001c: 125)

> From State Treasury funds, the dictator made each of his parents, his friends and his servants as rich as the princes of an oil-rich country in the Gulf of Arabia. By similar official means, he elevated each member of his tribe to the level of contentment and material comfort of the citizens of the richest developed countries in the world. Upon each of those who lived in villages near his birthplace he had the government bestow a villa free of charge. (Wynne 2003: 212)

However, a study of the sections that adopt the more oral style (defined in terms of the argument set forth above) reveal a failure, on the part of Wynne in particular, to adopt a corresponding style in English. Coates' version achieves the contrast in styles far more successfully, and will be drawn upon in the sections that follow in order to illustrate more appropriate translation solutions.

In his translation of the opening paragraphs of the text, which are characterised by many of the oral features outlined above, Wynne makes a significant number of alterations to the grammar and lexis which result in a style that is less evocative of spoken language than of a slightly archaic story-telling tradition. The first type of alteration is in terms of word order. Wynne's inversion of the subject and its complement in the first example below is archaic at best, and Yoda-esque at worst;[81] the other examples of inversion are less striking but are similarly evocative of a rather stilted style of story-telling or even (in the case of 'Here we are gathered') of religious liturgy. The examples are given below, together with the French original. Coates' translation, which retains a standard word order for the first three and incorporates inversion in the final example only as part of a colloquial expression, is presented in brackets for purposes of comparison:

Solider and president are you. (Wynne 2003: 1)

Vous êtes soldat et président. (Kourouma 1998: 9)

[You are a soldier and president. (Coates 2001c: 3)]

Soon it will be night. (Wynne 2003: 1)

C'est bientôt la nuit. (Kourouma 1998: 9)

[It will soon be night. (Coates 2001c: 3)]

Here they sit… (Wynne 2003: 1)

Ils sont là assis… (Kourouma 1998: 9)

[They are sitting… (Coates 2001c: 3)]

Here we are all gathered… (Wynne 2003: 2)

Nous voilà donc tous… (Kourouma 1998: 10)

[Here we all are… (Coates 2001c: 3)]

Other changes which contribute to the shift from an oral to a more formal style are in terms of the lexis: whereas the French text draws on a simple vocabulary, Wynne's version uses terms belonging to a more formal register. The most striking example of this in the opening section is the translation of 'Arrête… Arrête donc ! Arrête !' (Kourouma 1998: 10) as 'Cease…. Hold your tongue !' (Wynne 2003: 3). Other examples include the use of 'each' and 'all' as pronouns. These and other examples are presented below, together with the original and with Coates' translation:

Cease from insulting this gentleman… Hold your tongue! (Wynne 2003: 3)

Arrête d'injurier un grand homme d'honneur… Arrête donc ! Arrête ! (Kourouma 1998: 10)

[Stop insulting a great and righteous man of honor… So stop it! Stop it! (Coates 2001c: 4)]

See, the sun begins to disappear… (Wynne 2003: 1)

Voilà que le soleil à présent commence à disparaître… (Kourouma 1998: 9)

[Now the sun is beginning to disappear (Coates 2001c: 3)]

… each is in his place. (Wynne 2003: 2)

… tout le monde est en place. (Kourouma 1998: 10)

[… everybody is in place (Coates 2001c: 3)]

In the Malinké tongue… (Wynne 2003: 2)

… en malinké… (Kourouma 1998: 10)

[… in Maninka… (Coates 2001c: 3)]

… all are gathered here, all has been said. (Wynne 2003: 2)

… tout le monde est réuni, tout est dit. (Kourouma 1998: 10)

[… everybody is here, everything has been said. (Coates 2001c: 4)]

Similar tendencies towards a more formal, and at times archaic, semi-religious register can be observed throughout Wynne's translation. In the paragraph below, for example, the terms 'de plus' and 'trop long' are rendered as 'moreover' and 'unwieldy' in the English version; in addition, the sentence fragments of the original (such as 'Des hommes totalement nus' and 'Sans organisation sociale') are expanded into longer sentences, into which subjects and verbs are inserted. Coates' version is much closer in style to the original, retaining the short and fragmented sentences (the only exception being the insertion of a verb into the sentence 'Tâche impossible, irréalisable avec de maigres colonnes') and drawing on a simpler vocabulary. It does, however, also formalise the register to some extent, particularly by rendering 'des sauvages parmi les sauvages avec lesquels on ne trouve pas de langage de politesse ou violence pour communiquer' as 'these are savages among savages **with whom one can use** neither polite language nor violence for purposes of communication' (my emphasis).

> Ils se trouvent face aux hommes nus. Des hommes totalement nus.
> Sans organisation sociale. Sans chef. Chaque chef de famille vit dans
> son fortin et l'autorité du chef ne va pas au-delà de la portée de sa
> flèche. Des sauvages parmi les sauvages avec lesquels on ne trouve
> pas de langage de politesse ou violence pour communiquer. Et, de
> plus, des sauvages qui sont de farouches archers. Il faut les subjuguer
> fortin par fortin. Les territoires sont vastes, montagneux et

inhospitaliers. Tâche impossible, irréalisable avec de maigres colonnes. Les conquérants font appel aux ethnologues. Les ethnologues les nomment les hommes nus. Ils les appellent les paléonigritiques – le mot est trop long contentons-nous de l'abréviation 'paléos'. (Kourouma 1998: 12)

They came upon the 'naked people'. A people who lived completely naked. They had no social system. No chief. Each clan lived in a walled village and the chieftain's power extended no further than an arrow's flight. Here were savages so savage that no wise words nor brute force might reason with them. Moreover, these savages were formidable archers. They had to be crushed village by village in vast, mountainous and hostile territories – a task ill-suited to the European's meagre forces. The conquering heroes call in ethnologists. The ethnologists name them the 'naked people'. They name them the Paleonegritic people – and since the word is unwieldy let us use the abbreviation: 'Paleos'. (Wynne 2003: 4-5)

They find themselves face to face with the Naked people. People who are completely naked. No social organisation. No chief. Each head of a family lives in his fortified village, and the chief's authority carries no farther than the range of his arrows. These are savages among savages with whom one can use neither polite language nor violence for purposes of communication. And besides, these savages are fearsome archers. They must be subjugated village by village. The territories are vast, mountainous, inhospitable. A task that is impossible, unworkable with sparse columns of troops. The conquerors call in the ethnologists. The ethnologists give a name to the Naked people. They call them the Paleonegritic people – and, since the word is too long, let's be content with calling them by the abbreviation, the "Paleos." (Coates 2001c: 5)

This literarisation is perpetuated throughout Wynne's translation, and results in a text that has lost much of the freshness and immediacy of the original and replaced it instead with a ponderous, quasi-religious tone. The most extreme example of this archaic tone can be found in the last section of the first sumu, in which Wynne renders the simple question 'D'où venait donc Bokano?' (Kourouma 1998: 51) as 'Whence, then, did Bokano hail?' (Wynne 2003: 51). Once again, this contrasts strongly with Coates' version, which adopts a far more standard, if still slightly more formal, register, translating the question as 'So what were Bokano's origins?' (Coates 2001c: 32).

For the most part, then, the translations by Wynne and Coates contrast significantly in terms of register, with Coates' translation reflecting a greater sensitivity to the variations in style of the original. However, there is one repeated unusual stylistic device which Coates' version, like Wynne's, tends to either normalise or archaise, albeit less frequently. This involves the use of a fragmentary sentence pattern 'verb-subject' to attribute speech to an individual. This structure is reserved predominantly, but not exclusively, for the concluding paragraphs of each sumu, the contents of which underline the oral framework of the text. In this context, this unusual syntactic pattern can be seen as a refusal to conform to the conventions associated with the reporting of speech in written narratives, and as a means of highlighting the story-telling tradition to which the narrative claims allegiance.

Coates' version contains several examples of this structure being carried over into English, including rendering 'Termine Koyaga.' (Kourouma 1998: 21) as 'Concludes Koyaga.' (Coates 2001c: 11) and 'Annonce le sora avant d'exécuter la partie musicale finale' (Kourouma 1998: 179) as 'Announces the *sèrè* before he performs the final musical part' (Coates 2001c: 120).[82] However, for a significant proportion of the translation, Coates, like Wynne, adopts one of two strategies when dealing with the sentences which follow this pattern. The first strategy is to normalise it, changing it into a standard means of attributing speech, as in the examples below:

Interrompons-nous, nous aussi, un court instant pour marquer une pause. Annonce le sora. (Kourouma 1998: 39)

Let us do likewise, and stop for a short time to mark a pause, announces the *sora*. (Wynne 2003: 36-7)

Let us also interrupt for a brief repose, announces the *sèrè*. (Coates 2001c: 23)

C'est toujours dans la nuit et en catimini qu'on quitte le pays dans lequel on a été accueilli en richissme quand la pauvreté et l'endettement vous assaillent. Conclut le répondeur. (Kourouma 1998: 76)

When poverty and debt strike it is always furtively, by night, that a man leaves the land which welcomed him when he was rich, concludes the responder. (Wynne 2003: 80)

When poverty and debt assail, it is always at night and clandestinely that one leaves the country in which one has been received as a rich man, concludes the responder. (Coates 2001c: 49)

The second strategy is to preface the attribution with 'so', as in the examples below:

Il n'y a pas d'oiseau qui chante toute une journée sans s'arrêter ; marquons nous aussi une autre pause. Annonce Bingo. (Kourouma 1998: 49)

No bird sings all day without cease; let us also pause once more. So says Bingo. (Wynne 2003: 49)

(Coates (2001c: 31) draws on the first strategy here.)

Arrêtons là cette veillée, il n'y a pas de longue journée qui ne se termine par une nuit. Annonce Bingo. (Kourouma 1998: 65)

We will end this vigil here, for no day is so long that it is not ended by nightfall. So Bingo proclaims. (Wynne 2003: 67)

Let us stop this *sumu* here; there is no long day that is not ended by a night. So announces Bingo. (Coates 2001c: 42)

Avant de créer une chute, le fleuve se calme et crée un petit lac. Imitons-le. Annonce le sora Bingo. (Kourouma 1998: 307)

Before creating a waterfall, the river slows to form a small lake. Let us do likewise. So announces the *sora*, Bingo. (Wynne 2003: 357)

Before creating the waterfall, the river becomes calm and creates a little lake. Let us follow its example. So announces Bingo the *sèrè*. (Coates 2001c: 208)

While the second strategy confers a religious tone on the narrative (evocative of expressions such as 'so says the Lord' and 'here endeth the first lesson'), the first strategy edges the narrative closer towards a conventional written one. Both strategies insert an explicit grammatical link between the speech and the speaker that is not there in the French text, undermining the deliberate oral-written ambiguity of the original.

These examples, together with other archaisms to which Wynne frequently has recourse, provoke interesting questions in connection with Venuti's discussion of foreignisation. Wynne's stilted turns of phrase and archaisms, in particular, can be said to contribute towards an 'alien reading experience' (Venuti 1993: 210), or in other words, a reading experience in which the fluency of the language is disrupted, and the dominant version of the target language is questioned. As such, Wynne's text might be viewed as a kind of 'minoritising project', as advocated by Venuti (1998: 9), releasing what Venuti (1998: 10), drawing on Lecercle (1990) calls the 'remainder', those variables that are not part of the 'major form' of a language and that therefore have power to 'subvert the major form by revealing it to be socially and historically situated'. According to Venuti's binary distinction between domesticating and foreignising translations, Wynne's text would be judged foreignising and therefore (in Venuti's view) good. However, the alterations made by Wynne to the oral, informal style of the original text discussed above, make it difficult to endorse such a positive judgement of his translation. Wynne's version edges a self-proclaimed oral text towards greater literariness; it displaces a modern, colloquial text into an oblique archaic setting. The disjunction between these two interpretations of the quality of Wynne's translation prompts its own re-

assessment of Venuti's work on translation theory. In particular it raises issues of the correlation (or lack of correlation) between particular foreignising devices and the specific innovatory techniques used in the original, and of the effects of particular foreignising devices on the tone of a work as a whole. These are important issues which will be discussed more fully in Chapter 6.

Whereas variations in style in *En attendant* are perhaps best explored in terms of the contrast between oral and literary language, as outlined above, the stylistic variation evident in Lopes' *Le Pleurer-rire* is most usefully examined within the socio-linguistic framework established by Noumssi and Fosso (2001). Drawing on the distinctions made by Bickerton (1975), Noumssi and Fosso (2001: 74) argue that, 'quelles que soient les situations sociolinguistiques des différents pays (…) on peut identifier pratiquement, dans tous les cas, un français de niveau acrolectal, un français de niveau mésolectal et enfin un français de niveau basilectal'. Whilst acknowledging the considerable overlap between the latter two categories, Noumssi and Fosso (2001: 76-81) characterise mesolectal French in terms of established variations and basilectal French in terms of more spontaneous methods of calquing, and grammatical and lexical inaccuracies. Acrolectal French is defined as the 'norme académique employée par l'élite' (Daff 1998: 96), which, according to Noumssi and Fosso (2001: 75) 'se réduit pratiquement au bon usage'. Manassey goes further, arguing that this variety of French is characterised by

> l'hypercorrection et l'abondance des clichés et des stéréotypes, qui rendent parfois ésotérique la langue des hommes politiques et des journalistes, trahissent un sentiment d'insécurité qui conduit les auteurs à se conformer le plus étroitement possible à ce qu'ils croient être la norme, faute de pouvoir évaluer l'étendue des écarts tolérables par rapport à celui-ci. (Manassey 1994: 35)

All three types of French are evident in *Le Pleurer-rire,* a text which, as outlined in the Introduction, incorporates a wide range of voices into the narrative. The most sophisticated acrolectal style belongs to the passages narrated by the 'jeune compatriote', which are set apart from the other narrative sequences by the use of a smaller typeface. Moore's translation demonstrates considerable adeptness in recreating the syntactic complexity of the sentence structure in the original, and in preferring an elevated lexis to an everyday one, as does the original. Examples of this adeptness include the translation of the sentence commencing 'Juste une petite villa', which is given below:

> Juste une petite villa au Pays, dont il n'avait pas terminé le remboursement à la Banque de Développement et que Bwakamabé a fait nationaliser avec beaucoup de bruits, comme s'il s'agissait de la fortune de l'ex-roi Farouk auquel, dans ses éditoriaux d'une éloquence amphigourique et démesurée, Aziz Sonika le comparait d'ailleurs. (Lopes 1982: 102)

> Just a small house in our country, which he hadn't finished repaying to the Development Bank and which Bwakamabé had nationalised with a tremendous fuss, as though what was in question was the fortune of ex-King Farouk; to whom, in any case, Polépolé was compared by Aziz Sonika in editorials of a nonsensical and disproportionate rhetoric. (Moore 1987: 77)

This extract demonstrates considerable success in preserving the single sentence structure of the original, rather than dividing the sentence into a series of shorter, less complex sentences. It also imitates the piling up of subordinate clause structures and relative pronouns which characterises the original version: 'dont', 'que', 'comme', and 'auquel' become 'which', 'which', 'as though', and 'to whom'. In later parts of the extract the translator demonstrates a similar concern to preserve the subordinate clause structures of the original,

resulting in formal constructions such as 'neither of which', 'the mere memory of which' and 'a *métier* whose nobility…and from which…' (Moore 1987: 78). By retaining the grammatical complexity of this and other passages belonging to the same narrative sequence,[83] Moore creates the basis for a strong contrast between this narrative voice and the other, less formal, narrative voices of the novel.

When dealing with other types of variations of the acrolectal register, such as the journalistic style of the newspaper extracts and the poetic, 'oniric' (Corcoran 2002: 54) style of the italicised sections narrated by Maître in exile, Moore demonstrates similar skill in rendering these passages using an equivalent register in English. The final paragraph of the newspaper extract below, for example, recreates the official reporting style of the original, drawing on participle constructions ('charged with… composed of'), postponing the object rather than splitting the verbal phrase 'bringing to justice', and embedding clauses ('whose identity has not been revealed'):

> Une ordonnance présidentielle crée une Haute Cour d'exception chargée de connaître tous les délits d'atteinte à la sûreté de l'Etat. Composée d'officiers militaires dont l'identité n'a pas été révélée, ses jugements seront sans appel. (Lopes 1982: 272)

> A presidential decree has set up a special High Court, charged with bringing to justice all attempts against the security of the State. Composed entirely of military officers whose identity has not been revealed, its sentences will not be subject to appeal. (Moore 1987: 223)

Similarly, in the extract below, which is taken from one of the italicised passages about Maître's relationship with Madame Berger, Moore recreates the poetic, almost excessively romantic style of the original, both through the lexis (the metaphoric description of Madame Berger's physical attributes) and

through the syntax (the alteration to the word order of the final sentence, displacing the object into final position in the clause):

> Moi, j'essayais de ne pas trop regarder sa peau couleur de bananier, ses cheveux plus noirs que mon visage, lisses comme une crinière de jument et qui se terminaient par ce mouvement de virgule remontant à mi-cou, ses yeux de citronnelle. (…) Il ne fallait pas qu'elle découvre mon obsession. J'enfonçais au plus profond de moi tout mon côté nègre. (Lopes 1982: 66)

> As for me, I tried not to look at her skin the colour of a banana-palm's heart, her hair blacker than my face, rippling like a mare's mane and ending in that comma which curled it back up her neck again, those lemon-juice eyes. (…) She mustn't discover my obsession. I buried in the deepest part of my being all the black in me. (Moore 1987: 45-6)

In summary, then, these examples show that, like Coates and Wynne, Moore demonstrates considerable sensitivity to the grammatical and lexical properties of the original, where these are connected with an elevated, or acrolectal register. By way of contrast, let us now consider his translation approach to passages expressed at the other end of the sociolinguistic spectrum, namely in basilectal French. Examples of this type of French can be found not only in direct speech exchanges between anonymous 'men on the street', but also in the speech of Tonton, the dictator, himself. In both cases, the depiction of basilectal French is often associated with humour. In the passage below, for example, the interlocutors' low level of competence in the French language results in a misunderstanding, transforming their conversation from one about the role played by mercenaries ('les mercenaires') to one about 'your highnesses' ('messeigneurs'):

> C'est que les mercenaires ont prêté main-forte aux nouveaux maîtres, dé.
> − Les messeigneurs ?

> – Je te dis, mon frère.
> – C'est pas possible (…)
> – Mais les messeigneurs-là, ce sont des Blancs, non ?
> – Comment alors on les a pas reconnus tout de suite ? La différence
> de leur peau avec celle des Noirs, c'est trop nombreux, même.
> – Des mercenaires noirs.
> – Eh ! Eh ! des messeigneurs noirs ? (Lopes 1982: 36)

In the English version, the translator indicates the speaker's failure to recognise the word 'mercenaries' by corrupting its spelling and turning it into a nonsense word, 'messenries':

> That's because the mercenaries lent a hand to the new masters, *dé*!"
> "The messenries?" (Moore 1987: 22)

Whilst this solution preserves the illustration of language difficulty encountered by speakers of basilectal French, it is far less funny than the original due to the fact that the corrupted word is a nonsense word rather than a word conveying a contrasting semantic value such as 'messeigneurs'. A more effective solution in terms of the humorous function of this passage might be to render the misunderstood word as 'missionaries'; this would account for the speaker's incredulity at the idea that such people should be aiding the rebels and also his expectation that they be white, although it would also result in a greater politicisation of the extract.

Similar mispronunciations can be found in the speech of Tonton. These include 'chimpanzé', which he pronounces 'singe panzé' (Lopes 1982: 214), 'vous oubliez' and 'vous êtes' which he pronounces 'zoubliez' and 'zêtes' (Lopes 1982: 64) and 'alors que', which he pronounces 'or que' (e.g. Lopes 1982: 84, 169). These mispronunciations highlight Tonton's lack of education and contribute to the ironic reading of subsequent comments by the French authorities concerning the level of his French and the benefits of colonialism:

> Discours de remerciement et de joie (…), dans sa réponse Tonton
> s'appliqua encore plus qu'à l'accoutumée à différencier les *é* et les *è*
> d'une part, les *o* et les *au* d'autre part, les *i* et les *u* enfin. Aux
> hochements de tête des autorités françaises, on sentait leur
> satisfaction de goûter la correction de l'accent. Ils avaient de quoi être
> fiers de leur éducation. Le colonialisme, contrairement aux propos à
> la mode, n'avait pas que des crimes sur la conscience. (Lopes 1982:
> 262-3)

In translation, Tonton's mispronunciations are corrected: 'singe panzé', for

example, is rendered in standard English as 'startled monkey' (Moore 1987:

172), while 'or que' is usually rendered as 'whereas' (e.g. Moore 1987: 135) or

'while' (e.g. Moore 1987: 61). The correction of 'or que' in translation renders

nonsensical the humorous reference to the correction of the term when it is

taken up by those accused of planning a coup against Tonton. In the original,

the narrator italicises the putschist's use of the term and adds a footnote

documenting the Court President's correction of the term to 'alors que':

> Ils croyaient pour eux défendre Tonton, or que[1]…
>
> _____
> [1] *Alors que*, avait corrigé le président du tribunal. (Lopes 1982: 178)

In the translation, 'or que' is rendered 'whereas' and the correction, rather

oddly, 'whereat':

> They had been told that the President (…) was threatened by Captain
> Yabaka (…), and that they must therefore come to his rescue,
> *whereas* (the Court President corrected this in the record to *whereat*)
> (Moore 1987: 142)

This suggests that the Court President is in fact transforming an ordinary mode

of expression into archaic, juridical jargon, rather than correcting a

grammatical error which no one dares to correct when it is used by Tonton

himself. The tidying up of Tonton's mispronunciations thus diminishes the

contrast between Tonton's private and public speaking voices, thereby diluting

the humour and irony associated with instances such as this and with statements such as the ones made by the French authorities referred to above.

Mesolectal variations, both in Tonton's speech and in that of other characters including his sister, Za Hélène, and Maître, the narrator, pose similar problems for translation. In the direct speech attributed to Za Hélène, for example, there are examples of typical mesolectal variants such as the repetition of a word for emphasis ('Ils ont dévalisé la maison, tout, tout, tout, tout. (Lopes 1982: 125)), the defining of family relations through the term 'même-père-même-mère' (ibid.) and the emphatic 'pour + pronoun' construction ('nous dormions pour nous' (ibid.); 'ils vont partir pour eux' (ibid.)). In addition, Za Hélène's diatribe also contains examples of variations that belong more broadly to the register of colloquial French as might be spoken in France itself. These include the omission of the subject ('Faut nous venger' (Lopes 1982: 125)), and the substitution of 'ça' for 'cela' (si ça continue comme ça' (Lopes 1982: 126)). Another striking characteristic of the register used by Za Hélène is the repetition of the swearword expression 'le vagin de leur mère' (Lopes 1982: 125). Although Moore retains some of the mesolectal and colloquial elements (such as the family definition 'the only brother same-father-same-mother' (Moore 1987: 96) and some of the sentence fragments ('Shaved the head of a white…' (Moore 1987: 96), 'In the name of God' (ibid.), his overall strategy in translating this passage is to tone down the vulgarity of Za Hélène's language and 'fill in' many of the spaces left by the fragmented sentences. Thus the repeated swear-word 'le vagin de leur mère' is translated variously as 'damned bandits' 'a curse on their mother's darkest parts', 'those sons of bitches', ' a curse on their mothers' privates', and 'a curse on their mother and their

grandmother' (Moore 1987: 96-7). Towards the end of the speech extract, where the momentum of the outpouring is reaching its climax, marked by the repetition of the basilectal 'or que', the use of fronting for emphasis, and shorter and shorter sentences and sentence fragments, the translation's tendency to insert subjects and other cohesive elements into sentences diminishes the force of Za Hélène's speech. Moore's version of the final part of the extract is given below, with insertions, sentence completions, and impact-reducing or register-changing alterations highlighted in bold. An alternative translation of the extract, preserving more of the colloquial and rhetorical force of the original is suggested underneath:

> Hannibal, mon frère, faut nous venger. Faut nous venger. Au nom de Dieu (elle se tranchait la gorge de l'index), si tu ne punis pas ces voleurs, ces sales indigènes – des Djassikini, tous – c'est ton pouvoir que tu vas perdre. Au nom de Dieu. Les gens sont déçus. Déçus (une grimace). Il y a trop de voleurs. Ils disent, ils n'osent pas te le dire parce que tu es Chef, parce que le protocole pour venir jusqu'ici est trop compliqué. Ils disent qu'avec un président militaire ils espéraient que reviendrait le règne de la discipline, du travail, de la paix, de la tranquillité, *or que* c'est le contraire. Ils disent qu'ils en ont marre. Et les Blancs, surtout les Oncles, ils disent que si ça continue comme ça, ils vont partir pour eux, wo. Ils comptent les pays du café, du cacao, de l'huile chers. Des paradis sur le continent, sans bandits et surtout certifiés garantis pour la sécurité des capitaux. *Or que* s'ils s'en vont pour de vrai, que va devenir le Pays ? *Or que* si l'on n'investit plus, d'où tireras-tu ta force ? Hannibal, mon frère, faut que ça cesse. Faut punir. Des exemples. (Lopes 1982: 125-6).

> Hannibal, my brother, **we must be revenged**. **We must revenge**. In the name of God (she cut her throat with her forefinger), if you don't punish these thieves, these dirty natives – all Djassikini – **you'll lose your own authority**. In the name of God. The people are disappointed. **Really** disappointed (a grimace). There are too many robbers. They say **it**, **but** they don't dare say it to you because you're the Chief, because the protocol **even** to come here is too complicated. They say that with a military leader, they were hoping that the rule of discipline would return, the rule of work, of peace, of tranquillity, but now it is the **contrary**. They say they're fed up with it. And the whites, above all the Uncles, they say if it goes on like this, **they want to go home**, *wo*! They think highly of the countries of coffee, cocoa and oil. Paradises **upon** the continent, free of bandits, and most

important of all, with guaranteed security of capital. ***But now***, if they really go, what will become of the country ? ***But now***, if they stop investing, where will you draw your power from ? Hannibal, my brother, **this must stop**. **You** must punish. **Make** examples. (Moore 1987: 97, my emphasis)

Hannibal, my brother, got to take revenge for us. Got to take revenge. In the name of God (she cuts her throat with her finger), if you don't punish these robbers, these dirty natives – Djassikini, all of them – it's your power that you're going to lose. In the name of God. The people are disappointed. Disappointed (a grimace). There are too many robbers. They're saying, they don't dare say it to you because you're the Chief, because the protocol for getting here is too complicated. They're saying that with a military president they were hoping that the reign of discipline, work, peace, peace and quiet, would return, *whileas* it's the opposite. They're saying they've had enough. And the Whites, especially the Uncles, they're saying that if things don't change they'll leave, they will, wo. They put a lot of value on the coffee, cocoa, oil countries. Paradises on the continent, without crooks and above all certified guaranteed security of capital. *Whileas* if they leave for real, what will happen to the Country? *Whileas* if they stop investing, where will you draw your power from? Hannibal, my brother, it's got to stop. Got to punish. Examples.

Another mesolectal feature which plays an important role in the speech of Tonton and others is the suffix '-là'. Noumssi and Fosso (2001: 77) link this feature to Malian French in particular, although it is also acknowledged as being 'repérable un peu partout en Afrique' (ibid.). Its prevalence in the novels by the Congolese writers Tansi and Lopes, in particular, confirms this observation of the widespread nature of this phenomenon. Examples of its usage in *Le Pleurer-rire* are given below:

Non, dans tout ça, ce qui me plait, c'est Mao. In-Cro-Yable ! Un génie ! Faut voir comme il dirige la révolution culturelle-là. (Lopes 1982: 15)

Elengui-là, toi tu ne veux pas comprendre' (Lopes 1982: 17))

Et il nous expliquait encore quoi-quoi-quoi-là, si c'est quoi-quoi-quoi-là, avec des mots en isme et en iste en pagaille, qui s'entrechoquaient et sonnaient bon à l'oreille. (Lopes 1982: 184)

These examples show that, in contrast with standard French usage which would permit the addition of the suffix only in combination with a demonstrative pronoun, it is used in *Le Pleurer-rire* in combination with definite noun phrases ('la révolution culturelle'), proper names used in the vocative ('Elengui'), and, perhaps most strikingly of all, with the repeated indefinite pronoun 'quoi', another mesolectal variant indicating the speaker's reluctance and perhaps inability to comprehend the subject to which he is referring. Moore's translations of these sentences are indicative of a general failure to understand the function of the suffix in African varieties of French. 'La révolution culturelle-là', for example, is rendered as 'that Cultural Revolution over there' (Moore 1987: 2-3), while the vocative 'Elengui-là' is translated as 'Listen, Elengui' (Moore 1987: 4). 'Quoi-quoi-quoi-là' is translated as 'the so-and-so-there', a solution that is somewhat problematic given the close association of the English expression 'so-and-so' with a person rather than with an object:

> And he explained to us again the so-and-so-there, if that so-and-so-there, with all those words in *-ism* and *-ist* pellmell, which clashed together and sounded good to the ear. (Moore 1987: 148)

These translations show that, for the most part, Moore seeks to associate the postposition with a semantic value of some kind, albeit with a significant level of semantic variation. However, given that the primary function of the suffix in the novels is not semantic but rather socio-linguistic, the most appropriate translations are those that do not attribute a semantic value to the suffix, but rather seek to indicate by some other means that the variety of the European language being used is not the variety of prestige but the vernacularised

language of the 'classe moyenne lettrée' (Noumssi & Fosso 2002: 76) or the French 'appris dans la rue comme ça' (Noumssi & Fosso 2002: 79).

Sony Labou Tansi's *L'Anté-peuple* contains similar examples of the mesolectal use of this suffix, offering a useful point of comparison between Moore's solutions and Underwood's. In the first three paragraphs of Tansi's novel it occurs no less than six times, in the expressions 'les microbes-là', 'ces régions-là', 'ces corps-là', 'leurs allumages-là', 'ces choses-là', 'ces places-là' (Tansi 1983: 11-12). Although on five of these occasions the use of the suffix conforms to standard French usage, being combined with a demonstrative pronoun, the prevalence of the structure suggests that it is functioning not so much as a device for emphasis (its function in standard French), but rather as a verbal tic (its function in African French; Cécile Canut (1998: 64) refers to its 'omniprésence' in 'les conversations spontanées'). The irregular usage evident in 'leurs allumages-là' is echoed later in the text in the following sentence, in which the suffix is combined with the Congolese French noun 'abacost':[84]

> Non, vous feriez honte au citoyen, avec son abacost-là ! ça, c'est le vêtement des gens-gros-billets. (Tansi 1983: 28)

Underwood's approach to the translation of the suffix demonstrates a similar uncertainty to that shown by Moore. On some occasions, the suffix is translated as 'other', on others it is not translated at all (the demonstrative or possessive pronoun being translated as if it were on its own), and on still others, it is translated as a swear-word, as in the example below:

> Le tour de poupe s'alluma et ces diables, c'est dans ces régions-là qu'elles étaient plus belles. (Tansi 1983: 11)

> The rolling haunches flashed their message, and that, damn them, was where the little devils were loveliest. (Underwood 1988: 7)

The translation of the suffix as a swearword in this example not only results in a change of meaning to the expression 'ces régions-là', but also alters the tone of the original, elevating it to an upper-class register, evocative of cigar-smoking men in tweeds, and perhaps, ironically, even associating it with the English once spoken by colonial rulers. Further examples of this type of alteration are given below:

> beugler (Tansi 1983: 29)
> bawl out (Underwood 1990: 24)
>
> Un type charmant, celui-là (Tansi 1983: 30)
> There was a lovely fellow ! (Underwood 1990: 25)
>
> Que lui était-il arrivé à ce diable de chauffeur – dans cette ville ?
> (Tansi 1983: 15)
> What had happened to his wretched driver ? (Underwood 1990: 11)
>
> ce maudit chauffard de chauffeur – il lui en voudra – il lui en voulait
> (Tansi 1983: 19)
> damn that driver – bloody roadhog anyway (Underwood 1990: 15)
>
> Il enverrait le chauffeur – mais ce moche-là ! (Tansi 1983: 22)
> He would send the driver – no, damn him ! (Underwood 1990: 18)
>
> Les enguelades étaient un excellent remède (Tansi 1983: 22)
> Bollockings were an excellent remedy (Underwood 1990: 18)
>
> C'est une douce marque de putain (Tansi 1983: 23)
> A biddable little tart (Underwood 1990: 19)

Although these examples can be read as evidence of an attempt to replicate the informal register of the original, the change in the sociolinguistic information that would be conveyed through such utterances renders these solutions deeply problematic. Although they would continue to convey the fact that the protagonist frequently uses language that is informal and often vulgar, they actually change the protagonist's very identity: the ex-footballer secondary-school head, the only one in his family to have left the hunting and fishing life of the village and climbed the rungs of society, is relocated in another, far

higher, social sphere. The interconnection between register and social context is one that poses many challenges for translation, and will be discussed further in Chapter 5.

A closer look at the paragraphs in which these variations occur allows us to place these criticisms of Underwood's translation in the broader context of his treatment of the contrasts between formal and informal registers. The style in these paragraphs shifts from formal to informal, as Dadou's voice gradually intrudes on the narrative:

> La première fois que la fille aux lunettes lui sourit, Dadou n'y accorda aucune attention. Il se souvint seulement da la façon presque religieuse dont tout le monde l'appelait 'monsieur le directeur'. Les cinglés parlaient de 'citoyen directeur', mais avec la même odeur de culte. Il avait remboursé le sourire d'un petit tangage de la tête. Puis le sourire de la jeune fille s'était répété deux, trois, quatre, maintes fois. Elle l'avait même vêtu d'un petit mouvement des lèvres que Dadou s'expliquait clairement. Mais que diable irait-il fiche dans la boue de ces petites cinglées de la nouvelle génération ? Pas qu'il fût vertueux. Un simple dégoût que ça lui donnait. Ces microbes-là, avec leur façon de faire. Elles comptaient, à vingt ans, quelque centaine de petits messieurs dans les reins. Ce dédain tournait à la nausée.
> Le tour de poupe s'alluma et ces diables, c'est dans ces régions-là qu'elles étaient plus belles. Electrisantes. Dadou regardait toujours avant de cracher. Il regardait deux fois pour n'en cracher qu'une. Ces corps-là, avec leurs allumages-là, étaient pourtant des corps à histoires – succulents à la vue, mais fallait s'arrêter à la simple folie de regarder, se fatiguer les yeux. (Tansi 1983: 11)

In the first half of the first paragraph, the sentences are constructed according to standard rules of syntax, the vocabulary is relatively unemotive (with the possible exception of 'les cinglés'), and the past historic tense is used consistently. The switch to free indirect discourse half way through the first paragraph is marked by the use of a casual and often vulgar lexis, fragmented and disjointed sentences, and the proliferation of the suffix '–là' and the colloquial 'ça'. These devices serve to reflect the spontaneity of Dadou's train

of thought, with fronting reflecting the order in which objects and people occur to him, and sentence breaks, phrase breaks, and dashes suggesting the pauses in his thoughts. In addition, the meaning of sentence fragments is often oblique, indicating the privacy of thoughts that do not need to be explained to an external audience.

Underwood retains some of the fragmented structure of the original narrative, rendering incomplete sentences such as 'Pas qu'il fût vertueux' (Tansi 1983: 11) and 'Electrisantes' (ibid.) as 'Not that he was especially virtuous' (Underwood 1990:7) and 'Electrifying' (ibid.) respectively. However, for the most part, the English translation reimposes standard word order, interprets oblique references and increases sentence cohesion. The passage is given in full here; selected elements of the translation will be highlighted below:

> The first time the girl in glasses smiled at him, Dadou took no notice. He remembered only the almost religious way in which everyone addressed him as 'Mr Principal, sir'. The loonies called him 'Citizen Principal', but with the same whiff of piety. He had repaid the smile with a slight tilt of the head in her direction. Subsequently, the girl's smile had been repeated three, four, a dozen times. She had even wrapped it in a slight movement of the lips that left Dadou in no doubt. But hell – he was not going to start messing with these loonies of the younger generation. Not that he was especially virtuous. He simply found the idea distasteful. They were just kids, for all their airs. They had had a hundred fellows up them by the time they were twenty. His contempt bordered on nausea.
> The rolling haunches flashed their message, and that, damn them, was where the little devils were loveliest. Electrifying. Dadou always looked before he spat. Looked twice before spitting once. But those bodies, flashing their messages – they spelt trouble. Juicy on the eye, but you had to stop looking; tiring your eyes out was folly enough.
> (Underwood 1988: 7-8)

The reassertion of standard word order is evident in the translation of 'un simple dégoût que ça lui donnait' as 'he simply found the idea distasteful', while the interpretation of oblique references can be seen in the rendition of

'ces microbes-là, avec leur façon de faire' as 'they were just kids, for all their airs'. Cohesion is increased significantly in the translation of the final sentence of the extract: 'leurs allumages-là' is translated interpretatively as 'flashing their messages'; the various parts of the sentence are linked together through punctuation (the division into two sentences and the addition of the semi-colon) and the addition of a subject ('**you** had to stop').   The use of the expression 'to be folly enough' raises the register onto a more formal level than that used in the original .

Examples taken from elsewhere in the text confirm Underwood's tendency to formalise colloquial language to a significant degree. In the following sentences, for example, which both contain the colloquial 'ça', Underwood resists one of the most simple means in English of evoking a colloquial style, namely the use of an elided form instead of a full one (using 'did not' rather than 'didn't' in the first example below and 'cannot' instead of 'can't in the second):

> Un directeur de normale, parfois ça vous manquait de quoi prendre l'autobus. (Tansi 1983: 15)

> As a teacher-training college principal, you did not always have bus-money on you. (Underwood 1990: 11)

> La chance ne s'invente pas: ça vient du ventre de sa maman. (Tansi 1983: 185)

> Good luck cannot be wished; it comes from your mother's womb. (Underwood 1990: 166)

Overall, then, Underwood's translation, like Moore's, reveals strong tendencies towards the standardisation of syntax and the formalisation of the language as a whole. Although, as acknowledged above, any attempt to render the colloquial

variations of one language with the colloquial variations of another is inevitably fraught with difficulty, the severity of the mismatches between the vernacular idioms of the characters in the original text and the vernaculars used in the translated version suggests that the solutions proposed by Underwood are perhaps less likely to be the result of a considered reflection on correspondences between the varieties of French in the original and possible English parallels than the result of the subconscious influence of the translator's own linguistic and social background on the selection of colloquialisms. This highlights the need for translators to be fully aware of their own position in the linguistic spectrum of the domestic culture, and to resist considering their own colloquial variants as being in any way standard. This issue becomes particularly acute in the context of the translation of post-colonial texts into former colonial languages, and will be addressed in more detail in Chapter 5.

Of all the novels under study, the diminishing of stylistic variation is most acute in Wangui wa Goro's translation of Tadjo's *A vol d'oiseau*. The vignettes that make up this novel range across a wide variety of styles and registers, ranging from the basilectal French of the narrator of Vignette IX, through the elliptical and colloquial tone of the vignettes addressed to 'vous', through the fable-like Vignette LXIII, to the poem in Vignette XXII. Characterised by some as a stream-of-consciousness style, Tadjo herself stresses the link between her writing style and the African oral tradition, as argued in the Introduction. In wa Goro's translation, much of the stylistic variation that characterises Tadjo's writing is diluted, principally through the heightening of cohesion and coherence, and through the formalisation of colloquial language.

Examples of the latter process are given below: in the first example, the colloquial sentence structure involving the fronting of the subject and its subsequent replacement by 'ça' in the main clause is changed into a more formal sentence structure using a relative clause; in the second, in much the same way as in Underwood's translation discussed in the previous section, the translation uses the non-elided form 'did not' rather than using the more casual form 'didn't' to reflect the use of 'ça' in the original:

> Cette histoire d'amour tirée par les cheveux, ça ne pouvait rien donner. (Tadjo 1986: 6)

> Some unlikely love story that would come to nothing. (wa Goro 2001: 4)

> Il est venu, tu l'as vu, ça n'a pas marché. (Tadjo 1986: 6)

> He came, you saw him, and it did not work. (wa Goro 2001: 4)

These examples also show evidence of the first process highlighted above, namely the tendency to increase sentence cohesion: the addition of the relative pronoun 'that' in the first example results in the sentence being read as one thought, or observation, rather than as the evocation of an event (the love affair) and a subsequent reflection on it (it could never work out); the insertion of the co-ordinating conjunction 'and' in the second example makes explicit the temporal sequence of events. Other examples of this type of change occurring in this vignette are given below: in the first example, the translator specifies the subject who is only implied in the original ('**you** lost faith'), while in the second the translator spells out the implied contrast between then and now ('**just** a time of resentment') and also attributes an action to the 'mots vilains' ('harsh words **uttered**').

> Perdue la foi. (Tadjo 1986: 6)

You lost faith. (wa Goro 2001: 4)

Plus de place pour les beaux sentiments. L'heure était à la rancoeur. Les mots vilains. Les déceptions. (Tadjo 1986: 7)

No longer room for fine sentiments. Just a time of resentment. Harsh words uttered. Disappointments. (wa Goro 2001: 5)

Examples of similar alterations can be found throughout the translation; a selection of sentences from Vignette VI is given below with the additions highlighted in bold:

Il est Noir. S'en sortir… A tout prix. (Tadjo 1986: 9)

A black man. **He must** get out of it… At all costs. (wa Goro 2001: 7, my emphasis)

A Washington, les écureuils surgissent en pleine ville et me surprennent. L'espoir d'une cité encore belle. (Tadjo 1986: 9)

In Washington, squirrels hopping about in the city centre take me by surprise. **They are** the hope of a still beautiful city. (wa Goro 2001: 8, my emphasis)

J'achète, je mange, je dors, je pense en musique. Michael Jackson: 'Thriller'. Donna Summer: 'She works hard for the money'. Dans ma tête. (Tadjo 1986: 9)

I shop, eat, sleep, think in music. Michael Jackson's 'Thriller', Donna Summer's 'She Works Hard for the Money'**, ring** in my head. (wa Goro 2001: 8, my emphasis)

J'ai peur de grossir. Les ice-creams énormes, les corn-flakes au miel. (Tadjo 1986: 9)

I am afraid of getting fat. The ice-creams **are** gigantic, **and** cornflakes honey-coated. (wa Goro 2001: 8, my emphasis)

In all these examples, wa Goro's additions are semantically unnecessary, even if interpretation were to be viewed as part of the translator's task. In the original, juxtaposition is sufficient to indicate the semantic relationship

between one fragment and another: thus the juxtaposition of the description of the squirrels in the city centre and the sentence beginning 'L'espoir…', for example, makes it clear that it is to the squirrels that 'l'espoir' refers. Similarly, the positioning of the sentence fragment 'Dans ma tête' makes it clear that it is the music of Michael Jackson and Donna Summer that is echoing inside the narrator's head: we do not need to be told. Wa Goro's additions, then, are at best unnecessary and at worst banal and condescending, disbarring the English-language readers from filling in any of the gaps created by Tadjo's poetry themselves. In addition, these alterations have serious consequences for the lyricism and individuality of Tadjo's writing, disrupting the rhythms and sentence patterning that form such an important part of Tadjo's highly poetic prose.

In Vignette XXIII, for example, which is the only vignette to be presented as poetry, wa Goro fundamentally alters the structure of the original poem, replacing the space-filled, often single-word lines with a far denser pattern, and relating the stand-alone elements to each other. Even a superficial glance at the poem reveals the extent of the changes: the twenty-three line original is condensed into just fifteen (far longer) lines in the translated version:

XXIII	XXIII
Qui es-tu?	Who are you?
Toi – qui frappes à ma porte	You – who knocks at my door
Par ces nuits	On those dark moonless nights
Noires	That thrust through my sleep
Ces nuits sans lune	And drain my blood
Qui percent	– In the morning –
Mon sommeil	My mind shatters into fragments
Et me vident	And all I want is to run, run, run
Le sang	To the end of the road
– Le matin –	The savannah's aflame
Je vole en éclats	Bush fires are cursed

J'ai envie de   The city's dried breath
Courir / courir / courir   By unrelenting harmattan
Jusqu'au bout   This being the season of
De la route
La savane flambe   Desire
Les feux de brousse
Sont maudits   (wa Goro 2001: 59)
La ville s'essouffle
D'harmattan
Sec et impitoyable
C'est la saison du

Désir

(Tadjo 1986 :35)

Closer analysis of the extract shows that wa Goro has altered not only the pattern and rhythm of the poem, but also the ambiguities contained within it. Thus the alteration of the simple present tense into a present participle in the penultimate line of the poem, for example, has the effect of presenting the conclusion of the poem as the *explanation* of the remainder of the poem.[85] Similarly, the addition of the word 'and' between the statements 'My mind shatters into fragments' and 'All I want to do is run, run, run' has the effect of presenting the desire to run as being the *result* of the shattering into fragments of the narrator's mind. The translation thus fills in the 'spaces' in the original poem, closing down the multiplicity of potential meanings created by those spaces, and de-poeticising the text.

If space and ambiguity play an important role in *A vol d'oiseau,* their significance in Liking's *Elle sera de jaspe et de corail* is even greater, particularly in the poetic voices associated with the misovire and Nuit-Noire. Liking's song-novel is built around a complex polyphonic narrative structure comprising a variety of 'tongues' that includes the mythology of the Bassa tribe, the poetry of the oral tradition, the clichéd interview-speak of journalists

and critics, and the 'stepmother' tongue (Hitchcott 2000: 124). Anne Adams draws parallels between the text's narrative structure and traditional healing rituals, associating Grozi and Babou with the voice of the community, Nuit-Noire with the voice of the spirit, and the journal-writer with the historian.[86] Irène d'Almeida makes similar divisions, distinguishing the voices of the 'two talkative male protagonists' (d'Almeida 2000: xxi) from the 'poetry or song that creates a narrative rhythm' (ibid.), and which is 'produced by the narrator herself, and by Nuit-Noire' (ibid.). A closer look at the voices of the narrator and Grozi, in particular, does, however, reveal this characterisation to be something of an over-simplification. Grozi occasionally 'lapses' into poetry: the following passage, for example, could easily be attributed to the narrator or even to Nuit-Noire on account of its visionary and innovative quality, and its typographic presentation as poetry, rather than prose:

> Les esprits ne seront plus des taureaux à l'affût du rouge-carmin
> Des moutons à l'aguêt du vert-franc
> Ni des cocottes à l'assaut des roses-bonbons…
> Ils auront la subtilité de la nuance
> Ils percevront le rose-frisson de l'affectivité
> Le bleu-suave de la fécondité et le noir-nuage de l'orage
> Ils sentiront la chaleur d'une main qui soupèse
> L'odeur d'un regard qui trie
> Et le poids d'une goutte de sueur…
> Ils dégusteront la saveur d'un coeur qui protège
> La tenacité d'un amour qui éclaire pour nourrir
> Ils mangeront la vie à pleines dents… (Liking 1983: 36)

Similarly, the narrator's voice is not always poetic, but occasionally colloquial ('Zut! Cette fois c'est trop. Je crois que je rêve déjà debout' (Liking 1983: 110)), or imitative of other voices (notably the clichéd interview-speak identified by Hitchcott (see Liking 1983: 112-115)). To some extent, these variations can be explained by the dialogic nature of the text: although Grozi and Babou are the only characters to engage explicitly in dialogue with each

other, their voices are also influenced by those of the narrator and Nuit Noire (Grozi, for example, is aware of the narrator's presence in his most private moments, and on one occasion addresses her in the second person and tells her angrily to go away).[87] Similarly, the narrator confesses that spending so much time listening to Grozi and Babou is changing the way that she thinks and acts (see Liking 1983: 110).

An analysis of the stylistic variation in Liking's text cannot therefore structure itself along binary lines, opposing, for example, the 'male' voices of the protagonists to the 'female' voices of the narrators, or the 'prosaic' language of Grozi and Babou to the 'poetic' language of the narrator and Nuit-Noire. Rather, the analysis needs to take into account the nuances of each narrative voice (the colloquial elements in the narrator's, the poetic elements in Grozi's), examining the voices within the voices, and the sensitivity with which the translator deals with all of these variations. In the section that follows I will focus on the translation of the voices of Grozi and the misovire, examining de Jager's approach to the stylistic variations associated with these voices and emphasising the significance of the way in which words are used and developed in the context of the text's search for a new language and a new race.

Grozi, the frustrated visionary, is learning to think and debate using the language of reason, encouraged by Babou. This language is characterised by complex, carefully-constructed paragraphs that are intricately drawn together through syntactic and lexical repetition. The first sentence below, for example, co-ordinates two subjects and presents the complement of the action using the

tripartite structure belonging to literary rhetoric; the second sentence provides an exact repetition of this syntactic structure, increasing its complexity still further by modifying the subjects:

> La finesse et la stabilité des émotions réduisent automatiquement l'égoïsme, la délinquance et la criminalité. La conscience plus élargie et l'orientation plus judicieuse des volontés permettent de prévoir, de prévenir et d'affronter les conflits de manière plus harmonieuse…
> (Liking 1983: 33)

Examples of intense lexical repetition can be found in the following extract, in which Grozi declares his commitment to a Hellenic model of reasoning:

> On pourrait aller jusqu'au fanatisme si on était assuré d'une pensée forte, canalisatrice… Les émotions étant l'énergie motrice de la vie, **plus elles seront** puissantes, **plus la vie** sera exaltante. **Plus elles seront** raffinées, **plus la vie** s'orientera… vers des buts nobles. Et c'est là où intervient la pensée. **Elle doit** être approfondie, par delà la raison. **Elle doit** tailler et ciseler l'émotion au point de la **formuler**, de la créer. Car il n'y a que **la formulation pour** manifester la création Humaine, **la formulation pour** atteindre la sélection, le choix. Je veux une rigueur intellectuelle **plus vraie que** la **raison**, une **raison héllène plus vraie que** les **Héllènes**… Le reste ne sera plus qu'une affaire de volonté. (Liking 1983: 25, my emphasis)

This passage also illustrates another feature of the depiction of Grozi's voice, namely the use of suspension marks to indicate the hesitation or space during which he formulates his thoughts. This is in fact a feature that is shared by all of the characters except Nuit-Noire. In the case of Grozi, the spaces increase when his detached, reasoning mode is disrupted by sexual desire or emotion: in the example below, the spaces represent Grozi's severe difficulty with formulating any kind of thought at all:

> Je voulais… Je voudrais… J'aurais voulu… Une aventure… Non ! une situation…, une rencontre c'est ça ! J'aurais voulu une recontre initiatique… (Liking 1983: 11)

Other disruptions to Grozi's reasoned language occur in the form of arguments with Babou, which are phrased in colloquial language, and in the form of

'lapses' into the type of emotional dreaming referred to above, which are characterised by neologisms and metaphoric language, and which are often marked typographically by a switch to a poetic layout.

De Jager's translation is highly sensitive to these variations in Grozi's style, closely reproducing the complex sentences and repetition associated with his 'Hellenic' language, incorporating the spaces built in to the original, and recreating a large number of the poetic features (alliteration, repetition, neologisms) associated with the emotional lapses. The translations of the passages quoted above, for example, read as follows:

> Refinement and stability of the emotions automatically reduce selfishness, delinquency, and criminality. A broader awareness and a more judicious direction of purpose allow for foresight, prevention, and the facing of conflicts in a more harmonious way… (de Jager 2000b: 22)

> You could make fanatics out of them if you were sure of a strong thought, a crystallising one…. Feelings being the driving energy of life, the more powerful they are, the more exalting life will be. The more refined they are, the more life will have a direction… toward noble goals. And that is where thinking will come in. It should be deepened and go beyond reason. It should prune and chisel emotion to the point of articulating it, of creating it. For there is only articulation to reveal Human creation, articulation to attain options, choice. I want an intellectual rigour truer than reason, a Hellenic reason truer than the Hellenes themselves… The rest will be nothing more than a question of willpower. (de Jager 2000b: 16-17)

The care with which de Jager reproduces the repetitive patterns of the original in these extracts is also evident in her translation of Grozi's emotional outbursts, in which repetition also plays an important role, visually as much as aurally. In the following passage, the persistent use of the future tense patterns 'ils seront…' and 'ils ne seront…' gives the outburst the tone of a 'quasi-

religious prophecy' (d'Almeida 2000: xxv), and also lends extra weight to the semantic value of the lines that digress from this pattern (the repeated 'je les aime déjà' and the defiant repetition of 'ils oseront'). These patterns are reproduced by de Jager in her version, allowing the passage to convey the same prophetic quality and, as d'Almeida (2000: xxv) observes in relation to the original text, to be identified as a clear echo of the misovire's own words. As well as preserving repetition, the translation also reproduces the unusual linguistic features of the original, notably the hyphenated neologism 'bleu-saphir' and the lack of punctuation in the line 'ils seront électriques chauds et beaux…' The translation even takes the unusual language use one step further, rendering 'vert de jade' through another neologism 'jade-green'. The only translation solution that stands out as altering the tone of the original is the rendition of 'Nègre' as the more politically correct 'Black Man'. This undermines the force of the vision somewhat, since part of its function is to reject all the labels which the colonisers imposed upon the colonised and used to argue their own superiority. In this context, 'Negro' or even the politically-charged term 'Nigger' might be argued to be more appropriate. The French and English versions are given below.

> Ils ne seront pas les fils de la Blanche
> Ils ne seront plus les fils du Nègre
> Ils ne seront ni Aryens, ni Sémites, ni Chamites
> Ils seront les fils de la lumière de la conscience
> Ils seront bleu-saphir vert de jade
> Ils seront d'astral et d'éther
> Ils seront électriques chauds et beaux…
> Et je les aime déjà
> Ils seront jeunes et ils oseront
> Ils oseront recommencer
> Je les aime déjà
> Ils pourront… Ils pourront ! (Liking 1983: 29)

> They won't be children of the White Woman

> They won't be children of the Black Man anymore
> They won't be Aryans nor Semites nor Hamites
> They will be children of light of consciousness
> They will be sapphire-blue jade-green
> They will be celestial and ethereal
> They will be electric warm and beautiful…
> And I love them already
> They will be young and they will dare
> They will dare to start anew
> I love them already
> They will be able… They will be able! (de Jager 2000b: 19-20)

De Jager's reproduction of the lack of punctuation in the seventh line of this extract is indicative of her overall willingness to recreate the agrammatical sentences of the original and to resist the pressure to create sentences that read more easily and are 'correctly' punctuated. This aspect of de Jager's translation strategy proves crucial to the passage below, in which rhythm is of the utmost importance, echoing the sound of the zombies' march and the destructive nature of meaningless words. De Jager's translation reproduces the rhythm effectively, largely by imitating the lack of punctuation in the original, and particularly in the line 'un mot un pas un deux un deux':

> Un mot un pas
> Ce n'est pas un mot ce n'est pas un acte
> C'est un renoncement un effacement
> Un mot un pas un deux un deux
> Place les troupes de zombies
> Un mot un pas
> Place les troupes sans têtes
> Un deux un deux
> Ils avancent ils reculent. Ils s'arrêtent un deux
> Ils marchent sur nous, marchent sur tout, depuis que le sens a vidé les
> lieux du mot…   (Liking 1983:
> 42)
>
> A word a step
> Is not a word is not an action
> It is a disavowal an obliteration
> A word a step one two one two
> Make way the zombie troops
> A word a step
> Make way headless troops

> One two one two
> They advance they retreat. They stop one two
> They walk all over us, walk all over everything, ever since meaning
> vacated the premises of the word… (De Jager 2000b: 29-30)

Both Grozi's formal, self-consciously 'reasoned' style of discourse and the more poetic outbursts, then, are translated sensitively by de Jager, who takes care to reproduce patterns of rhythm and repetition, as well as recreating the instances of unusual and ungrammatical language use. The only aspect of Grozi's language which is not dealt with very successfully by de Jager is the colloquial one. Although the colloquial register is reproduced in the English text to some degree, notably through the use of ellipsis, there is a strong tendency to formalise the register, resulting in slightly stilted expressions or even in mistranslation. In the first example below, de Jager translates the literal meaning of the phrase 'espèce de', despite the fact that in the original the primary meaning of the phrase is its force as a swearword, rather than its link to the meaning of the word 'espèce'. In the second example, de Jager's rendering of 'Ah non!' as 'No of course not' changes the meaning of the original, altering it from a protest at Babou's mockery of Grozi's vision to an agreement with Babou's scepticism. The translation of the second sentence as 'don't wreck it right away' also represents an alteration to the meaning, asking Babou to delay his scepticism, rather than telling him outright not to ruin Grozi's vision.

> BABOU (à Grozi). – Tu n'évolues pas, pauvre con…
> GROZI (à Babou). – Tu régresses, espèce de fin de race… (Liking 1983:17)

> BABOU (to Grozi): You're not evolving, you poor jerk…

GROZI (to Babou): You're regressing, you specimen of a dying race… (de Jager 2000b: 10)

BABOU (goguenard) – Un paradis en somme…
GROZI. – Ah non ! Ne me gâche pas ça ! (Liking 1983: 33)

BABOU (mockingly): Paradise in short…
GROZI: No of course not! Don't wreck it right away! (de Jager 2000b: 23)

Where de Jager does attempt to render the slang of the original using a corresponding register in English, this results in the case of the first example below in a strong Americanisation of the text; the rendition of the second example is more neutral and probably represents de Jager's most successful translation of a colloquial discourse:

La merde mon vieux, c'est bien ce que je pensais: tu manges, nous mangeons de la merde ! (Liking 1983: 35)

Pure shit, man, that's exactly what I thought: you eat, we all eat shit ! (de Jager 2000b: 24)

Mon cher nous sommes dans la merde jusqu'au cou !… (Liking 1983: 91)

We're in deep shit, my friend, up to our neck!… (de Jager 2000b: 65)

Similar difficulties with rendering colloquial language and slang are also strongly evident in de Jager's translation of the misovire's voice. Once again, the overall tendency is towards the replacement of colloquialisms with more formal language, and on the occasions when a corresponding register is used, this often has the effect of locating the text strongly within American (rather than another English-language) culture. This is the case with de Jager's translation of 'Zut' (Liking 1983: 63) as 'oh darn' (de Jager 2000b: 45); an alternative, more culture-neutral rendition of the French term is in fact

provided by de Jager herself later on in the text, when she renders the same expression with the more widely used term 'damn'.[88]

Examples of formalisations of the informal aspect of the misovire's voice are to be found throughout the text. The first extract below is from the opening paragraphs of the song-novel: here de Jager replaces the deliberate non-literary abbreviation 'etc.' with the more formal equivalent 'and so on, and so forth':

> Pour dire que 'l'Afrique colonisée n'avait pas d'avenir et l'Afrique indépendante veut mourir' etc… etc… (Liking 1983: 7)

> Words that express that 'colonised Africa never did have a future and that independent Africa is going to die'… and so on… and so forth…
> (de Jager 2000b: 3)

A similar shift towards a more formal turn of phrase is evident in the example below, which is taken from the third 'page' of the novel. Here, de Jager retains the 'incorrect' punctuation of the sentence while formalising its lexical content, rendering 'les femmes l'ont voulu' as 'the women willed it so':

> Pourquoi Dieu a fait de Lunaï les égouts du monde puisque les femmes l'ont voulu! (Liking 1983: 74)

> Why did God turn Lunai into the sewers of the world because the women willed it so! (de Jager 2000b: 53)

In some cases, as with the translation of Grozi's colloquial language discussed above, de Jager's translation results in rather awkward, stilted-sounding English, such as the use of 'no' as a tag, rather than the more natural English tagging device 'couldn't it':

> ça aurait pu donner l'humanité en crise, non? Mais ça ne donne que l'Afrique, évidemment… (Liking 1983: 8)

> That could have sent all of humanity into a crisis, no? But obviously, it does so only to Africa… (de Jager 2000b: 4)

On occasion, the difficulty with translating informal language again results in mistranslation. The question 'c'est comment la forme africaine', which forms part of the misovire's parody of two people discussing African art, is mistranslated as 'what, is that like the African form', the insertion of the comma resulting in the change in the question's meaning:

> Mais la forme… Oui tu sais la forme africaine. C'est comment la forme africaine? (Liking 1983: 57)

> You know, form… Yes, you know the African form. What, is that like the African form? (de Jager 2000b: 40-1)

The insertion of commas in the example above ('yes, you know…'; 'what, is that…') in fact forms the exception to de Jager's overall strategy of reproducing the punctuation (or lack of punctuation) of the original. Although there are other examples of places where de Jager inserts commas into the long, unpunctuated sentences that characterise the misovire's voice,[89] the extracts below are illustrative of the way in which, for the most part, de Jager reproduces the same, highly unusual style in the English text:

> Ils connaîtront le secret des coquillages-fossiles enfouis au cœur des sables mystère des roses noires tendres sur les poissons-pierres la géométrie des rayures sur la peau des zèbres symétrie stupide des idées guerrières dans la tête des hommes… Ils démystifieront (Liking 1983: 145)

> They'll know the secret of the fossil-shells deep down inside the heart of the sand the mystery of the tender black roses on the fish-stones the geometry of the stripes on zebra skins the stupid symmetry of the warmongering ideas inside the heads of men… They will demystify (de Jager 2000b: 105)

> Un langage plein et agressif qui s'adressera à tous nos sens à toutes nos facultés à la fois pour les désencrasser et les affûter à nouveau un langage capable de nous secouer secouer secouer jusqu'à l'évacuation totale des croûtes d'ignorance d'indifférence de limitations et de complexes inoculés par deux siècles d'inactivité obligatoire des

> périodes de non-créativité des temps sevrés d'originalité. (de Jager
> 1983: 106)

> A comprehensive and aggressive language that will engage all our
> senses our faculties at one and the same time to clean them out and
> resharpen them a language capable of shaking shaking and shaking us
> until every crust is eliminated every crust of indifference of
> limitations and complexes injected by two centuries of forced
> inactivity of periods of noncreativity of eras deprived of originality.
> (de Jager 2000b: 77)

The final example given above indicates the importance of language in

Liking's text, both as a theme that is evoked and as a theme that is enacted in

the very creation of the song-novel. D'Almeida views this type of writing as a

means of raising consciousness, linking this process to the traditional ritual that

forms such an important part of Liking's artistic project:

> In this configuration the plot itself is absent, voice dominates,
> dialogue becomes a privileged locus where consciousness can be
> raised by the infinite power of the word, as it happened in traditional
> ritual. (d'Almeida 2000: xxiv)

De Jager's careful attention to the voices of the original, to the contrasts

between the various narrators, and to the mutual influencing of voices that

occurs throughout the song-novel, results in a translated version that prioritises

the 'infinite power of the word' (d'Almeida 2000: xxiv) in much the same way

as the original.

If we attempt to draw all of the individual text analyses of this chapter together,

it is possible to identify a shared tendency towards an increase in the level of

register formality across all of the texts. In addition, those features that are

associated with oral narratives tend to be altered to give the texts a more

literary tone. Where translators (notably Underwood and de Jager) do attempt

to replicate the colloquial register of the original, they encounter problems of

equivalence with respect to social class or of undesirable geographical connotations. The tendencies of formalisation and normalisation have serious consequences for the texts which are being translated. In the case of *Le Pleurer-rire* and *L'Anté-peuple,* alterations to the style in which characters are depicted as speaking and thinking result in changes to the identity of those characters; where *Le Pleurer-rire* is concerned these changes in character identity result in changes to the content of the novel as a whole, since issues of linguistic ability and power are integral to the plot. Insofar as *A vol d'oiseau* and *En attendant le vote des bêtes sauvages* are concerned, the principal consequence of such alterations is to the originality and distinctiveness of the authors' writing styles: Tadjo's genre-defying poetic prose is edged closer towards more straight-forward, conventional prose writing, and much of what Spivak (1993: 181) terms the 'silence between and around words' that forms part of the rhetoric of the text is filled in by the translator; Kourouma's fresh oral style is archaised, resulting in a distancing of the text from the English readership through the imposition of a temporal divide alongside the cultural one. The main exception to these tendencies is found in the work of de Jager, which shows considerable sensitivity to the stylistic variations of the original, producing an English text that is as capable of 'shaking and shaking and shaking us' (de Jager 2000b: 77) as the French version. However, the greatest challenge for the translator of Liking's work, in particular, lies in other areas, notably those of wordplay and neologisms. These are important issues and will constitute the focus of the chapter that follows.

Chapter 4: Wordplay

je n'ai pas honte de croire à la force d'un mot et d'un nom (Liking 1983: 133)

'Dans ce texte, jouons. Jouons (…) Superposons. Entassons. Mélangeons. Ça ne va pas loin certes. Mais c'est un jeu. Voilà: La parole n'a plus de sens' (Liking 1983: 7). The opening paragraphs of Werewere Liking's *Elle sera de jaspe et de corail* make clear that the song-novel of which they are part does not follow established patterns of narration or draw on conventional links between words and meaning; rather, it is a game. This command to play also extends to Liking's later novel, *L'Amour-cent-vies*, and, albeit to a lesser degree, to the works of the other authors under study. In fact, the dividing line between the palimpsetic aspects of the novels (particularly the quasi-invisible ones) discussed in Chapter 2, the stylistic variation (particularly the highly poetic styles) discussed in Chapter 3, and the wordplay that is to be discussed here are far from clear-cut. The similarities between wordplay and poetry are discussed by Jacqueline Henry in *La traduction des jeux de mots*. Henry sketches the characteristics that poetry and wordplay have in common, including their concern to 'briser la fatalité du caractère aléatoire du lien entre signifiant et signifié dans la plupart des mots' (Henry 2003: 87), their unifying of 'son' and 'sens' (Henry 2003: 88), and their 'surintensive' use of language, 'qui vise (…) à la fois à dire quelque chose et à exploiter l'outil formel même que constituent la langue et ses components' (Henry 2003: 89). Henry concludes that, with both wordplay and poetry, 'on est dans le domaine de l'effet ("effet de style", "effet de sens" ou "effet de référence") plus que dans celui de la référence', and that 'c'est sans doute ce terrain de l'effet (…) qui

constitue le point de rencontre essentiel entre jeux de mots et poésie' (Henry 2003: 90).

Henry's (2003: 89) description of the 'surintensive' use of language, and particularly her reference to its concern to *exploit* language and its various components recalls the statements quoted in the Introduction, in which the authors under study express their desire to manipulate the French language so as to make it sufficient to their own aims and needs. This aspect of Henry's definition thus hints at the fact that the type of wordplay that we are dealing with in these novels is not frivolous, but political; although the particular uses to which wordplay is put varies from author to author, in all cases the wordplay forms part of serious socio-political agendas. From this it follows that, as with the innovatory features discussed in the previous chapters, one of the primary issues relevant to the discussion of the translation of these features is that of effect. This chapter will seek to analyse the translation approaches used by de Jager, Underwood, Moore, Wake and others, drawing on the notion of effect in order to assess the broader consequences of translation decisions.

The most ludic of the texts under study, the song-novels by Liking, involve a wide range of types of wordplay, and merit a detailed individual analysis. However, since the aim of this thesis is to identify translation tendencies across a corpus of translations, rather than simply to discuss the strategy adopted by a single translator, this chapter will limit its discussion to those types of wordplay that are to be found in the work of at least one other author under study, discussing Liking's song-novels in tandem with the other novels that form part of the corpus. The types of wordplay that will be addressed are

onomastics, hyphenated neologic compounds, and disrupted sayings or metaphors.

The use of onomastics is widespread in the work of African authors, and is particularly relevant to texts by Tansi, Liking and Lopes.[90] Lawson-Hellu argues that the association of a meaning with a proper name is a characteristic of African naming traditions:[91]

> Dans les cultures africaines, par-delà leurs diversités ou leurs spécificités, le nom donné à l'individu le détermine en l'inscrivant plus ou moins dans le système cosmologique propre à sa communauté. Le nom n'est pas gratuit, en somme, ayant une substance significative, un contenu symbolique bien spécifique. (Lawson-Hellu 1998: 133)

A similar point is made by Nnomo in connection with the Béti and Bassa traditions. The quotation below relates to her discussion of the use of onomastics in novels by Bernard Nanga and Liking:

> Il ne s'agit plus d'un procédé folklorique tel qu'on a pu l'observer chez certains romanciers en mal d'exotisme, mais bien d'une option esthétique qui est liée à la fonction du nom propre respectivement dans la tradition béti et dans la tradition bassa dont sont issus les deux écrivains. En effet, chez l'un comme chez l'autre, si le nom propre est un indice précieux d'identification et de caractérisation du personnage, il est aussi, et de façon particulière, de par sa structure sémantique, un vecteur privilégié de sens. (Nnomo 1999: 243-4)

If the use of onomastics, then, can be viewed as a means of asserting traditional African customs, then its function in the novels can be seen to be not only ludic, but also political, representing another way in which a Western genre is appropriated and adapted to African values. This double significance increases the need to give due regard to the strategies adopted when the novels are translated into another language, and will be borne in mind during the detailed discussion that follows.

In her onomastic reading of the work of two Cameroonian authors, Marcelline Nnomo provides a gloss of the proper names used in Liking's *L'Amour-cent-vies*, demonstrating the variety of onomastic techniques that are adopted in the text. These include the use of names associated with mythology, religion, or history,[92] the corruption of existing names and the use of invented names whose sounds connote a range of possible meanings. Many of the onomastic games depend on the possession of extra-textual cultural knowledge for full access to their significance. For the uninitiated reader many of the names convey little more than a sense of exoticism, their sounds and structures clearly linking them to 'African' culture yet concealing their 'meaning'.[93] Names that come into this category include 'Kondolon Ni Sané', 'Maghan Kon Fata', 'Ngo Nkal Job', 'Ngok Ikwèn', 'Nyambe', and 'Simbon Sogosogo Sala Ba'. This extra-textual knowledge is often crucial to a proper understanding of the significance of Liking's retellings. Recognising 'Maghan Kon Fata' as the name of the legendary king symbolising a golden age, for example, enables the reader to perceive the subversiveness of Madjo's retelling of the legend.[94] Initially, Madjo's narration conforms to the traditional image associated with life during the golden age: 'Maghan ne dérangeait pas son peuple: il ne lui demandait rien au-delà de ses habitudes, au-delà de son confort. Les voleurs et les opposants s'autocensuraient. Les sorciers vivaient paisiblement leur sabbat dans la nuit…' (Liking 1988: 29). However, in the following paragraph Madjo goes on to conclude: 'Et tout pourrissait paisiblement sous le règne paisible de Maghan Kon Fata' (Liking 1988: 30). The clever ironic combination of 'pourrir paisiblement' and 'le règne paisible' signals the alternative nature of the retelling offered by Madjo, and marks the moment of its switch from a

traditional, positive account, to a deviant, negative one. For the reader who is not familiar with the traditional values associated with Maghan, Madjo's retelling carries far less force: although still clearly unusual in its depiction of peace as a negative force, or as connected with creative sterility, from the uninitiated reader's perspective this retelling is not really a re-telling at all, but a 'first' telling; the uninitiated reader remains unaware that Liking's text is in fact taking issue with existing mythology and legend, rather than simply recounting (or possibly inventing) it.

Taking the level of obliqueness one stage further, Liking also uses names that are corruptions of existing mythological, legendary or historical characters, forcing the reader to engage not simply in processes of recognition and recollection but also of decoding. The simplest of these encodings concerns the name of the former President of Senegal and founder of the négritude movement, Léopold Sédar Senghor. By referring to Senghor only by his middle name, rather than by his surname as is more conventional, Liking toys with the reader, indicating through the context that it is Senghor to whom she is referring, but forcing the reader to check that this is correct.[95] Another political character who is referred to in 'code' is Biya, the Cameroonian President. He is referred to using the name 'Bipol',[96] and enters Lem's narrative at the climax of the colonial period, representing, for Lem, the 'naissance d'une divinité' (Liking 1988: 72). Lem goes on to create a fuller name for his hero, referring to him as 'Bipol-oeil-de-lynx', thus conveying not only the identity of the political figure but also that which is essential about his nature, namely his exceptional abilities to see and perceive.[97] The third example of proper name corruption concerns the historical figure, Ruben Um Nyobe, one of the martyrs

in Cameroon's fight for independence.[98] This figure's name is contracted to 'Roumben' (Liking 1988: 80, 92). According to Nnomo (1999: 243), Ruben Um Nyobe is in fact represented by two characters in *L'Amour-cent-vies*, Roumben, and Nyobè Nyum, presented in Madjo's narrative as the father of Roumben. The connection between both of these characters and the historical events associated with Um Nyobe is established by numerous references to the child Roumben's destiny, namely as the bringer of 'la connaissance, la conscience et la liberté aux quatre coins des terres noires' (Liking 1988: 92). The precise play on words is intriguing, following patterns that do not fit comfortably into any traditional Western classification of wordplay. Thus 'Roumben' is almost, but not quite, a port-manteau word, 'Ro[um]ben', the middle name being inserted into the first name of the historical character; 'Nyobe Nyum' is a reversal of the middle and last names of the historical character, which is however further complicated by the addition of the first two letters of the surname onto the middle name. The Western reader's access to the 'significance' of the proper names of Liking's text is thus inhibited both on the level of extra-textual knowledge (the majority of Western readers are unlikely to be familiar with the details of Cameroon's history) and on the level of conventional means of deciphering wordplay.

The obliqueness of Liking's onomastics for the Western (or even wider African) readership raises interesting questions concerning her intended audience. As Nnomo (1999: 244) argues in relation to the novels by Liking and Nanga, 'l'un des soucis majeurs des deux romanciers est de communiquer avec un public cible qui doit être parfaitement averti des valeurs culturelles connotées par les noms'. In other words, Liking's onomastics appear to

indicate that her target audience is primarily a Cameroonian one. On the other hand, the publication of Liking's text in Paris inevitably creates a second audience for the text. Within the text, too, the 'presence' of this second audience is acknowledged indirectly through, for example, the inclusion of the word 'africaines' in the following sentence from the 'Post-avis': 'ils sont dans l'histoire et la mythologie africaines' (Liking 1988: 156). It is unlikely that a text whose readership is composed entirely of Cameroonians would qualify these nouns with the adjective 'African'; for them, the terms 'histoire' and 'mythologie' would be automatically assumed to be their own, unless stated otherwise. However, what is clear is that Liking is deliberately prioritising the African audience over the Western one, referring to that audience explicitly in the 'Post-avis' ('Ce que je voudrais, ce que j'aimerais, c'est tout simplement nous redonner espoir et courage, à nous tous, aux jeunes en général et aux Africains en particulier, à nous tous qui nous désespérons de la pourriture, de la corruption, de l'injustice, et attendons du ciel l'apocalypse salvatrice' (Liking 1988: 157)), and reinforcing the expectation that readers will bring a knowledge of African mythology and history to the text by refusing to offer glosses or explanations of the various carefully-named characters.

De Jager's translation of *L'Amour-cent-vies* is inconsistent in its treatment of proper names, offering contrasting levels of help to the non-initiated reader. In the case of a number of the mythological and spiritual figures, for example, de Jager offers explanations of the names in the glossary at the end of the edition. Thus 'Kondolon Ni Sané', for example, is glossed as 'Kondolon and (Ni) Sané: for the Mandinka these are the two – twinned – gods of hunters' (de Jager 2000b: 250). The wording of the explanation is telling: 'for the Mandinka'

clearly indicates that the writer and reader of the gloss are external to the cultural setting of the song-novel. Some of the explanations are extremely long and detailed: 'Ngok Ikwèn Manyim', for example, is glossed in the following way:

> from a folktale, the name of a headstrong boy who is asked by a multiheaded monster to 'climb on my shoulder, climb on my lips' so he can swallow him; however, the child comes prepared with a pocketknife and a mash of hot pepper, ginger, and other fiery spices, which he rubs into the monster's intestines after first slashing these with his little knife. Ngok Ikwèn is symbolic of the person who enters, indeed infiltrates, a system in order to fight it from the inside. In the folktale, the monster howls and then is slain. (de Jager 2000b: 251)

In other cases, however, no gloss is offered: of the names quoted above there is no gloss for 'Ngo Nkal Job', 'Nyambe', 'Simbon Sogosogo Sala Ba', 'Bipol', 'Roumben' or 'Nyobe Nyum'. In still other cases, the explanation given in the glossary contributes little to the reader's understanding of the text. 'Maghan Kon Fata', for example, is glossed as 'the father of Sundjata' (de Jager 2000b: 250); however, identifying the king in terms of his relationship to other mythical characters is far less important to an understanding of the significance of Liking's retelling than identifying him in terms of what his reign has come to symbolise. These omissions and unhelpful explanations highlight the issue of the cultural knowledge (or lack of knowledge) of the translator and are an indicator of the high level of careful research that might need to accompany a decision to include a glossary with the translation.[99]

Although de Jager's version does thus retain the obliqueness of some of the onomastics of the original for the Western reader, either through omission from the glossary or through the type of information included in the gloss, the presence of the glossary clearly orients the American version towards a

Western readership. This is confirmed by the broader publishing and presentation context of the novel: part of the CARAF (Caribbean and African Literature Translated from French) series, with its declared aim of making the words of Caribbean and African Francophone writers available to a public of English-speaking readers, de Jager's edition also includes an introduction to the work of Werewere Liking and a detailed bibliography. Although the 'English-speaking readers' (de Jager 2000b: 253) towards which the CARAF books are oriented are not specified as Western (as opposed to Anglophone African), evidence that this is the readership which the editors of the American edition have in mind is present throughout the text, including the blurb: the novels are said to 'introduce a fascinating African literary voice to the English-speaking world'.[100]

As argued in Chapter 2 in relation to the glossary in *Waiting for the Vote of the Wild Animals*, the provision of extra 'help' for the English-language reader of Liking's text can be viewed as a realisation of the ethnocentric tendencies of 'clarification' and 'allongement' identified by Berman (1985: 70; 71). These additions prevent the translation from opening up 'L'Etranger en tant qu'Etranger à son propre espace de langue' (Berman 1985: 89). In de Jager's translation the foreignness of Liking's text is diminished, with incomprehensible or partially comprehensible references being made easier to understand through the provision of supplementary information. On a political level, orienting the text towards a Western readership in direct contrast to the deliberate refusal of the original text to cater to the Western audience is open to a range of interpretations. Jean Sévry (1998: 147), for example, suggests that this need for readers to be 'accompagnés' can be equated with a condescending

attitude towards African culture: 'si les lecteurs ont besoin d'être "accompagnés", alors, c'est qu'ils considèrent qu'une culture africaine ne mérite pas qu'on se donne du mal pour la comprendre'. Sévry (ibid.) supports this view by recounting the tale of Mazisi Kunene's angry reaction to the issue of adding footnotes or glossaries to African texts,[101] perceiving in this reaction the desire, on the part of the colonised individual, 'd'être enfin reconnu pour ce qu'il est: avec toutes ses différences, son altérité, ce qui demande un effort'. An alternative interpretation of the phenomenon of readers being 'accompagnés' is that it exoticises both text and author, perpetuating the myth of the unknowability of Africa, and assigning to the translator the role of mediator.

A similar issue is raised by Moore's translation of Henri Lopes' *Le Pleurer-rire*. Corcoran, amongst others, points out that the 'onomastic games' (Corcoran 2002: 79) played by Lopes 'most certainly add a dimension to the novel which would be lost on readers with no knowledge of Lingala, Kikongo or Swahili' (Corcoran 2002: 79-80). Corcoran quotes a number of examples to support his point, including giving the meaning of the dictator's name, Bwakamabé, as 'qui sème le mal' (Lingala), that of the former deposed leader, Polépolé, as 'lentement' (Swahili), and that of the Maître's wife, Elengui, and mistress, Soukali, as 'le plaisir' (Lingala) and 'sucré' respectively:[102] As with Liking, no effort is made by Lopes to furnish the 'outside' reader with the information needed in order to access this extra layer of significance and humour, suggesting that his primary audience, is, once again, the local one, rather than the broader African or non-African one. This is supported, not in a 'post-avis' this time, but in the 'sérieux avertissement' given at the beginning of the novel, in which the 'Association interafricaine des Censeurs

francophones' warns of the subversive nature of the book, making appeal to the ability of the 'peuples africains' (Lopes 1982: 10) to judge the book's content correctly for themselves, and asserting that 'les vrais Africains sauront rire d'ailleurs comme il convient de l'invraisemblance des personnages et des situations' (Lopes 1982: 11). As with Liking's texts, then, although the Western readership is clearly present due to the circumstances of publication (Lopes' novel was published in Paris by Présence Africaine), Lopes' text refuses to cater to that audience, asserting the independence of the text, refuting the assumption that texts from a minority culture will identify themselves in relation to the 'norm' of more powerful cultures. In parallel with the refusal to conform to the norms of standard French grammar and lexis, which, as argued in Chapter 2, can be seen as one of the key aspects of the decolonisation of African literature and culture, the refusal to 'translate' African-language word games for the Western reader can be viewed as decolonising in intention and effect.

Unlike de Jager's translation of *L'Amour-cent-vies*, Moore's translation of *Le Pleurer-rire* does not seek to render these onomastic games clear for the Western reader. In this regard, Moore appears to respect the decolonising intentions of the author. However, his parallel treatment of the onomastic games, also present in the novel, which rely on the reader's knowledge of French rather than any African languages, and which are therefore accessible to anyone reading the novel in French, suggests that this effect may be less a result of a deliberate translatorial strategy than simply the result of a less reflective approach to translation. A selection of the onomastic games involving French are outlined by Cyriaque Lawson-Hellu in his article on the

various forms of irony in *Le Pleurer-rire*. Focussing on an extract in which Tonton discusses the merits of his favourite alcoholic beverage, Chivas, Lawson-Hellu identifies three French names which 'contain' meaning and contribute to the irony of the passage and to the irony of the text as a whole.[103] The first of these involves Professor Bouvier (literally, Professor Oxherd), an eminent professor from the faculty of Medicine at the University of Montpellier, whose expert opinion on the benefits of Chivas for the body and for overall health is quoted by Tonton. As Lawson-Hellu remarks in relation to the professor's name, 'la référence immédiate du terme (…) relève (…) le ridicule des assertions de Tonton. De là à ce qu'un bouvier se prononce sur des questions de santé' (Lawson-Hellu 1998: 134). The second onomastic game quoted by Lawson-Hellu is the 'glissement morphologique' (Lawson-Hellu 1998: 134) in the reference, by one of the members of the delegation, to the chemist Lavoisier, speaking instead of 'Malvoisier'. This error not only highlights the delegate member's own ignorance, but also attributes a pejorative value to the name and thereby casts an ironic light on the content of the discussion. The final name quoted by Lawson-Hellu is that of Tonton's head of security, Monsieur Gourdain. Homophonous with the French word 'gourdin', meaning 'bludgeon' or 'cudgel', the suggestive power of the name requires no commentary. In Moore's version, no alteration is made to the French names, thereby barring the majority of the English-language readership from the humour and ironic subtext that form such an important part of the original text, and that are, in the original, accessible to the entire readership, rather than simply to the African audience.

A parallel can be drawn between Moore's approach and de Jager's in her translation of the names of the main characters in *Elle sera de jaspe et de corail*, Nuit-Noire, the misovire, Grozi and Babou. Although de Jager reproduces the reasonably explicit onomastics of the first of these names in English, rendering 'Nuit-Noire' as 'Black Night', she transports the other three directly into the English text without making any alteration to their form. In the case of 'misovire', the Greek and Latin roots of the term result in it being almost as accessible to an educated Anglophone reader as to a Francophone one; the level of accessibility would be on a par if de Jager had changed the ending of the word to '-ist' to give a parallel with the existing term 'misogynist' in English (in French the existing term is 'misogyne', and the link with 'misovire' is thus stronger). De Jager increases the accessibility of the term by including 'misovire' in the glossary, explaining that it is 'a word invented by Liking as a counterpoint to 'misogynist'' (de Jager 2000b: 250). Where the names of the two male protagonists, Grozi and Babou, are concerned, de Jager's decision not to alter the French terms results in a significant change in their connotative power. Whilst these words are far less clearly related to any particular word(s) than the other proper names used in the text, they are nevertheless extremely evocative.[104] D'Almeida (2000: xviii) argues that the name Grozi 'may well be a combination of "gros" (big) and "zizi," a slang word meaning a "prick"'.[105] This interpretation is particularly plausible given the repeated references to Grozi's masturbating and the misovire's bet that he visualises 'l'élan de l'âme comme un phallus dressé' (Liking 1983: 66). An alternative interpretation is offered by Anne Adams (1993: 159), who suggests that Grozi's name is perhaps 'a corruption of

grogui, "vendor of cheap goods"'. This corresponds to her interpretation of 'Babou', perhaps from '*babouche*, "cheap goods" itself' (Adams 1993: 159). 'Babou' is also evocative of the type of nonsense word a child might use before it has learned to speak properly. From the point of view of the role played by Babou in the song-novel, both of these associations are plausible. The ambiguity surrounding the interpretation of these names is characteristic of the playful open-ended quality of Liking's text as a whole, and makes the issue of their translation a complex one.

De Jager's decision to leave the names untranslated, transporting them directly into the target text, whilst arguably representing the simplest and least controversial solution, is not unproblematic, since the transfer of the names from one linguistic milieu to another does inevitably involve some measure of translation: the names are translated into entirely different sets of connotations. In the linguistic context of English, for example, 'Grozi' is likely to evoke the sense of 'gross, disgusting', rather than 'big willy' or 'seller of cheap goods'. This shift in semantic values demonstrates the need for the translator to be fully aware of the effects of the choices that s/he makes, and recalls Vermeer's argument that, when translating, one must 'know what one is doing, and what the consequences of such actions are' (Vermeer 2000: 223). Aiming for formal equivalence in this case leads to a radical shift in dynamic equivalence between the source and target texts.[106] Both Moore and de Jager, then, refrain from reproducing the onomastic games which are tied up in the sounds and lexical networks of the French language, resulting either in the disappearance of the games altogether (in the case of Moore's translation), or in a shift in the effect of the games (in the case of de Jager's translation).

This type of non-experimental, conservative approach to wordplay (which, ironically, is not really conservative at all, since it conserves so little of the original playfulness of the texts), is also evident in the translators' treatment of another type of wordplay, namely that of hyphenated compound neologisms. These are used by Tansi in order to refer to a character, or group of characters, and become a sort of nickname for the characters in question, a short-hand way of conveying what is essential about their identity. In this respect, these neologisms can be seen as a variation of the use of onomastics, referred to above. These compound expressions include 'gens-gros-billets', 'les crabes-salaires', and 'les peut-être-vivants' (Tansi 1983: 28, 53, 155). With the exception of 'les peut-être-vivants', which Underwood translates using the compound neologism 'the maybe-alives' (Underwood 1990: 136), the remainder of the expressions are either rendered using an existing term or are eliminated entirely. 'Gens-gros-billets', for example, is translated as 'the big money': 'that's what the big money wears' (Underwood 1990: 23), while 'c'était gentil les crabes-salaires' (Tansi 1983: 53) becomes simply 'they held back' (Underwood 1990: 46). The translation of the latter not only eliminates the space created by the original, which invites the reader to devise his/her own interpretation of the statement, but dislocates the sentence from its position within a network of expressions and allusions that are built up during the first part of the novel. At the beginning of the same paragraph, for example, Tansi lists 'les gros crabes du grand large politique' as being one of the groups that were not, typically, to be found in the bar which Dadou has started to haunt. Later in the text, Tansi uses the neologistic verb 'craber': 'Dadou voulait bouger. Avancer? Reculer? S'élever? Craber? Mais bouger' (Tansi 1983:

93).[107] In the translated version of the novel, only one element in this network is preserved. Thus while the reference to the 'gros crabes du grand large politique' is rendered 'the fat crabs of the higher echelons of politics' (Underwood 1990: 45) [108] 'crabes-salaires' and 'craber' are eliminated (the latter being rendered 'crawl sideways' (Underwood 1990: 81). These eliminations thus not only normalise the text at a local level, but also neutralise the connotations that are built up in the original through the repeated use of variations of the same innovative term. Although the English translator would not be able to convey the potential double meaning of 'crabe' deriving from the existence of the colloquial French expression 'un vieux crabe' ('un vieil homme têtu' (*Petit Robert* 2006)), by simply preserving the repetition of the term – giving, perhaps, 'fat crabs that swim in the Political Ocean', 'salaried-crabs', and 'crab' – the translator would at least be able to build up a network of associations linked to the term.

The most significant alteration to the neologisms of the original texts, however, concerns the title of Tansi's third novel, *L'Anté-peuple*, and its counterpart neologism occurring within the text 'l'anté-grouille' (Tansi 1983: 102). Compound neologisms are typically interpreted through a process of combining the meanings of the individual parts in order to posit the meaning of the new expression. In the case of 'l'anté-peuple', however, the interpretative process is complicated somewhat by the double possibility for meaning of the first part of the expression. For the most part, prefacing a word with 'anté' makes reference to anteriority: 'anténatal' refers to the period of time before the birth, 'antédiluvien' to the period of time before the Flood. The French prefix 'anté' thus corresponds to the English prefix 'ante'. However, the

French term 'antéchrist' blurs the boundary between this prefix and the similar sounding one, 'anti', since the primary sense of 'antéchrist' is understood as being one of opposition, rather than anteriority. Thus the *New Bible Dictionary* (Marshall et al 1996: 49) makes reference to the Greek term originally used in the New Testament, *antichristos*, arguing that 'we should probably understand the force of *anti* as indicating opposition'. This is corroborated by the dictionary definitions of the Antichrist, which are given as 'an arch-enemy of Christ' and 'a postulated personal opponent of Christ expected to appear before the end of the world' (*Oxford Dictionary and Thesaurus*, 1995). The second part of the second dictionary definition does indicate that there is a temporal aspect to the Antichrist: he is expected to appear before the end of the world, that is, before the second coming of Christ himself. However, this temporal aspect is undoubtedly less significant than the oppositional one. In French, the use of the 'anté' prefix in this expression locates 'l'antéchrist' within the group of expressions which rely on the prefix 'anti' in order to indicate opposition, such as 'anticorps' (antibody), antimite ('moth repellent'), and 'antithèse' (antithesis). Once again, however, the presence of an expression within this group whose meaning should locate it within the 'anté' group blurs the boundaries between the two: 'anti' in the expression 'antidater' ('to antedate') clearly serves to convey anteriority, rather than opposition.

The Francophone reader, then, may well initially construct two possible meanings for the title of Tansi's text, interpreting the novel as potentially concerning a period, or a people, predating another people, or as a novel about a force against a people. Devésa opts for the first of these interpretations, arguing that,

> Avec *L'Ante-peuple* [sic], Sony a peut-être voulu suggérer que le peuple, du moins tel qu'il le concevait, c'est-à-dire capable d'assumer sa destinée historique, n'était pas encore né. (Devésa 1996: 247)

However, the contents of the novel would appear equally supportive of the second interpretation: the societies in which Dadou and Yealdara operate are repressive and violent, driving people to feign madness in order to preserve their own freedom and fight for the freedom of their society. In addition, the powerful statement by Dadou half-way through the novel, 'je suis l'anté-grouille', which is clearly intended to mirror the neologism of the title, contains a strong sense of opposition, due to the immediate context in which it occurs. The paragraph of which this statement forms the conclusion is give in full below:

> C'est vrai, dit Dadou. Au monde, nous y venons, parfois ensemble, mais chacun à son chemin. Et je crois qu'il faut se foutre des autres pour être en paix. On est venu un, on meurt un, on doit exister un. Le besoin des autres est une faiblesse ou simplement une duperie. Maintenant je sais qu'au monde, en ce vaste monde, je n'ai jamais eu personne d'autre que moi. Et ça, ça m'aide beaucoup. Je suis l'anté-grouille. (Tansi 1983: 102)

Dadou's assertion that 'pour être en paix' 'il faut se foutre des autres' and his conclusion that he is 'l'anté-grouille' suggests that he is *against* the phenomenon of people swarming together, rather than that he exists in a time that precedes it (swarming together is what people typically do in this period in which Dadou lives). Nevertheless, although the immediate context in which this expression occurs might lead the reader to tend towards an oppositional rather than an anterior interpretation of the prefix, the conclusion of the novel causes the notion of anteriority to resurface, and suggest a re-reading of both this expression and the title. The final paragraph tells how the authorities persecute the madmen and the Catholics, executing the entire population of an

asylum and burning prayer books. This goes on until Moubayas, the assassinated president on whose behalf these retaliations are being taken, appears to the new President in a dream and says, 'mon cher, cesse de déconner: le temps appartient au peuple et à Dieu' (Tansi 1983: 189). This declaration indicates the coming of a new time, a time that belongs to the 'peuple'. The use of the word 'peuple' in this declaration points the reader back to the title and suggests that it is perhaps indeed the anterior aspect of the prefix that is to be preferred over that of the sense of opposition. Overall, however, the ambiguity remains; not without reason does Devésa phrase his argument in tentative terms ('Sony a peut-être voulu suggérer que…' (Devésa 1996: 247)).

The translator of Tansi's novel is therefore faced with an intriguing problem: the prefixes 'ante' and 'anti' in English are not subject to the same blurring of boundaries as in French, and opting for one rather than the other thus effectively eliminates the central ambiguity of the original. A third solution, which would be to adapt the neologism in order to reflect the ambiguity (giving, perhaps, 'The Ante/Anti-people') not only results in a title that is more unusual than the original one, but also heightens the emphasis on the ambiguity itself, leading to a far more forced and concentrated questioning than that occasioned by the French text. In other words, such a solution, while preserving the ambiguity of the original, undermines its subtlety; paradoxically, since subtlety is an important aspect of the cleverness of wordplay, this solution can thus also be argued to undermine the wordplay itself.

Despite this conundrum, there are a number of ways in which the translator can nevertheless replicate the ambiguity of the original to some degree. These strategies can be illustrated negatively, by observing the solutions adopted by Underwood. The title of Underwood's version, 'The Antipeople' prefers the oppositional prefix to the anterior one. While this is arguably the less justifiable of the two solutions, given that the original prefix is the one which usually conveys anteriority, it is not possible to criticise this decision too sharply, given the nature of the problem outlined above and the unavoidability of decreasing the ambiguity to some degree. However, what is significant (precisely because it *is* avoidable) is Underwood's decision to omit the hyphen linking the two parts of the compound together. This decision (in conjunction with the decision to prefer 'anti' over 'ante') aligns the resulting expression far more closely with the religious term 'the Antichrist', suggesting a reading of the text that views the people itself as being evil, rather than one which concerns forces that are ranged against the people. Even more serious is Underwood's failure to translate the counterpart term 'l'anté-grouille': rather than take up the challenge of translating this double neologism ('grouille' itself being a syntactic neologism derived from the verb 'grouiller'), Underwood simply leaves out the final line of the paragraph in question:

> 'That's right,' Dadou said. 'Coming into the world, though we're together sometimes, each of us has his own path. And I believe that for your own peace you must not give a damn about other people. You came as one, you will die as one, you must go through life as one. Needing others is a weakness if it's not just a delusion. I know, now, that I have never, in this whole vast world, had anyone but myself. And that is something that helps me a lot.' (Underwood 1990: 89)

The result is a serious weakening, not only of the force of Dadou's declaration in this paragraph, but of the impact of the title of the novel: without this

neologic expression to mirror it, the title is no longer integrated into the text in its mid-point, and is thus less at the forefront of the readers' minds.

Compound neologisms of the type used by Tansi are also characteristic of Liking's *Elle sera de jaspe et de corail,* representing an important part of the mixing, superimposing and piling up that are crucial to the novel as a whole. In the opening pages, for example, the narrator announces her intention to write a journal, which she calls a 'journal-livre d'or de bord' (Liking 1983: 13). This compound expression is a conflation of the expressions 'livre d'or' ('visitors' book') and 'journal de bord' ('logbook'). The narrator returns to the compound throughout the text, deconstructing its meaning and playing with the aural and visual properties of the words. In the most frequently used version of the expression, the 'journal d'or de bord' (Liking 1983: 54, 95, 97, 111, 116, 126, 142, 144), for example, the narrator omits 'livre' from the expression, turning attention away from the conventionally constructed meaning of 'visitors' book' to the deconstructed meaning 'book of gold' or 'golden book'. In another version of the expression, the narrator plays visual games with the separated attribute, 'd'or', creating an echo of the attribute using the 'd' on the end of 'bord': 'journal d'or de bord'or' (Liking 1983: 133). Later on, 'or' (gold) is replaced with the homonym 'hors', resulting this time in an echo that is both aural and visual: 'journal d'hors de bord'or' (Liking 1983: 144). It is important to note that the visual echo in this expression is achieved by creating a new usage of 'hors': according to standard French grammar, a liaison before 'hors' should not be possible; this usage also contradicts the standard structure 'hors de'. These entirely agrammatical constructions call attention to the signifier rather than the signified, encouraging the reader to question the grammatical

and semantic boundaries that limit and hem in language and to rely on subjective methods of emotive association in order to create new meanings for the fragments.

De Jager translates all of these variants as 'golden logbook', prioritising the collocative meanings of the phrases over the meanings of the individual elements of which they are composed. De Jager thus eliminates much of the unusualness of the original variations, creating a phrase whose semantic value is far easier to interpret than that of the original compounds, and which is syntactically standard, in contrast with the agrammaticality of the original expressions. In other words, and to return to one of Venuti's parameters, de Jager's text contains a far greater degree of readability, or fluency, than the original, the term 'golden logbook' not giving the reader pause when (re)encountered in the text. The ludic aspect of the text is correspondingly weakened.

Similar weakenings of the playfulness of the texts under study are effected by the ways in which the translators deal with the final type of wordplay to be considered here, namely that of disrupted metaphors or sayings. This type of wordplay involves the evocation of a standard French metaphor or saying and the subsequent modulation of it into a new, neologic expression. Kourouma, Lopes and Liking all make occasional use of this strategy, Kourouma and Lopes primarily for humoristic purposes, Liking for political ones. Tansi's use of the strategy is most sustained, taking one standard expression ('y avoir anguille sous roche') and creating six permutations of it, four in *L'Anté-peuple* and two in *Les Sept Solitudes de Lorsa Lopez*. While the translators of

Kourouma's *Les Soleils* and of Liking's *Elle sera* do recreate the wordplay, drawing on parallel English expressions and subverting them, neither translator of Tansi's novels carries his more extended wordplay over into English.

The variations of 'y avoir anguille sous roche' are given below; in each case the object under which the 'eel' is said to be hiding relates directly to the context in which the saying is used. Thus in the first example, the object is the heart, since the context is that of romantic love, in the second the object is a dug-out canoe, corresponding to the transport used by the fishermen, and so on. The fourth example, in which the 'eel' is said to be hiding under the beggar's mat, in fact turns out to have a more literal application than might be expected: it is indeed under his mat that Dadou hides the gun with which he eventually assassinates the President. Tansi thus uses these expressions not only as a way of surprising the reader and subverting the French language, but also as a trap: accustomed to the use of the expression in a figurative sense (there is not literally anything concealed under the heart, the dug-out canoe, or the beret), the reader is then forced to re-read the expression as conveying a literal meaning. The metaphoricity of the metaphor is thus questioned, and the dividing line between metaphor and literal language is blurred.

> Quand une femme est belle et que vous refusez de la trouver belle –
> dites-vous qu'il y a anguille sous coeur. (Tansi 1983: 16)
> Ces gens de la ville, quand ils viennent chercher noise aux pêcheurs,
> c'est qu'il y a anguille sous pirogue. (Tansi 1983: 126)
> quelques jours après, les bérets sont venus. Ils ont embarqué même
> ceux qui avaient hébergé l'étranger. Depuis, ils ne rentrent pas. Et
> pour qu'ils ne rentrent pas, il faut qu'il y ait anguille sous béret.
> (Tansi 1983: 143)
> Ils se promenait dans la ville sans être emmerdés par la bâtardise des
> contrôleurs d'identité, avec sous l'épaule un paquet de vêtements ou
> la traditionnelle natte du fou gentil errant. Mais, au fond, il y avait
> toujours anguille sous natte. (Tansi 1983: 175)

> Vous cachez une anguille sous votre fouillade de poux au giron. (Tansi 1985: 34)
> Même les mangeurs de topinambours de Nsanga-Norda eurent une lueur d'esprit et avouèrent qu'il y avait une anguille sous la mort du boucher. (Tansi 1985: 62)

With one exception, both Underwood and Wake transform these unusual expressions into standard ones, rendering them either using an existing English metaphor ('to smell a rat', 'something fishy going on') or using a non-metaphorical expression ('something's up', 'not as harmless as they looked'). The exception, which occurs in the translation by Wake, renders the French expression literally ('hiding an eel under all that lather…'), which, although resulting in a highly unusual expression in English, is not recognisable as the permutation of a standard expression, since it is very far removed from the English metaphors that are on a par with the French one. The English translations are given below:

> When a woman is beautiful and you refuse to find her beautiful – remind your heart to smell a rat. (Underwood 1990: 12)
> When people from the town come picking on fishermen, something's up. (Underwood 1990: 111)
> a few days later the soldiers arrived. They even picked up people who had given the stranger shelter. We haven't seen them since. That means they've kept them, which suggests they've smelled a rat. (Underwood 1990: 126)
> They walked the streets without the bother of identity checks, carrying under their arms either a bundle of clothes or the traditional sleeping-mat of the harmless wandering madman. But they were not as harmless as they looked. (Underwood 1990: 156)
> You're hiding an eel under all that lather of yours about lap lice. (Wake 1995: 15)
> Even the artichoke-eaters of Nsanga-Norda, in an unwonted flash of insight, admitted that there was something fishy about the butcher's death. (Underwood 1990: 34)

Overall, then, the Anglophone reader of Tansi's novels will be unaware of the games which Tansi plays in the original; as with the standardisation of Africanised language, this type of alteration is highly significant in terms of its

diminution of the text's ability to potentially convey broader political or cultural meanings as outlined in the Introduction.

Whereas Tansi most commonly draws on French sayings, Kourouma's novels indicate a strong preference for Malinké proverbs, metaphors and sayings over French ones. On the whole, the translators of Kourouma's texts adopt a literal translation strategy in regard to these proverbs, resulting in translations such as 'you will escape the damp of the dew if you walk behind an elephant' (Wynne 2003: 15) for 'la rosée ne vous mouille pas si vous marchez derrière un éléphant' (Kourouma 1998: 21). Given the potential for viewing the decision to use African proverbs rather than French ones as a political choice, the replication of this decision in the translated versions of the text is undoubtedly a positive feature of the translations.[109] Exceptions to this strategy, such as Adams' replacement of the expression 'à tremper dans la sauce salée à son goût' (Kourouma 1970: 23) with the English saying 'if he had been free to choose his own poison' (Adams 1981: 13), can be viewed as undermining the author's original intentions to a significant degree.

Where Kourouma does draw on French sayings, these are often subverted, as in the examples below. In the first one, Kourouma playfully alters the standard saying, 'être endetté jusqu'au cou'; in the second, he bases his sentence around the saying 'livrer à domicile', thereby combining the African metaphor of 'being found at home' as an expression of virginity, with an everyday French expression:

> Fama… s'endetta jusqu'à la gorge et même au-dessus de la tête. (Kourouma 1970: 26)
> Effectivement, jamais on ne lui avait livré une jeune fille qui n'était pas 'à domicile'. (Kourouma 1990: 140)

The translated version of the first of these expressions fails to replicate the sense of playful alteration achieved by Kourouma, replacing the subverted 's'endetter jusqu'à la gorge' with the standard 'to be in debt up to one's neck', and eliminating the mention of another, higher-up part of the body, preferring instead the rather bland expression 'beyond':

Fama… went into debt up to his neck and beyond. (Adams 1981: 15)

The translation of the second expression is slightly more innovative, with Poller rendering 'livré' as 'delivered' and 'domicile' as 'home' so as to permit the pun on home-delivery (although, admittedly, the pun is less easy to access given the difference in structure between 'delivered at home' and 'do home-deliveries'), and keeping the calqued African expression 'to be at home':

In fact, never before had he been delivered a young girl who was not at home. (Poller 1993: 123)

Poller's removal of the inverted commas around 'à domicile', consistent with her overall strategy of integrating visible and quasi-invisible traces into the narrative, in fact risks undermining the intentions associated with the trace: the failure to signal to the reader that this expression is to convey a particular meaning may result in the sentence as a whole becoming too opaque for many readers to access.

Like Kourouma, Lopes also makes limited use of French expressions, corrupting them to give them an African 'flavour'. One such example is the play on the French expression 'laisser macérer quelqu'un dans son jus' found in the following extract:

Faut pas fuir les Oncles. Quand nous les chassons, en fait nous les fuyons. Et nous les fuyons, pour mieux macérer dans le jus de nos babouches. (Lopes 1982: 219)

Moore replicates the play on words fairly successfully, building on the equivalent English expression, which is very close to the French, 'let somebody stew in his own juice':

> No good running away from the Uncles. When we chased them away, we were in effect fleeing them. And we still flee them, the better to stew in the juice of our own slippers (Moore 1987: 176).

The translation of 'babouches' by 'slippers', which can be seen as another example of the elimination of a visible trace, albeit one that has been incorporated into the French language, diminishes the Africanisation of the expression, and thus of much of the self-deprecating humour associated with it.

The most positive examples of a translator carrying this type of wordplay over into their version are provided by de Jager in her translation of Liking's *Elle sera de jaspe et de corail*. Where Liking, for example, subverts the standard French phrase 'donner sa langue au chat' by adding another beneficiary, 'aux hommes', de Jager manages to mimic this playfulness to some degree, despite the fact that there is no similar existing expression in English. Instead, de Jager echoes the 'up' of 'give up' by paralleling it with 'stand up'. Although less obviously the subversion of a standard idiom, this solution does play with language to some extent, highlighting the linguistic similarities of the expressions 'give up' and 'stand up' and contrasting this with their semantic opposition. Both Liking's and de Jager's expressions are given below:

> Vous pouvez donner votre langue au chat ou aux hommes (Liking 1983: 9)
> You can give up or stand up for humanity (de Jager 2000b: 5)

Another example, which de Jager translates more successfully into English, concerns Liking's subversion of the phrase 'aux quatre coins du monde', which she alters to 'aux quatre coins des futilités':

> La volonté est dispersée aux quatre coins des futilités… (Liking 1983: 24)

De Jager takes advantage of the existence of a similar expression in English in order to replicate the disruption of this metaphor:

> Willpower has been scattered to the four corners of futility… (de Jager 2000b: 15)

These examples demonstrate the type of approach that the translator of Tansi's and Kourouma's novels might also adopt. In the case of the Kourouma example given above, it would be relatively simple for the translator to make a more daring adaptation of the English expression 'be in debt up to one's neck' in parallel with Kourouma's version, giving 'Fama was in debt up to his throat and even above his head'. In the case of Tansi's permutations the translator could use 'something fishy going on' as the parallel expression to 'y avoir anguille sous roche', and subvert this expression by adding a locational phrase to the end of the expression, giving solutions such as '…there's something fishy going on in your heart / in the dug-outs / under the berets / under the mat', and so on. Although such expressions may be arguably slightly less unusual than Tansi's own permutations, they nevertheless convey the playfulness of the original far more successfully than those in the published versions.

The study of a selection of the wordplay used in the novels, then, reveals two overriding translation tendencies. The first is the tendency to orient the text

towards a Western audience, as evidenced in particular by the explanation of onomastic games that rely on 'local' knowledge that is deliberately not supplied in the original text. As argued above, this tendency can be viewed as a type of recolonisation of the original text, presenting it in relation to the culture of the former colonisers, rather than allowing it to stand in its own right. The second, more pervasive, tendency is that of leaving the wordplay untranslated, conveying the 'meaning' of the expressions in question in standard, non-playful language, and eliminating the game itself. Yet the 'meaning' of the wordplay, in terms of what it can be reduced to semantically, is one of the least important aspects of the wordplay and arguably not its central 'meaning' at all. Quite apart from the fact that such an approach destroys the semantic ambiguity that is usually a central characteristic of wordplay, ignoring the wordplay's function in the text in fact amounts to ignoring a crucial aspect of its meaning in a fuller sense. The chapter that follows will seek to explore alternative translation approaches that might enable translators to obey Liking's injunction to play more fully and more effectively.

Chapter 5: Towards a Decolonised Translation Practice

traduisez-moi et d'ailleurs ne me traduisez pas (Derrida 1982: 137)

The overall picture that emerges from this study of the translation strategies employed in the transfer of Francophone African novels into English is a dominance of strategies that tend to normalise the linguistically or generically innovative features of the original texts, or, where these are retained to any significant degree, to render them less opaque – and more exotic – through the addition of paratextual material such as glossaries and introductory essays. There is a distinction to be made, with respect to this last issue, between what might be termed 'academic' and 'popular' translations, with Coates' translation of Kourouma's *En attendant* and de Jager's translation of Liking's *Elle sera de jaspe et de corail* and *L'Amour-cent-vies* falling into the first category, and the other texts falling into the second. The fact that the texts by Coates and de Jager are published by university presses is confirmatory of their academic nature, although this fact alone would not be sufficient for creating such a classification. Broadly speaking, the academic translations tend to be more concerned to recreate the individualities of the original author's voice, rather than diluting or even eliminating them. To use the now clichéd formulation by Schleiermacher (1985: 298), these translations are more concerned to bring the reader to the text rather than to bring the text to the reader. They do this by providing readers with the means by which they can access the unfamiliar elements of the text, enabling them to increase their knowledge of the original culture and language and thereby increase their understanding of the text. This

can be opposed to an approach which seeks to alter the less accessible aspects of the text so as to eliminate the reader's need to educate him/herself in this way. These two approaches are not, of course, mutually exclusive, and a close study of the Coates and de Jager translations reveals a tendency to normalise the original writing to a certain degree, particularly, in the case of the Liking translations, in relation to the sound-propelled word play, and, in the case of the Kourouma translation, in relation to the oral qualities of the narrative voice.

If we compare these general findings with the 'système de déformation' outlined by Antoine Berman (1985: 69-80), it is clear that they confirm this systematic to a large extent, illustrating tendencies of 'rationalisation', 'clarification', 'l'ennoblissement', 'l'homogénéisation', 'la déstruction ou l'exotisation des réseaux langagiers vernaculaires', and 'l'effacement des superpositions de langues' that Berman argues to be characteristic of any translation. Other case studies of translations of post-colonial hybrid literature, such as those by Jacquemond, Steiner, Gullin and Soovik, mentioned in the Introduction, reveal similar tendencies. The tendency to clarify ambiguous or implicit material, for example, is argued by Jacquemond to be pervasive in translations from Egyptian into French; Jacquemond (1992: 150) views this feature as 'characteristic of the Orientalist ethos: it assumes that the Arabic text is not readable in translation unless its implicit meaning is made explicit by the translator, thus limiting further than necessary its possible readings and sometimes even misleading the reader'. Similar conclusions are reached by Steiner in her study of the German translation of Tsitsi Dangarembga's *Nervous Conditions*. Steiner's study outlines the translation techniques used to render the mixing of English and Shona that is key to the original, both in

terms of its language and in terms of its paratext (cover, title and epigraph). Her overall conclusion is that, in translation, 'the novel is "naturalised" to such an extent that the text hardly remains strange', and that the 'possibility of the text offering a "contact zone" for the German reader is reduced' (Steiner 2006: 154). Gullin's analysis of the Swedish translation of Nadine Gordimer's *The House Gun* is even more clearly comparable to my own analysis of Francophone African literature: drawing on Berman's terminology, Gullin argues that the translation carries out 'rationalisation through changes in punctuation and syntax', as well as providing examples of 'clarification and expansion', 'popularisation' and 'effacement of the superimposition of language'. Reading these changes from a post-colonial perspective, Gullin concludes that, through shifts of this kind,

> Gordimer's text is bereft of much of the linguistic complexity which is such a strong factor in her description of South African society. Gordimer uses the power of language to 'write back' – not from the periphery proper, but from a dissident position very near the centre. [...] The Swedish translation [...] writes back from a position close to the centre that Gordimer aims at distancing herself from. (Gullin 2006: 142)

Similar discoveries are made by Soovik in her study of the translation of Arundhati Roy's *The God of Small Things* and Salman Rushdie's *The Moor's Last Sigh* into Estonian. In the case of the latter, for example, Soovik (2006: 160) observes that 'systematic standardisation of verbs containing "ofy" suffixes and atypical collocations occurs with no observable compensatory devices' and that in some cases lexical items deriving from Indian cultures are completely omitted in the translation, 'result[ing] in a linguistically and culturally more homogenous text'. Soovik sums up the difference between the source texts and the translations as follows:

> The hybrid source texts observed tend to give equal status to their heteroglot components, firstly, by abstaining from footnotes that would address a certain type of reader with presumed preliminary knowledge, and secondly, by avoiding the use of italics to signal the status of foreignness of non-English lexical items. The translations tend to increase the exoticisation of the colonised by paratextual and partly also typographical means, while the canonical culture-specific elements of the colonial power are left unmarked. (Soovik 2006: 164)

What is interesting about Soovik's analysis in comparison with my own and with those by Gullin and Steiner, is that Soovik interprets the domesticating approach used by the translators in both a negative *and* a positive light. Whilst agreeing that the domesticating approach tends to 'erase the specificity of the counter-discursive source texts' (Soovik 2006: 164), she argues that 'the homogenising tendencies are in the service of maintaining the traditions of a minor literary language, cementing its status in a globalised world by clinging to the small culture's accepted rules in a way not dissimilar from the persistence of the resilient non-English lexis in post-colonial texts' (ibid.). Soovik (2006: 159) thus views the 'preliminary norm in the Estonian quality-translation business, that of fluency', as an important factor in the 'conscious resistance to foreign influences'. If my own analysis confirms Venuti's (1998: 31) assertion that 'translation practices in English cultures (amongst many others) have routinely aimed for their own concealment, at least since the seventeenth century', the analyses by Gullin, Steiner and Soovik lend weight to the rather throw-away parentheses included by Venuti in this statement '(amongst many others)' indicating that the fluency aesthetic is a dominant norm governing translation practice into and out of many different languages and cultures. These case studies thus also corroborate Even-Zohar's (1990: 50) observation that the '"normal" position assumed by translated literature tends to be the peripheral one', 'peripheral' being associated with translation

approaches that are 'modelled according to norms already conventionally established by an already dominant type in the target literature' (Even-Zohar 1990: 48). What is perhaps surprising, from the point of view of Even-Zohar's hypothesis, is that the translations into Estonian described by Soovik do not form any exception to this tendency. The Estonian literary polysystem would almost certainly be characterised as still 'in the process of being established' and 'weak' in terms of its global status, and would therefore, according to Even-Zohar's model, be expected to accord translation a more central position, allowing it to be a force for innovation and for 'elaborating the new repertoire' (Even-Zohar 1990: 47). The failure of translations into Estonian to conform to Even-Zohar's model suggests that the model might usefully be revised to account more explicitly for the role played by language policies, particularly in the context of the perceived 'threat' of linguistic globalisation.

Another point which can be made in relation to Soovik's analysis concerns her interpretation of the broader implications of the adoption of fluency-prioritising approaches. This is markedly different from Venuti's interpretation, and underlines the importance of the role played by a critic's own political point of view in assigning significance to domesticating approaches. While both Venuti and Soovik identify the immediate effect of domestication as being to homogenise, and to uphold the rules of standard usage, Venuti's political stance, which might be characterised as interventionist, concerned to promote cultural innovation and change, leads him to assign a negative interpretation to that homogenising effect, whereas Soovik's, which is strongly linked with a nationalist agenda, leads her to view homogenisation in a much more positive light. It is interesting to note that both Venuti and Soovik frame their

assessments of the effects of domesticating approaches in terms of their benefit or harm to the target culture, rather than focussing on the extent to which such approaches might be said to distort the literary characteristics of the source texts themselves, or, in other words, to bring benefit or harm to the source culture. This is an important point and one to which I shall return.

The tendencies identified by Berman are further borne out by Maria Tymoczko's (1999) study of the translation of defamiliarised language in early Irish literature. Tymoczko (1999a: 255) provides examples of significant omissions of defamiliarised elements based on double meaning and word play, concluding that 'the translations are clear, correct on some level, but thin, impoverished, empty'.[110] Contrasts in register, including the use of vulgar metaphors, are toned down in translation, with the result that 'important aspects [...] including tone, humour, and sociolinguistic function' are 'obscure[d] or submerge[d]' (Tymoczko 1999a: 257). Finally, Tymoczko (1999a: 258) observes that translators have a strong tendency to 'regularise the syntax', 'representing the marked syntax of the Irish with an unmarked English "equivalent"'. Tymoczko labels this type of translation approach 'philological', arguing that it has its roots in nineteenth century positivism, and summing up the approach in the following way:

> Philological translations are, as a whole, unambiguous, penetrable, familiar: they clear up the ambiguities, the violations, the defamiliarisations, and the difficulties of the literary texts, and such features as cannot be cleared up are eliminated and silenced in the form of all-pervasive ellipses. (Tymoczko 1999a: 259)

Tymoczko links such approaches with an imperialist aesthetic, both historically and methodologically. On the historical plane, Tymoczko (1999a: 259) states that 'it is no accident that philology as a discipline was dominant in Europe

during the century that saw the coalescence of European colonial imperialism: such imperialism was extended in time as well as in space in part through the colonisation of the past by philology'. This argument echoes those put forward by Niranjana, Cheyfitz and Rafael in their analyses of the role played by translation during colonisation: Niranjana (1992: 3), for example, argues that 'by employing certain modes of representing the other – which it therefore also brings into being – translation reinforces hegemonic versions of the colonised, helping them acquire the status of what Edward Said (1979) calls representations, or objects without history'. The power of representation that inheres to the translation process, or in other words its power to serve as a 'stand-in for the literary work itself' (Tymoczko 1999a: 259) opens the way for a condescending stance towards literary works emanating from another culture, particularly when the 'stand-ins' for those works are created through a methodology that essentially reduces the literary quality of the works by diminishing their defamiliarised elements. This is a point of view that is summed up succinctly by Tymoczko:

> In the absence of other translations that are representations of larger textual complexities [...] philological translations will come to serve as replacements of the source texts for monolingual readers of the target language. In such circumstances the colonising and imperialist premises of the discipline of philology inhere in the translations produced in the paradigm: the words of the other will be represented, but seldom the Word. (Tymoczko 1999a: 271)

It is for these reasons that Tymoczko (1999a: 269) declares that 'only when translations leave the canon of accuracy of philology behind [...] can a decolonised translation practice emerge'. Although Tymoczko goes on to make a number of observations concerning translation in a post-colonial environment, these serve primarily to highlight the importance and power of

translation rather than to provide an indication of the practical approaches that might form part of a 'decolonised translation practice'. Whilst providing indications of this kind runs counter to the current trend for descriptivism rather than prescriptivism, I believe that providing an outline of the type of approach that might form part of a 'decolonised translation practice' will be helpful for furthering debate on translation in a post-colonial context. The translation approach put forward below is intended both to provide a framework within which to discuss alternatives to the translation strategies uncovered in the previous chapters, and to anchor the more abstract, theoretical discussion of Chapter 6 in translation practice. The proposed approach runs as follows: proceeding from the assumption that linguistic innovation forms a crucial part of the meaning, identity and achievement of the source texts, the most appropriate translation approaches are those that recreate the linguistically innovative elements of the source text. Ideally, the translator will alter the target language using the same linguistic devices as those used by the author in the source text, with the aim of achieving equivalence of form, aesthetic effect and broader political/cultural meaning. Given that it may not always be possible to find a lexical or syntactic parallel to source language innovation in the target language, however, the translator should aim to create alternative types of linguistic innovation capable of achieving similar aesthetic and political/cultural effects.

The very act of outlining a translation approach to linguistic innovation implies disagreement with the view that has been put forward by several critics, according to which texts that are linguistically 'layered', or in which the interplay of specific languages is of significance to the 'meaning' of the text as

a whole, are deemed to be untranslatable. Juliane House (1973), for example, as part of her contention that translatability is limited in the case of literary texts, concludes that there are four situations in which translatability is particularly constrained: firstly, when the form of a linguistic unit takes on special importance; secondly, when language is used to discuss itself, operating as metalanguage; thirdly, in cases of punning and wordplay; fourthly, when language use reflects extralinguistic factors, 'such as age, socio-economic status, educational level, sex, religious affiliation, and regional variety' (House 1973: 167). The examples of innovative language use discussed in Chapters 2-4 span all four of these instances, often combining more than one of them at any one time. The palimpsetic inflections of French reflecting underlying African languages discussed in Chapter 2, for example, can be read as instances of metalanguage, attention being drawn to the French language and its colonial history, whilst the depiction of dialects or regionalised speech variations discussed in Chapter 3 conveys important extralinguistic information. Chapter 4's concern with wordplay and onomastics is clearly subsumable under the first and third types of untranslatability identified by House.

Despite the shift away from a preoccupation with the issue of translatability vs. untranslatability that has been taking place since the late 1960s, and the acknowledgement that translatability 'can only be relative' (Davis 1997: 31), critics since House have also been quick to argue the (relative) untranslatability of texts such as those under study in this thesis. Derrida, for example, speaking at a roundtable held in 1979, concludes that in the case of linguistically complex, multiple texts such as Joyce's *Finnegan's Wake*, full translation is

impossible. In relation to the sentence 'And he war', which in the original contains a layering of languages, he states that:

> Même si par miracle, on pouvait traduire tous les mouvements virtuels travaillant cet énoncé, il y a une chose qu'on ne pourrait jamais traduire si on traduisait en français, c'est qu'il y a ici deux langues ou plus d'une langue ; en traduisant tout en français, on traduirait à la limite tous les contenus de sens, virtuels ou actuels, mais on ne pourrait pas traduire l'événement qui a consisté à greffer plusieurs langues dans un seul corps. (Derrida 1982: 133)

Derrida makes a similar point using another example, this time the text *Pierre Menard* by Borges:

> Le texte de Borges est écrit en espagnol, mais marqué par l'atmosphère française. Pierre Menard est un Français, cela se passe à Nîmes et il y a là toutes sortes de résonnances qui ont conduit Borges à écrire ce texte dans une langue espagnole, marquée, très subtilement, d'une certaine francité. […] ce que perd la traduction française, c'est cette francité imposée ou imposant à l'espagnol une légère division que Borges a voulu marquer dans l'original. **Et la traduction peut tout, sauf marquer cette différence linguistique inscrite dans la langue, cette différence de système de langues inscrite dans une seule langue**. (Derrida 1982: 133-134, my emphasis)

Similar conclusions are reached by critics focussing on French Canadian literature in which the authors either deliberately incorporate English elements into the French texts, or in which they make extensive use of joual. Sherry Simon (1992: 172), for example, states that the translation of joual is 'doomed to partial failure', arguing that 'the aggressive clash of alterities represented in the various literary idioms known as *joual* must, in fact, remain a problem for translation. Such was its intention and its meaning'. Kathy Mezei's (1995) discussion of the translation of French-language texts such as Godbout's *Le Couteau sur la table* or Jacques Ferron's *Contes d'un pays incertain*, in which the incorporation of English is 'intended as a highly symbolic signifier' (Mezei 1995: 136), notes the 'recurring non-translation, or mis-translation of English

from the original French-language texts' (Mezei 1995: 135), and argues that such omissions have 'as strong ideological consequences as alterations, additions, and other forms of textual interference' (Mezei 1995: 138). Mezei (1995: 145) explores a number of alternatives to non-translation and mis-translation, concluding that translators may be able to resist the assimilation of the Quebec text into English-Canadian literature by making use of 'textual devices such as italics, parentheses, translator's notes, additions, conscious alterations, and explanatory phrases'. In other words, Mezei proposes an approach that has most in common with the 'academic' translations studied in this thesis, relying on paratextual or intratextual additions in order to convey the hybridity of the original.

Critics working on the translation of Francophone North African literature also stress the untranslatability, or near untranslatability of such texts. Samia Mehrez, for example, in her analysis of Djebar's *L'Amour, la fantasia,* which centres on the problematic interplay between French, 'the gift of the father which leads to exclusion and freedom' (Mehrez 1992: 127) and Arabic, 'the mother tongue which insures inclusion and silence' (ibid.), argues that 'any translation of this text into yet another language is bound to dissolve and mask these crucial confrontations' (ibid.). In the case of sub-Saharan Francophone Africa, parallels might be drawn in terms of the 'crucial confrontation' between the African mother-tongue on the one hand, and the colonial French tongue on the other, representing not so much a conflict between 'silence' and 'freedom' as understood in terms of a woman's position within a strict Islamic society, as in terms of a conflict that played itself out through a silencing of the mother-

tongue in the name of the superiority of the French language as part of the *mission civilisatrice.*

An initial examination of the arguments of untranslatability put forward by these critics reveals a distinction between those that are founded on the untranslatability of hybrid language *per se* (this appears to be the approach adopted by Derrida) and those that stress untranslatability as arising out of the confrontation between the *specific* languages that are involved in the original texts. The section that follows will problematise both types of argument, pushing towards a more detailed analysis of the precise effects and implications of translating linguistically hybrid texts, rather than attempting to ascertain where such texts might lie on the translatable-untranslatable axis.

Derrida's analysis of the untranslatability of linguistic complexity, cited above, concludes in the following way:

> A la limite elle [la traduction] peut tout faire passer, sauf ça, sauf le fait qu'il y a, dans un système linguistique, peut-être plusieurs langues, je dirais même toujours, plusieurs langues, et il y a de l'impureté dans chaque langue. (Derrida 1982: 134)

The concluding remark in this extract – 'il y a de l'impureté dans chaque langue ' – serves to contradict the earlier argument put forward by Derrida about what can and cannot be done in translation quoted above. For if there is indeed impurity in every language – and explorations of this phenomenon by critics such as Bakhtin (1981) would certainly seem to confirm this assertion from a variety of angles – then there is as much impurity in the target language as in the source language, and therefore as much potential for linguistic layering in the language of translation as in the language of an original. Yet

this possibility appears to be precisely what Derrida (1982: 134) excludes when he argues that 'la traduction peut tout, sauf marquer cette différence linguistique inscrite dans la langue, cette différence de système de langues inscrite dans une seule langue'.

In fact, an examination of subsequent observations made by Derrida in the same exchange suggests that what Derrida is questioning is not so much the ability of translation to be linguistically multiple, but the simplified view of translation that relies on the notion of transfer from one, single entity (language, culture) to another single entity (language, culture). Thus Derrida (1982: 134) states, for example, that 'si l'unité du système linguistique n'est pas assurée, toute cette conceptualité autour de la traduction […] est menacée'. He then goes on to re-examine the story of Babel, arguing that God's use of the signifier 'Babel', which is both a proper name (and therefore not to be translated) and a word connoting a number of different meanings (which therefore also contains an impulse for translation), imposes a 'double bind' on mankind, saying, 'traduisez-moi et d'ailleurs ne me traduisez pas, je désire que vous me traduisiez, que vous traduisiez le nom que je vous impose, et en même temps surtout ne le traduisez pas, vous ne pourrez pas le traduire' (Derrida 1982: 137). Derrida concludes that this example, which involves a text that is 'lié irréductiblement à une langue, à un nom propre qui ne peut apartenir qu'à une langue' acts as a 'paradigme de la situation de la multiplicité des langues, de la traduction nécessaire et impossible' (Derrida 1982: 138). In other words, the subsequent development of Derrida's argument makes it clear that his comments on the limits of translation are to be read in the context of language-specificity; his summary of what translation can and cannot do, cited above,

would perhaps more accurately be phrased in the following way: translation can do everything except mark the linguistic difference inscribed in **this particular** language, the difference of language systems inscribed in **this particular** single tongue. Read in this way, Derrida's objections become far more closely aligned with those developed by Simon, Mezei and Mehrez cited above, who argue the untranslatability of texts on the basis of the specific languages of the original being crucial to the broader significance of the text.

On first consideration, the case for untranslatability in such situations would appear to be convincing. Where the interplay between specific languages forms part of the historical, political or cultural 'meaning' of a text, any translation of that text will inevitably involve alterations to that 'meaning': different sets of languages will merge into each other, confront each other, alter each other. To take the case of Assia Djebar's *L'Amour, la fantasia*, the meaning of this re-writing of the colonial period of Algerian history can be seen to be contained as much within the very act of an Algerian woman taking up the *qalam* to write in the language of the ex-colonisers as within the scenes that she describes. This is the point made by Mehrez (1992: 127) who argues that 'as Djebar transcribes and translates, she creates a text that is at once a resister and liberator whose existence in French is undoubtedly the prime reason for its power and importance'. By implication, if the dominant language of the text is altered from French to, say, Spanish, much of the 'meaning' of the text will be lost, since the text will shift to a problematisation of a linguistic encounter that never took place, severing the connection between the text and the 'real' past, between the text and current Algerian-French relations, and replacing it instead with a fictional, and thus – so Mehrez's analysis would imply – powerless

encounter. Similar implications can be drawn from Kathy Mezei's analysis of the political significance of the use of English in many Quebec texts. Mezei (1995: 139) argues that 'the author, through language – joual, English colloquialisms or expressions – is demonstrating the colonised, diglossic situation of Quebec, linguistically highlighting her degradation or simply the hard realities of the cultural context'. Again, if the languages of the original text are altered, and, in particular, if the dominant language of the text is changed from French to English, the ability of the text to reflect, in itself and linguistically, the political realities of the situation in Quebec will be profoundly diminished. Such arguments are also clearly applicable to the texts under study in this corpus: part of the significance of these texts is their inflection of, specifically, *French*, to reflect and problematise the political and social and historical realities of France's former colonies; any alteration of the dominant language of the texts will, on some level at least, reduce the ability of such texts to signify broader issues through the very way in which they are written.

Yet concluding simply that texts such as these 'lose' power or meaning in translation, whilst defendable at least on a superficial level, is to take a simplified view of the translation process that ignores the complexities and specific effects associated with each translation situation. Assuming – and this is an issue to which I shall return later in this chapter – that the translator succeeds in creating a text that is as linguistically layered as the original, or, in other words, that neither neutralises the hybridity of the original nor displaces the hybridity into paratextual material but rather allows the underlying languages to be reflected in the new dominant language in similar ways as they

were in the old, the broader significance of the encounter of languages in the text may not so much be 'lost' as relocated. The Congolese French of, for example, Henri Lopes' *Le Pleurer-rire,* may be transformed, in such a translation, into Congolese English, a language variety that is created by the translator and which thus shifts the encounter between European language and Congolese languages from an actual geographical and historical context to a fictional historic and temporal space: the British colonisation of the Congo. However, in the case of texts such as *Le Pleurer-rire* in which there is little to link the text to a *specific* African country – the country of which Tonton is the dictator is only ever referred to as the 'Pays'; many of the linguistic features of Congolese French are found in other varieties of French spoken in Africa – this fictional space is susceptible to becoming a 'real', if generalised space, associated with the British colonisation of Ghana, Nigeria, Cameroon, and parts of East Africa. Where French-English translations of African literature are concerned, then, the relocation of the text resulting from the replacement of French with English may involve the text's relocation from one part of the African continent to another, rather than its re-siting in a fictional, imagined sphere. The translated text thus potentially acts to highlight and question British involvement in Africa, transferring the subversive elements of the original into a powerful questioning of the target culture. The same phenomenon would apply to any language pairing that involves two languages with a colonial past and in which the setting of the text is couched in sufficiently generalised terms.

Far from resulting in a 'loss' of power or meaning, translations that recreate the hybridity of the original French in another dominant colonial language

therefore potentially carry significant power to challenge and disturb the 'imaginary unity' (Chambers 1996: 49) of that language and culture. Such translations thus contribute to the 'emergence and insistence of an elsewhere in the heart of the languages, cultures and cities we presume to be our own', becoming part of the 'testimony of literature' which 'brings language to the point where it is shaken apart' (Chambers 1996: 50). Relocation, then, need not be read as a process that is inherently negative, but can be seen to carry significant positive potential, albeit on a different political, cultural and historical plane. Whilst insisting on the positive aspect of relocation, however, it is perhaps also necessary to sound a note of caution: given the specific colonial history of a target language such as English, translations that seek to recreate the linguistic hybridity of the original are often susceptible to relocating the text not in another part of the African continent but in an entirely different geographical sphere altogether: the Asian subcontinent, or, specifically, India.

This tendency is confirmed, for example, by Farrington's translation of Fanon's *Les Damnés de la terre*. Richard Philcox (2006), translator of the new English-language version of Fanon's text, published by GrovePress in 2005, highlights some of the short-comings of the first translation, including the translation of terms particular to Muslim North Africa using vocabulary associated with the Indian sub-continent. 'Boubou' and 'babouches', for example, are rendered 'sari' and 'pampooties' respectively. The choice of such words edges the text from a space between French and North African cultures to a space between English and Indian cultures, relocating it from the historical context of French involvement in North Africa to the historical context of

British involvement in India. Whilst the new text may, when read in the positive light outlined above, carry some power to question the dominant narratives associated with the latter, it is more likely that the clash between the North African content of the text and its Indian idiom will simply appear incongruous, the linguistic hybridity of the target text operating not so much as a force for revision (of the reader's perception of target culture narratives of history and today's world) as a force for ridicule (of the translator, and of translation as an 'impossible' task).

This issue highlights some of the problems with relocation that might be overlooked on an initial discussion of the process. Firstly, it suggests that there might be 'limits' to the geographical, historical, and cultural sites to which a text might be relocated in translation and still be powerful in its hybridity. Philcox's article, for example, appeals to what he assumes will be a commonly held view that translating African terms with Indian ones is 'inappropriate'. Yet on what basis might one type of relocation be judged 'appropriate' and one 'inappropriate'? Few might view a relocation from French-occupied Cameroon to English-occupied Cameroon as problematic; yet what of relocations from North Africa to East Africa or even South Africa, or from West Africa to the Caribbean, or from the Caribbean to the African American diaspora? Secondly, to what extent does relocation *really* take place, or, to put it another way, to what extent is relocation actually curbed by the content of the texts themselves? The two issues are, in fact, interrelated. The reference in the second to the *content of the texts themselves* suggests that the first issue can only be answered on a specific rather than general level. Far from prescribing guidelines for what might be acceptable or unacceptable in the translation of

linguistically hybrid texts – recommending, for example, that a translator may select terminology associated with another part of the same continent, but may not select terms associated with a different continent – translation theory can only encourage translators to explore the relocation consequences of particular vocabulary or syntax decisions, assessing for themselves the appropriateness of the secondary 'meanings' that might be conveyed through the ways in which hybridity is recreated in the target language.

The interplay between the country- or culture-specific content of a text and the language in which the text is expressed not only limits the translator's options in developing an appropriate hybrid target language, but also potentially curbs the entire process of relocation associated with a change in the language of expression. To explore this 'curbing' process further, I would like to draw on the concept of the *suspension of disbelief* as discussed briefly by Susan Bassnett in relation to travel writing. Bassnett (1998: 35) suggests that 'one of the bases upon which travel writing rests is the collusion of writer and reader in a notion of authenticity, that is the reader agrees to suspend disbelief and go along with the writer's pretence'. Cronin expands this argument to apply it to translation as a whole:

> Translation, at one level, is self-evidently a lie. It is not what it purports to be. It is not the original. The reader who reads a translation is engaged in a willing suspension of disbelief. S/he reads the text as if it were the original text. (Cronin 2000: 108)

Any instance of writing, then, which involves narrative or the representation of speech in a language other than the one in which it is 'actually' expressed, can be seen to involve the suspension of disbelief.[111] When a reader is told, for example, that characters are speaking French, and yet their words are

reproduced in English, the reader colludes with the author's pretence of authenticity, agreeing, as it were, that the characters *are speaking French*, even though they are actually speaking English. In the case of the texts under study in this thesis, this collusive process could be exploited so that readers are made clearly aware that the characters (including the narrators) are speaking French, even though their words are reproduced in English, and, crucially, that the disruptions to English caused by the inflections and rhythms of the underlying African languages or by reproductions of regional variations of the standard language are actually disruptions to French. If this is done effectively, then the text is actually not relocated at all: rather, any potential relocation that might logically be inferred from the language of expression is countered by the reader's knowledge that the language of expression is 'actually' another language, enabling the text to retain its original geographic, historical and cultural setting. In addition, the broader cultural and political implications of the alterations made to the dominant language of expression might also be refracted back onto the original language of expression, so that, far from being 'lost', such implications may well be retained and perhaps even expanded in their scope, undermining and challenging the target language on their way to being refracted back onto the original language. The broader political and cultural 'meanings' of hybrid texts may thus be much more 'translatable' than initially thought; the precise balance of their challenge to the target language culture and to the original language culture will depend on a multiplicity of complex factors, such as the extent to which relocation is curbed through the suspension of disbelief (either as part of a deliberate translation strategy or as something that is inevitably linked to the content of the text itself), the degree

to which the original and target language cultures share similar histories (for example, whether they are both former colonial powers), and on individual variations in the reading and interpretive process. The latter will be discussed in more detail in Chapter 6.

In summary, then, it is indeed potentially possible for translated versions of linguistically layered or hybrid texts to exert a similar power in translation as in their original language(s) of expression, continuing the interruption of what Chambers (1996: 49) terms the 'bondage of the Word […] and its claims on the World'. The actual subversive potential of the translated versions will vary from text to text, depending on the particular extra-textual and textual factors associated with each individual translation project. These assertions assume, of course, that the original texts are translated in such a way that the linguistically innovative aspects of the original are recreated in translation. Yet is this actually possible? Can the translation of linguistic hybridity actually be achieved on a practical level? Nidra Poller's translation of *Monné, outrages et défis*, highlighted as a notable exception to the normalising approaches evident in the other translations under study, suggests that these questions can be strongly answered in the affirmative. In the section that follows I shall therefore draw on Poller's translation solutions as well as providing my own in an effort to explore the ways in which the translation approach outlined earlier might be applied in practice.

A significant proportion of the innovative features identified in the previous chapters does not pose any particular difficulties for the translator seeking to preserve innovation in translation. In many cases, the recreation of the original

innovation can be achieved simply by employing the same syntactical patterns and sentence structures as the original. This was illustrated in Chapter 3 by de Jager's translations of Liking's long unpunctuated sentences, which reproduce the same breathless mixings and accumulations as the original. Coates' version of *En attendant le vote des bêtes sauvages,* whilst inconsistent in its approach to the fragmented sentences associated with the oral style of the original, also provided examples of the way in which the original grammatical structures might simply and effectively be reproduced in translation. This technique of direct imitation of the syntactical variation of the original could easily be extended throughout Coates' version in order to produce an English version that is more complete in its recreation of the orality of the original, and could also be applied to the stylistic variation in the texts by Tadjo and Tansi. To take the example of the extract from *A vol d'oiseau* which describes the narrator's experience of America, discussed in Chapter 3, the sentence fragmentation of the original can be copied directly in translation (wa Goro's translation is reproduced below for purposes of comparison):

Original
C'est un ghetto. Dans une grande ville des Etats-Unis. Washington, D.C. Il est Noir. S'en sortir… A tout prix.

J'ai lu dans le journal qu'un homme a tué toute sa famille. Découpé chacun en petits morceaux : le père, la mère, la petite sœur. *This is a bad neighbourhood.* Mauvais quartier.

Le bus est sale. Les sièges sont éventrés. Dans la rue, on voit des gars qui attendent. Quoi ? Ils ont l'air… pas très… L'air pauvres.

Dans les toilettes pour femmes d'Howard University, j'ai déchiffré le grafitti : *My man is a freak, My nigger is hot.*

A Washington, les écureuils surgissent en pleine ville et me surprennent. L'espoir d'une cité encore belle. Chaque matin, un oiseau se pose sur la fenêtre. Il a une queue bleue.

Les parcs sont couverts d'une pelouse épaisse. Les jardins sont fleuris. Un Noir passe, la radio collée à l'oreille. Il écoute W.H.U.R. C'est le pays de la musique. J'achète, je mange, je dors, je pense en musique. Michael Jackson: 'Thriller.' Donna Summer: 'She works hard for the money.' Dans ma tête.

J'ai peur de grossir. Les ice-creams énormes, les corn-flakes au miel. La télé a des rires quand il faut rire. Des applaudissements quand il faut applaudir. (Tadjo 1986: 9)

Suggested version imitating original sentence structures
It's a ghetto. In a city in the United States. Washington D.C. He's Black. Make it through… At all costs.

I read in the paper that a man killed his whole family. Cut each one up into little pieces: father, mother, little sister. *This is a bad neighbourhood.* Mauvais quartier.

The bus is dirty. The seats have been ripped open. In the street, you see guys waiting around. For what? They seem… not very… they seem poor.

In the women's toilets at Howard University, I deciphered the graffiti: *My man is a freak, My nigger is hot.*

In Washington, squirrels appear suddenly in the middle of the city and surprise me. The hope of a city that's still beautiful. Every morning, a bird lands on the window. It has a blue tail.

The parks are covered in thick lawns. The gardens have flowers. A black man goes by, a radio pressed up to his ear. He's listening to W.H.U.R. This is the land of music. I shop, I eat, I sleep, I think in music. Michael Jackson: 'Thriller.' Donna Summer: 'She works hard for the money.' In my head.

I'm afraid of getting fat. Enormous ice-creams, cornflakes coated in honey. The T.V. has laughter when you're meant to laugh. Applause where you're meant to applaud.

Version by wa Goro
A ghetto. In a large city in the United States of America. Washington D.C. A black man. He must get out of it… At all costs.

I read in the papers that a man killed his whole family. Cut each one up into small pieces: father, mother and younger sister. *This is a bad neighbourhood.* Mauvais quartier.

The bus is filthy. The seats are torn. In the street, young men hang about waiting. For what ? They seem… not very… sort of, poor.

> In the women's toilet at Howard University, I figured out the graffiti:
> *My man is a freak, My nigger is hot.*
>
> In Washington, squirrels hopping about in the city centre take me by surprise.They are the hope of a still beautiful city. Every morning, a bird perches on the windowsill. It has a blue tail.
>
> The parks are covered in a thick lawn; the gardens are in bloom. A black man passes by, a radio glued to his ear. He is listening to WHUR. This is a music country. I shop, eat, sleep, think in music. Michael Jackson's 'Thriller', Donna Summer's 'She Works Hard for the Money', ring in my head.
>
> I am afraid of getting fat. The ice-creams are gigantic, and cornflakes honey-coated. Canned laughter and applause on the box. (wa Goro 2001: 7-8)

Reproducing the sentence structures of the original avoids attributing to the passage a grammatical – and, by extension, mental – cohesion that it does not have in the original, and instead reproduces the sense of a series of half-processed impressions spread over a period of time that is created in the original through the fragments and short sentences and the lack of grammatical links between them. Whilst not advocating a mechanical reproduction of sentence structures, in this case and in many others the similarities between source and target language relationships between stylistic variations and their semantic functions means that a technique of direct reproduction is the most effective in enabling the target text to convey the same indirect meanings as the source text.

Another type of linguistic innovation which is relatively unproblematic for the translator seeking to follow this approach is the incorporation of visible traces of the palimpsest, as discussed in the first part of Chapter 2. If the translator is to avoid the tendencies of 'clarification' and 'exoticisation', then s/he would simply need to adopt the same strategies for visible-trace-incorporation as

those used in the original text, paying close attention to the typographical conventions used in the original and resisting any pressure to include explanations of the terms that are not proffered in the original, either through cushioning, replacement, or paratextual material. The only caveat which would need to be expressed here would be a re-iteration of the point made at the beginning of Chapter 2 to the effect that the published originals may well represent some type of compromise between the level of obliqueness that the author first intended and that which the original publisher felt able to accept. As observed in Chapter 2 in relation to the translation of the title of *Monnè, outrages et défis*, the translator may potentially be in a position to undermine or even reverse censorship that was exercised by the institutions of the original country of publication.

Other types of linguistic innovation represent more of a challenge to translation and call for more creative approaches. Among these are the 'quasi-invisible' palimpsetic traces discussed in the second part of Chapter 2, the colloquial and vernacularised variations of French discussed in Chapters 2 and 3, and the linguistic wordplay discussed in Chapter 4. Nidra Poller's translation provides some useful indications as to how a translator might approach the first of these types. In the Translator's Note at the beginning of her version, Poller writes:

> I have watched with delight as his words went spinning through my mind and fingers, to come out in English – a rather special Malinke-French-English where the notion of foreign words has been set aside, to present in the same terms and on the same level the multiple strands of a complex African reality. (Poller 1993: xi)

As observed in Chapter 2, this description, which demonstrates an insightful awareness of Kourouma's writing style and the linguistic shades contained within it, is borne out by the translation itself, in marked contrast with the other

translations of Kourouma's work. Poller's approach to constructions such as 'courber une prière', which simply applies the same hypostasic process to English as Kourouma applies to French, can be replicated for other instances of hypostasis found in the novels under study. Some suggested alternative translations to extracts cited in Chapter 2 are given below:

> On est en prison parce que d'autres, là-bas, boivent et dorment les femmes, parce que, là-bas, chantent les plats et les chansons. (Tansi 1983: 91)
> We're in prison because others, out there, are drinking and sleeping women, because out there dishes and songs are singing. (translation of Tansi 1983: 91)
>
> Tout s'arrange doux et calme, la douceur qui glisse, la femme qui console, et l'homme… (Kourouma 1970: 196)
> Everything slips into place, peaceful and calm, the peacefulness that soothes, the woman who consoles and the man... (translation of Kourouma 1970: 196)
>
> Salimata chercha en vain leurs tombes. Les tombes des non retournées et non pleurées (Kourouma 1970: 36)
> Salimata looked in vain for their tombs. The tombs of the never returned and never mourned. (translation of Kourouma 1970: 36)
>
> Le Coran dit qu'un décédé est un appelé par Allah, un fini. (Kourouma 1970: 105)
> The Koran says that a deceased is a called-by-Allah, a finished. (translation of Kourouma 1970: 105)
>
> Les assis se levèrent, serrèrent les mains des arrivants (Kourouma 1970: 133)
> The seated got up, shook the hands of the arrivers (translation of Kourouma 1970: 133)

If a direct replication of the hypostasic process is considered to result in a degree of opacity unacceptable to the reader, this could be tempered to some degree by combining the process of hypostasis with that of composition. In the case of the last two translations, for example, this might result in the following alternatives:

> The Koran says that a deceased is a called-by-Allah, a finished-one. (translation of Kourouma 1970: 105)

> The seated-ones got up, shook the hands of the arriving-ones
> (translation of Kourouma 1970: 133)

These examples demonstrate that even within the confines of an approach that seeks to replicate the innovation of the original, a number of options remain, depending on the degree of 'difficulty' that might be considered acceptable.

Another type of linguistic innovation that requires the translator to take a similarly creative approach is the wordplay discussed in Chapter 4. A number of potential alternative solutions to the translation of onomastics, hyphenated linguistic compounds and interrupted metaphors were proposed in the course of that chapter; a more detailed discussion of the translation theoretical framework that might be developed in response to the challenges posed by wordplay will be presented here.

A number of translation theorists have explored the challenges presented by wordplay, asserting its translatability in opposition to critics such as House (1973). The majority of theoretical work explores the issue from the perspective of specific texts and presents solutions to individual instances of wordplay rather than attempting to develop any kind of cohesive theory of wordplay translation. The two collections of essays edited by Dirk Delabastita, for example, include discussions of various translations of the Hebrew Bible, Shakespeare's puns in French translation and Mary Daly's *Gyn/Ecology* in German, amongst other topics.[112] The exception to this tendency is found in the full-length study presented by Jacqueline Henry entitled *La Traduction des jeux de mots*.

Henry identifies the traductological framework of her study as being that developed by Seleskovitch and Lederer in conjunction with the research team at the Ecole Supérieure d'Interprètes et de Traducteurs (ESIT), summing up her conception of translation in the following way:

> La traduction est une opération mentale dont l'objectif n'est pas de produire des correspondances linguistiques, mais des équivalences textuelles. (Henry 2003: 67)

The 'opération mentale' is subsequently broken down into three phases: 'compréhension de l'original', 'déverbalisation', and 'reverbalisation' (Henry 2003: 66).[113] For all three of these phases, the extra-linguistic context of the utterance or text is emphasised, and viewed as a crucial component of the text's 'meaning':

> Un des points essentiels de la théorie de D. Seleskovitch et M. Lederer réside dans la définition de ce que la traduction doit rendre, à savoir le **sens** du texte original (…) Le sens considéré est (…) bien différent de la somme des **significations linguistiques** des mots ou structures du texte du départ. Certes, la traducteur ou l'interprète appréhende celles-ci, linéairement, au fur et à mesure de la lecture ou de l'écoute d'un discours, mais très vite, du fait, entre autres, de sa connaissance de la situation d'énonciation, il comprend un sens qui se détache des unités lexicales ou syntaxiques ne prenant en compte le contexte qui se tisse et d'autres éléments extérieurs au texte. (Henry 2003: 66, her emphasis)

Henry goes on to argue that this 'meaning' is situated not simply on the notional plane, but also on the plane of emotional 'effect'. In other words, the comprehension of the original includes understanding not only the content of an utterance or text, but also its pragmatic value.[114] Accordingly, the final phase in the process, 'reverbalisation', which represents '[l']expression du sens compris dans la langue de traduction' (Henry 2003: 66), must aim to express all the aspects of the text's meaning in order to 'produire un texte d'un même niveau d'intelligibilité pour ses lecteurs que le texte de départ'(ibid.). The

important point to note is that, according to this framework, the translator's aim is not to produce a text which demonstrates the maximum number of linguistic correspondences with the original, but one which can be seen to be analogous to the original in functional and pragmatic terms. When applied to wordplay, the theoretical framework adopted by Henry thus attributes a central part of the wordplay's meaning to its functional value in the text, and prioritises the rendering of this function over that of the specific semantic values of the wordplay's individual linguistic elements.

Functionalist frameworks of this type accord the translator a considerable degree of freedom to diverge from the surface form of the text and open up multiple translation solutions for phrases that might initially be considered 'untranslatable'. To illustrate how such a framework might be applied, let us consider Henry's discussion of a pun cited by House (1973) as an example of something that cannot be translated: 'is life worth living? It depends on the liver' (Henry 2003: 128). Henry quotes four translation solutions, one by Landheer, two by Hellal, and one by herself, analysing the linguistic way in which each solution 'works'. The solutions in question are:

> Peut-on croire encore à la vie ? C'est une question de foie. (Landheer; homophonic in absentia play on foi/foie)
> La vie vaut-elle le coup ? Si on y met le prix. (Hellal; homophonic in absentia play on coup/coût)
> La vie n'est-elle pas vaine ? Question de veine. (Landheer; homophonic in praesentia play on vaine/veine, with in absentia reference to phrase 'avoir l'âge de ses artères')
> La vie vaut-elle d'être vécue ? Vécue, oui, vivotée, non. (Henry; homophonic in prasentia play on 'vie-vaut-e(lle)' and 'vivotée')
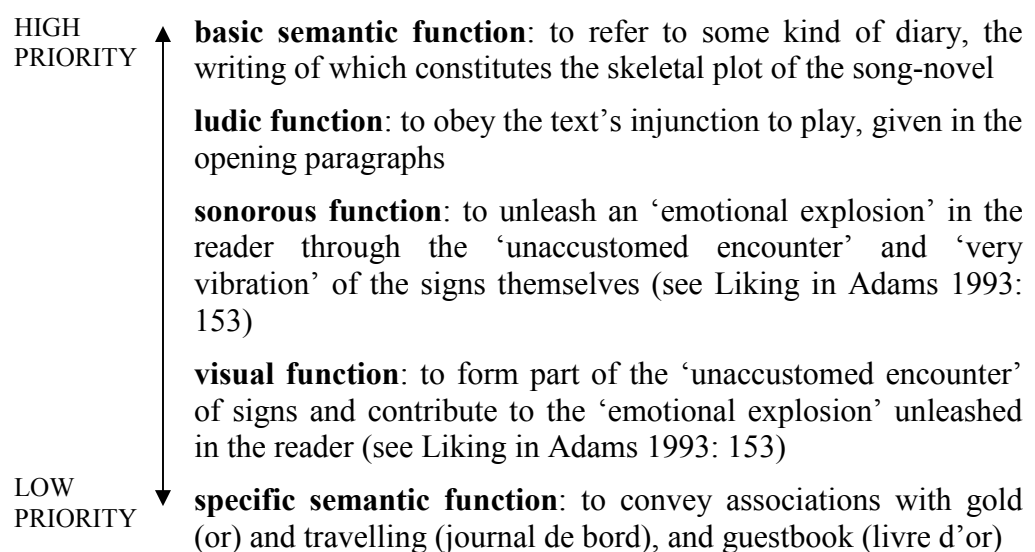> (Henry 2003: 128)

Although Henry's point in discussing these solutions is to justify the replacement of one wordplay category with another in translation, they also

serve to illustrate Henry's traductological framework as a whole: proceeding on the basis that 'ce qui compte, dans l'original, c'est essentiellement le jeu en lui-même, c'est-à-dire l'ambivalence de "liver" et l'effet de surprise et d'amusement qu'elle produit' (Henry 2003: 129), Henry argues that the proposed solutions succeed in achieving the same function as the original pun, namely to surprise and amuse the reader. The fact that the meaning is changed slightly in translation is, according to this interpretation, of secondary importance. Of course, as Henry concedes, the meaning of the pun (rather than simply its ludic aspect) may be of importance in certain contexts, resulting in a narrowing of possible translation solutions. In these cases, the wordplay serves a dual function, and the translator will need to attempt to reproduce both of these functions in translation.

The issue of duality (or multiplicity) of function suggests that, whilst a basic functionalist approach to wordplay such as Henry's is certainly helpful for encouraging a more lateral approach to translation which increases the level of linguistic innovation of the target texts, it needs to be complemented by some methodology for prioritising one function over another. As the discussion in Chapter 4 demonstrates, the semantic content of the onomastics, compounds, or metaphors is rarely of so little importance that conveying a particular meaning might not be considered part of their 'function'; in the case of Liking's text, the function of the wordplay is considered to be even broader, forming a crucial part of the 'emotional explosion' (Adams 1993: 153) unleashed in the reader, stimulating the reader to engage in a process of searching and potentially of (self)discovery. The presence of multiple functions suggests that the hierarchical model proposed by James Holmes in 'Describing

Literary Translations: Models and Methods' may provide a useful framework for further reflection on possible translation solutions.[115] In the section that follows I shall outline Holmes' theory and demonstrate how it might be applied to the most complex of the examples of wordplay discussed in Chapter 4.

Having established the interdependence of one kind of translation choice on another (the fact that choosing to render a certain feature of the text in a particular way limits the options for rendering other features of the text), Holmes (1978: 76) argues that the translator, 'whether or not he is conscious of it, establishes a *hierarchy* of correspondences', or in other words prioritises one type of correspondence between source and target text over others. Thus, to take Holmes' example, if the sonnet translator gives priority to 'homological' (Holmes 1978: 76), or formal correspondence between source and target text, he will inevitably have to reduce the level of semantic correspondence between the two. Combining Holmes' framework with Henry's functionalist approach and applying it to the 'journal-d'or-de-bord' variations used by Liking, a translator might posit the following functional hierarchy for this instance of wordplay:

HIGH PRIORITY **basic semantic function**: to refer to some kind of diary, the writing of which constitutes the skeletal plot of the song-novel

ludic function: to obey the text's injunction to play, given in the opening paragraphs

sonorous function: to unleash an 'emotional explosion' in the reader through the 'unaccustomed encounter' and 'very vibration' of the signs themselves (see Liking in Adams 1993: 153)

visual function: to form part of the 'unaccustomed encounter' of signs and contribute to the 'emotional explosion' unleashed in the reader (see Liking in Adams 1993: 153)

LOW PRIORITY **specific semantic function**: to convey associations with gold (or) and travelling (journal de bord), and guestbook (livre d'or)

Note that this hierarchy takes account of the important role fulfilled by the 'journal-d'or-de-bord' in *Elle sera de jaspe et de corail* as a whole; were the 'journal-d'or-de-bord' variations to lose all connection with the concept of a journal or diary, the entire story-line framework, which is built around the process of composing the journal entries, would be jeopardised. However, given the priority that is placed on linguistic playfulness in the opening paragraphs of Liking's text, it is possible to argue that the functions associated with that playfulness (the sonorous and visual aspects of the games) should be placed higher up in the hierarchy than the specific semantic function of each of the elements making up the diary.

Among the potentially infinite number of translation solutions that might be proposed following this hierarchy are 'diamond-diary-eye' and 'journey's-journal's-urn'. These solutions observe the hierarchical order of priorities, retaining the basic semantic function (through 'diary' or 'journal'), obeying the general injunction to play, replicating the sonorous function of the original (through the repetition of /daɪ/ and /aɪ/ in the first and /dʒɜː/ in the second), and finally echoing the visual games (repetition of 'di-' in the first and ''s' and 'urn' in the second (jo**urn**ey**'s**-jo**urn**al**'s-urn**). Both solutions also partially fulfil the lowest element in the hierarchy, the first conveying the sense of value associated with 'or' by its use of 'diamond', the second conveying the sense of travel associated with 'journal de bord' by its use of 'journey'. The third semantic element listed as important to the original expression (the sense of 'guestbook') is not replicated in either solution, reflecting the impossibility of necessarily conveying everything in the hierarchy. The striking difference between these solutions and the one proposed by de Jager suggests that an

acceptance, by publishers, of the role of the translator as being that of an 'inventive interventionist' (Boase-Beier & Holman 1999: 14) will be necessary if such radically unusual solutions are to be included as part of the final published versions of translated texts.

The third and final type of innovation that features in the source texts and that poses a considerable challenge for translation is the incorporation of vernacularised language and colloquialisms. In Chapter 2, I argued that the inclusion of basilectal and mesolectal varieties of French formed part of the 'visible' traces of the palimpsest, acting as a means of reflecting the situation of diglossia in the societies in which the novels are set and as a mode of conveying, indirectly, socio-linguistic information on the characters. In certain cases, particularly in Lopes' *Le Pleurer-rire*, vernacularised language was also shown to form an important part of the humour and irony of the text. Chapter 3 treated the topic of colloquialisms as part of the range of stylistic variation used by the authors, highlighting the fact that this was the type of variation to be least successfully rendered in translation. The difficulties posed by colloquial and regionalised voices for translation are complex and call for a sustained investigation into possible translation approaches.

The issue of vernacular translation is one that is raised by Berman (1985: 78), who sees 'la destruction des réseaux langagiers vernaculaires' as one of the deforming tendencies operating in the translation of novels. This destruction is viewed as particularly injurious to the novel as a genre because it decreases the novel's 'visée polylingue' (Berman 1985: 78), undermines its 'visée de concrétude' (ibid.) and diminishes its ability to recapture 'l'oralité

vernaculaire' (Berman 1985: 79). Whilst concluding that the effacement of the vernacular is therefore very serious, Berman also argues that the two traditional methods of preserving vernaculars in translation, namely by exoticising (over-emphasising the vernacular according to a stereotype) or popularising (rendering a foreign vernacular with a local one), are unsatisfactory. He concludes that '*seules les koinés, les langues "cultivées", peuvent s'entretraduire.* Une telle exotisation, qui rend l'étranger du dehors par celui du dedans, n'aboutit qu'à ridiculiser l'original' (Berman 1985: 79, his italics). Although Berman (1985: 150) returns to this issue in the concluding paragraph of his essay, citing Joyce's translation of parts of *Finnegan's Wake* into an Italian that is 'mi-dialectal, mi-dantesque', and praising Joyce's realisation that 'la seule manière de prolonger (d'accomplir) la *polyphonie des koiné* de sa grande œuvre était de la convertir en *polyphonie dialectale*', Berman (ibid. his italics) leaves this issue tantalisingly open, concluding simply: 'telle est la dimension qu'au terme de ce parcours, il s'agirait d'explorer'.

Chapters 2 and 3 of this thesis have shown Berman's negative analytic to be largely correct: the translations under study show strong tendencies towards the effacement of vernacular elements, replacing colloquial forms of speech with more formal ones, diminishing the level to which oral forms of language are directly reflected in discourse. Where attempts are made to preserve the vernacular, as in Underwood's translation of *L'Anté-peuple*, the results are often equally, if not more, problematic, leading to the relocation of the characters concerned in entirely different social and economic milieu. Yet are such changes really inevitable? Is it possible to find alternative translation

solutions that neither exoticise nor popularise, thereby pushing Berman's open-ended discussion towards some kind of conclusion?

A number of critics have touched on the issue of the translation of vernacular language, albeit fairly briefly.[116] One of the more sustained surveys is presented by Lauren Leighton in *Two Worlds, One Art,* in which Leighton identifies four approaches adopted by Russian translators seeking to render *prostorechie*, a term which covers 'every verbal manifestation of irregular speech, including slang, argot, jargon, dialects, vulgarisms, the vernacular, curse words' (Leighton 1991: 207). These are *dialect-for-dialect* translation (replacing a foreign dialect with an 'equivalent' domestic one), *blandscript* translation (replacing colloquial language with formal language), *distillation* translation (replacing a colloquial expression with an explanatory phrase which makes the meaning or significance of the colloquialism clear) and *signal* translation (indicating that the language is unusual, without attempting to 'recreate its full flavour' (Leighton 1991: 213)). Leighton (1991: 217) discusses each of these in turn, highlighting the unsatisfactory aspects of each solution before concluding that 'any attempt to convey colloquial speech in its entirety, systematically, is doomed to failure and to absurdity' and that 'the only key that Soviet translators have found to the conveyance of colloquial speech is the translator – the translator's taste, tact, instinct, talent, judgement, and, especially, the translator's moderation'. Whilst Leighton's conclusions potentially have the effect of quashing any further theoretical discussions of the issue, a number of statements that he makes in the course of his discussion help to pinpoint, albeit sometimes indirectly, what I believe to be the key issue

relating to the translation of vernacular variations, and thus open the way for principled exploration of translation methodology in this area.

In the opening paragraphs of his discussion, Leighton (1991: 207) characterises colloquial language as 'a phenomenon of time, place, social class, level of education, cultural condition, and individual speech', concluding that, as a result, it is 'the most extreme form of a language' and as such 'presents the most challenge to the concept of equivalency'. This emphasis on the locatedness of colloquial language has much in common with Berman's (2000: 294) observation that 'a vernacular clings tightly to its soil and completely resists any direct translating into another vernacular'.[117] Like Leighton's analysis, Berman's argument quickly diverts along the essentially unprofitable, if well-trodden route of *translatability* (or, as is usually the implication, non-translatability), discussed in terms of *equivalence*. Yet what if the – entirely accurate – observations of Berman and Leighton on the locatedness or specificity of vernaculars are viewed in the context of the emphasis on achieving equivalence of function, as outlined in the translation approach presented above? According to such an approach, the presence of vernacular or colloquial language in literature would be viewed in terms of its effect on receivers, giving rise to questions such as: Why has the author chosen to represent this speech act/narrative section in colloquial rather than standard language? What 'meanings' does this particular speech variation convey to the source text reader?

Such an approach would have much in common with the *skopos* suggestions outlined by Christiane Nord (1997: 92-3). If, for example, the translator

identifies the function of, say, Tonton's vernacularised speech as being to convey Tonton's lack of education, then s/he can employ a version of English that fulfils the same function, selecting 'the code elements […] in such a way that the target-text effect corresponds to the intended target-text functions' (Nord 1997: 93). By comparing the effect of a given turn of phrase in the target text with the effect of the corresponding phrase in the source text, the translator may be able to avoid mismatches of the type identified in Underwood's translation of *L'Anté-peuple*, discussed in Chapter 3. A study of the effect of the term 'ma'am' on a British reader would highlight the evocation of an upper-class social setting, indicating that the speaker is in some sort of servantship relationship with his interlocutor, or even that the interlocutor is a member of the royal family; a study of the effect of the corresponding term 'Madame' on a French or Francophone reader would not reveal secondary meanings even remotely similar to these.[118] Of course, any analysis based on concepts such as receiver-effect is open to problematisation, given the inherent fictionality of a homogenous readership, and the translator who adopts this approach will need to posit a primary target readership, aware that the functional effect of the target text may differ in degree or kind among actual readers. Nevertheless, such an approach may well offer a useful framework for considering the appropriateness of possible translation solutions.

A more significant problem, in my view, is that vernacular language rarely conveys one single secondary 'meaning', or has one single effect on the receiver. Vernacular language may well serve to locate the speaker in a particular social setting, but the act of location is rarely uni-dimensional, or in other words, the use of the vernacular rarely serves to indicate solely that the

speaker is, say, a teenager or young adult. Instead, it may indicate that the speaker is a teenager of working class origin, or even – and more problematically – of working class origin and from the British city of Birmingham. Alternatively, to take a hypothetical example from the United States, the use of particular vernacular is unlikely to tell us simply that the individual is, say, a young female of African-American origin, but is also likely to convey the fact that she is from, say, Pensacola, Florida, as opposed to Atlanta, Georgia. It is the inseparability of the geographical aspect of vernaculars from the aspects relating to class, age, gender, and era that makes the difficulty of translating vernaculars so acute. Whilst it may be possible to indicate that someone has a poor level of education, or is from a particular age bracket, or is speaking with respect or disdain for the interlocutor, using a certain variety of English, it is far less possible to inflect English in such a way as to indicate that someone is from a particular region in France or from a particular part of the world in which French is spoken. It is for this reason that many critics and translators reject the possibility of using 'parallel' dialects to translate vernacular versions of the source language. Leighton is characteristic in this respect, arguing that 'the Russian Siberian experience has sometimes been compared to the settling of the American West in the general outlines of two national experiences, but when the comparison involves colloquial speech, it would be foolish to oblige Vladimir Korolenko's Siberian tramp-convicts to say, "Howdy, podner"' (Leighton 1991: 211).

For this reason, many critics advocate an 'in-between' approach, either along the lines of the *signal* translation described by Leighton or in terms of inventing some kind of fictional dialect in the target language. Leighton cites

Samuil Marshak's translations of Robert Burns as an example of *signal* translation, arguing that 'through this technique, Marshak was able to convey the different meanings of the phrases and signal to his readers that the original language is a departure from the norm' (Leighton 1991: 213). A similar approach is advocated by Petrov, who urges the translator to 'employ lexicon and forms that are not tied to any single dialect, but instead can be felt as some kind of dialectical speech in general' (Petrov in Leighton 1991: 213). The problem with both these approaches, however, is that, while they offer a solution to the problem of conveying too much through the use of a target culture dialect, they may well end up conveying nothing at all. The use of a nondescript target language variation that simply signals that 'the original language is a departure from the norm' will fail to convey any information relating to the identity of the character in question, the 'signal' remaining opaque and potentially frustrating for the reader. Similarly, forms of speech intended to be 'some kind of dialectical speech in general' will ultimately be powerless to convey anything specific about age, gender, attitude, class, era or location to the target text reader. If the effects of this type of generalised, fictional dialect are to be similar to the effects of the original dialect, the translator may well need to make additions to the explicit information given in the text about the location and the identity of the characters, in order to set up a framework in which the significance of this type of dialect can be interpreted.

An alternative to this approach (which essentially consists of enhancing a mode of speech that conveys too little in itself) might be to return to a dialect-for-dialect approach and combine it with some kind of method of curbing or altering the implications that the reader draws from the dialect (in other words

toning down a mode of speech that conveys too much in itself), much in line with the 'curbing' of overall text relocation discussed above. The ultimate aim here would be to permit the vernacular that is adopted to convey all of the socio-economic, age and era information that would normally be associated with it, whilst displacing the geographical information that it connotes. An indication of the way in which this might be done is provided by the translations of Michel Tremblay's Québécois plays into Scots. William Findlay, one of the translators, presents an enthusiastic assessment of the Scots versions of the productions, drawing on extracts from the plays and quoting reviewers' responses in order to support his view of the 'appropriateness of the fit between Tremblay's Québécois and Scots' (Findlay 1995: 161). He states, for example, that each of the three registers used in *La Maison suspendue* 'has an unforced Scottish equivalent: the 1910 characters, who live in the countryside, speak a rural Québécois/Scots; the 1950 characters, who are working-class Montrealers, speak an urban Québécois/Scots; and the 1990 characters, who are middle-class Montrealers, speak a relatively standard French/English but with certain distinctive Quebec/Scottish features' (Findlay 1995: 159). Interestingly, however, Findlay emphasises that the translations took care to retain the geographical Québécois setting, thus setting up a disjunction between the environment that is depicted linguistically and the environment that is depicted physically or semantically. In relation to the translation of *Les Belles Soeurs,* for example, he writes that, 'although *The Guid Sisters*, like all our Tremblay translations, retains the Quebec setting and is not adapted to Scotland, we located it linguistically in working-class Glaswegian speech' (Findlay 1995: 155).

The success of the Scots versions of Tremblay's plays and the prominence accorded to their translated status by reviewers suggests that this type of disjunctive approach can be highly effective. This is perhaps not as surprising as it seems, given that the reading (and viewing) strategy on which it draws is in fact simply a variation of the suspension of (linguistic) disbelief process discussed above, and which is often invoked in literary texts. This process of collusion may be able to be employed and exploited in order to displace the geographical element of vernacular speech: the audience of Tremblay's *The Guid Sisters* 'knows' that the actors *are speaking a variety of French*, even though they are speaking a Glaswegian dialect; s/he also knows, however, that the actors are from a working-class background and that they belong to a particular generation.[119] In other words, the target culture dialect has succeeded in conveying the appropriate socio-political information about the characters, yet the process of collusion has displaced the geographical information that would normally be associated with the target culture dialect. With regard to the translation of vernaculars and colloquialisms, then, it may well be possible to avoid neutralising or formalising this type of linguistic innovation by combining some kind of dialect-for-dialect approach with an exploitation of the suspension of disbelief phenomenon. The proposed solutions in each case will depend on the precise target audience (whether, for example, this is perceived as being Scottish, English, American, South African, and so on), and may in some cases need to be balanced by considerations of the assumed 'lifespan' of the translation, given the speed with which slang terminology, in particular, appears and disappears or becomes standardised. In addition, the degree to which the dialect features are actually represented in the written text will also

vary depending on the mode of its consumption: while texts written entirely in dialect form might be appropriate for use in the context of performance (in theatre or film), the inclusion of *selected* dialect features acting as indicators of the specific dialect from which they are drawn might be argued to be more appropriate for texts intended for reading. In other words, the adoption of this method will also need to be balanced by considerations of how much effort is required of the reader, with the aim of replicating the necessary socio-cultural information without rendering the text impossible to decipher.

To sum up, then, although the translation of certain types of linguistic innovation has been shown to pose considerable challenges and to involve a number of complex issues, it is clear that it is indeed possible, on a practical level, to create texts that correspond to the originals in terms of their polyphonicity, linguistic hybridity and disjunctive controversiality. The interconnections between this type of translation approach and other approaches developed in the context of post-colonial literature will be explored in the final chapter.

Chapter 6: Foreignising Translation, Spaces Between and Metametonymics

There is no strict causality between Tangiers as the beginning of predication and writing aloud as the end or closure; but there is no free-floating signifier or an infinity of textual productivity. (Bhabha 1994: 183)

The translation approach developed in the previous chapter can be seen to have a number of points in common with other translation theories emerging out of the challenges posed by post-colonial literature. In particular, its emphasis on the creation of translations that disturb rather than ease the reading experience and on a more visible role for the translator echo arguments put forward by Venuti (1993, 1995, 1998), building on Berman (1985), in favour of 'foreignising' translation; its appeal to the 'socially and politically transformative power' (Syrotinski 2002: 150) of both originals and translations ties in with explorations of the potential of translation in or as a *space between*, as developed by Michaela Wolf (2000, 2002), Gayatri Spivak (1993) and Michael Cronin (2000), amongst others. Finally, the stress on the inevitable subjectivity of the translator links in with the metonymic conceptualisation of translation put forward by Maria Tymoczko (1999). In this chapter I shall tease out points of comparison between these approaches and the one developed in Chapter 5, building on these comparisons to explore the potential and limitations of these approaches, and to provide a more rigorous problematisation of my own.

Comparisons with the work of Antoine Berman and Lawrence Venuti have been drawn throughout the thesis. The summary of translation tendencies provided at the beginning of the previous chapter was argued to corroborate, to

a significant degree, the 'système de déformation' outlined by Berman (1985: 69) and to confirm Venuti's (1998: 12) assertion that 'the popular aesthetic requires fluent translations that produce the illusory effect of transparency'. The alternative translation approach proposed later in that chapter would also seem, at first glance, to be very similar to the alternative approaches advocated by Berman and Venuti. As a counter to the negative analytic of translation, Berman (1985: 88) argues in favour of a translation approach which neither appropriates nor dominates 'l'Autre' ou 'l'Etranger', but seeks to 'reconnaître et à recevoir l'Autre en tant qu'Autre'. This encounter and reception, which emphasises the 'corporéité charnelle' of the Foreign, can be achieved only by clinging to 'la *lettre* de l'œuvre' (Berman 1985: 90). Berman argues that this type of translation approach is exemplified in the theories and translations of Romantic Germany, particularly in the work of Schleiermacher and Goethe, and draws on translations that either formed part of this tradition or were subsequently influenced by it, to illustrate the ways in which translations might 's'attacher à la lettre'. These methods include hyperliteral translation, recourse to archaic and dialectal variations, and the use of neologisms.[120] These techniques are similar to the ones advocated by Venuti and modelled in his own translations: in his American translation of Tarchetti's *Fosca*, for example, Venuti describes his deliberate use of Britishisms, archaisms and calque renderings, all of which aimed to achieve an 'effect of strangeness' (Venuti 1998: 16) and disrupt the dominant version of the target language.[121]

However, a closer look at both Venuti's and Berman's arguments reveals a crucial difference between their approaches and my own, and also calls into question the effectiveness of the very technique of 'foreignisation', as

expounded by Venuti. This difference relates to the justification that is used to argue in favour of such innovative or 'resistant' translation techniques. Both Berman and Venuti situate their approaches in the context of an 'ethics' of translation, justifying the specific techniques on the basis of their ability to conform to and implement that ethics. Since Venuti's ethics builds on Berman's, let us consider Berman's translation ethics first. Before moving from his negative analytic of translation to a positive one, Berman argues that it is necessary to first establish the goal, or 'visée' of translation. This goal is, according to Berman, not dependent on historical or cultural contexts, but is absolute and universal:

> Proposer une analytique positive suppose donc (au moins) deux choses : avoir défini l'espace de jeu propre de la traduction […], avoir défini la *pure* visée de la traduction, par-delà les contingences historiques. Nous posons qu'une telle démarche (facilement criticable d'un point de vue historiciste) est légitime. (Berman 1985: 83)

Berman justifies his absolutist stance by arguing that the very essence of translation consists in a 'désir d'ouvrir l'Etranger en tant qu'Etranger à son propre espace de langue' (Berman 1985: 89), and refers to this desire not simply as one of many options for translation practice, but as the 'vocation éthique' (ibid.) of translation itself. The ethical goal or vocation of translation, then, in Berman's view, is to welcome the Foreign into the mother tongue, to recognise and receive the Other as Other, and even to reinvigorate the mother tongue through the newness that the Foreign represents.

Venuti builds on the arguments put forward by Berman, repeating Berman's statement that 'good translation is demystifying: it manifests in its own language the foreignness of the foreign text (Berman 1985: 89)' (Venuti 1998: 11) and arguing that 'good translation is minoritising: it releases the remainder

by cultivating a heterogeneous discourse, opening up the standard dialect and literary canons to what is foreign to themselves, to the substandard and the marginal' (ibid.). The discourse adopted by Venuti in the second of these quotations draws on the concepts of 'minor literature' developed by Deleuze and Guattari and of the 'remainder' explored by J.-J. Lecercle. According to this philosophy, language is viewed as 'an assemblage of forms' (Venuti 1998: 9) which are 'positioned hierarchically, with the standard dialect in dominance but subject to constant variation from regional or group dialects, jargons, clichés and slogans, stylistic innovations, nonce words, and the sheer accumulation of previous uses' (Venuti 1998: 9-10). These 'minor variables' constitute the 'remainder', and possess considerable power to subvert the dominant dialect by revealing it to be 'socially and historically situated' (Venuti 1998: 10). 'Good' or 'ethical' translation, according to Venuti, consists in 'releasing the remainder' (Venuti 1998: 10) and ultimately 'shak[ing] the regime of English' (ibid.) by incorporating a number of 'minority elements' (Venuti 1998: 11) into the translated text.

Both Venuti and Berman, then, justify the incorporation of 'minority elements' not in terms of the specific qualities of any given source text, but in terms of the extra-textual, *a priori* goal of translation. Although the case studies discussed by both theorists show that there is often some kind of correspondence between the subversive qualities of the source text and the proposed translation solution, observations such as the following make it clear that such correspondences are not necessary, or, at the very least, need not be qualitatively or quantitatively significant:

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> La traduction littérale est nécessairement néologique. Que cela
> surprenne encore, voilà ce qui est surprenant. Car toute grande
> traduction se signale par sa richesse néologique, même quand
> l'original n'en comporte pas. (Berman 1985: 120)
> To match the emotional extravagance of Tarchetti's novel, **I made
> the strain of archaism more extensive and denser** […] to indicate
> the element of near-parody in Tarchetti's romanticism, **I increased
> the heterogeneity of the translation discourse** […] **I made the
> combination of lexicons more jarring** to remind the reader that he
> or she is reading a translation (Venuti 1998: 16,17, my emphasis)

Although the first two alterations outlined by Venuti in this quotation suggest that the use of minority elements is conditioned, at least to a limited extent, by the qualities of the source text, the third makes it clear that the motivation behind the use of minority elements need not be rooted in the source text at all, but can instead be justified on the basis of a desire to disrupt the dominant discourse and the illusion of transparency that is perpetuated through fluency. Later, Venuti acknowledges the independence of translation strategy from the actual qualities of the source text when he concludes:

> My rationale for producing these effects, at once ethical and political,
> was peculiarly domestic, designed for contemporary American
> culture, and therefore it included but surpassed the intention to
> compensate for a stylistic effect in a nineteenth-century Italian text.
> (Venuti 1998: 26)

This distancing of the innovative elements in the target text from corresponding innovations in the source text, then, represents a significant difference between the approaches advocated by Venuti and Berman, and that proposed in Chapter 5, which justifies the use of non-standard variations of the target language solely on the basis of parallel or, at the very least, functionally analogous non-standard innovations in the source text.

In my view, the lack of a necessary correspondence between source and target text innovation in Venuti's and Berman's work lays both ethics-oriented

theorists open to the suspicion of actually promoting approaches that are essentially and violently ethnocentric, appropriating the foreign text for domestic political aims. Venuti's (1998: 13) stated purpose of 'invent[ing] a minor language that cuts across cultural divisions and hierarchies' and his acknowledgement that 'the goal is ultimately to alter reading patterns' are unequivocally target-culture oriented and formulated in isolation from source text considerations or even from specific intercultural source-target dynamics. Similarly, when Berman, drawing on the translation philosophy of the German Romantics, insists that the opening up of a culture to the Foreign through translation serves to transform what is simply a culture into a 'Bildung' (Berman 1985: 88), the concern is not to represent the Foreign as an end in itself but rather to appropriate its foreign qualities for the enrichment of the target culture.[122] Although Berman insists that his approach is ethical since it involves the recognition and reception of 'l'Autre en tant qu'Autre' (Berman 1985: 88), the motivation for this recognition and reception would appear to be not so much a respect of the Other but a consideration of the benefits of the Other for the Self. This philosophy is expressed even more clearly in Berman's conclusion to his earlier work, *L'Epreuve de l'étranger,* in which he evokes the dangers posed by the globalisation of languages such as English and suggests that:

> Ces dangers […] situent désormais la tâche de traduire dans une lumière nouvelle ou, sinon nouvelle, du moins infiniment plus crue: il s'agit de défendre la langue et les rapports inter-langues contre l'homogénéisation croissante des systèmes de communication. […] Tel est, peut-être, l'essentiel de la conscience traductrice moderne: une exigence maximale de 'savoir' au service d'une certaine réalimentation de la capacité parlante du langage. (Berman 1985: 288, 289)

This description of the task of translation as one of defending language against globalised homogenisation and of nourishing or refuelling a language's capabilities is, again, unequivocally target-language focused. It is difficult to see just how such approaches, despite their claim to recognise and receive the Other, can be distinguished from the very process of appropriating the Other against which Berman is so concerned to argue. In sum, then, although translations carried out on the basis of the approach put forward in Chapter 5 and those carried out in line with Venuti's or Berman's theories might resemble each other superficially in terms of the final translation product, the level of correlation between the stylistic features of the source text and those of the target text will be lower, and the rationale behind non-standard target language usage will be radically different. In this last respect, the approach proposed in Chapter 5 has much more in common with the translation 'erotics' of Gayatri Spivak than with the translation 'ethics' developed by Venuti and Berman.

Like Venuti, Spivak (1993: 182) argues against a translation practice that represents nothing more than a 'betrayal of the democratic ideal into the law of the strongest', or, in other words, that imposes the popular aesthetic of fluency on foreign literature when it is imported into English, so that 'all the literature of the Third World gets translated into a sort of with-it translatese' (ibid.). In contrast to Venuti, however, Spivak frames her argument against this type of domesticating approach not in terms of the needs of the target language but in terms of obligations to the source text itself. Drawing on imagery that, as Simon (1996: 144) observes, could be read as a 'parodic inversion' of the 'aggressively male imagery' of George Steiner's hermeneutic motion,[123]

Spivak (1993: 183) stresses the need for the translator to be, first and foremost, an 'intimate reader' of the source text:

> First, then, the translator must surrender to the text. She must solicit the text to show the limits of its language, because that rhetorical aspect will point at the silence of the absolute fraying of language that the text wards off, in its special manner. […] translation is the most intimate act of reading. Unless the translator has earned the right to become the intimate reader, she cannot surrender to the text, cannot respond to the special call of the text. (Spivak 1993: 183)

The 'rhetorical aspect' to which Spivak refers here is one of the fundamental tenets of her discussion: part of the poststructuralist three-tiered notion of language, alongside logic and silence, rhetoric works 'in the silence between and around words' (Spivak 1993: 181), pointing at the 'possibility of randomness, of contingency […], dissemination, the falling apart of language, the possibility that things might not always be semiotically organised' (Spivak 1993: 187). The rhetorical aspects of the texts under study in this thesis would thus include most of the linguistically innovative features discussed in Chapters 2-4: the palimpsetic constructions that challenge the surface language, the wordplay (particularly Liking's) that defies logical classification, the poetic prose that structures itself around space and silence, the mixing of registers and idioms that confuses and hybridises dominant or standard versions of the target language. According to Spivak's model, and within the context of 'Third World' literature in which her study is founded, it is only by surrendering to the source text and gaining a sense of its rhetoricity that 'a species of neocolonialist construction of the non-Western scene' (Spivak 1993: 181) can be avoided. This type of approach is, according to Spivak, not so much 'ethical' as 'erotic':

> Paradoxically, it is not possible for us as ethical agents to imagine otherness or alterity maximally. We have to turn the other into

something like the self in order to be ethical. To surrender in translation is more erotic than ethical. (Spivak 1993: 183)

Sherry Simon's gloss on this part of Spivak's essay is helpful in teasing out the practical implications of such a position:

Spivak posits two fundamental forms of alterity: the erotic and the ethical. In order to be ethical, she explains, we have to turn the other into something like the self. This is humanistic universalism: our moral obligations are built on the fundamental likeness between all human beings. But in the translating relationship there has to be more respect for the irreducibility of otherness; this respect is more erotic than ethical in nature. (Simon 1996: 143)

Spivak's translation approach, then, with its stress on the encounter and representation of the Other as maximally Other and its insistence that this involves an intimate reading of the source text is much more in sympathy with the approach proposed in the previous chapter than are the approaches developed by Berman and Venuti.

If the comparison between Spivak's approach, on the one hand, and Venuti's and Berman's approaches, on the other, leads to a questioning of whether the latter approaches are indeed as 'ethical' as they would claim, it also serves to highlight what I believe to be a major weakness in Venuti's theory of foreignisation, and, at the same time, opens up my own approach to similar accusations of weakness. When outlining the specific effects that translations carried out according to her preferred model should have on the reader, Spivak remains tentative in her suggestions. Whilst indicating, as outlined above, that paying attention to the rhetoricity of language will be a means of avoiding 'a species of neocolonialist construction of the non-Western scene' (Spivak 1993: 181), Spivak phrases this purported effect in terms of 'hope', and even concedes that this may be a 'vain hope':

> At first I translate at speed. If I stop to think about what is happening to the English, if I assume an audience, if I take the intending subject as more than a springboard, I cannot jump in, I cannot surrender. […] Surrendering to the text in this way means, most of the time, being literal. When I have produced a version this way, I revise. I revise not in terms of a possible audience, but by the protocols of the thing in front of me, in a sort of English. **And I keep hoping** that the student in the classroom will not be able to think that the text is just a purveyor of social realism if it is translated with an eye toward the dynamic staging of language [….] **Vain hope, perhaps,** for the accountability is different. (Spivak 1993: 189-90, my emphasis)

Spivak's tentative and even pessimistic assessment of the ability of her approach to achieve its stated goal stands in marked contrast to Venuti's analysis of the relationship between the strategies he proposes and their effects on the reader. When presenting his own translations of texts by the nineteenth-century Italian writer I.U. Tarchetti, for example, Venuti (1998: 17) states that his technique of mixing registers 'immerses the reader in a world that is noticeably distant in time, but nonetheless affecting in contemporary terms', and that his technique of combining jarring lexicons serves to 'remind the reader that he or she is reading a translation at present'. Such statements assume a clear link between the techniques proposed (mixing registers; mixing lexicons) and the effects that such techniques have on 'the reader' (immersing him/her in a world that is temporally distant yet affecting; reminding the reader that s/he is reading a translation). However, ascertaining the effect of a given strategy on a reader who is not oneself is, of course, deeply problematic. Venuti acknowledges this difficulty only sporadically, and, when he does engage in a more sustained exploration of the issue, fails to draw convincing conclusions.

When discussing unfavourable reviews of his translation of Tarchetti's *Fosca*, for example, such as the one by Barbara Grizzuti Harrison, Venuti labels the

reviewer herself 'uncooperative' and argues that she 'refused to understand' the techniques 'according to the explanation presented in [his] introduction' (Venuti 1998: 19). This mention of the importance of the introduction for understanding the translation techniques is disconcerting, for it raises the question of whether the supposed effects of the translation techniques are actually achieved by the techniques themselves, or whether they are dependent on paratextual information. Venuti suggests that the final effect is a mixture of the two, whilst stressing the power of the techniques themselves:

> I tried to shape readers' responses in an introductory essay that alerted them to the minoritising strategy. The reviews made clear, however, that the archaism also registered in the reading experience […] the archaism called attention to the translation as a translation without unpleasurably disrupting the reading experience. (Venuti 1998: 15)

Venuti supports these statements on the effectiveness of his strategies by quoting positive press reviews of his work, and concludes that his experiment was 'most keenly appreciated by the cultural elite, readers with a literary education' (Venuti 1998: 15). Venuti's division of his readership into those who were able to appreciate his translation and those, like Harrison, who 'refused' to understand its intent, is problematic. What Venuti appears to be arguing in his analysis of the reception of his work is that if a reader interprets the jarring of registers as a 'failure to use 20th-century colloquialisms convincingly' (Harrison 1994: 8 quoted in Venuti 1998: 19) rather than as a positive assertion of the text's status as a translation, the fault lies not with the strategy itself, but with the reader. Instead of drawing on these examples of varying reader-reception to enquire, firstly, into how a translation's intended effects might be achieved more reliably through translation practice, and, secondly, into whether the techniques could ever achieve their intended effect

in isolation from paratextual material instructing the reader on how to interpret them, Venuti dismisses negative criticism by denigrating the reader. By imposing a gloss on Harrison's position that aligns her squarely with those who have no understanding of 'good' translation practice, Venuti turns the argument around to support his own assertions of the strength of the 'popular aesthetic':

> Harrison's preference for transparency entails a mystifying concealment of translation by privileging the English dialect that is the most familiar and so the most invisible: the current standard dialect. Here is evidence that in translation the popular aesthetic reinforces the major language, the dominant narrative form (realism), even a prevalent ethnic stereotype (the passionate Italian). (Venuti 1998: 20)

Venuti's harsh interpretation of Harrison's position here does not even seem fully justified: whereas Venuti concludes that Harrison's comments on the unconvincing nature of his use of colloquialisms mean that she is arguing in favour of the use of the 'current standard dialect', it is in fact more likely that she is arguing in favour of the *consistent* use of an idiom compatible with 19th century speech, or, in other words, in favour of an idiom that might contain one type of non-standard language (archaisms) but not another (20th century colloquialisms). Far from simply supplying confirmation of the 'popular aesthetic', as Venuti asserts, Harrison's criticism in fact raises the very important issue of whether a mixing of registers or idioms does not in fact serve to 'immerse the reader in a world that is noticeably distant in time, but nonetheless affecting in contemporary terms' (Venuti 1998: 17), but rather to create a world that is experienced primarily as irritating rather than 'affecting'. That Harrison was not the only reader for whom this latter scenario was the

case is a fact that is freely acknowledged by Venuti, who describes his copy editor's reaction to his work as follows:

> I imagined my readership as primarily American, so the effect of strangeness could also be obtained through Britishisms. I used British spellings […], even a British pronunciation: 'a herb' instead of the American 'an herb,' a choice that provoked an exasperated query from the publisher's copyeditor, 'What can you mean by this?' (Venuti 1998: 16)

Similarly, Venuti (1998: 25) admits that the use of colloquialisms in his translation of Tarchetti's *Fosca* 'created multiple effects, not all of which were predictable'. Yet rather than allow the issue of multiple, unpredictable and negative effects to prompt a rigorous discussion of the fundamental premise on which his 'foreignising' theory is based, Venuti simply argues that these variations demonstrate the validity of the theory of the remainder, stating that 'without a theory of the remainder, […] a descriptive framework can't explain how text-specific features produce different effects according to different reader motivations and cultural conventions' (Venuti 1998: 26). In other words, the implication that Venuti draws from the phenomenon of multiple effects is that translation theory must incorporate a strong awareness of the heterogeneity of language and its links to cultural value systems if it is to be capable of understanding and evaluating translation practice. This is a valid point, and yet it is given only limited application in relation to Venuti's own theories: whilst Venuti implies that the theory of the remainder would account for the refusal of 'uncooperative' readers such as Harrison to let foreignising translations have their intended effect, bound as such readers are by the cultural convention of suppressing the visibility of translation, he does not push this any further, failing to see that the phenomenon of multiple effects in fact undermines the overall claims that he makes for the goals and achievements of his translation

project, transforming them from general achievements to ones that are only attainable by an initiated elite.

When Venuti does eventually address the issue of reader-reception in a later chapter, this is done only at the level of the overall function of foreignising techniques, rather than at the level of individual techniques and their effects. He asks:

> Yet is it feasible for a translator to pursue an ethics of difference conscientiously? To what extent does such an ethics risk unintelligibility, by decentering domestic ideologies, and cultural marginality, by destabilising the workings of domestic institutions? Can a translator maintain a critical distance from domestic norms without dooming a translation to be dismissed as unreadable? (Venuti 1998: 84)

Whilst the clear (if overdue) acknowledgement of these highly pertinent and ultimately crucial questions is very welcome, Venuti's response is less persuasive. He answers the questions by drawing on a single case study, Megan Backus' translation of the Japanese novel *Kitchen* by Yoshimoto. He examines the features of the target text (again, in isolation from features of the source text), showing how it mixes discourses and registers and contains many 'deviations from standard English' (Venuti 1998: 85) and concluding that the translation 'offers an estranging experience to an English-language reader, who is constantly made aware that the text is a translation' (Venuti 1998: 85-6). On the basis of this analysis, Venuti argues that 'the case of Yoshimoto shows […] that translation concerned with limiting its ethnocentrism does not necessarily risk unintelligibility and cultural marginality' (Venuti 1998: 87). The above questions, in other words, can be answered with a resounding 'yes'; the effectiveness of 'ethical' translation practice is affirmed. The only problem, of course, is that, once more, the effect of the translation on the reader is explored

in relation to one reader only (i.e. in relation to Venuti himself), and this effect is then accorded universal value. The only external support that is brought to bear on the argument of effectiveness is a reference to Yoshimoto's 'success in translation' – something which would strengthen Venuti's argument significantly if it were backed up by sets of comparative statistics or by a selection of positive reviews confirming the ethical and political effects of the translation as identified by Venuti. In the absence of such information, however, and in light of the limited material used to explore the questions Venuti poses, the answers to the questions remain unconvincing.

If Venuti's techniques have thus been shown to be unreliable in terms of their ability to achieve the aim foreseen by the one who uses them, what implications does this have for my own approach, developed in the preceding chapter? The approach outlined in Chapter 5 stresses the importance of the notion of *effect*, both in terms of the translator's ability to determine the effects of the source text, be they aesthetic, political or cultural, and in terms of his/her ability to decide which target language innovations might achieve equivalent or similar effects. In other words, this approach is dependent on establishing some kind of correlation between a textual feature (either in the original or in the translation) and its effect on an imagined reader, and is thus subject to similar sets of questions as those levelled at Venuti. The debate concerning the validity of translation approaches based on the notion of effect is of course not a new one. Christiane Nord sums up the problem of theories based on the notion of equivalent effect in the following way:

> We might believe that if the source text has an innovative effect because it deviates from the standards prevailing in the source-cultural literary system, the target text can only achieve an equivalent

effect when it deviates to the same extent from the standards of the target-cultural literary system. Obviously, this equivalence will not be achieved through a faithful reproduction of the content and form of the original, except in the rare cases where source and target cultures have literatures that have developed more or less identically. More to the point, the effects the same text can have on various readers are so different that we can hardly speak of *the* effect of the original, even within one culture or language area. (Nord 1997: 91)

Such problematisations of the concept of equivalent effect, and in particular the issue raised in the final sentence of the quotation, are linked to far wider debates that continue to take place in literary theory regarding the role played by the reader in assigning meaning to any given literary work. Whilst earlier theorists such as Roman Ingarden tended to view the reader's role as very strictly constrained by the text, so that the act of *Konkretisation* is, in Terry Eagleton's (1996: 70) rather dismissive interpretation, similar to the action required by 'those children's picture books which you colour in according to the manufacturer's instructions', Wolfgang Iser's (1972: 274) analyses accord more freedom to the reader, arguing that 'the work is more than the text, for the text only takes on life when it is realised, and furthermore the realisation is by no means independent of the individual disposition of the reader'. Critics such as Stanley Fish (1980) have famously pushed these arguments even further, arguing that, in effect, there is no such thing as an objective text at all, but just the sum of the multiple readings of that text. Even without accepting the more extreme variations of these arguments such as those put forward by Fish, this issue can be seen to raise a pressing problem for translation. This emerges clearly from the summary of the problem offered by Terry Eagleton:

If one considers the 'text in itself' as a kind of skeleton, a set of 'schemata' waiting to be concretised in various ways by various readers, how can one discuss these schemata at all without having already concretised them? In speaking of the 'text itself', measuring it as a norm against particular interpretations of it, is one ever dealing

with anything more than one's own concretisation? (Eagleton 1996: 73)

Whilst for Iser this issue is perhaps elided to some degree by his insistence that the convergence of text and reader which brings a literary work into existence 'can never be precisely pinpointed, but must always remain virtual' (Iser 1972: 275), this luxury is not available to translators. For in the act of translating, the convergence of text and (a certain) reader *is* pinpointed: convergence does not remain virtual but is realised as another text. To acknowledge this point is to acknowledge that all translations are interpretations and that translation practice can never be anything other than subjective; this in itself is not problematic, even though it does run counter to popular perceptions of translation. What remains problematic, however, is the need in translation to establish some kind of parallel between the literary works (in Iser's sense of the term) that might be brought into existence through the convergence of the source text and source text-readers on the one hand, and those that might exist as a result of the convergence of the target text and the target text-readers, on the other. If a translator's encounter with a text is in fact only ever an encounter with his or her own individual concretisation of that text, then to encourage him or her to translate in such a way as to achieve 'similar aesthetic and political/cultural effects' as those achieved by the original in fact amounts to nothing more than encouraging him/her to attempt to replicate the literary world that his/her individual reading of the source text called forth. If there is no way of generalising the translator's response to the source text, then the relationship between source text and target text becomes hopelessly tentative: by definition they are held together only by the fact that they can give rise to a similar literary work in the mind of one individual reader.

What, then, is the solution? Should we limit ourselves to couching our description of intended effects in terms of 'hopes', or even 'vain hopes', to refer once again to Spivak? In answer to this question, I believe it is possible to make a distinction between effects that are strongly constrained by the properties of the language as it is used and those that are rather more generalised or at a greater distance from the text. This is in line with a view of the reading process as a combination of constrained and free responses, or, in other words, a view that acknowledges language as something that we are not 'free to do what we like with' (Eagleton 1996: 76), since it is a 'necessarily public enterprise' (Toolan 1996: 128), learned and sustained in a social context. According to this view, an author can 'exert plenty of influence on the reader's imagination', since s/he has the 'whole panoply of narrative techniques at his disposal' (Iser 1972: 282). At the same time, this influence is not absolute, since certain aspects of the reader's reading process will be a matter of 'individual disposition' (Iser 1972: 274), as outlined above.

To give an example of this balance between constraint and freedom, let us consider the reading responses that might be prompted by Henri Lopes' depiction of errors of syntax and lexis in Tonton's speech in *Le Pleurer-rire.* Drawing on the socially established link between inaccurate language use and poor education or low intelligence, it is very likely that readers will interpret the inaccuracies of Tonton's French as conveying information about the protagonist's level of education or intelligence and thus highlighting the hypocrisy of his political voice and persona. What would be more controversial, however, would be any attempt to define readers' responses beyond this point: asserting, for example, that the use of basilectal and

mesolectal in the novel calls into question the authority of the French language as originally imposed during the colonial era or alternatively questions the unity of the French language itself, is more likely to be rejected by some. Put another way, the first type of response is strongly constrained by established language use, and therefore to a large extent predictable. Arguing in favour of a translation approach that recreates this effect by incorporating similar inaccuracies in Tonton's speech in the target language is unlikely to be subject to problematisation. The second type of response, however, is likely to be significantly shaped by the individual reader's background and knowledge (whether s/he possesses the necessary knowledge of African history to make such deductions, for example), and is therefore much less predictable. Building a translation approach on the assumption that such broader effects can not only be identified but also replicated, is clearly far more controversial. This issue ties in with the question of the purported power of translations as hybrid or 'in-between' texts, and will be discussed in further detail below. For now, it is perhaps possible to conclude that a solution somewhere between Venuti's and Spivak's is the most realistic: identifying clear-cut effects of effects, as Venuti appears to do, is inherently problematic, yet it is nevertheless possible to qualify certain effects in more definite terms than simply as 'vain hopes', given the formalised and shared properties of language use.

Although the social and political significance of particular translation strategies cannot, as we have seen, be characterised using straightforward statements of cause and effect, it remains an important issue in translation theory, particularly as explored in the post-colonial context. Over the last decade and a half, explorations of this issue have drawn increasingly on the discourse of the

space between, as developed by post-colonial theorists such as Homi K. Bhabha. The most sustained adaptation of the trope of the space between to translation theory and practice has been carried out by Michaela Wolf in two recent essays. In the first of these, Wolf (2000: 135) argues in favour of 'a translation practice in which the Third Space "carries the burden of the meaning of culture" (Bhabha 1994: 38), thus enabling an engaged, interventionist translation strategy to come into being.' Wolf draws on models of cultural representation based on the concept of *space-in-between* developed in ethnography and gender studies to illustrate how such a concept might be appropriated for translation. Although the ethnography model, in particular, reads the space-in-between primarily as an interpretation gap that exists between the writer's observations and the reader's consideration, rather than as some kind of alternative domain of thought, Wolf tends towards a reading of Bhabha's Third Space as a new and potentially powerful location situated between two formerly acknowledged binaries. This reading is made possible by a disregarding of the key concept of the *enunciative split* within which Bhabha's development of the Third Space is framed, thus resulting in a slightly different – if more 'manageable' – conceptualisation of the term. Wolf introduces the Third Space in the following way:

> Under Bhabha's concept of hybridity, cultural dimensions, such as space and time, can no longer be understood as being homogenous or self-contained. Cultures are never unitary in themselves, nor simply dualistic as in the relation *self/other* (1994, 36), rather there is a *Third Space*, which can neither be reduced to the *self* nor the *other*, neither to the First nor to the Third World, neither to the master nor to the slave. Meaning is produced beyond cultural borders and is principally located in the Third Space, a sort of 'in-between space' located between existing referential systems and antagonisms. (Wolf 2000: 135, her italics)

Although Wolf goes on to quote Bhabha's (1994: 37) statement that the Third Space 'constitutes the discursive conditions of enunciation', her failure to engage with this crucial aspect of Bhabha's description leads her to conceptualise the Third Space primarily in spatial terms; indeed, later in the chapter she summarises the Third Space as being 'the space between two poles or binarities' (Wolf 2000: 138). Yet this definition is at some remove from Bhabha's original analysis, which develops the concept of the Third Space in relation to the act of enunciation, and specifically in relation to the inevitable split or disjuncture between the 'subject of a proposition (*énoncé*) and the subject of enunciation' (Bhabha 1994: 36). Consider Bhabha's own introduction of the Third Space into his analysis, which is framed in linguistic, discursive terms:

> The pact of interpretation is never simply an act of communication between the I and the You designated in the statement. The production of meaning requires that these two places be mobilised in the passage through a Third Space, which represents both the general conditions of language and the specific implication of the utterance in a performative and institutional strategy of which it cannot 'in itself' be conscious. (Bhabha 1994: 36)

Subsequently in Bhabha's analysis, this 'split-space' becomes synonymous with the concept of the 'time-lag' between event and enunciation. It is in this time-lag, this 'temporal doubling of sign and symbol' (Bhabha 1994: 251) that hybridity functions as a 'contesting, antagonistic agency' (Bhabha 1994: 193). According to this description, Bhabha's Third Space, then, has more to do with the 'black box' of conditions pertaining to each individual moment of communication and from which the listener/reader draws in order to interpret the meaning of the symbols used in the communicative act, than with a 'space between two poles or binarities' (Wolf 2000: 138). Since culture is always

represented through language, and since the meaning of the symbols of language is always negotiated rather than absolute (the influence of Bakhtin's work is clear here), culture cannot 'contain' 'meaning', or in Bhabha's words, 'cannot be sufficient unto itself'; the Third Space is Bhabha's term for the 'indeterminate space' through which all acts of speaking/writing about culture pass and which results in the same cultural 'signs' carrying different 'meanings' on different occasions of their enunciation.

In contrast, however, as Wolf's argument develops, the Third Space becomes synonymous with a space in which the 'dialectical interaction of at least two cultures' (Wolf 2000: 141) takes place. In other words, in Wolf's analysis, the Third Space is the place in which hybridity occurs; in Bhabha's, it is the sum of all conditions relevant to the interpretation of cultural signs in any given moment of their enunciation, conditions that are in constant flux and never entirely identifiable, and that mean that cultures are never unitary, never fixed, always hybrid. When, at the end of her article, Wolf (2000: 141) identifies the Third Space as 'the potential and starting point for interventionist translation strategies', it is thus not so much Bhabha's (1994: 37) 'unrepresentable' Third Space that is being evoked so much as a more representable in-between space that has more in common with the 'third space' advocated by Jameson and rejected by Bhabha on the basis of its disavowal of temporality (see Bhabha 1994: 217-9). Bhabha's strong criticism of postmodern theories that are located in 'more 'spatial' traditions' (Bhabha 1994: 239), such as Foucault's, even suggests that, in reconceptualising the Third Space in spatial terms, Wolf has imposed 'ethnocentric limitations' (Bhabha 1994: 244) on Bhabha's concept,

and her application of the concept to translation theory and practice is thus undermined to some extent.

In Wolf's defence, however, three points can be made. Firstly, one might argue that although Bhabha's insistence on the importance of the temporal over the spatial is clear throughout his work, his use of spatial terms to convey temporal concepts is misleading and does little to prevent the kind of shift towards the spatial exemplified by Wolf. Sentences such as the following are typical and indicate the extent to which the terms 'space' and 'time' are used interchangeably: 'Fanon writes from that **temporal** caesura, the **time-lag** of cultural difference, in a **space** between the symbolisation of the social and the 'sign' of its representation of subjects and agencies' (Bhabha 1994: 237, my emphasis); 'Fanon, I believe, suggests another **time**, another **space'** (Bhabha 1994: 238, my emphasis). Secondly, Bhabha's tendency to allow new concepts to be gradually associated with an overall meaning, or even meanings, through their repeated insertion into a discussion rather than to provide single, clear definitions of those concepts encourages the critic to read Bhabha 'catachrestically', in much the same way as Bhabha himself approaches the work of other theorists.[124] Thirdly, although Bhabha identifies the potential effects of a hybrid agency operating through the Third Space in relatively unambiguous terms – arguing, for example, that it will permit minorities to 'intervene in the unifying and totalising *myths* of national culture' (Bhabha 1994: 249, his italics), breaking apart those myths and 'enabl[ing] the diasporic and the postcolonial to be represented' (Bhabha 1994: 240) – the precise ways in which this agency is supposed to function in texts, histories or discourses is far less obvious. Even in those places in his discussion where Bhabha purports

to provide examples of such intervening agencies, the discussion struggles to shift from the abstract to the concrete; instead of moving outside itself to substantiate and clarify its abstract reasoning, the discussion turns in on itself in a proliferation of abstract statements.

Bhabha's discussion of the Indian Mutiny and the role played by the circulation of the chapatis in 'By Bread Alone' provides a case in point. The chapter opens promisingly, asking a question that directly addresses the issue of how hybrid agency might be enacted, and locating the issue once more in the context of the theoretical discussion of the 'time-lag': 'how is historical agency enacted in the slenderness of narrative? […] I have suggested […] that the process of historical revision and the production of political and cultural agency emerge through a discursive time-lag; in the contingent tension between the social order of symbols and the "desubjected" scansion of the sign' (Bhabha 1994: 198). Bhabha applies the notion of the discursive time-lag to the delay between the symbol of the chapati and the sign of its circulation to focus on the emergence, in the time-lag, of a 'discourse of panic' (Bhabha 1994: 203), a 'great spreading of fear' which in turn 'becomes a new, hybrid space of cultural difference in the negotiation of colonial power-relations' (Bhabha 1994: 204). In answer to the question of what lesson this 'circulation of panic – the "time" of the chapati' (Bhabha 1994: 204) might have for historical agency, Bhabha concludes that,

> if we follow the discourse of panic, the *affectivity* of historical understanding, then we encounter a temporal 'speed' of historical events that leads to an understanding of rebel agency. The chapati's circulation bears a contingent relation to the time-lag or temporal break in-between sign and symbol, constitutive of the representation of the intersubjective realm of meaning and action. (Bhabha 1994: 205, his italics)

This quotation clearly demonstrates the high levels of abstraction in which Bhabha's conclusions to this section are couched; this abstractness of argument, or, as Parry (1994: 43) puts it, this 'exorbitation of discourse', persists throughout Bhabha's essays: even the 'sober historical example' that Bhabha offers following 'all [his] mad talk about […] flying chapatis' meanders its way through a number of historical texts before concluding enigmatically:

> Is this panic, written on the sipahi's skin, the omen that sends rumour and rebellion on their flight? Is this the narrative of 'native' hysteria? Beyond these questions you can hear the storm break. The rest is History. (Bhabha 1994: 211)

Examples such as these, then, supposedly illustrative of the way in which hybrid agency functions in the 'temporal break in-between sign and symbol', actually offer little help to the critic seeking models of application for Bhabha's abstract discussion of the Third Space.

Having tempered my criticism of Wolf through this criticism of Bhabha, then, let us put the issue of Wolf's (mis)application of Bhabha's Third Space to one side, and attempt to weigh up instead the usefulness of Wolf's 'catachrestic' reading of Bhabha for translation. In my view, the usefulness of Wolf's analysis is hampered by two factors. Firstly, Wolf's focus on the spatial aspect of Bhabha's concept is potentially misleading when related to the realities of translation practice. Wolf's (2002: 190) suggestion that all agents of cultural mediation, 'whether individuals or institutions, can be thought of as operating at cultural borderlines and as symbolically acting […] in a Third Space where conflicts arising from cultural difference and the different social discourses involved in these conflicts are negotiated' situates translators and even

publishers (as agents involved in the translation process) in a privileged location that is, if not completely outside cultures, then on their 'borderlines'. The implication here is that, by virtue of their position at the edge of or even outside cultures, such agents of translation are more able than most to facilitate cultural interactions that neither appropriate nor fix the Other, but rather open the way for 'reciprocal interpenetration of Self and Other' (Wolf 2002: 189). Although Wolf attempts to curb this implication by underlining the need to interpret the Third Space as a symbolic rather than an actual space, and by cautioning that 'the Third Space […] should not be thought of as a space where we can witness the harmonious encounter of cultures to be translated or the limitless productivity and abundance of inventive inspirations' (Wolf 2002: 189), she does not explore the precise ways in which this (symbolic) space is compatible with her earlier assertion that 'translation as an activity […] always takes place in a specific social, historical and political context' (Wolf 2000: 127). Yet this is a pressing issue, and one that Maria Tymoczko takes up in her 2003 article in which she subjects the discourse of the translator as in-between to rigorous appraisal and ultimate dismissal:

> Rather than being outside cultural systems, descriptive and historical research on translation indicates that translation is *parti pris* and that translators are engaged, actively involved, and affiliated with cultural movements. Historical research rarely supports the view that translators are characterised by romantic alienation and freedom from culture, whatever their place of enunciation. (Tymoczko 2003: 200)

It is indeed difficult to see how the acknowledgement that translation 'does not happen in a vacuum' (Bassnett and Trivedi 1999: 2) links in with the assertion that translation takes place in a Third Space, when this is defined as a 'sort of "in-between space" located between existing referential systems and antagonisms' (Wolf 2000: 135). The very notion that something can exist

between systems is one that Tymoczko contests from the perspective of system theory, arguing that, when translation is viewed as a transfer between languages as systems, the spatial metaphor of translation breaks down since, according to both early and contemporary system theory, it is not possible to operate outside systems. Rather, when responses cannot be formulated within any one given system, they are not to be found outside or between systems, but within a larger formal system that encompasses the first:

> One can argue that in the act of translation, when a translator interrogates a source text on the basis of a target language, the translator transcends the source language as a formal system, without simply switching to the target language as a formal system. Conversely, when the target language is interrogated using the source text as the basis of the examination, the translator transcends the target language as a formal system without simply reverting to the system of the source language. The transcendance of both linguistic codes in fact puts the translator into a formal system that encompasses both languages, rather than being restricted to either. (Tymoczko 2003: 196).

Although Tymoczko limits her argument to language systems, it can clearly be extended to include other types of system to which translators might be said to belong, including cultural systems, political systems, literary systems, ideological systems, and so on. Wolf's spatial interpretation of Bhabha's Third Space, then, is problematic for a number of reasons, not least because, even if the essays themselves hold back from asserting an idealised view of the translator as neutral and culturally unbound, the terminology that they use is likely to promote just such a view among less careful (catachrestic?) readers.

Yet should the notion that translators operate in some kind of in-between context be discarded entirely? Statements such as the following one by Steiner suggest that the linguistic and cultural context in which professional linguists

operate is indeed in some sense hybrid, composed of multiple languages and cultures:

> I have no recollection whatever of a first language. So far as I am aware, I possess equal currency in English, French, and German. What I can speak, write, or read of other languages has come later and retains a 'feel' of conscious acquisition. But I experience my first three tongues as perfectly equivalent centres of myself. (Steiner 1998: 120)

With respect to their levels of comprehension of another culture (or other cultures), translators and other types of cultural mediators are surely distinguishable from monolingual members of the source or target culture who have little or no significant contact with other cultures. For this reason, Anthony Pym (1998: 177) argues in favour of viewing translators as 'members of intercultures or as having some degree of interculturality'. Pym uses the term 'interculture' to denote a position of overlap between two cultures, as illustrated by the diagram below (where 'Tr' stands for 'translator'):

Culture 1   Tr   Culture 2
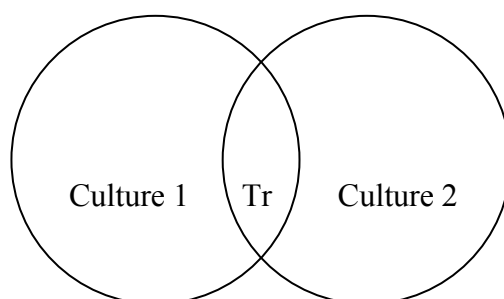
A diagrammatic representation of Wolf's Third Space makes clear the conceptual contrast between this and the interculture:

Culture 1   Culture 2

Tr
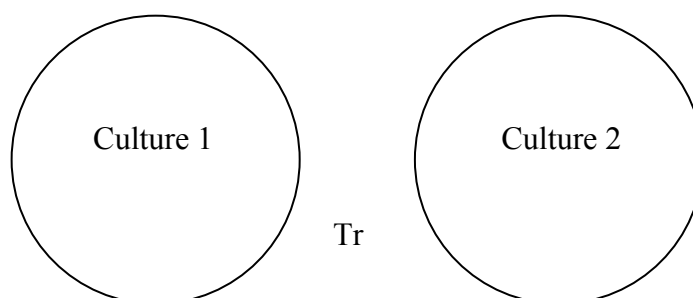
By drawing on the notion of an overlap rather than a space between, Pym's model escapes from the implications of neutrality that were shown to be problematic above: the translator is not outside the influence of his/her own culture, but is still bound up within it; the translator's awareness of the source culture renders the context in which s/he operates more complex, rather than less; the image is thus not one of emptiness but of complexity and conflict, which is surely more apt to the translation task. The simplicity of the diagram used by Pym allows it to function as a generalisation: it does not specify the degree of intensity with which Culture 1 might be said to overlap with Culture 2 on any particular occasion and with regard to any particular translator, and presumably permits the addition of other overlapping circles (Culture 3, Culture 4, and so on). It would therefore be potentially applicable to translators such as Steiner, as well as to translators who are less intensely bilingual and bicultural.[125]

The models proposed by Pym and Wolf both explore the concept of the in-between with regard to the starting-point of translation. Pym (1998: 177 et passim) underlines the identity of the 'Tr' in his model as a translator rather than a translation, stressing throughout his analysis the physical body of the translator;[126] Wolf (2002: 188) glosses Bhabha's Third Space as being the 'potential location and starting-point for (postcolonial) translation strategies'. In my view, however, the most fruitful applications of the notion of the in-between are not in terms of the location of the translator (and thus the starting-

point for translation) but in terms of, firstly, the mode of translation, and, secondly, the final translation product.

The application of the notion of the in-between to the mode of translation is one that is made by Michael Cronin in the context of the intersection between translation and travel writing, but it is also comparable to Spivak's description of the translation process and to a reading of Bhabha's Third Space that emphasises its temporal rather than its spatial aspect. Cronin (2000: 106) argues that both translation and travel are 'situated in the gap, the "écart"', stressing that the

> gap of the 'entre-deux' […] should be conceived of less as a space, a reified entity tending towards stasis than as a constant movement backwards and forwards in which there is no fixed identification with either of the poles. The continuous oscillation between source text and target text, between home culture and foreign culture, native language and foreign language, define both translator and traveller as figures in motion. (Cronin 2000: 106)

According to this model, the 'entre-deux' or 'in-between' is not a location but a movement, thus focusing critical attention not on the space from which the translator can be argued to operate but on the journeys that s/he makes whilst in the process of translating.

Cronin's model recalls Bhabha's use of the stairwell metaphor and his stress on movement and passage as an integral part of cultural identity. In the introduction to *Location of Culture* Bhabha (1994: 4) draws on the literal and metaphorical stairwell of Rene Green's *Sites of Genealogy*, arguing that the 'hither and thither of the stairwell, the temporal movement and passage that it allows, prevents identities at either end from settling into primordial polarities'. Applying the stairwell to the question of culture, Bhabha (ibid.) argues that

'this interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy'. If this model is applied to the translation process, so that the 'fixed identifications' are the source text and target text, or something related to them (this is a point to which I shall return), then the journeys that the translator makes between them, rather than the more static 'location' of the translator, should be the focus of the possibility for the type of hybridity envisioned in Chapter 5. This ties in to a temporal, rather than spatial, interpretation of the Third Space and to the emphasis on the time-lag that becomes pivotal to Bhabha's work. I shall outline this concept and its applicability to the translation process in general terms before focusing, firstly, on what the 'fixed identifications' between which the translator moves might be, and, secondly, on just what that translator's movement between might look like.

The concept of the time-lag arises out of the collapse of a linear temporal relationship between event and enunciation, a result of the shift away from viewing 'customary, traditional practices' as having any kind of 'a priori(ty)' (Bhabha 1994: 177) in their relation to the present. Culture as enunciation thus replaces culture as epistemology; the concern of culture is no longer to 'reflect [...] its empirical referent or object', but to 'attempt repeatedly to reinscribe and relocate the political claim to cultural priority and hierarchy' (Bhabha 1994: 177). The negotiation of meaning that occurs in the space between events and their enunciation is, Bhabha (1994: 183) argues, best described as a '*time-lag* [...] in the signification of closure':

> the sign finds its closure retroactively in a discourse that it anticipates
> in the semiotic fantasy: there is a contiguity, a coextensivity, between
> Tangiers (as sign) and writing aloud (discursive formation), in that

writing aloud is the mode of inscription of which Tangiers is a sign. There is no strict causality between Tangiers as the beginning of predication and writing aloud as the end or closure; but there is no free-floating signifier or an infinity of textual productivity. (Bhabha 1994: 183)

If this conceptualisation of culture is applied to translation, the translation of a text into another language can be seen as another act of cultural enunciation, which essentially opens up another, second time-lag. The translatorial act of enunciation thus re-opens the 'closure' enacted by the first enunciation, creating, and even necessitating, new ways of 'writing aloud', and revealing the passage through the second time-lag to be of paramount importance. The potential permutations of types of interaction between the two acts of enunciation opened up in this way include the following: the second may essentially neutralise the first (this, Venuti would argue, is the effect of much 'domesticating' translation); the second may increase the subversive effects of the first, or neutralise some of the subversive elements while introducing new ones; the second may eventually 'eliminate' the first, perhaps as a result of the first act of enunciation (the 'original') going out of print with the result that the second act of enunciation becomes the sole discursive formation of the original event; the second act of enunciation may also become a part in an ever-lengthening chain, as is the case for translations that become the source text for translations into other languages.

Many of these issues have, of course, already been explored in translation studies, albeit without direct reference to Bhabha's concept of the time-lag. Interventionist feminist translation, for example, has attempted to reverse the non-subversive passage through the first time-lag by creating a subversive passage through the second, resulting in texts that seize the masculine signs in

translation but not in the original; corpus-based studies such as Dorothy Kenny's *Lexis and Creativity* suggest that the most typical type of passage through the second time-lag in the contemporary European context is one that involves reversion or neutralisation of the subversive elements evident in the first act of enunciation. This view of translation as a passage through a second time-lag emphasises the power of translation, eliminating the possibility of viewing the act of translation as a simple mapping from source text to target text and calling attention instead to the multiple re-readings of the source text that can take place through translation. Bhabha's insistence that the relationship between the 'sign' and its 'discursive formation' is one neither of 'strict causality' nor of 'infinite textual productivity' is in keeping with the generally accepted view of translation as a creative yet constrained activity. Far from suggesting that such activity takes place in a neutral 'space', an enunciative or temporal reading of Bhabha's theories stresses the agency of the translator and the complexity of the processes associated with the between.

Bhabha's analysis opens up a number of questions for the theorist seeking to investigate the translation process as a movement between. Firstly, what exactly are the 'poles' between which the translator is moving? In Bhabha's analysis of culture, the poles are the 'fixed identifications' (Bhabha 1994: 4) of the cultural event (Tangiers) and its enunciation. As Bhabha makes clear in an interview with Jonathan Rutherford, the use of the word 'identifications' rather than 'identities' to refer to these poles is of paramount importance, since there is 'no "in itself" and "for itself" within cultures' (Rutherford 1990: 210). Rather, cultures are 'always subject to intrinsic forms of translation' (ibid.) and the 'act of cultural translation […] denies the essentialism of a prior given

original or originary culture' (Rutherford 1990: 211). This negation of 'culture' as an entity is extremely challenging to translation discourse, which traditionally speaks of translators as mediators between cultures, and of the need to bridge the gap between source culture and target culture in translation. This is a point on which Wolf appears to touch in the conclusion to her second essay on the Third Space:

> The adoption of a Third Space based on the concept of 'culture as translation' can thus bring important insights into the evolvement of the translation process. When Susan Bassnett calls for 'more investigation of the acculturation process that takes place between cultures' and for 'greater investigation of what Venuti has called the 'ethnocentric violence of translation' (Bassnett 1998: 138), we realise that a huge step has been taken in the ontological discussion of how 'translation between cultures' can be dealt with. If translation is more than a transfer between linguistic systems and is viewed instead as the 'representation of representations' (Bachmann-Mendick 1997: 7) in that the representation of cultures itself is based on translation, the dynamics underlying this concept of translation give way to a research model of 'cultural translation' which tries to escape from the essentialist bias. (Wolf 2002: 190)

This quotation suggests that Wolf's reading of Bhabha does take into account the enunciative aspect of Bhabha's Third Space: when Wolf refers to a 'huge step' being taken in discussions of how 'translation between cultures' can be dealt with, and to a new model of 'cultural translation' that seeks to escape from an 'essentialist bias', she is presumably arguing the point that to speak of 'translation between cultures' becomes meaningless and obsolete in the light of Bhabha's theories. Yet Wolf does not explore the implications of this extremely challenging assertion in closer detail: instead she argues that the new approach 'yields insight into the power relations between the cultures involved and their respective agents', 'sharpens the eye for cultural pluralism' and 'meets the requirements of emerging pluricentric societies and hybrid identities' (Wolf 2002: 190). The first of these statements is puzzling: if the

'huge step' to which Wolf alludes is indeed the one I have identified, then it would seem strange that Wolf perpetuates the discourse of 'between cultures' in her application ('the power relations between the cultures involved'). The second and third raise important issues that can clearly be related to the challenges of translating the linguistic and cultural hybridity that is often a feature of post-colonial writing, but it is not made clear just why a view of translation as the 'representation of representations' rather than as a transfer between (hybrid) linguistic systems is needed for translation to be able to respond to these challenges.

If Wolf's applications of this aspect of Bhabha's theories are unconvincing, just how should it be applied? If Bhabha's views on culture are assumed to supersede traditional views of culture, then the entire discourse used by translators would need to be altered as outlined above. Yet it is not clear just how fruitful such a change would be: discussing, say, the translation of African spiritual terminology into a language/culture that does not have a comparable world view using a Bhabhian discourse based on the translation of representations of a particular closure of a sign would not alter the range of options open to the translator, which would still be limited to a choice between lexical borrowing with or without exegesis, the use of the closest possible equivalent in the target culture, or the elimination of the problematic reference. Refusing to speak directly of 'cultures' would probably achieve little more than a hemming in of the discussion and a focus on the framework used for discussion rather than on the issues themselves.

Where Bhabha's challenge to conventional cultural discourse may be of much more potential use is in terms of its stress on the distance between what the text represents and how it represents it, so that source texts are conceptualised not as absolutes that need to be rendered 'faithfully' in the target language, but as acts of closure through which the 'sign' is read retroactively, therefore encompassing a multiplicity of readings and meanings. This suggests that the 'poles' between which the translator is moving might not simply be the source and target texts but rather some kind of projection backwards through the initial time-lag that resulted in the source text towards the original impulse for its discursive formation. By way of example, a translator attempting to render Liking's neologistic compounds such as 'journal d'hors de bord'or' might try and extrapolate backwards through the aural and visual games of the source text in an effort to uncover the author's starting point, rather than translating each surface element of the expression. This extrapolated starting point might then become the basis for the translated version, replacing the source text itself as the first 'pole'. This is not to suggest, of course, that the translator will ever identify that original impulse, but in reading backwards s/he may open up more possibilities for translation. The opposite pole, too, may also be more complex than the simple physical entity that is the target text: the movements between will almost certainly involve projections towards other versions of the target text, both potential and actualised (in the form of draft versions), which may then become temporary poles between which the translator moves. The following descriptions of the translation process provided by two prominent translators should serve to illustrate these points.

To return to Spivak's essay on translation, her description of the act of surrendering to the text makes reference to a two-part process:

> At first I translate at speed. If I stop to think about what is happening to the English, if I assume an audience, if I take the intending subject as more than a springboard, I cannot jump in, I cannot surrender. […] When I have produced a version in this way, I revise. I revise not in terms of a possible audience, but by the protocols of the thing in front of me, in a sort of English. (Spivak 1993: 189-90)

According to this model, the poles between which the translator moves are altered part of the way through the translation process: the translator initially moves between the source text and the speed version of the target text; this speed version then replaces the source text pole and the translator moves between it and the revised version. The poles in this model are not fixed but temporary, replacing one another yet presumably (although Spivak does not specify this) still acting as shadows behind the new poles – it is unlikely, for example, that the translator puts the original source text completely out of her mind whilst working from the speed version.

Barbara Godard's outline of her own translation approach is based on the model for literary translation in Canada proposed by E. D. Blodgett. Drawing on terms developed by Julia Kristeva, Blodgett (1991: 195-6) posits a model for the translation process represented diagrammatically as follows:
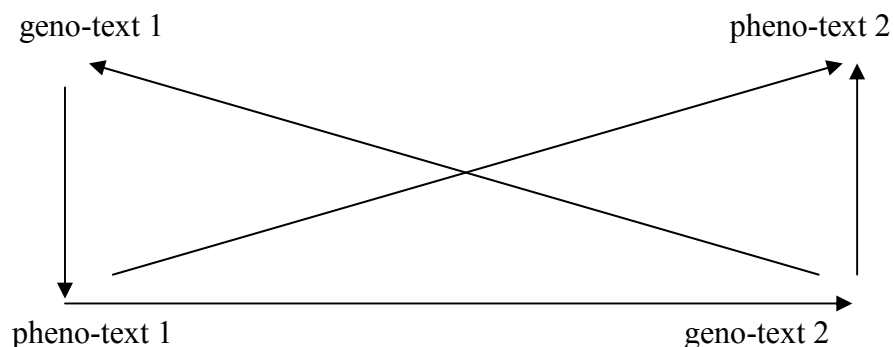
Pheno-text 1 is defined as 'the text as it appears' (Blodgett 1991: 195), or in other words, the 'source text', whilst geno-text 1 is 'the initial phase of the signifying process which issues in the pheno-text' (ibid.). Pheno-text 2 represents the target text, and geno-text 2 the impulse behind the target text. According to Blodgett (1991: 197), the 'desired norm' for the translation process is a movement from geno-text 1 to pheno-text 1 and then to pheno-text 2, so that both source text and target text effectively share the same geno-text. In his analysis of F. R. Scott's translations of Anne Hébert's poems, Blodgett argues that Scott's practice, in contrast, would appear to be to 'follow the continuous line on the outside, passing through geno-text 2'. In other words, and to return to Bhabha's framework, the poles between which Scott seems to travel are not simply the source text and the target text but the impulse behind each of the material texts. Blodgett's schema also allows for movement between the geno-texts of both the original and the translation in the form of discussions between author and translator during which 'shared assumptions are ludically elaborated' (Blodgett 1991: 201). The acknowledgement by Carrol Coates (2001a: vii) that he was able both to interview Kourouma and to continue to 'consult in subsequent communications' while translating *En attendant le vote des bêtes sauvages* testifies to the relevance of this trajectory for at least one of the translators in the corpus. Further acknowledgements of the expertise contributed by individuals other than the author suggest that this trajectory might helpfully be seen as representing any kind of interaction between the translator and those with whom s/he enters into dialogue. In Coates' case, for example, this would include the suggestion made by a student

at Richmond University that the translation should 'italicise African terms retained in the English version, for easier recognition' (Coates 2001a: vii), thereby leading Coates to 'reconsider [his] early intention to avoid such typographical devices' (ibid.). This example is of particular interest when considered in the light of the arguments put forward in Chapter 2, according to which italicisation is viewed as a form of exoticisation, inhibiting the creation of a hybrid language, and suggests that the decision to adopt such a strategy was based primarily on considerations of easier readability, rather than representing the translator's original preference.

When Barbara Godard compares her own translation approach to Blodgett's schema, she argues that 'a third trajectory which more closely maps [her] process would move from phenotext 1 to genotext 1, then to genotext 2 in order to produce phenotext 2' (Godard 1989, quoted in Blodgett 1991: 202). This variant is compatible with the characterisation of the translation process outlined above, suggesting that Godard seeks to project backwards through the time-lag of the original discursive act in order to shape a new impulse for her own enunciation, thus setting up a complex movement between poles that are neither fixed nor entirely knowable. This complex movement seems, on closer consideration, to represent the most likely schema for literary translation, in contrast with the 'desired norm' put forward by Blodgett, according to which a translator moves directly from pheno-text 1 to pheno-text. I would argue that such direct mapping rarely actually occurs in literary translation, and that translators always draw to some extent on a second geno-text, even if the existence of this geno-text remains unacknowledged.

The second issue that arises out of Bhabha's analysis concerns the nature of the trajectories that might be followed in the *movement between*. As outlined above, the concept of a second time-lag opens up multiple possibilities for affirmation, alteration, or reversal to the sign of closure that is the source text. This conceptualisation does not, however, enquire into the forces that might operate in the time-lag or whether there might be any identifiable patterns of movement through the time-lag of translation. Although I shall not seek to offer any substantial proposals in answer to these very complex questions here, there are a number of concepts that have been touched on in recent translation theory that I would like to highlight as being worthy of greater exploration in relation to this topic.

The first concept, 'frayages', is evoked by Spivak in her discussion of the translation of rhetoricity, and is used to differentiate between ordinary acts of reading and communication which keep fraying down to a minimum and the translatorial act of reading which is a kind of 'love that permits fraying' (Spivak 1993: 181). The concept is described as follows:

> By juggling the disruptive rhetoricity that breaks the surface in not necessarily connected ways, we feel the selvedges of the language-textile give way, fray into *frayages* or facilitations. (Spivak 1993: 180, her italics)

As Spivak's note to this sentence makes clear, the term 'frayages' refers to the 'facilitated' pathways which, according to Freud, are created within the brain when an 'excitation' passes from one neurone to another creating a reduction in resistance.[127] Subsequent excitations will prefer facilitated pathways to unfacilitated ones: this notion thus suggests the creation of patterns of movement and thus of patterns of translation decisions. In other words, while

Cronin's model stresses the oscillations of the translator between source and target text, Spivak's description suggests that these oscillations may become trajectories that are to some extent predictable. Interestingly, this imagery ties in with another image used by Cronin, namely that of the translator-nomad: far from being random in his or her movements, the nomad's passage is to a certain extent determined and inflexible. Quoting Chatwin, Cronin argues that 'a nomadic migration is a guided tour of animals around a **predictable sequence** of pastures. It has the same character as the migrations of wild game, since the same ecological factors determine it' (Cronin 2000: 105, my emphasis). While this does not imply that the translator-nomad will always translate in the same way, on every occasion (although the nomad's movements are predictable, they will not always be identical), it emphasises, in general terms, the constraints that operate on the translation process, such as the source text itself and target culture 'norms and procedures' (Cronin 2000: 105). Cronin (2000: 105) also underlines the importance of this parallel in helping to account for the 'apparent paradox of dual empowerment in the act of translation', or in other words, the reconcilement of the translator's obligations to both the source text and the target text. Cronin concludes that:

> The translator needs the fluid openness of the nomad not as a licence for unbridled narcissism, but, on the contrary, as the precondition for an act of disciplined attention that provides the reader with a reliable guide to the specificity of a text or style(s). (Cronin 2000: 105)

Neither Cronin nor Spivak investigate the precise nature of these guided, constrained trajectories in further detail, but they clearly raise a number of specific issues for translation. These include the question of the extent to which the particular translation decisions taken by an individual translator might not just limit the options for related translation decisions, as argued convincingly

by Holmes in the hierarchical model discussed in Chapter 5, but also incline an individual translator towards subsequent decisions of the same type. Perhaps even more importantly, the potentially predictable trajectories raise the question of the extent to which the 'facilitated pathways' laid down by earlier translators and transmitted both through formal translator training and through informal imitation might become facilitated pathways for individual translators, inclining them to one kind of translation decision over another, often subconsciously.

The second concept that may be of some use in the exploration of these issues is that of 'conventional translation equivalents', or 'CTEs' developed by Tymoczko. CTEs are defined as 'words that have been established as counterparts between any two given languages as a result of cultural interface and common usage over a long period of time' (Tymoczko 2000: 152-3). Examples of CTEs would include 'automatised standard transpositions such as the translation of greetings: "hello" and not "good day" for "*bonjour*"' (ibid.), or in other words, transpositions that are 'drilled into beginning language students as part of the functional language they must master to operate in an acceptable sociolinguistic manner in a second language and culture' (Tymoczko 2000: 153). CTEs would also be much used in technical translation, where it is often of crucial importance that a particular technical term is rendered using the standardised equivalent in the target language.[128]

Tymoczko draws on the concept of CTEs primarily in order to illustrate the way in which a second linguistic layer can be embedded into a literary text, acting almost like a secret code decipherable only by the bilingual reader. This

has important implications for the issue of textual hybridity and links in to the discussion of the final translation product as itself a *space between* which will be developed below. The central relevance of Tymoczko's concept for the discussion of the movement between, however, is that it can be usefully adapted to account not just for patterns in the translation of specific lexical items, but also for patterns in the ways in which translation problems are tackled. Corpus studies such as the one by Kenny mentioned above suggest that it is indeed possible to identify strong tendencies towards, for example, the normalisation of neologisms or other non-conventional language; such studies might be drawn upon and expanded to identify what might be termed CTPs, or 'conventional translation pathways', which are likely to characterise the movement between. This concept could usefully be combined with the non-binary model of poles, setting as its aim the exploration of CTPs between the various temporary and intangible poles outlined above. A translation model of this type would clearly also be compatible with one which emphasises the importance of the notion of frayages discussed above. In addition, it would complement descriptive studies such as Berman's 'analytique de traduction', bringing more detailed insight into the processes of 'déformation' that appear to operate in translation. To some extent, of course, such studies are already taking place: psycholinguistic approaches to translation using methods such as think-aloud protocols and self-report questionnaires, for example, are designed to enquire into the cognitive movements that characterise the translation process.[129] The concept of the *between*, then, can be seen to yield far more insights and open up far more avenues for enquiry when applied to the mode of translation rather than to the supposed location of the translator. Yet what of

the third possible type of between, namely the between of the final product – the target text, or pheno-text 2 – that has been evoked by theorists studying translation in a post-colonial context?

To explore this point further, it will be useful to return the notion of *writing-as-translation* outlined in the Introduction. These are texts that read like translations, with evidence of 'interference' from other languages, but that are actually originals. There is a strong tendency for critics to draw on the trope of the space between to describe both the linguistic qualities of such texts and their significance. Simon, for example, who defines texts of this type as forms of 'border writing' (Simon 1996: 161), describes such texts as an 'interstitial space' where 'translation and writing meet as processes of creation' (Simon 1996: 162). This space is described as 'powerful', 'difficult' and 'conflictual' (ibid.). Bandia (2006: 355) links his analysis of what he terms post-colonial 'intercultural writing' more explicitly to the Bhabhian notion of the Third Space, arguing that a major characteristic of post-colonial writing is 'what Berman (1985) and Derrida (1967) have referred to as "le travail sur la lettre"', and that this work on the signifier is 'vital to the creation of a "third space", a space of one's own as it were, a space to inscribe one's identity and find one's own voice'. According to Bandia (2006: 356), this 'third space' gives rise to a 'third code'. Although Bandia does not make the comparison directly, this 'third code' can be seen to resemble Bhabha's (1994: 59) 'hybridising of language' in many respects, particularly in terms of its powerful disruptive potential. Thus the third code is described as 'hybrid in nature, a "code métissé", which is completely detached neither from its African nor from its European sources' (Bandia 2006: 356). This mixing-yet-not-merging of

languages is evident in the Adil Jussawalla poem presented by Bhabha as an example of the hybridising of language: here, the Hindi vowel   and the 'a' of the Roman alphabet are juxtaposed, and the poem makes ironic reference to the 'polluting' of 'our sounds' (Jussawalla 1976: 15, quoted in Bhabha 1994: 59). The third code is viewed as writing that subverts the colonial code, attempting to 'neutralise it and to avoid its hegemonic influence, creating a horizontal rather than a vertical relationship with the language' (Bandia 2006: 357) and thus 'sustaining a post-colonial literature which […] is no longer dependent upon the dominant colonial norms' (ibid.). This questioning of the hierarchical relationship between languages has much in common with the questioning envisaged by Bhabha in relation to hybridising language: through such hybridity, the 'discriminated subject' is seen to become the 'terrifying, exorbitant object of paranoid classification – a disturbing questioning of the images and presences of authority' (Bhabha 1994: 113). Although Bandia's analysis of the ultimate result of such processes restricts itself to the literary field, and Bhabha's relates to culture more generally, once again the parallels between the two analyses are clear: Bandia (2006: 357) sees the result as being an independent literature, no longer classifiable in terms of the 'indigenous and European languages at its source'; Bhabha anticipates the wholesale disappearance of cultural differences, arguing that the 'threat from the hybrid is finally uncontainable because it breaks down the symmetry and duality of self/other, inside/outside' (Bhabha 1994: 116).

The characterisation of such writing as a threat to established orders and codes is one that is also drawn by Mehrez (1992: 121) in her analysis of the effects of 'hybrid postcolonial texts'. Mehrez (ibid) uses the term 'postcolonial text' to

refer to 'anglophone and francophone literatures from the ex-colonies as well as the increasing ethnic minorities in the First World metropoles', defining them as hybrid because of the 'culturo-linguistic layering which exists within them'. Like Bandia and Bhabha, Mehrez (1992: 122) argues that such texts 'create a language "in-between"' which 'subvert[s] hierarchies by bringing together the "dominant" and the "underdeveloped," by exploding and confounding different symbolic worlds and separate systems of signification in order to create a mutual interdependence and intersignification'. Mehrez cites the Tunisian writer Abdelwahab Meddeb's own description of the subversive intent and method of his work to support the view that such writing is ultimately profoundly disorientating for the powerful, colonial 'other':

> L'écriture française nous 'livre' à l'autre, mais on se défendra par l'arabesque, la subversion, le dédale, le labyrinthe, le décentrage incessant de la phrase et du langage, de manière que l'autre se perde comme dans les ruelles de la *casbah*. (Meddeb quoted in Mehrez 1992: 123-4, her italics).

The concept of the *between*, then, has been drawn on by literary and cultural critics to describe the broader cultural and political impact of original texts that mix a number of linguistic codes. Applying this concept to translations would appear to be relatively straightforward: as demonstrated in Chapter 5, it is possible, on both a theoretical and practical level, to envisage translations which contain, or perform, similar hybridisations of language and which – according to this analysis of the between – therefore also contain the potential to disturb and decentre the dominant language in which they are written, or, by the process of displacement outlined in the previous chapter, the dominant language in which they were originally written. On the surface at least, adaptations of the trope of the space between to the final translation product

would appear to be very fruitful indeed, particularly in the context of a view of translation as 'a matter of power' (Tymoczko 1999a: 298). Indeed, a Bhabhian interpretation of the significance and particularly the subversive potential of hybridity can be seen to underlie the approach presented in Chapter 5, and even the criticism of the existing translations presented in Chapters 2-4. However, is the assumed import of hybrid writing really as clear-cut as a Bhabhian-influenced analysis would appear to suppose? In other words, is it really possible to argue unequivocally that to preserve the code-mixing of the original in translation is to create target texts that challenge the dominant language(s) and thus exert decolonising power?

Arguments that assert links of this kind between the linguistic features of the target text and the broader political or cultural significance of the target text are clearly susceptible to the same accusations that were levelled at Venuti in response to his claims concerning the effects of foreignising translation. To explore this issue further, let us compare Bandia's outline of the significance of Kourouma's writing, as cited above, with the analysis presented by Moradewun Adejunmobi. In her 1998 article, 'Translation and Postcolonial Identity', Adejunmobi argues that the significance of writing such as Kourouma's is that it is, primarily, a method by which such authors attempt to confirm their identities as African writers:

> Some African authors continue to present their European-language texts as derivative texts, because a widespread conception prevails among African writers and critics of African literature according to which only versions in indigenous African languages can be truly African. In other words, texts in European languages must demonstrate some connection with an indigenous-language original as unequivocal proof of their Africanness. (Adejunmobi 1998: 168)

Whereas Bandia (2006: 356) views hybrid writing as an attempt to 'resist the linguistic and cultural hegemony of the colonial language', Adejunmobi sees it as an attempt by the authors in question to lay claim to an African, as opposed to a European cultural heritage. On the one hand, the Africanisation of French is read as an act of resistance to the European language; on the other, it is read as an affirmation of the text's identity as African, rather than European writing. Whilst it is possible to argue that the second of these aims is in some respects simply another means of resisting the cultural heritage associated with the European language, the contrast in perspective that is evident in the two interpretations is significant. At the most basic level, it confirms the possibility for the broader effects of the use of Africanised French to be multiple; on a more serious level, it opens up analyses that ignore this possibility to the accusation of ethnocentricity, according universal value to interpretations that are culturally specific.

To some extent, whether or not a translation approach interprets the overall effect of the originals and the overall aim of the translations as being to decentre the European language or to establish continuity with African languages could be argued to be of secondary importance, since translation decisions are made at the microlevel of words and sentences rather than at the macrolevel of texts as a whole. Thus, to return to the example of the depiction of Tonton's speech in *Le Pleurer-rire*, it is possible to argue that, as long as the translator renders the corruptions in such a way as to prompt the more constrained reader-response regarding the lack of education and the hypocrisy of the protagonist, s/he will have opened up the possibility for what might be termed the reader's secondary responses: some may interpret the broader

significance of the text as being a questioning of the former colonial language, others may view it as affirming Lopes' identity as an African, rather than a European writer, whilst still others may draw the almost opposite conclusion and see it as confirmation that Lopes is aligning himself with French writers such as Queneau and Céline who also reflected spoken or popular French in their novels. According to this argument, it is immaterial whether the translator's own personal interpretation is the first, second or third of these. What matters is that, unlike the majority of the translations studied in the first part of this thesis, which dilute or even eliminate the linguistic innovation of the source texts, such translations will nevertheless contain the potential to generate similar secondary responses to those generated by the originals. Like the originals, the translations will thus be texts that are primarily 'scriptible' rather than 'lisible', to draw on the terms used by Barthes (1970: 10) in *S/Z*; rather than displacing the act of active meaning-construction onto the translator, such translations ensure that the readers remain active by preserving the rhetoricity and silences of the original.

Yet to some extent such a view runs counter to the argument put forward in the earlier part of this thesis, according to which micro-level decisions can be shown to be shaped by underlying attitudes towards the translation task and to a translator's individual assessment of the importance of certain aspects of the text. Similar arguments have been put forward by, for example, Tymoczko: in her conclusion to an extended case study of Early Irish literature in English translation, she observes that 'this volume confirms the work of critical linguists who emphasise that small-scale linguistic choices are the vehicle for inscribing particular discourses in texts and for constructing the discursive

position of the text as a whole' (Tymoczko 1999a: 287). Such analyses suggest that the translator's reading of the broader significance of the text that s/he is translating will indeed influence his/her translation decisions and thus inscribe, to some degree, that particular reading in the translation, thereby possibly guiding future readers' responses to the text and encouraging them to read it in a similar way.

The response to this phenomenon cannot be to attempt to devise ways of translating more objectively, so as to avoid inscribing one type of reading over another in the translation. For if studies of translation from a post-colonial perspective have convinced us of anything at all, this has been that it is impossible to translate neutrally. As Tymoczko states:

> Over and over again descriptive studies of translation have demonstrated the connection of all facets of translation – from text choice to translation strategy to publication – with ideology, and they have established how translations are grounded in the politics of particular places and times. (Tymoczko 2003: 200)

Although translators can attempt to perform what Spivak would term the most 'intimate' act of reading of the source text as possible, thereby aligning their reading as closely as possible with the author's, they will not be able to avoid subjectivity entirely. The appropriate response to this phenomenon is thus not to argue the need for greater objectivity (it will never be enough), but to acknowledge the subjectivity of the translation task more explicitly. Part of the key to this process lies, I believe, in developing a translation discourse that stresses the metonymic, rather than the metaphoric aspect of translation. This is a point that is developed by Tymoczko in the final chapter of *Translation in a Postcolonial Context*.

Tymoczko (1999a: 279) argues convincingly that, in the history of thinking and writing about translation, 'translation has been conceptualised chiefly as a metaphoric process, a process of selection and substitution in which the words of one language are selected so as to substitute for the words of another language'.[130] However, translation is not only a metaphoric process but also a metonymic one, or, in Tymoczko's (1999a: 282) words, a 'process of connection, […] of creating contiguities and contextures'. She argues in favour of developing a discourse adequate to the metonymic facet of translation, terming this discourse a 'metametonymics' (Tymoczko 1999a: 278) and identifying at least four 'metonymies' (Tymoczko 1999a: 282) of translation. These include 'the way that translation is always a partial process, whereby some but not all of the source text is transposed', as well as the way that translations 'represent source texts […] by allowing specific attributes of the source texts to dominate and, hence, to represent the entirety of the work' (ibid.). A metonymic view of translation would thus stress the partial and partialising aspect of the process, in line with the insistence on the translation as one of many possible readings of the source text outlined above. Rather than viewing a translation purely in relation to a source text (this would be a metaphoric view of translation), a metonymic conceptualisation would stress the translation's links to other elements to which it might be said to stand in syntagmatic relationship, such as the identity of the translator, the lists of the publishing house, or other texts in the target culture.

Whilst a reconceptualisation of translation along these lines might be seen to go some way towards providing a solution to many of the issues discussed in this chapter, how might this reconceptualisation be incorporated into

translation practice? One solution might be to present multiple translations of a source text, thereby stressing the way in which each translation is a partial, rather than an absolute reading of the original text, in much the same way as modern ethnographic writing incorporates a multiplicity of accounts by various authors rather than attempting to represent a culture through a single text and voice, as it did in the past. In light of the current publishing climate outlined in Chapter 1, however, it is unlikely that the number of published translations of any texts other than those established as 'world classics' would ever exceed one, or at the most two. A more realistic solution might therefore be to attempt to integrate a metonymic discourse of translation into the presentation of published translations, by giving prominence to the status of the text as a translation on the outside and inside covers, for example, and by including a translator's preface which clearly acknowledges the text's status as a partial representation of the original text. In these ways, the metonymic discourse of translation might gradually become more prominent in popular writing about translations, moving reviewers on from stale and unfruitful discussions of what may or may not have become lost in a translation and promoting a more nuanced understanding of the complexities of translation as a form of cultural interaction. It is in this context that encounters with the distinctive voices emerging from formerly colonised peoples can be most powerful: by neither eliminating linguistic innovation nor representing a single reader's interpretation of that innovation as representing the ultimate 'meaning' of that text, translations carried out in accordance with the approach developed in Chapter 5 and framed in a metonymic discourse can both represent and enact

the processes of negotiation and conflict that characterise intercultural relations.

Conclusion

The emphasis placed on the importance of a metonymic discourse in the preceding pages is far from entirely new to translation studies; on the contrary, translation practitioners and theorists working in the fields of feminist, deconstructionist and surrealist translation in particular have repeatedly stressed the metonymic aspects of the translation process. Barbara Godard (1995: 81), for example, argues in her 'Translator's Journal' that 'no final version of the text is ever realisable. There are only approximations to be actualised within the conditions of different enunciative exchanges'. The surrealist translator Mary-Ann Caws (1987: xvii) takes this argument one stage further, suggesting that it is not only the translation that stands in metonymic relationship to the original, but that translation and original are 'complementary in nature as if they were signifying fragments of a larger whole'. The deconstructionist view of meaning as an effect of language, rather than as something that exists prior to language, also inevitably leads to the view that there is always a multiplicity of potential translations; in relation to her translation of Derrida's *De la grammatologie,* for example, Spivak (1976a: lxxxvi) argues that 'there have been as many translations of the text as readings, the text is infinitely translatable'.

The similarities between these arguments and those put forward in Chapter 6 raise the question of whether these and other issues discussed in this thesis are limited in relevance to the field of *post-colonial* translation studies, or whether they might also be applicable to other areas of translation studies. The high

level of generality in the statement by Ortega (2000: 50) cited in the Introduction ('to write well is to make continual incursions into grammar […] to write well is to employ a certain radical courage') certainly indicates that the topic that it evokes – the behaviour of a translator when faced with a 'rebellious' text – will be relevant to the translation of any literature that might be viewed as making incursions into grammar and established usage, encompassing any kind of formally experimental work. Indeed, it is in the areas of *écriture féminine* and deconstruction that the most extensive reflections on translation have taken place. In the pages that follow I shall focus on points of commonality between these areas and my own firstly in terms of translation practice, with particular reference to metonymy and creativity, and secondly in terms of translation theory, drawing together the concept of the *between* as explored in the previous chapter, deconstructionist theories of decision-making, and the feminist emphasis on the identity of the translator.

The suggestions for integrating a metonymic discourse into translation practice with which the last chapter concluded bear considerable similarity to the strategies that are already dominant in translations of Derrida's texts. Such translations are invariably accompanied by prefaces that stress the potential for alternative renderings, and the translations themselves often incorporate more than one target language solution to single elements in the source text. In the extract below, for example, Spivak inserts more than one translation possibility into the text using parentheses, and also retains Derrida's original French term:

> The horizon of absolute knowledge is the effacement of writing in the logos, the retrieval of the trace in the parousia, the reappropriation of difference, the accomplishment of what I have elsewhere called the

> *metaphysics of the proper* (*le propre* – self-possession, propriety, property, cleanliness). (Spivak 1976b: 26, her italics)

This strategy illustrates an alternative means of presenting multiple translations of a source text – or, at the very least, particular elements of a source text – representing a more viable alternative to the suggestion made in the previous chapter that more than one translated version might be published in full. In the context of deconstruction, of course, such multiple translations serve another function, namely to attempt to reproduce something of the original play of differences through which meaning is generated. By providing a range of translations for the French term 'le propre', Spivak can be seen to be trying to present a text that might generate a similar meaning to that produced by Derrida's original expression, curbing the very different meaning-generation processes that are likely to be sparked by the English term 'proper'. To an extent, of course, and as Spivak (1976a: lxxxvi) herself acknowledges, the 'special charge' that is often carried by the wording and syntax of the original is in fact a problem that 'informs the entire text', being not only characteristic of Derrida's writing style but also the very performance of his theories. This is a point that is illustrated by Alan Bass in his preface to *Writing and Difference*, in which he presents a translation of a note originally included in the bibliography of the French text. Whilst the note itself extends over eight lines of text, Bass' translation stretches over twenty-five, incorporating copious bracketed annotations which repeat the French terms and explain their intertextual significance and polysemy. Bass (1978: xv) argues that 'it is no exaggeration to say that the most crucial passages of *L'Ecriture et la différence* require the same kind of commentary'. Whilst Bass holds back from providing the same level of commentary in the translation itself, his version is

nevertheless very heavily annotated, incorporating numerous translator's notes as endnotes to the text.

The extensive prefacing and annotation that are characteristic of deconstructionist translations raises the question of whether it is possible to integrate a metonymic discourse into translation practice without reverting to the type of translation strategy that was criticised in this thesis, whereby linguistic innovation is displaced into paratextual material. In Chapters 2 and 4 it was argued that this type of strategy serves to exoticise the original, undermining the potential extratextual effects of the text, particularly those linked with decolonisation. It is clear, however, that the metatextual commentaries of deconstructionist translation cannot be interpreted in the same way: whereas in post-colonial fiction, footnotes and glossaries serve to mediate between the readers and an Other that is difficult to understand, in deconstructionist texts the translator's annotations give the reader access to intratextual and intertextual networks that would be obscured through the change in linguistic medium of expression. To put it another way, in post-colonial fiction, it is the denotational properties of terms that are being expounded, whereas in deconstructionist writing it is the linguistic properties of the terms themselves. The only Other that is being exoticised through the annotations of Bass or Spivak is perhaps Derrida himself (or rather the Derrida that is constructed cumulatively through his writings); this would appear to be very different indeed to the kind of exoticisation of a culture or people group that is often a feature of post-colonial literary translation. This distinction demonstrates the importance of not over-generalising the relevance of insights gained in one area of translation studies to other areas, and suggests that certain

aspects of the research presented in this thesis will indeed be limited to innovation in post-colonial writing rather than in other literary movements.

Leaving aside the issue of possible links between paratextual material and exotisication, then, the question of whether it is possible to combine the inscription of a metonymic discourse with the retention, rather than displacement, of innovation can be answered affirmatively to some degree by looking at deconstructionist translations, and can be supported to an even greater extent by examining translations of *écriture féminine*. Spivak's metonymic incorporation of multiple translations of 'le propre', cited above, provides an example of the way in which the play (in the Derridean sense) of the original might be replicated within the translation, rather than explained outside it; her incorporation of the French term as a visible trace replicates another aspect of the linguistic innovation that characterises Derrida's original, namely its multilingualism, allowing the translation and the original to appear side-by-side, rather than requiring the translation to stand for the original in a metaphoric fashion.[131]

Further, more creative examples of ways in which metonymic discourse can be inscribed within the body of a translation itself are provided by the work of the feminist translator Barbara Godard. These include printing multiple translations of a single expression,[132] drawing on unusual typographic techniques to illustrate lexical ambiguities,[133] coining neologisms[134] and inserting brackets into the middle of words.[135] Suzanne de Lotbinière-Harwood's translations of Brossard are equally creative: in *Mauve Desert* she creates new words, renders the gender-markings of the original by altering

spellings, and uses the pronoun 'she' rather than 'it' to refer to certain abstract nouns.[136] As Simon (1996: 26) asserts in relation to Godard's translation of *Picture Theory*, such translations follow the 'mode of meaning generated by Brossard rather than the strictly surface phenomena which result', a strategy that recalls the argument put forward in Chapter 5 to the effect that wordplay can most effectively be translated by considering the driving forces that lie behind it, rather than the specific properties of the words that appear in the source text.

The bold creativity of *écriture féminine* translators can in many respects simply be held up as potential models for post-colonial translators to follow, being both highly compatible with the decolonised translation practice outlined in Chapter 5, and far more innovative than the majority of post-colonial translations. One of the reasons behind the discrepancy in levels of innovation in post-colonial and feminist translations may be that the latter are operating within a literary tradition that is well known for the linguistically subversive nature of its texts; translators of *écriture feminine* may well be less susceptible to (self-)censorship because of the greater awareness among readers and publishers of the rebellious properties of the originals and of the significance of that rebellion.

At the same time, the following extract from de Lotbinière-Harwood's commentary on her translation of Brossard's *Le Désert Mauve* suggests that feminist translators are by no means exempt from considerations of readability and misinterpretation:

> Translators, especially of form-breaking work such as this, live in doubt. For it is true, as Antoine Berman has stated, that translations

are generally expected to be written in more normative language than the original work. So I worry. What if my ruptures of syntax, faithful to the auther's [sic], are found to be too radical by the publisher who wants this book to sell? What if Anglophone readers find the translation difficult to read and blame it on the translator? (de Lotbiniere-Harwood 1995: 62)

The comment that follows on immediately from this paragraph of self-doubt, however, is telling: de Lotbinière-Harwood (1995: 62) argues that 'translating in the feminine is a political activity aimed at making the feminine, i.e. women, visible in language and in reality'. The heavy politicisation of the translatorial task that has characterised feminist translation projects since the 1970s has undoubtedly played a key role in achieving the more widespread acceptance of translatorial intervention and innovation that such translations enjoy today; from this it follows that if post-colonial translation practice is to move away from normalisation and towards increased creativity, it may need to become more politicised in much the same way. A recent comment by Lopes provides an interesting parallel to de Lotbinière-Harwood's argument that translating in the feminine aims to increase the visibility of women: in his tongue-in-cheek 'Brouillon de lettre d'un Bantou prétentieux à des Européens de même langue', Lopes writes:

> Il nous arrive même de parler un français académique. Pire, nous ne nous contentons pas de parler le français, il nous arrive de l'écrire ! Pas seulement pour réclamer à l'administration un salaire égaré, pas seulement pour rédiger des pétitions ou des proclamations politiques, pas seulement pour griffonner des articles mais aussi pour chanter, pour exprimer un imaginaire afin justement (c'est une obsession !) de sortir de notre invisibilité. (Lopes 2003: 53-4)

In the conclusion to this essay, Lopes' words take on an even more explicitly political aim: Lopes (2003: 55) asserts that he wishes to 'donner une idée d'une francophonie vivante et méconnue, rappeler notre existence, et affirmer, non sans quelque impertinence, que l'Afrique ne devrait plus être placée en bout de

table lorsqu'on invite'. Although I have argued earlier in the thesis that the political and cultural import of post-colonial writing cannot and should not be identified without a certain degree of ambivalence, it seems appropriate at this point to affirm the political facet of much post-colonial literature, and to stress the need for post-colonial translators to view their role in the further dissemination of such literature in more strongly politicised terms. It seems unlikely that publishing resistance to the type of innovative translation strategy outlined in Chapter 5 will be overcome unless translators view their task as a 'political activity' (de Lotbinière-Harwood 1995: 62) based on 'solidarity' (ibid.) with the author.

The question of the translator's attitude towards his/her project ties in with the more theoretical aspects of the interconnections between post-colonial, feminist and deconstructionist translation studies, and in particular with the issue of the 'location' of the translator, as explored in Chapter 6 in relation to Pym's concept of intercultures. Deconstruction would stress the relational identity of the subject of writing;[137] Kathleen Davis (2001: 58) applies this viewpoint to translation to argue that 'the translating subject is constituted in a complex, heterogenous system – economic, social, sexual, racial, cultural'. Acknowledgement of the individuality of the translator has been nowhere more explicit than in feminist translation since the 1970s. As an example of the 'woman translator's repeated reference to herself, her gender and her cultural context as influences on her work' (von Flotow 1997: 38), Luise von Flotow cites Diane Rayor's introduction to her translations of ancient Greek women poets. What is interesting to note about Rayor's comment is that it highlights

her knowledge both of ancient Greek poetry and culture and of contemporary American poetry and culture:

> The translations here reflect my individual response to the ancient poetry. My response is informed by my knowledge of Greek and of the historical context of the poetry. My gender, my background in contemporary American culture, and my personal enjoyment of contemporary American poetry also influence that response. (Rayor 1991: 18)

This acknowledgement of the intercultural aspects of the translator's position not only confirms the importance of taking Pym's model into account when describing the translating subject, but also raises the question of how the identity of the translating subject differs from that of the writing subject. How, for example, might the translator's relations to the various strata that Derrida (1967: 335) refers to in generalised terms as 'du bloc magique, du psychique, de la société, du monde' be divergent from those of the writer? How might the 'refoulement' without which 'l'écriture est impensable' (Derrida 1967: 334) play a specific and distinctive role in translation?

These questions tie in with Derrida's exploration of decision-making, and thus also with the issue of how the translator's movements between source and target texts might be described and investigated, as explored in Chapter 6. Derrida (1988: 116) distinguishes between decisions that are not really decisions at all since they are the result of a 'calculable programme that would destroy all responsibility by transforming it into a programmable effect of determinate causes', and decisions that are decisions in the true sense, since they depend on undecidability, defined as 'a *determinate* oscillation between possibilities' (Derrida 1988: 148, his italics). In her commentary on this aspect of Derrida's theories, Davis (2001: 51) argues that, since 'the meaning of any

text is undecidable', 'translators must […] make decisions in this strong sense', or, in other words, must pass through the 'ordeal of undecidability'. Tymoczko's concept of CTEs, discussed in Chapter 6, however, indicates that some translation decisions may be predictable in the calculable, automated sense, or, in other words, that not all of the decisions made by translators will be strong ones. Such a view would appear to run counter to Derrida's argument that 'even if a decision seems to take only a second and not to be preceded by any deliberation, it is structured by this *experience and experiment of the undecidable'* (Derrida 1988: 116, his italics). To the extent that certain translation solutions can be 'decided' by computers, in a pre-programmed fashion, Derrida's assertion would appear to be debatable, or, at the very least, to call attention to the high levels of variability affecting the structuring of decisions by the experience of the undecidable. Whilst some translation solutions require the translator to decide between just two choices, for example, others, such as wordplay, involve numerous parameters and are far more clearly dependent on the subjectivity of the individual translator. Uncovering, to the fullest extent possible, the parameters that shape the translator's passage through the time-lag, to return to Bhabha's term, or through the 'passage by way of the undecidable', to use Derrida's (1988: 116), is a concern that this thesis shares with deconstructionist and feminist translation. This brief analysis demonstrates that there is clearly considerable scope for further research into this area, and suggests that this may perhaps represent one of the most fruitful intersections of post-colonial, deconstructionist, feminist and translation theory.

If the scope of this study thus extends beyond *post-colonial* translation studies to other areas of translation studies, the question arises as to whether its scope also extends beyond post-colonial *translation* studies to post-colonial studies more generally. In other words, can the insights gained through a study of post-colonial literature in the context of translation be usefully related to other areas of concern in post-colonial studies such as those of cultural interactions and identity?

The adoption of translation-based metaphors by cultural studies is of course nothing new; as Simon (1996: 135) argues, the translation metaphor has increasingly become associated with the sense of 'not being at home in the idioms of power', resulting in many women and migrants labelling themselves 'translated beings' (ibid.). Similarly, theorists such as Wolfgang Iser and Homi Bhabha have drawn on notions of translatability and cultural translation to explore models of intercultural encounters and to emphasise the need to view culture as a 'signifying or symbolic activity' (Bhabha 1990: 210). However, these applications of translation and translation-based metaphors to post-colonial theory are, as I shall demonstrate below with regard to Bhabha's and Iser's work, to some degree inappropriate or deficient, largely because the concept of translation that they apply to their subject is an idealised or abstract one.

In his 1995 essay, Iser introduces the concept of translatability as follows:

> We usually associate translation with converting one language into another, be it foreign, technical, vocational, or otherwise. Nowadays, it is not only languages that have to be translated. In a rapidly shrinking world, many different cultures have come into close contact with one another, calling for mutual understanding not only of the

terms of one's own culture, but also in terms of the one encountered. The more alien the latter, the more a kind of translation is bound to occur, as the specific nature of the culture encountered can be grasped only when projected onto what is familiar. In this respect a foreign culture is not simply subsumed under one's own frame of reference; instead, the very frame is subjected to alterations in order to accommodate what does not fit. Such changes run counter to the idea of one culture being superior to another, and hence translatability emerges as a counter-concept to cultural hegemony. (Iser 1995: 30)

In this introduction, Iser uses translation proper – converting texts from one language to another – as an analogy for encounters and understandings between cultures: cultures come into close contact with one another and, through a kind of translation, reach mutual understanding. This process involves the alteration of one's own frame of cultural reference; this mode of interaction is called translatability, which, according to Iser, emerges as a counter-concept to cultural hegemony. Later on in the same essay Iser (1995: 30) builds on this argument to present translatability not only as a counter-concept to cultural hegemony but also to the idea of cultural hierarchy, and to 'the politics inherent in culture and the politicizing of culture as a whole'. Iser concludes:

Translatability aims at comprehension, whereas encounters between cultures or interactions between levels of culture involve either assimilation of what seems attractive and useful, or suppression of what seems alien or threatening. (Iser 1995: 30)

Translatability, it would appear, is the golden child, the positive role model for cultural encounters, permitting mutual comprehension between cultures, standing as a counter example to all things assimilationist. However, as the earlier parts of this thesis have made clear, this use of *translatability* as a counter-concept to the suppression or assimilation of alterity is deeply

problematic: the translations under study confirm the views put forward by Venuti and Berman to the effect that the strongest tendencies in translation practice in the West, if not more universally, are actually those of elimination, selectivity, and assimilation to target culture norms.

Whereas Iser's use of the translation metaphor draws on the supposedly neutral or unbiased mode of exchange represented by translation, Bhabha's stresses the phenomenon of secondariness that is associated with the act of translation, arguing that it is always an expression, or interpellation, of something else. This secondariness, or derivativeness, is of course much more undeniably a feature of translation, and has often led to translation being regarded as in some way inferior, approximate, and even treacherous. Although in this respect Bhabha's appropriation of the term would seem to be much less problematic than Iser's, there is another respect in which one can argue that Bhabha's use of the translation analogy in fact begins to undermine, at a certain point, his assertions on cultures. For Bhabha uses translation not only to highlight the incompleteness of the original, in the sense that it can always be simulated, copied, transferred, transformed, but, as the following quotation demonstrates, to argue that there is, essentially, no such thing as an original: 'the "originary" is always open to translation so that it can never be said to have a totalised prior moment of being or meaning – an essence' (Bhabha 1990: 210). Culture, in Bhabha's analysis, does not exist prior to or independently of its articulation. Culture is its articulation, culture is translation. It is at this point that the use of the term translation becomes counter-productive to Bhabha's theorising, for unless they are quasi-translations, such as Voltaire's *Candide* (which famously purports to be a translation from the German), translations do derive from an

original, and indeed the very definition of translation calls for an original, something to which it can be related, against which it can be measured – something, in short, that can validate it as translation.

If both Bhabha's and Iser's applications of the concept of translation to their theories of post-colonial culture and cultural interactions can thus be shown to be in some sense artificial, drawing on idealised or partial views of translation, the question remains as to whether it is possible to apply insights from translation studies to post-colonial studies, where these insights are founded on the 'material realities of translation', to borrow a phrase from Simon (1996: 135). The applications are, it seems to me, twofold.

Firstly, studies of translation such as the one carried out in this thesis provide an important means of balancing the abstract, densely theoretical nature of much of the research that is taking place within post-colonial studies, forcing that research to re-locate itself to some degree in the realities of cultural encounters. For translation always represents a very tangible instance of cultural exchange or enunciation: the values informing and shaping the cultural interaction leave visible traces in the decisions inscribed on each page. Translation thus reminds us that cultural encounters cannot take place in the abstract; they are realised through individuals, institutions, anchored in the realities of economics, trade and languages. To give an example of the way in which the materiality of translation might influence post-colonial theory, let us return to Iser's model of cultural exchange founded on *translatability*. If, as I have argued, the material reality of translation is such that tendencies of assimilation and appropriation are strongly dominant, this should lead to a

careful investigation of whether the neutral and non-assimilatory mode of cultural interaction posited by Iser can ever actually exist in reality, or whether it remains a utopian vision. Rather than drawing on translation to posit the existence, *a priori*, of such a mode, translation instead forces a rigorous questioning of what the realities of such a mode might involve. Just how, for example, would the set of conditions that might bring about the mutual mirroring of cultures be established? What are the elements that might constitute it? Would it really be possible to mirror another culture without viewing it in terms of one's own frame of reference? By not only giving rise to this type of problematisation, but also providing one possible forum within which such questions can be investigated, translation thus has the potential to enrich studies of cultural interaction and identity within a post-colonial framework.

If this first application is concerned with the discursive, academic aspect of post-colonial studies, the second functions more within the realm of the everyday. If post-colonial studies is, at the most basic level, 'an attention to the history of colonialism/imperialism and its aftermath' (Harrison 2003: 9), then the study of translations offers one of the means of assessing the 'aftermath' of colonialism, pointing up and exposing prevailing attitudes and values. As such, the study of translations becomes a means of exposing the realities that often lie behind political rhetoric. Where, for example, politicians might declare the obsolescence of the condescending, denigrating attitudes that were associated with colonialism, exoticist tendencies evident in translation suggest that Africa is often still viewed as an inferior Other; where figures of authority speak of multiculturalism and of respect for the languages and cultures of others, an

examination of the selection processes governing translations lays bare the monolingualism that characterises many of the exchanges between the UK or US and other cultures, and points to a generalised lack of awareness of, or interest in, the achievements of writers from those cultures. Of course, the potential for using literary translation as a measure of cultural relations must not be overstated; not only is literature just one single aspect of cultural interaction and expression, but it is also an indirect one: translations are selected and shaped by the publishing industry, and the extent to which the publishing climate can be equated with the cultural and political climate of any given nation is highly questionable. Nevertheless, studies of literary translation provide an important domain of enquiry within which to investigate the narratives that characterise cultures and intercultural relationships at particular moments in time, and can usefully be combined with studies of other types of translation or cultural production.

In conclusion, then, it is clear that this study of the translation of Francophone African novels offers considerable impetus for debate in a number of other fields. At the same time, it has the potential to affect translation practice in its primary domain of enquiry, opening up ways for post-colonial translators to align themselves more closely with post-colonial authors, and thus, in the words of Lopes (2003: 96), to shape 'une nouvelle sensibilité qui, de manière intangible, ensemencera de nouvelles éthiques.'

Appendix A: Francophone African Novels published in English Translation

Author	English Title	Translator	Place & Publisher	Date	Earlier Edition(s)
Adiaffi, Jean-Marie	The Identity Card	Brigitte Katiyo	Harare: Zimbabwe Publishing House	1983	
Bâ, Amadou-Hampâté	The Fortunes of Wangrin	Aina Pavolini Taylor	Bloomington: Indiana University Press	1999	Ibadan: New Horn Press (1987)
Bâ, Mariama	Scarlet Song	Dorothy S. Blair	White Plains, NY: Longman, (Longman African Writers)	1994	Harlow, England: Longman (Longman African Classics), 1986
Bâ, Mariama	So Long a Letter	Modupé Bodé-Thomas	Oxford: Heinemann (AWS)	1989	
Bamboté, Makombo	Daba's Travels from Ouadda to Bangui	John Buchanan-Brown	New York: Pantheon Books	1970	
Bebey, Francis	The Ashanti Doll	Joyce A. Hutchinson	Oxford: Heinemann (AWS)	1978	Westport, Conn: L. Hill, 1977
Bebey, Francis	Agatha Moudio's Son	Joyce A. Hutchinson	New York: L. Hill	1973	Nariobi: Heinemann (AWS), 1971
Bebey, Francis	King Albert	Joyce A. Hutchinson	Westport, Conn: L. Hill	1981	
Beti, Mongo	Lament for an African Pol	Richard Bjornson	Washington D.C.: Three Continents Press	1985	
Beti, Mongo	The Poor Christ of Bomba	Gerald Moore	Oxford: Heinemann (AWS)	1971	
Beti, Mongo	King Lazarus: A Novel	?	New York: Collier Books,	1971	Oxford: Heinemann (AWS), 1970 London: F. Muller, 1960
Beti, Mongo	The Story of the Madman	Elizabeth Darnel	Charlottesville: University Press of Virginia (CARAF)	2001	
Beti, Mongo	Mission Accomplished	Peter Green	New York: MacMillan	1958	
Beti, Mongo	Mission to Kala	Peter Green	New York: Collier Books	1971	Oxford: Heinemann (AWS), 1964
Beti, Mongo	Perpetua and the Habit of Unhappiness	John Reed & Clive Wake	Oxford: Heinemann (AWS)	1978	

Author	English Title	Translator	Place & Publisher	Date	Earlier Edition(s)
Beti, Mongo	Remember Ruben	Gerald Moore	Oxford: Heinemann (AWS)	1988	Ibadan, Nigeria: New Horn Press, 1983; Washington D.C.: Three Continents Press, 1988
Beyala, Calixthe	The Sun Hath Looked upon Me	Marjolijn de Jager	Oxford: Heinemann (AWS)	1996	
Beyala, Calixthe	Loukoum: The 'Little Prince' of Belleville	Marjolijn de Jager	Oxford: Heinemann (AWS)	1995	
Beyala, Calixthe	Your Name Shall be Tanga	Marjolijn de Jager	Oxford: Heinemann (AWS)	1996	
Bhêly-Quénum, Olympe	Snares Without End	Dorothy S. Blair	Charlottesville: University Press of Virginia (CARAF)	1988	Harlow, England: Longman (Drumbeat), 1981
Camara, Laye	A Dream of Africa	James Kirkup	New York: Collier Books	1971	Glasgow: Fontana, 1971
Camara, Laye	The Guardian of the Word	James Kirkup	New York: Vintage Books	1984	Glasgow: Fontana, 1980
Camara, Laye	The Radiance of the King	James Kirkup	New York: New York Review of Books (with an introduction by Toni Morrison)	2001	Glasgow: Fontana, 1965
Camara, Laye	The African Child	James Kirkup	London: Collins	1961	
Dadié, Bernard Binlin	Climbié	Karen C. Chapman	New York: Africana Publishing Corporation	1971	Oxford: Heinemann, 1971
Dadié, Bernard Binlin	An African in Paris	Karen C. Hatch	Urbana: University of Illinois Press	1994	
Dem, Tidiane	Masseni	Frances Frenaye	Baton Rouge: Louisiana State University Press	1982	
Diallo, Nafissatou	Fary, Princess of Tiali	Ann Woollacombe	Washington, D.C.: Three Continents Press	1987	
Dongala, Emmanuel	Johnny Mad Dog	Maria Louise Acher	New York: Farrar, Straus & Giroux	2005	
Dongala, Emmanuel	Little Boys Come From the Stars	Joël Réjouis & Val Vinokurov	New York: Anchor Books	2002	
Dongala, Emmanuel	The Fire of Origins	Lillian Corti	Chicago: Lawrence Hill Books	2001	
Effa, Gaston-Paul	Ma	Anne-Marie Glasheen	London: BlackAmber	2002	

Author	English Title	Translator	Place & Publisher	Date	Earlier Edition(s)
Effa, Gaston-Paul	All That Blue	Anne-Marie Glasheen	London: Black Amber	2002	
Fall, Malick	The Wound	Clive Wake	Oxford: Heinemann	1973	
Fantouré, Alioum	Tropical circle	Dorothy S. Blair	Charlottesville: University of Virginia Press (CARAF)	1989	Harlow, Essex: Longman (Drumbeat), 1981
Hazoumé, Paul	Doguicimi: the First Dahomean Novel	Richard Bjornson	Washington D.C.: Three Continents Press	1990	
Kane, Cheikh Hamidou	Ambiguous Adventure	Katherine Woods	Oxford: Heinemann	1963	
Ken Bugul	The Abandoned Baobab: The Autobiography of a Senegalese Woman	Marjolijn de Jager	Chicago, Illinois: Lawrence Hill Books	1991	
Kourouma, Ahmadou	Allah is not Obliged	Frank Wynne	London: Heinemann (Random House)	2006	
Kourouma, Ahmadou	Waiting for the Vote of the Wild Animals	Carrol F. Coates	Charlottesville: University Press of Virginia (CARAF)	2001	
Kourouma, Ahmadou	Waiting for the Wild Beasts to Vote	Frank Wynne	London: Heinemann (Random House)	2003	
Kourouma, Ahmadou	Suns of Independence	Adrian Adams	New York: Africana Publishing Company	1981	
Kourouma, Ahmadou	Monnew	Nidra Poller	San Francisco: Mercury House	1994	
Kuoh-Moukoury, Thérèse	Essential Encounters	Cheryl Toman	New York: Modern Language Association of America	2002	
Lopes, Henri	The Laughing Cry. An African Cock and Bull Story	Gerald Moore	New York: Readers International	1987	
Monénembo, Tierno	The Oldest Orphan	Monique Fleury Nagem	Lincoln: University of Nebraska Press	2004	
Monénembo, Tierno	The Bush Toads	James Kirkup	Harlow, England: Longman	1983	
Mudimbe, V. Y.	Between Tides	Stephen Becker	New York: Simon & Schuster	1991	
Mudimbe, V. Y.	Before the Birth of the Moon	Marjolijn de Jager	New York: Simon & Schuster	1989	

Author	English Title	Translator	Place & Publisher	Date	Earlier Edition(s)
Mudimbe, V. Y.	The Rift	Marjolijn de Jager	Minneapolis: University of Minnesota Press (Emergent Literatures)	1993	
NDiaye, Marie	Among Family	Heather Doyal	Tunbridge Wells, Kent: Angela Royal Pub.	1997	
NDiaye, Marie	Rosie Carpe	Tamsin Black	Lincoln: University of Nebraska Press (European Women Writers Series)	2004	
Ouologuem, Yambo	Bound to Violence	Ralph Mannheim	London: Sphere Books	1971	New York: Harcourt Brace Jovanovich, 1971
Oyono, Ferdinand	Road to Europe	Richard Bjornson	Washington D.C.: Three Continents Press	1989	
Oyono, Ferdinand	The Old Man and the Medal	John Reed	Oxford: Heinemann (AWS)	1989	New York: Collier Books, 1971 (with an introduction by John Pepper Clarke)
Oyono, Ferdinand	Houseboy	John Reed	Houseboy, Oxford: Heinemann (AWS)	1990	New York: Collier Books, 1970 (entitled *Boy!*)
Philombé, René	Tales from my Hut	Richard Bjornson	Yaounde: Buma Kor	1977	Boulder, Co.: Lynne Rienner Publ., 1984
Sassine, Williams	Wirriyamu	John Reed & Clive Wake	Oxford: Heinemann (AWS)	1980	
Sembène, Ousmane	The Last of the Empire: a Senegalese Novel	Adrian Adams	Oxford: Heinemann (AWS)	1983	
Sembène, Ousmane	Black Docker	Ros Schwartz	Oxford: Heinemann	1987	
Sembène, Ousmane	God's Bits of Wood	Francis Price	Oxford: Heinemann	1995	
Sembène, Ousmane	The Money-Order; with White Genesis	Clive Wake	Oxford: Heinemann (AWS)	1965	
Sembène, Ousmane	Xala	Clive Wake	Oxford: Heinemann (AWS)	1976	Westpot, Conn.: L. Hill & Co., 1976
Sony Labou Tansi	The Antipeople	J. A. Underwood	London & New York: Marion Boyars	1988	

Author	English Title	Translator	Place & Publisher	Date	Earlier Edition(s)
Sony Labou Tansi	The Seven Solitudes of Lorsa Lopez	Clive Wake	Oxford: Heinemann (AWS)	1995	
Sow Fall, Aminata	The Beggars' Strike, or, The Dregs of Society	Dorothy S. Blair	Harlow, England: Longman (Longman African Classics)	1986	
Tadjo, Véronique	As the Crow Flies	Wangũi wa Goro	Oxford: Heinemann (AWS)	2001	
Tchicaya U Tam'si	The Madman and the Medusa	Sonja Haussmann Smith & William Jay Smith	Charlottesville: University Press of Virginia (CARAF)	1989	
Thiam, Djibi	My Sister, the Panther	Mercer Cook	New York: Dodd, Mead	1980	
Warner-Vieyra, Myriam	Juletane	Betty Wilson	Oxford: Heinemann	1987	
Warner-Vieyra, Myriam	As the Sorcerer Said	Dorothy S. Blair	Harlow, England: Longman (Drumbeat)	1982	
Werewere Liking	It Shall be of Jasper and Coral, and, Love-across-a-Hundred-Lives	Marjolijn de Jager	Charlottesville: University Press of Virginia (CARAF)	2000	
Zongo, Norbert	The Parachute Drop	Christopher Wise	Trenton, NJ: Africa World	2004	

Appendix B: Interview with Robert Sulley, former editor of Heinemann's African Writers Series

How did you select texts for the African Writers Series?

From the point of view of a commercial publisher, the African Writers Series always suffered to some extent from schizophrenia in that in some places it was seen as a mainstream series of literature that you would go and buy in your local high street bookshops, but in many other places in the world it was primarily an educational series which was dependent on prescription either at school or at university level for its commercial success. Throughout the 14 years that I worked with and on the series there was always that tension between publishing trade literature and publishing things which had prescription potential, either at the senior secondary school level or at the college/university level, and that always meant most things that were selected either fell into either of those camps or hopefully straddled both. Without the educational prescription potential, the series would have had no life at all in large parts of Africa. Whilst I was there we were always very conscious that we wanted it to be a series that brought African literature to African people, and in reality that meant that in large parts of Africa it had to go through the educational system, because there are no bookshops in large parts of Africa, as you know. We used to evaluate unpublished manuscripts against both their trade potential and their educational potential. When we were looking to buy English language rights, or even educational rights, the same sorts of criteria would apply. So it wasn't that we were purely judging things on their literary merit – that would have made the series something slightly different I think.

What we'd have been talking about in that case would have been a series which took literature written by African authors but largely sold it in the First World, in Europe and America. It wouldn't have been a series that sold in large parts of Africa.

Regarding translations and the purchase of English-language rights, did you have any systematic way of looking at things that, for example, had sold very well in France or that had won prizes?

Yes, we were in regular contact with the French publishers, Actes Sud, the various imprints of the Hachette group, and so on. Often we would approach them if we'd seen a title, and they would approach us if they felt something had potential for the African Writers Series. And of course the first question we would ask them was: 'How has it done for you? What's been the response in the French speaking world?' We looked at that and discussed the sales histories and the importance of the titles in the French speaking world and those were clearly major factors in helping us decide what we wanted to publish.

One of the authors I've been looking at is Ahmadou Kourouma. His novels have been very successful in France but the English-language rights weren't purchased by the AWS. Did you consider buying them?

One of the issues there was that the feedback that we had from the educational side was not sufficiently strong. What you've got there is quality literature, or certainly literature that has its place – obviously quality is a bit of a loaded term – but literature that is worthwhile publishing. One of the things we found was that there was a slight difference between translated works and works written in English in that translated works tended to sell less well, particularly

in the trade sector. It's hard to get the big bookshop chains interested in translated literature; they're very very conservative about it. You have to be a really big name and preferably a big controversial name like Bulbeck or someone like that before they will give you serious shelf space, and it was hard enough getting shelf space for the African Writers Series at all in the high street bookshops… To say, 'we've got this great novel which is translated from French or German or Portuguese…' – it's very difficult to persuade them. So, with the translated titles we looked more at the educational prescription potential and if that wasn't strong enough then we would think twice.

When you did decide to publish something in translation, how did you select the translator?

We used people we'd worked with over the years and grew to trust their judgement. We also always looked at new people because there's always a shortage of good translators. We would normally commission one or two chapters from people and then compare them. I used to read them, and very often it would come down to which ones I felt were best, because there's inevitably an element of subjectivity involved – sooner or later someone has to make a subjective decision based on which one they prefer. What we'd do is get a couple of sample chapters in from two or three different translators, get several people to read them and then collate the feedback and decide which one to go with.

What sorts of things were you looking for? What would have made you prefer one version over another?

Really the same sort of things that you would look for if it were not a translation, such as flow and readability. It's amazing how many translations read like translations, it really is. What you really want is something that is not really that literal – although there's an interesting debate about that, I know – we've had raging debates about that over the years. For the AWS it was more about capturing the essence and the readability of it. It wasn't a purely academic exercise. I think there's a place for literal translation if you're working in a more rarefied academic environment, but if you're trying to publish something which you hope will be prescribed for sixteen year olds at school as well as given shelf space in Waterstones it's got to be a cracking good read, and that probably means not a literal translation.

Did any of the people who looked at the translations read the original texts as well?

Sometimes, though that isn't always helpful. If you think of it in terms of the reader, the chances are that the reader of the English version is not going to have read the original version in French and therefore you can argue that that's actually irrelevant. The question is whether it stands alone as a piece of work in English.

But surely if there was something about the author's style that was particularly interesting you would want to be aware of that when you were evaluating the translation?

Yes, of course. To some extent, though, you are dependent on your translator to highlight those issues for you. If you do commission two or three translators to do sample chapters, these issues start to emerge. If you read three versions and the third is very different from the other two then you have to go back and ask why and you find that there's something particular about the original. So yes, this whole area is fraught with difficulties because it's not an exact science.

If there were references in the text that were hard for English readers to understand, would you use any kind of glossary or footnotes to explain the terms?

That's another contentious issue and everyone has their own opinion about it. I personally prefer a glossary. I don't like footnotes in works of fiction, that's my personal view. There were one or two occasions where we used footnotes, but I always think that that looks odd in a work of fiction. It does look very academic. For me, it you're reading something like Dickens and you just read it, it's great, but if you read Dickens and there are three footnotes at the bottom of every page, then it's a different book.

What editorial processes would a finished translation go through?

We would get three reviews, one from our panel of reviewers in Africa, one in the UK and one in America. If someone picked up something that they thought

was odd about the translation then we might go back to the translator and we'd basically make a decision what to do on the basis of those reviews. Sometimes we did get more reviews if we felt that was necessary if things were unclear.

Did you have any guidelines that you gave to the reviewers?

We had a panel of reviewers who we'd worked with for quite a long time, so they knew what they were doing. When new people joined the panel I would normally try and meet them, just to talk through what the series was about, who it was aimed at, what we wanted, so there was a sort of common understanding. I preferred to do that face to face if I could.

In terms of marketing translations, you've already mentioned that the bookshops are in general more reluctant…

Very conservative, yes.

In terms of your actual marketing, did you tend to play down the fact that texts were translations?

Well we didn't play it down, but we didn't play it up either. We would market translations alongside all the other materials, so if we were publishing a book that was written in English from Ghana and a book that was written in French from Cameroon, we would just market them as a novel from Ghana and a novel from Cameroon and leave it at that. Because, as I've said, they're conservative about translations in the trade sector. It's less of an issue with educational prescriptions. We found that ministries of education and universities didn't have a problem with it really. If the titles were sending the right messages and covering the themes that they wanted to cover, then they

didn't really care whether they were translations or not. But the book shops seem to have this view that the public don't like translations, which is nonsense if you think about it. If you look at people like Garcia Marquez, you know it's nonsense, but that's the way it is. There are all sorts of schemes for subsidising translations: most of the embassies here have schemes, and you can get grants to translate Francophone and Lusophone material, but often people just don't bother to take up the grants.

Is it then because of the booksellers that publishers have this reluctance to take on translated literature, or is the reluctance coming from the publishers themselves?

I think it becomes self-fulfilling. In a way this was one area where we were lucky, in that we weren't dependent on Waterstones or Blackwells, but we had that educational market out there as well. For those publishers who are purely trade publishers – book consumer publishers as they're increasingly called – who don't have that educational outlet, if they feel it's going to be hard to sell something into the highstreet chains they'll shy away from it. Of course it then becomes self-fulfilling because there's less of a track record of successful translated literature, and so it goes on. The African Writers Series has always sat within the framework of an educational publisher, so it's always been a bit of an oddity, – a series of serious literature within an educational publishing house – and that has been both its strength and its weakness.

As far as it is possible to generalise these things, would you say that the AWS translated texts sold worse than the other ones?

On average worse, but of course it does vary. If you look at things like *God's Bits of Wood* by Sembène Ousmane, that's one of the best-sellers, and it's been selling for about 40 years! It's prescribed all over the place, and very often you have to remind people that it is a translation, because people just become so used to it as a text in English. There are other things, like a collection of short stories called *We killed Mangy-dog* by Honwana, originally written in Portuguese, which is a fantastic collection of short stories and has sold extremely well for thirty years. And again people don't even know it's a translation. But on average I would say the translations do sell slightly less well than material in English and that's because of the resistance in the trade.

When they do sell, are you able to say where they tend to sell well? Take Véronique Tadjo's texts, for example.

Tadjo's work is slightly different in that she has her own following. There's a sort of Véronique Tadjo fan club. Her most recent book on Rwanda sold reasonably well because of its currency. By and large I would say that the translation sells well if it finds its way onto something like a Black Studies course in the US – that's really when you start to see a big uplift in sales.

So is the US one of the main markets?

The college market in the US is very important, yes. Everything from feminist studies through African-American studies through more general Black Studies...

What about British universities?

The problem with the literature courses in the university sector is that they tend to be very conservative in that they all prescribe Achebe and Ngugi and Bessie Head – if they're feeling particularly wacky! – and so you get the same old canon repeated time and time again. They tend not to experiment too much with the newest writers. As far as large swathes of the academic world are concerned there is only one African novel and that's *Things Fall Apart*. Once you've done *Things Fall Apart* you've done African literature. Of course I'm being a bit facetious, but in fact there is an element of truth in that.

Can you give me some idea of how your sales of *Things Fall Apart* compare to anything you've published in the last five years?

It's the bestselling title by a long way. Every year we would send off all the new titles to all of the university departments and then wait with baited breath for their reading lists to be published. Out came the reading lists and it was still Achebe, Ngugi and Bessie.

AWS is obviously a very important and well-respected series and the decision to stop publishing new titles has been quite a surprise for all of us. Can you give any more details to the background for the decision?

Heinemann is owned by Reed Elsevier, a big, multinational media conglomerate. Reed Elsevier took a decision a few years ago that they wanted to significantly increase their educational business. They owned Heinemann and a UK primary school publisher called Ginn and there were various offices overseas operating under the Heinemann name. They decided that they wanted

to get much bigger in education and they wanted to get into the North American market, so they acquired Harcourt in the US. Overnight that changed the face of Reed Elsevier's educational publishing because until then the Oxford operations and the overseas offices that were working with Oxford were the entirety of the Reed Elsevier education division. Once Harcourt was bought then those Oxford-based and overseas offices became just 20% of Reed Elsevier's education, or in other words, they suddenly became peripheral. Having paid an enormous amount of money for Harcourt in the US, Reed Elsevier, – very understandably from the point of view of a big multinational corporation – wanted to see Harcourt as the strategic focus and to put the investment in there. It became quite plain that the kind of country-specific publishing that we were doing for markets in the developing world was no longer deemed strategic by Reed Elsevier. Now, obviously from our point of view that was extremely disappointing, but from Reed Elsevier's point of view one can see why they made that decision. The AWS then stood out like a sore thumb because it was not, in the eyes of the corporation, core business: it wasn't mainstream educational business and it just did not fit with their strategic plans. It was not sufficiently significant in North America to fit in with the strategy of focusing on the North American market. So as a result of that it became plain that the investment wasn't there to invest in new titles because they just weren't and cannot be as profitable. Faced with the choice of investing in translations from Cameroon or putting money into the next big textbook adoption in Texas, accountants in Reed Elsevier are unfortunately bound to opt for the latter. And that's what happened. Indeed it went further than that in that the publishing that we were doing, the market-specific,

country-specific publishing that we were doing for developing countries ceased to be seen as strategic as well. In July of this year it was announced that our International Division was effectively being closed down, with quite a few redundancies. The sales and marketing people who stayed were steered into just being responsible for export sales of British titles rather than anything else. The job of the director has changed dramatically: rather than going out looking for country-specific publishing opportunities or developing local materials, his main focus is to look at possibilities for versioning British titles for overseas countries.

There's been quite a lot of bad press about what's happened particularly in places like Nigeria and South Africa. Have you got any response to that?

I've been in a slightly difficult position really. Personally I have quite a lot of sympathy with some of the things people have been saying, and I do talk to people privately but it would be completely inappropriate of me to take too much of a public stance on it. It would just look wrong, and be unprofessional in many ways. I think in a way one has to accept that if you work for a big multinational corporation, that has plusses and minuses. For many years they gave us good support and good investment and we were able to produce textbooks in places like Uganda and so on which we wouldn't have been able to do. But of course the other side of that coin is that when they decide the investment's going somewhere else, away it goes. If you live by the sword, you die by the sword!

Do you think there's any possibility of things swinging back the other way?

I haven't given up hope for the AWS. I don't think there's any place for the African Writer's Series within Reed Elsevier, but I don't think that that's the end of attempts to bring African literature to a wider audience by any means. I think there's a slightly separate debate, nothing to do with Heinemann, about whether the concept of an African Writers Series is past its sell-by date. I've had very interesting debates with people as to whether it actually promotes African literature and African authors worldwide or whether it ghettoises them. Why should someone have to be in an African Writers Series? Why aren't they published by Random House? There isn't a European Writers Series, so why is there an African Writers Series? I think there's plenty of scope for people to seek out and bring African literature to a wider audience and I certainly haven't given up the hope of playing some part in that, and I'm in constant contact with people who think similarly. The key issue for me really is persuading the mainstream publishers of literary fiction to take Africa more seriously. How we do that, I don't know. But until that happens… If you come at this from a different angle you can argue that it is outrageous that it has been left to an educational publisher, a publisher whose core business is textbooks, to be the standard-bearer for African literature for the past 40 years. Where has everybody else been?

Interview conducted by Kathryn Woodham, recorded at the British Library on 16th October 2003.

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Notes: Introduction

[1] For an account of French linguistic policies and legislation, see Judge 2002. For wa Thiong'o's description of the various punishments inflicted on children who spoke Gĩkũyũ instead of English at school, see wa Thiong'o 1986: 11.

[2] For practical reasons the study limits itself to translations of texts that might loosely be characterised as novels, albeit with the caveat that this distinction proves somewhat problematic when applied to African works, which often do not fit comfortably into Western genre categories. Although Ahmadou Kourouma's *Allah n'est pas obligé* was originally to form part of the corpus, being due to be published in English in 2003, a three-year delay in publication (the translation finally appeared in August 2006) means that it has not been possible to include it in the discussion.

[3] Parfait (2003) argues that the Côte des Ebènes corresponds to Côte d'Ivoire, and the République du Nikinai to Guinea.

[4] Although the location of the story remains fictional throughout the novel, references to the Malinké language, to the fact that the first member of the dynasty that was to rule the Soba 'arrivait du Nord, des lointaines terres de la boucle du Niger' (Kourouma 1990: 187) and to 'Almamy Samory' (Kourouma 1990: 31), the title by which the real-life warrior and ruler of the Ouassoulou kingdom Samory Touré was known, suggest that the tale takes place somewhere in modern day northern Côte d'Ivoire, southern Burkina Faso, southern Mali, or Guinea.

[5] The term 'Nazaras' is used to refer to Christians and Jews, 'les ennemis de l'islam [...] des impurs' (Kourouma 1990: 19); 'Allamas' is a corruption of 'Allemands' and refers to the Germans.

[6] For an account of the historical background to the novel, see Coates 2001a: 264-6.

[7] The terms 'Maninka' and 'Malinke' are both used in English to refer to varieties of Malinke spoken in Côte d'Ivoire, Guinea, Mali and Senegal. The official names used in the latest edition of the *Ethnologue* to refer to languages in this group are Forest Maninka, Konyanka Maninka, Sankaran Maninka, Eastern Maninkakan, Kita Maninkakan and Western Maninkakan; however, 'Malinke' is listed as an alternate name for the majority of these languages. See<http://www.ethnologue.com> [accessed 10 November 2006] for further details.

[8] A similar discourse is used by GJV Prasad (1999) to describe the approach used by Indian English writers; the validity of such a discourse is also argued by Maria Tymoczko (1999b), who draws a number of parallels between post-colonial writing and inter-lingual translation.

[9] In December 1984 a serious gas leak at the Carbide Union plant in Bhopal, India, resulted in approximately 4000 deaths. See http://www.bhopal.com/irs.htm [accessed 6 September 2006] for further details.

[10] At the beginning of Vignette IX, for example, the narrator writes: 'Il y a une histoire en chaque être. Ecoutez, quelqu'un prend la parole' (Tadjo 1986: 15).

[11] The emperor Sundjata Keita and his mother, Sogolon, form part of the well known Sundjata epic; see de Jager 2000a: xl note 34 for a summary of literary versions of the epic. The references to Roumben and Ngo Kal Djob are more oblique; de Jager (2000a: xl, note 36) argues that Liking is using the name Roumben to refer to 'Ruben Um Nyobé, the charismatic leader of the radical anticolonial movement, the UPC (Union des Populations du Cameroon), founded in Cameroon in 1948', but does not offer an explanation of Ngo Kal Djob. Marceline Nnomo (1999: 243) glosses Ngo Kal Djob as 'la fille du dire des dieux', but does not outline her role in relation to Ruben Um Nyobé.

[12] Sony Labou Tansi is a pseudonym; although subsequent references to Sony Labou Tansi's work will abbreviate his name to Tansi, it should be borne in mind that this is not the author's surname. Tansi himself usually preferred the acronym S.L.T. as an abbreviated form. For a summary of the various explanations of Sony's pseudonym, see Thomas 2002: 207 note 4.

[13] Although both countries remain unspecified in the novel, it is generally assumed that the novel is set in the Democratic Republic of Congo and in Congo.

[14] Chantal Zabus (1991: 106) does acknowledge the possibility of alternative interpretations when she states that 'one should stress the uniqueness and particularity or each "message-event" and its openness for a wide variety of readings when consumed by different audiences in different socio-linguistic contexts'; however, she leaves this issue unexplored and gives precedence to the post-colonial reading outlined above throughout her analysis.

[15] Liking (2006) describes the 'raison d'être' of the Ki-Yi community as being to 'permettre aux jeunes les plus en difficulté et les plus démunis de recevoir une formation qualifiante, professionnelle et d'acquérir une expérience humaine, qui leur permettra d'aller en avant'. She explains that she links traditional and initiatory pedagogical techniques with other artistic techniques including theatre, dance, drumming, music and puppet theatre. For a more detailed account of the activities of the Villa Ki-Yi, see Hawkins 1991.

[16] Holmes (1988: 78) acknowledges that 'in reality [...] the relation is a dialectical one, with each of the three branches supplying materials for the other two, and making use of the findings which they in turn provide it'.

[17] For an introduction and criticism of the studies by Niranjana, Rafael and Cheyfitz, see Robinson 1997.

[18] I am following Pettersson's non-hyphenated use of the term here. Although Pettersson is vociferously questioning the value of the type of 'enigmatic and mercurial' theorising associated with the work of post-structuralist theorists such as Bhabha, he does not address the fact that, according to Ashcroft et al. (2002: 198), the absence of the hyphen is generally associated with 'unlocated, abstract and poststructuralist theorizing'.

[19] When discussing the translation of Chinua Achebe's works, Simpson asserts that, 'since the author has already bridged the gap between the Nigerian idiom and the European one, all the translator has to do is to find the equivalent expression and register in the foreign language' (Simpson 1979: 79).

Notes: Chapter 1

[20] A complete breakdown by publisher type is as follows: Small or Independent Presses: *The Suns of Independence* (Africana Publishing Company), *Monnew* (Mercury House), *The Antipeople* (Marion Boyars), *The Laughing Cry* (Readers International); Educational Publishers: *As the Crow Flies* (AWS), *The Seven Solitudes of Lorsa Lopez* (AWS), *It Shall be of Jasper and Coral AND Love-Across-a-Hundred-Lives* (CARAF), *Waiting for the Vote of the of the Wild Animals* (CARAF); Large Mainstream Publisher: *Waiting for the Wild Beasts to Vote* (William Heinemann).

[21] Sulley (2003) argues that Heinemann's decision not to publish any of Kourouma's novels was grounded in the view that, although considered to be texts of high literary quality, their potential for being prescribed as set texts in schools and colleges was not sufficiently strong.

[22] Anthony Pym (1996: 168) takes issue with Venuti's use of the word 'but' in this statement, arguing that, 'Yes indeed, 2 and 4 percent are very small proportions. The argument looks convincing, especially since the graphs make the differences highly visible. Unless one stops to think about the things being represented. According to Venuti's graphs, the number of translations increased almost threefold (my calculations give 2.92) over the period concerned. That is, book production increased *and* translation production increased. "And", not "but"'.

Pym's point is well taken, although it does not negate the overall validity of Venuti's comparison.

[23] See Venuti 1995: 12.

[24] See Venuti 1995: 14, Table 1.

[25] See Hale 1998: 190. Hale`s figures are drawn from the BIPE Conseil 1993.

[26] Officially, the languages of Belgium are French, German and Dutch. 'Flemish' is the unofficial name given to Dutch in Belgium, and its usage by Hale in this context is thus somewhat problematic.

[27] See the 'UK Book Industry in Statistics 2003' report for further details: <http://www.publishers.org.uk/paweb/paweb.nsf/0/345D390A4C9ABBD180256F10002DEAFD?opendocument > [accessed 13 November 2006]

[28] See the Index Translationum home page:<http://portal.unesco.org/culture/en/ev.php-URL_ID=7810&URL_DO=DO_TOPIC&URL_SECTION=201.html > [accessed 13 November 2006]

[29] The Index Translationum does not list Clive Wake's translation of Sony Labou Tansi's *Les Sept Solitudes de Lorsa Lopez*, Wangũi wa Goro's translation of Véronique Tadjo's *A vol d'oiseau*, or Frank Wynne's translation of Ahmadou Kourouma's *En attendant le vote des bêtes sauvages*.

[30] The languages in question are Russian (60,742 target language cases versus 88,146 original language cases), Italian (39,654 target language cases versus 44,900 original language cases) and Swedish (22,043 target language cases versus 23,746 original language cases).

[31] See, for example, Lottman 1997: 114 and Wimmer 2001: 71.

[32] These include subsidies offered by the National Endowment for the Arts in the US, the Arts Council of England in the UK and the Kaleidoscope Programme in the EU (see Hale 1998: 193).

[33] On the individual level, Tabor quotes the case of Colin Powell's memoir, for which Colin Powell was awarded an advance of $6.5 million, more than $1 million of which was recovered in foreign rights sales (Tabor 1995: D8). On the general level, official statistics supplied by The Publishers Association state UK Publishers' Export Sales of consumer books as £277 million in 1999 (the figure for all publications, incorporating School, ELT, Academic and Professional publications is £871 million).

[34] Both Pym and Fawcett highlight the opacity of Venuti's statistics, demonstrating that his analysis conceals the actual numbers involved, and even going so far as to suggest that Venuti's 'incomplete model' (Fawcett 1995: 182) has not been produced 'in the spirit of establishing the reality' but rather in that of 'proving our prejudices' (ibid.). Although I would probably not go as far as Fawcett in my criticism of Venuti, it is certainly true to say that the generality of Venuti's statistics means that they conceal as much about the translation situation as they reveal.

[35] This figure relates to database searches carried out during December 2004, based on a database that was last updated in October 2004.

[36] Statistically, if the most definite figure available from the database analysis is that 72/1052 texts exist in translation, this would suggest that a further 6 of the texts that are unaccounted for exist in translation, which would correspond to a 6.8% rate. The full list of translations and the details of their publications can be found in Appendix A.

[37] This is closely related to the argument put forward by Pym in his questioning of Venuti's analysis. Pym takes issue with Venuti's denunciation of the 'trade imbalance', asking what a 'world of perfectly balanced trade would look like', and whether, for example, the appropriate translation rate would be deduced along the lines of assumptions such as '50% of all texts [being] worth translating' (Pym 1996: 168-9).

[38] Interestingly, until the publication of a new edition in 2003, the original French version of this text was out of print, having been withdrawn from sale following allegations of plagiarism not long after its original publication in 1968. During the period, the text was therefore accessible only in translation. It is unclear as to whether Harcourt's decision to allow the English version to go out of print was linked to the plagiarism allegations.

[39] The only sector that has not been mentioned is that of African presses, by whom 5 of 72 translations are published. The discrepancy between the total number of translations (72 texts) and the number of translation publications (92 texts) is due to the existence of additional editions of the translations, which have been taken into account in order to assess the overall

availability of the texts in the US and UK book markets. They do not involve fresh translations of the texts.

[40] Longman's African Writers Series was originally titled 'Longman Drumbeat'.

[41] Reed Elsevier acquired Heinemann in 1987 as part of the Octopus Publishing Group. See <http://www.brookes.ac.uk/schools/apm/publishing/culture/conglom/conghist.htm!> [accessed 13 November 2006] for a history of multinational publishing from 1900 and <http://www.ketupa.net/elsevier2.htm> [accessed 13 November 2006] for an overview of Reed Elsevier's acquisitions and sales.

[42] A transcript of the interview is provided in Appendix B.

[43] Venuti (1998: 169) stresses that it was demand for a particular type of South American literature that both drove and shaped the 'boom'; contemporary Brazilian literature was thus excluded, as were works by women writers.

[44] I am grateful to Dr Anna Guttman for highlighting this as a possible explanation for the rise in translations. As she observes, this explanation raises the issue of the extent to which university curricula drive publishing practice; this is a topic that calls for further research.

[45] Peter Ripken (1991: 291), in his overview of African literature in the literary market place outside Africa, makes a similar observation on the growing popularity of African women writers, stating that: 'women writers may have more difficulties than male writers in getting published at all, but once their books have been published in English, French or Portuguese their chances of getting translated into other European languages are slightly better than with male authors'.

[46] *En attendant le vote des bêtes sauvage* was awaded the Prix du Livre Inter in 1999, whilst *Allah n'est pas obligé* was awarded the prestigious Prix Renaudot in 2000. The role played by literary prizes (and the disputed integrity of such prizes) in translation selection is one that needs to be accorded further study.

[47] These observations tie in with Venuti's (1998: 67) stress on the 'enormous power' wielded by translation in constructing 'representations of foreign cultures', thereby establishing 'peculiarly domestic canons for foreign literatures'.

[48] It is possible, and even probable, that the 100 Best Books initiative in itself may influence translation selection, thus leading to a rapprochement of the two canons in the future. Research into this phenomenon would tie in with research on literary prizes and provide a fruitful impetus for further discussion.

[49] Although Landers' guide is primarily addressed to literary translators working in the US, the strong similarities between the publishing situations in the US and the UK mean that many of the topics that his book addresses, particularly those pertaining to contractual and financial issues, can be seen to be relevant to both countries.

[50] Barbara Epler, editor-in-chief of New Directions, a small US press, admits that the Press 'sometimes become[s] the home of pet projects' (Wimmer 2001: 73).

[51] The *Writer's Handbook 2003* indicates that just 14 of the 447 main UK publishers listed are willing to consider works in translation.

Notes: Chapter 2

[52] Zabus illustrates these processes using work by a variety of authors including Kourouma's *Les Soleils des indépendances.*

[53] While many, including Zabus, attribute the first use of the term to Ferguson, Sesep N'Sial (1993: 116-119) argues that the American linguist was in fact formalising a term first used by Psichari some thirty years earlier. See N'Sial 1993: 116-119 for further details.

[54] For a more detailed analysis of the linguistic situation in Africa, see Mendo Ze 1999: 31-44. According to this analysis, the only African states that have just one national language in addition to the official language (and that could therefore be considered di- as opposed to tri- or polyglossic) are Burundi, Rwanda, Somalia and Madagascar.

[55] Manassey (1994: 67) provides several examples of French usage supporting this notion, including instances in which certain 'locutions valorisantes' are inserted into African sentences, as in the following extract from a speech by President Mobutu: '"Lokala nalobaki na N'Sele, faites-moi confiance, elingi koloba na nkombo ya discipline révolutionnaire nakope sa orientation ya sika, landa ngai, yoka ngai" ("Comme je l'avais dit à la N'Selé, faites-moi confiance, c'est-à-dire au nom de la discipline révolutionnaire je donnerai une nouvelle orientation, suis-moi, écoute-moi")'. More extreme examples, which Manassey (ibid.) argues can be observed in the speech of young men trying to impress women, involve the

incorporation of French words 'énumérés tels quels, pour eux-mêmes'; in these cases French thus becomes a 'signifiant en lui-même (…) et ne conserve plus qu'une fonction strictement symbolique' (ibid.).

[56] According to a recent survey by CIRELFA (Centre international de recherche et d'étude en linguistique fondamentale et appliquée), communication between professors at the university takes place in Wolof, rather than French; from this Mendo Ze (1999: 33) concludes that 'objectivement, les positions du français se détériorent gravement, même dans l'administration où les instructions sont régulièrement données en français'.

[57] Although a Mandekan orthography was established at the UNESCO meeting in Bamako, Mali, in l966, orthographical conventions for Malinké vary across West Africa, due to the fact that Malinke language use is spread across eight international boundaries. A workshop for the harmonisation and standardisation of Mandenkan orthography was held in Abidjan in May 2002, the result of which was a publication entitled 'L'Orthographe harmonisée du Mandenkan' (Keita, Boniface, Kalilou Tera, Moussa Diaby, Mohamadou Diallo, Mamadou Lamine Gassama and Sidia Sana Jatta, 2003) <http://www.casas.co.za/activities.htm#mandenken> [accessed 17 May 2004]. Given the date of this publication it is not possible for Wynne and Coates to have drawn on this newly agreed official orthography, although they may have been using one of the orthographies previously in official use in one of the countries where Malinké is spoken.

[58] When comparing Kourouma's first two novels with Nazi Boni's *Crépuscule des temps anciens,* Amadou Koné (1992: 84) remarks that 'avec une plus grande assurance, Kourouma ne met plus entre guillemets les termes français renvoyant à un signifié africain. Il ne les écrit pas en italiques non plus'. This statement would however appear to be inaccurate with regard to the second novel, *Monnè*, at least insofar as the paperback edition is concerned.

[59] See Kourouma 1970: 116; 119.

[60] See Kourouma 1990: 25; 27.

[61] See Kourouma 1990: 45-6. The paragraphs that follow on immediately from this explanation, and which describe the final humiliation of Djigui by the Whites who force him to drink the *déguè,* contain further instances of the term, all of which also use italics.

[62] See Zabus 1991: 157-179 for an analysis of these devices and an account of their usage in both Anglophone and Francophone novels.

[63] See Kourouma 1998: 10.

[64] See, for example, Wynne 2003:2 and Coates 2001c:3. Interestingly, Coates alters the term to 'sèrè'; the motivation behind this alteration is unclear.

[65] These differences include the photos/illustrations of the book covers, the newspaper reviews on the back cover (by *World Literature Today* and *Jeune Afrique* in the case of the Coates translation, and by the popular French press (*Le Nouvel Observateur, La Vie, L'Express, Le Figaro* and *Le Monde*) in the case of Wynne's, the font size used in the body of the text, and the addition of a translator's Acknowledgements, an Afterword and a Bibliography, as well as a Glossary, in Coates' edition.

[66] Compare, for example, the location of the information 'Cf. p. 35 du tome III des Oeuvres Complètes de H.-I. Bwakamabé Na Sakkadé' in Lopes 1982: 242 and Moore 1987: 197, or of the comment 'avec lesquels je soupçonnais déjà le jeune compatriote directeur de cabinet d'être en contact' in Lopes 1982: 257 and Moore 1987: 211.

[67] Jacquemond (1992: 150) argues that the reception of modern Egyptian literature in France has been 'conditioned by two main factors that may seem contradictory, but are actually complementary: its relative conformity to (1) dominant French representations of Arabic culture and society and (2) dominant French ideological, moral, and aesthetic values'. Carbonell (1996: 84) makes a similar point in his outline of Said's seminal study, *Orientalism,* concluding that 'not only strangeness, but also familiarization, are two key processes in the interpretation of texts provenient from the so-called Orient'.

[68] Kourouma's account of the publisher's influence over the title choice, to which reference was made earlier, in fact undermines Zabus' analysis to some degree.

[69] That there may nevertheless be a difference in overall style between *Les Soleils* and *Monnè* is something that Kourouma himself acknowledges, agreeing with Lise Gauvin's suggestion that his second novel marks something of a return to 'une forme d'écriture plus traditionnelle' (Kourouma 1997: 159).

[70] The identification of this term as a feature of FPA is indicative of the difficulty in drawing a clear dividing line between the quasi-invisible traces of the palimpsest on the one hand, and

devices for reflecting linguistic realism on the other. Although they might be differentiated on the basis that quasi-invisible traces are the author's own innovations, the level of mutual influence between the arts, media, and FPA speakers, and the fluidity of the language itself means that it makes more sense to regard these types of innovation as parts of a continuum rather than as separate categories. Both types of innovation are achieved by allowing French to be influenced by African languages, with French being made to borrow 'les figures, les images, les expressions' 'des langues africaines' (Bassole-Ouédraogo 2004: 17). Although the subversive intent might be stronger in the creation of quasi-invisible traces, being associated with a desire to mould or even 'break' the French language, the incorporation of FPA elements into literature is also potentially politically significant, elevating the status of what, according to Bassole-Ouédraogo (2004: 21) is often still viewed as a 'langue bizarre et barbare qui semble avoir horreur des articles et déforme le sens des mots'. A closer examination of the way in which FPA elements, together with informal and vulgar language in general, are translated will be provided in the chapter that follows.

[71] Note that, while standard French can attribute the sense of dying to the verb 'finir', this semantic value is only conveyed when finir is used with the verb 'être', and is heavily dependent on the context of the utterance.

Notes: Chapter 3

[72] See, for example, Catford (1965), Vermeer (1986), Snell-Hornby (1988), Koné (1992) and Bassnett (1998).

[73] Fish (1980) himself resolves the dilemma in this way, underlining the importance of 'interpretive communities'; however the lack of extended discussion on the nature of these communities makes it difficult to see how his idea might be applied to translation.

[74] Note that Toolan's argument is developed in relation to syntactic stylistics, rather than translation itself.

[75] Baker is using the notion of 'narrative' in the sense in which it has been developed in social and communication theory, rather than in narratology or linguistics. According to this view, narratives are 'public and personal "stories" that we subscribe to and that guide our behaviour' (Baker 2006: 19). See Baker (2006) for further details.

[76] The concept of lexical density is one that is developed by Michael Halliday in *Spoken and Written Language* (1989). Lexical items are distinguished from grammatical ones, and written language is observed to display a 'much higher ratio of lexical items to total running words' (Halliday 1989: 61) than spoken language. See Halliday 1989 for further details. The features that corpus studies suggest are more strongly present in written discourse include nominalisation, participles, attributive adjectives, conjoined phrases, sequences of prepositional phrases, and relative and complement clauses (Chafe 1982: 39). While Chafe acknowledges the exploratory nature of studies of the differences between spoken and written language, and the difficulty of reducing such observations to absolutes, statistical analyses of such features are nevertheless significant.

[77] The link between proverbs and oral narratives is a particularly strong one. Kourouma himself associates the use of proverbs not simply with oral story-telling conventions, but with the general manner of expression used in Africa: 'quand nous parlons en Afrique, nous ne nous contentons pas de dire la phrase. On la répète, on l'appuie par un proverbe' (Egéa-Kuehne 2001: 182).

[78] The question of whether there is such a thing as 'literary' as opposed to 'non-literary' language is one that has been hotly debated from all angles. For discussions of the issue, see Tambling 1988 and Toolan 1996. Here, I am using 'literary' to refer to a mode of expression which combines the features associated with written, rather than spoken language (as distinguished above).

[79] Georgia Green (1982: 145) makes a similar point with regard to the use of inversions in spoken and written language. See Green 1982: 119-153 for further details.

[80] In his essay '"Register" in discourse studies: a concept in search of a theory', Robert de Beaugrande (1993) acknowledges the difficulty inherent in differentiating one register from another in terms of linguistic features. Instead, he argues that 'we must be content to postulate a register when a representative group of language users agrees that certain aspects are typical and predictable' (de Beaugrande 1993: 17). This is clearly similar to the argument, put forward in the opening paragraphs of this chapter, that individual interpretations can be validated by the tendency for them to be shared by other members of the same culture.

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[81] The Yoda character in *Star Wars* inverts the word order in his sentences, resulting in utterances such as 'Grave danger you are in. Impatient you are'.

[82] Other examples include Coates 2001c: 186; 190; 193.

[83] See, for example, Lopes 1982: 123 and the corresponding passage in Moore (1987: 94-5), and Lopes 1982: 179-81 and Moore 1987: 142-44.

[84] The abacost is a short-sleeved suit, the wearing of which was promoted by Mobutu as part of the authenticity campaign of the 1960s and 70s. The term itself is derived from the French 'à bas le costume'.

[85] 'C'est la saison du / Désir' becomes 'This being the season of / Desire'.

[86] See Adams 1993: 159.

[87] See Liking 1983: 11.

[88] See Liking 1983: 110 and de Jager 2000b: 80.

[89] These include the rendition of 'Les vieillards sont pourris les enfants contaminés et l'on n'a plus ou l'on n'a pas encore trouvé un système d'éducation capable de revaloriser le niveau…' (Liking 1983: 7-8) as 'Old people are decayed, children contaminated, and an educational system capable of stabilising the standards no longer exists or has not yet been found…' (de Jager 2000b: 3) and the translation of 'Et si je chantais y aurait-il une orpheline de mère qui croyant entendre la voix de sa défunte mère redresserait le corps et la tête reprendrait confiance et fierté d'être femme éternelle mère de la Mer grande noble généreuse?' (Liking 1983: 94) as 'And if I were to sing this would there be a motherless orphan girl, who, thinking she was hearing her dead mother's voice, would straighten her body and head would regain confidence and pride in being woman eternal mother of the great and noble and generous Sea?' (de Jager 2000b: 68).

Notes: Chapter 4

[90] Tansi uses this device most prolifically in his novel, *La Vie et demie,* in which the names of the various rulers become a short-hand for their defining character traits or for the defining features of their reign. These include 'Jean Canon', 'Jean Coriace', 'Jean Calcaire', 'Jean Caoutchou', 'Jean Coutelas', 'Jean Cochon', and 'Jean Calcium' (Tansi 1979: 175-183). Since there is no published English-language translation of this text to date, however, Tansi's onomastics will not be included in the discussion.

[91] The wide range of Christian, Islamic, and African names in use in Africa today is illustrative of the cultural influences operating on African cultures, and indicates that generalisations about the meaningfulness of proper names in Africa are no longer valid. Nevertheless, many people do still have names that have a specific signifying function.

[92] Note, however, that in the 'post-avis' Liking (1988: 156) playfully insists that, 'les noms de personnes et de lieux rappelant des personnes existantes ou ayant existé sont vrais et ne sauraient être "pure coïncidence"… Ils sont dans l'histoire et la mythologie africaines', yet also warns the reader 'pas de précipitation ! Pas de vérité historique ici !', declaring that 'la conception, la naissance, le cheminement et la mort des personnages sont totalement réinventés, et l'histoire de leur vie, de leurs amours et du passage d'une vie à une autre est entièrement fictive'.

[93] The awareness that names convey meaning is created in the opening paragraphs of the text, in which the narrator breaks off to comment on her brother's name: 'Tenez… Son nom n'est-il pas déjà tout un programme ? "L'Habitude" ou "la Manière de jeter des ponts"' (Liking 1988: 9). This is one of the rare occasions on which the reader is offered a gloss for the name; in the context of the novel as a whole it serves to inform the reader of the meaningfulness of names, and raises a false expectation that the significance of the names will be explained.

[94] See Nnomo (1999: 242).

[95] See Liking 1988: 128. Note also that Liking uses a similar, but not identical corruption of Senghor's name in *Elle sera de jaspe et de corail,* writing 'et Ségar de leur parler de métissage' (Liking 1983: 17). This reference is perhaps slightly less oblique, given the strong association of the concept of 'métissage culturel' with Senghor.

[96] Nnomo (1999: 242) refers to this term as being an 'anagramme' of Biya's name; while agreeing with her linking of the name to Paul Biya, I would argue that what is involved here is not an anagram but a play on the sounds of the President's first name and the first part of his surname.

[97] Nnomo (1999: 242) offers the following interpretation of the name: 'Le nom composé saisit ici, en une synthèse remarquable, l'homme dans ce qui semble être l'un des aspects

caractéristiques de sa personnalité historique. Le visionnaire et le prophète. En effet, selon de vieilles légendes françaises, le lynx passait pour avoir une vue capable de percer les murailles. Au sens figuré *oeil de lynx* désigne celui qui a une vue perçante.'

[98] Founder of the Union des Populations du Cameroun (UPC) in 1948, Um Nyobe was assassinated by the French on 13 September 1958. See Mbougueng 2004 for further details.

[99] An interesting comparison can be drawn with Carrol Coates' description of his own research into the West African hunting society that forms such an important context for Kourouma's *En attendant le vote des bêtes sauvages*. See Coates 2001b.

[100] See the back-cover blurb of the 2000 paperback edition. The specification of Liking's voice as 'African' clearly implies a contrast between the continentality of the author and that of the readership.

[101] Sévry (1998: 147) reports that 'il est entré dans une sorte de colère qui n'avait rien de factice, me disant que lorsqu'il était jeune étudiant zoulou à Durban, alors qu'il devait étudier Keats et Shelley, on s'était bien gardé de lui proposer de telles éditions, et qu'il avait dû fournir des efforts considérables pour pouvoir accéder à cette culture: pourquoi n'en ferions-nous pas autant?'. Kuenene's experiences can clearly find parallels with the experiences of West Africans educated under the French colonial system.

[102] See Corcoran 2002: 80. Corcoran does not specify which language 'soukali' belongs to.

[103] See Lopes 1982: 200-202.

[104] The sense that these proper names evoke some hidden meaning is intensified by the revelation that Grozi and Babou are not simply 'un couple singulier' (Liking 1983: 133) but that they are centuries old: 'il est des jours où l'on se demande ce qu'ils peuvent bien avoir encore à se dire depuis tous ces siècles ces vies qu'ils pataugent qu'ils devisent qu'ils tanguent sans jamais aboutir à une option à quelque chose de tangible' (Liking 1983: 133-4). The fact that Grozi and Babou have been alive for 'all these centuries', 'all these lives', indicates to the reader that they are in some way symbolic, rather than being ordinary individuals, heightening the sense that their names must stand for something.

[105] 'Zizi' is in fact a term usually used by or with children and would therefore, according to the *Collins Robert*, correspond most closely to 'willy' (British) or 'peter' (US).

[106] For an account of formal vs dynamic equivalence, see Nida 2000.

[107] The term also occurs in the second part of the novel, both as a noun and as a verb, when the fisherman sings the 'marche du crabe' (Tansi 1983: 116). The replication of the hypostasic verb form in the translation in this instance was argued to be related to the explicit flagging of the term as a literal translation (see Chapter 2).

[108] Note, however, that this translation de-metaphorises the imagery of the original, rendering 'large' ('open sea') as 'echelons'.

[109] Julie Emeto-Agbasière (1986: 27) argues that one of the effects of using African proverbs in a narrative is to allow the novelist to 'reserrer davantage le lien qui l'unit à son peuple lorsqu'il met en valeur des formules de la langue du peuple'. In consequence, the decision to use African proverbs rather than Western equivalents is seen to represent a political choice: 'quand l'écrivain africain se met à s'exprimer avec les proverbes de son peuple au lieu d'employer des équivalents occidentaux dans un texte écrit, on y voit un choix réfléchi qui traduit une prise de position politique' (Emeto-Agbasière 1986: 27).

Notes: Chapter 5

[110] Tymoczko (1999a: 249) is using the term *defamiliarised* in the sense of *ostranie* as explored by the Russian formalists, definable as 'a process of making language strange, or thickening it within the system of a particular literary work, so as to heighten the audience's perception of the text as text'. Tymoczko (1999a: 250) acknowledges that many critics would argue that *ostranie* is an inescapable feature of any literary text, but argues that translation difficulties associated with *ostranie* are particularly acute in the case of medieval Irish literature, which has at its heart a 'special poetic way of using language', linked with the Celtic view of poet as seer. See Tymoczko 1999a: 248ff.

[111] Although Cronin does not make explicit reference to audio-visual translation, his argument can clearly be extended to subtitling and even to dubbing. In these cases, the interplay between the aural and visual properties of the translated version of a film will almost certainly strengthen the collusive process.

[112] The collections in question are *Wordplay and Translation* and *Translatio: Essays on Punning and Translation*. See bibliography for details.

[113] This type of approach is reminiscent of the type of approach described by Octavio Paz (1992: 159): '[the translator's] procedure is the inverse of the poet's: he is not constructing an unalterable text from mobile characters; instead he is dismantling the elements of the text, freeing the signs into circulation, then returning them to language'.

[114] See Henry 2003: 67.

[115] A similar priority-based approach for translating wordplay and other types of humour is proposed by Patrick Zabalbeascoa (1996) in the context of translation for television. Although Zabalbeascoa (1996: 243) does not draw explicitly on Holmes' model, his reference to the need to establish a 'hierarchical scale' and his observation that 'a priority is also a restriction for all of the priorities that are below it' clearly bear many similarities to elements of the approach developed by Holmes in the context of poetry translation.

[116] See, for example, Munday 2001: 104-5 and Hatim & Mason 1990: 42.

[117] I am quoting from Venuti's published translation of part of Berman's essay here, as the emphasis on locatedness in Berman's original essay is not as strong, the original stating simply that 'malheureusement, le vernaculaire ne peut être traduit dans un autre vernaculaire'. It is unclear whether the addition in Venuti's version was a later revision by Berman himself, or whether Venuti himself elaborated on Berman's original argument.

[118] In the case of this example, the effect of the term 'ma'am' would be noticeably different on an American reader than on a British one. This is an additional issue that would need to be taken into account if the target audience of a text published in the UK was considered to include a US audience.

[119] See Findlay 1995: 155-6 for a full explanation of the translation strategy used.

Notes: Chapter 6

[120] The case studies on which Berman draws are Hölderlin's 1804 German translation of two tragedies by Sophocles, Chateaubriand's French translation of Milton's *Paradise Lost* and Pierre Klossowski's 1969 French translation of the Aeneid. See Berman 1985: 93-150 for a more detailed description of these translations.

[121] See Venuti 1998: 13-20 for a more detailed description of what Venuti terms his 'minoritising project' and its controversial reception.

[122] Berman is using the term *Bildung* in the humanistic sense developed by Goethe, opposing it to 'cultures' that are characterised by appropriative, non-dialogical attitudes to the foreign. See Berman 1985: 88. The idea that foreign languages and cultures are able to enrich one's own is one that emerges clearly in Schleiermacher's (1985: 343-345) essay when he argues the need for Germany, in particular, to be open to translation: 'De la même manière, peut-être, qu'il a fallu apporter et cultiver ici de nombreuses plantes étrangères pour que notre sol devienne plus riche et plus fécond, et notre climat plus doux et plus agréable, nous sentons aussi que notre langue, qui se meut insuffisamment à cause de l'inertie nordique, ne peut s'épanouir et développer pleinement sa propre force qu'à travers les contacts les plus variés avec l'étranger'. Given the degree to which Schleiermacher's translation philosophy is clearly rooted in the politico-cultural context in which it was written, Berman's appropriation of it to twentieth-century France would appear deeply problematic. Schleiermacher (1985: 323) himself acknowledged that his preferred translation method could only be effective in certain cultural contexts, namely if 'la compréhension des œuvres étrangers soit une situation connue et désirée, et que l'on concède à la langue propre une certaine flexibilité'. To the degree that these preconditions are not met, infusing a language with the Foreign risks being understood not so much as enrichment, but as distortion. The issue of reader reception in relation to such 'enrichments' is one that will be addressed later in this chapter.

[123] Steiner (1998: 319) proposes a view of translation as 'a hermeneutic of trust (élancement), of penetration, of embodiment and of restitution', arguing that 'the translator invades, extracts, and brings home' (Steiner 1998: 314) and comparing the sadness of the translator after translatorial success with the 'Augustinian *tristitia* which follows on the cognate acts of erotic and of intellectual possession' (ibid.).

[124] In relation to his reading of Bakhtin, for example, Bhabha (1994: 188) cautions that, 'as with Guha, my reading will be catachrestic: reading between the lines, taking neither him at his word nor me fully at mine'.

[125] As Pym (1998: 178-80) observes, the prevailing trend in translation studies is to consider the translator as a member of the target culture; although Pym sees his model as contradicting

this trend, it seems to me that the concept of an interculture is compatible with the concept of target culture location, so long as the intensity of the overlap is left unspecified.

[126] Pym (1998: 187) writes, for example: 'I have mentioned the translator's physical body as a material basis for the intersection of different cultures. We can locate hands, mouths and feet that belong to two sides at once.'

[127] See Spivak 1993: 313-14, note 3.

[128] Although Tymoczko does not draw this parallel herself, the notion of CTEs could also be extended to cover the sets of lexical string equivalents that are built up by Translation Memory Systems such as TRADOS, according to which the memory system automatically suggests the previous translation the next time it encounters the same (or almost the same) formulation in the source language.

[129] See Danks et al. (eds.) 1997 for an overview of cognitive approaches.

[130] One exception to this general view can be found in Ortega y Gasset's 1937 essay, in which he argues that 'translation is no more that an apparatus, a technical device that brings us closer to the work without ever trying to repeat or replace it' (Ortega 2000: 61).

Notes: Conclusion

[131] I am using the term 'visible trace' here in the sense in which it has been used in the rest of the thesis, rather than in connection with the Derridean concept of the trait. As with the paratextual material, of course, visible traces in deconstructionist writing must be accorded a different interpretation to that assigned to them in post-colonial literature: in the latter they serve broadly to disrupt the supposed unity of the European language of narration, and emphasise its historical and its ongoing interaction with the languages of the colonised, or indeed with the languages of other colonisers; in deconstructionist writing they serve to locate and define discussion more precisely both intra and intertextually and are themselves often the topic of enquiry.

[132] See, for example, Godard's (1983) five alternative translations of the title of Brossard's *L'Amèr*.

[133] 'J'ai tué le ventre et fait éclater la mer' (Brossard 1988: 20), for example, becomes 'I have killed the womb and exploded the S$^{ea}_{our}$ mother' (Godard 1983: 14).

[134] One of the most well known of these is 'herizon' (Godard 1991: 19).

[135] Examples include 'writ(h)ing' (Godard 1991: 17) and 'lo(u)nging' (Godard 1991: 63).

[136] 'Amoure' (Brossard 1978: 78), for example, is rendered 'shelove' (de Lotbinière-Harwood 1990: 74), 'auteure' (Brossard 1978: 140) is translated as 'auth*er*' (de Lotbinière-Harwood 1990: 131) and the 'dawn' is referred to as 'she' (de Lotbinière-Harwood 1990: 90).

[137] Derrida (1967: 335) argues that 'le "sujet" de l'écriture n'existe pas si l'on entend par là quelque solitude souveraine de l'écrivain. Le sujet de l'écriture est un *système* de rapports entre les couches'.