Staying in character: An analysis of how characterisation is affected in the translations of Faiza Guène's "Du rêve pour les oufs"

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1 Introduction

During the literary translation course as part of the master's programme, we translated an extract from Céline's *Voyage au bout de la nuit.* The specificity of the narrative voice, with its oral markers and colloquialisms, piqued my interest and I went on to do a translation project with a source text that contained a lot of youth vernacular language. Having already translated a text of this nature and having an interest in literary analysis from my undergraduate studies in English literature, I thought it would be interesting to critically analyse previously translated texts instead. Therefore, I searched for authors who used this type of language in their work and I discovered Faïza Guène. I considered focusing on her first novel, *Kiffe Demain,* but the American version is only an edit of the original translation and I felt this would limit my opportunities for comparison. I have therefore decided to concentrate on her second novel, *Du rêve pour les oufs,* because I believe it will provide for a broader analysis. There are two published translations available, which have been produced independently of one another, as well as a translation produced by a former FTI student as part of her master's thesis.

I was particularly intrigued by the way in which the vernacular language really enhanced the characters, gave them authenticity and made me, as a reader, feel closer to them. This led me to question how characterisation would be affected in the translation of such a text, and therefore the aim of this study will be to examine the extent to which the translations of *Du rêve pour les oufs* alter the characterisation of the narrator and certain secondary characters. Ideally, target text readers should perceive the characters in the same way as in the original, but in reality, is this ever the case?

Before my analysis, I will provide an outline of the source and target texts and their respective authors (chapter two). I will then briefly discuss the main considerations in the

field of literary translation (chapter three) before presenting the methodology for my analysis (chapter four).

In my examination of how translations of the novel affect characterisation, I will focus on several literary aspects that are used by the author to develop the characters. For each of these aspects I will present a classification of translation strategies and analyse the translations against these classifications in order to discover which strategies the translators use to deal with the aspect in question. Do the translators adopt a clear strategy or do they make independent translational choices? Which, if any, of the strategies is the most effective for rendering the source text effect in the target language?

The first aspect that I will focus on is literary variation (chapter five), which I use to refer to features of a character's speech that differ from the norm in some way. It encompasses fictive orality and sociolect, where the variation from the standard language connects characters to a certain social group that is inextricably linked to the source language culture. How do the translators represent these variations but according to target language cultural norms? Literary variation also includes register, which is concerned with how language use differs according to the situation or the relationship between characters. How do the translators represent variations in register when levels of register do not correspond across languages?

Following this, I will discuss two other aspects that are used by Guène to develop the characters. The first of these is humour (chapter six). A character's sense of humour can be revealing in many ways; it might expose a character's outlook on other people, certain things or themselves. Are the translators able to recreate the characters' sense of humour in the target language?

The final aspect that I will analyse is realia (chapter seven), which connects a character to a particular cultural framework so that they embody everything that is within that framework. Is it possible to render the meaning behind these references into a different language and culture?

Throughout my analysis, I will aim to find out what effects certain strategies or translational choices have had on the interpretative potential of the source text, focusing specifically on characterisation. Are all the interpretations that are possible in the source text also possible in the target texts? Have the translators created new interpretations or limited the interpretative potential of the target text?

2 Overview of the works

In this chapter, I will give an overview of the works that will be the focus of my analysis. I will start with the source text, Faiza Guène's *Du rêve pour les oufs,* and then briefly introduce each of the three target texts and their respective translators.

2.1 The Source Text

2.1.1 About the author

Faiza Guène was born in France in 1985 to Algerian parents. Her father immigrated to France from Algeria in 1952, aged just 17, working first as a miner and then as a bricklayer until he retired. Guène's mother, who is a housewife, joined her father in France in 1981. Guène grew up in Pantin, a commune in the Seine-Saint-Denis department to the north-east of Paris. Thanks to her parents, she had a keen interest in storytelling and began writing from an early age. Aged 13, Guène was writing for her school newspaper and attending film, theatre and writing workshops at her local community centre. Although Guène was frequently told at school to avoid informal language in her work, the director of the community centre recognised Faiza's talent and some years later he showed a piece of Faiza's work to his sister, who happened to be an editor at French publishing house, Hachette (Chrisafis 2008). Guène was subsequently offered a contract and her first novel *Kiffe Demain* was published in 2004, when she was 19 years old.

Kiffe Demain was a huge success, selling over a quarter of a million copies, as well as being translated into 26 languages. The novel is told through the eyes of Doria, a 15-year-old Muslim girl, who lives in the *banlieues* with her mother, a Moroccan immigrant. Doria's father abandoned the pair and returned to Morocco in search of a wife who could bear him a son, leaving Doria and her mother in poverty. We follow Doria as she navigates being a

teenager, having a dual identity, and living on the margins of French society, guided by her sharp, rebellious and humorous, yet vulnerable narration.

To date Guène has published five novels: *Kiffe Kiffe Demain* (2004), *Du rêve pour les oufs* (2006), *Les gens du Balto* (2008), *Un homme, ça ne pleure pas* (2014) and *Millénium Blues* (2018). She also has three short films to her name, all of which she had produced by the age of 19: *La zonzonière* (1999), *RTT et Rumeurs* (2002) and *Rien que des mots* (2004). The *banlieues* is always the focus of her work and the identity struggle that young people face there, underpinned by the complicated relationship between second generation immigrants and the homeland of their parents (Kelleher 2013, 5). Guène has mentioned in several interviews that through her writing she aims to counter the negative media portrayal of the *banlieues* and to provide a more humanised perspective of the people that live there.

Guène has often expressed her frustration for the lack of recognition she has received from the French literary establishment; she believes the literary elite are unwilling to acknowledge a writer from the *banlieues*, especially one who does not conform to French literary traditions. Discussing French literary awards, Guène once said, "never, never in my life will I get a prize. That would mean recognising that what I write is literature, that there are intellectuals in the banlieues" (quoted in Chrisafis 2008). Along with several other so-called 'banlieue writers', Guène formed a literary collective in 2007 and together they published a manifesto entitled 'Qui fait la France?', which echoes Guène's sentiments mentioned above. They describe French literature as "égoiste et mesquine, exutoire des humeurs bourgeois" (quoted in Murphy 2010, 75).

2.1.2 About the novel

Faiza Guène's second novel, *Du rêve pour les oufs,* was published by Hachettes Littératures in 2006. The novel is set in Ivry-sur-Seine, a commune on the south-eastern

outskirts of Paris and it is a story about day-to-day life in Paris's suburbs and the struggles faced by the residents there. The narrator, Ahlème, is a 24-year-old Algerian immigrant, who moved to France at the age of 11 along with her younger brother, Foued, following the death of their mother in an attack on their village. Ahlème and Foued joined their father, who was already living and working in France, and the three of them live together in *La cité de l'Insurrection,* a public housing estate in the area. Ahlème carries a lot of responsibility on her young shoulders; she takes care of her father, who is permanently disabled following a work-related accident, as well as her now 16-year-old brother, trying desperately to keep him in school and out of prison. Ahlème is also the family's principal breadwinner but, having left school at 16, she struggles to find steady, well-paid work, and so instead flits between various temporary low-paid jobs. She juggles all of this while also navigating the daunting world of dating, where she struggles to meet someone mature enough for her. Ahlème finds relief from her problems by socialising with her two best friends, Linda and Nawel, or by sitting alone in a café, daydreaming and writing stories in her notebook.

Ahlème has several hostile encounters with the French authorities in the novel, which certainly reflects the feelings of animosity that surrounded the *banlieues* at the time. The novel was written shortly after the 2005 Paris riots, which highlighted the feelings of disillusionment and frustration that young residents felt towards their situation, the fractured relationship between those young people and the authorities, as well as the bitter division that existed (and still does exist to some degree) on a territorial, social and ethnic level. The riots also served to exacerbate media stereotypes of the *banlieues* as hubs of violent, criminal behaviour (Cello 2017, 1). In addition to this, the novel takes place at a time when former interior minister Nicolas Sarkozy had announced plans to expel 25,000 immigrants per year and send them back 'home', something that is referenced several times in the novel and is of serious concern to the characters.

Towards the end of the novel, the family returns to Algeria for the first time since Ahlème and Foued immigrated to France. This is not, however, a return 'home' for the siblings; the youths in the village refer to Foued as "le Migré" (Guène 2006, 147) and Ahlème admits, "ma place n'est pas ici non plus" (Guène 2006, 145). This demonstrates that the characters are outsiders both in France and in the homeland of their parents.

Yet, despite the characters' struggles, *Du rêve pour les oufs* is ultimately a hopeful novel. The trip to Algeria shows them that for all its faults they would still rather be in France and it gives Foued a newfound appreciation of his cultural heritage. At the end of the novel, Ahlème has a stable job and Foued is set to retake a year at school after having been expelled. As Ahlème says, "C'est vrai que c'est triste, mais heureusement, au fond, il reste toujours ce petit truc qui nous aide à nous lever le matin" (Guène 2006, 17).

2.1.3 Young Adult Literature

Du rêve pour les oufs falls into the young adult genre, which VanderStaay defines as:

> literature wherein the protagonist is either a teenager or one who approaches problems from a teenage perspective. Such novels are generally of moderate length and told from the first person. Typically, they describe initiation into the adult world, or the surmounting of a contemporary problem forced upon the protagonist(s) by the adult world. Though generally written for a teenage reader, such novels – like all fine literature – address the entire spectrum of life (1992, 48).

Although it is recognised that young adult literature is not only read by teenagers, it is widely agreed that target readership typically spans from 15–25 years old. Young adult author Cyndy Etler surveyed her students about aspects that they want to find in young adult fiction and authenticity was top of the list. Other expectations included an autonomous

protagonist with no parental guidance, teenage-specific issues and an element of hope (Etler 2017).

2.1.4 About the narrator

As I mentioned in the previous section, Ahlème has a lot of responsibilities, which means that she is mature and wise beyond her years; she says herself "j'ai vingt-quatre ans mais j'ai l'impression d'en avoir quarante" (Guène 2006, 38). All that responsibility means she has to be resilient, and as a coping mechanism for the difficulties she faces, she casts "a distant eye on everything" (Guène quoted in Kelleher 2013, 4). Ahlème is also very cynical about the French state's treatment of immigrants and she cannot understand the unwavering respect that her father's generation has for their host country when that respect is seemingly not reciprocated. Ahlème is also indifferent and appears to be somewhat resigned to her situation. She makes several references to the fact that her situation, and that of those around her, is dictated by higher powers and is ultimately out of their control.

Guène has said that she "always like[s] to show duality" through her characters (quoted in Burke 2006) and Ahlème is no different. While she is resilient, cynical and indifferent, Ahlème is also romantic, hopeful and determined, and these emotional inconsistencies are essential to her character (Kelleher 2013, 4), since Ahlème's principal trait is her struggle to define her identity. This is most apparent in the division between her cultural affinities. She has an affinity to France: it is where she has spent the majority of her life, she completed her essential years of education there, she has formed her close friendships there. Yet she says that she is only "presque française" (Guène 2006, 46) indicating that she is not a fully integrated member of French society. This is exemplified most clearly by the fact that she still does not have French citizenship and is therefore obliged to renew her visa at the immigration office every three months. Ahlème also has an affinity to her country of origin,

demonstrated by her references throughout the novel to Algerian culture. It is in fact this connection to Algeria, more so than her lack of citizenship, that prevents her from being fully integrated into French society because France's normative integration model discourages diversity and instead aims for cultural homogeneity. Ahlème realises, however, upon returning to Algeria, that she does not belong there either, demonstrating that the duality extends to her rejection, as she is not fully accepted by either culture.

Ahlème's dual identity and emotional inconsistencies are mirrored by her language use. I will borrow a term used by Boulard to describe Ahlème's language, which is "folie de langage" (2012, 240). In other words, her language is a hybrid of different linguistic phenomena. Her language is at times standard, while at other times her utterances belong to a non-standard dialect, namely *français contemporain des cités,* a variety of French spoken by young people in urban areas of France, notably Paris's suburbs. This variety is characterised by non-standard lexical, phonological and morphosyntactic features, which I will discuss in greater depth in sections 5.1.3 and 5.1.4. A key feature of Ahlème's character is her use of humour to cope with the problems she faces; therefore, while she certainly feels angry and frustrated about her situation, her ironic and mocking tone of voice give this anger a humorous and light-hearted edge. This is combined with a more serious, reflective tone as she takes a more distant stance and considers things more pragmatically.

2.1.5 Secondary characters

The main part of my analysis will focus on the novel's narrator, Ahlème, but it is worth giving a brief overview of the most prominent secondary characters to provide more context for my analysis.

Foued is Ahlème's 16-year-old younger brother. He was only a baby when they moved to France and so he does not have the same affiliation to Algeria as Ahlème. He is

frustrated seeing Ahlème work so hard but get so little in return, and so he turns to selling stolen goods to make quick money. He struggles at school and is threatened with expulsion several times until eventually he is expelled towards the end of the novel. Foued's language is more marked by sociolectal features than Ahlème's.

Nawel and Linda are Ahlème's best friends. They are also of Algerian origin and their conversations contain sociolectal features. They are very relaxed in each other's company and often insult one another without fear of causing offence. It is clear from Ahlème's narrations, however, that she is unlike her friends in several ways. They are both very settled, with long-term boyfriends and stable jobs, whereas Ahlème struggles to find permanent work and finds dating difficult. Ahlème often mentions that her friends strictly abide by French rules and that this annoys her.

Didier and *les grands* are the older gang members for whom Foued sells stolen goods. These young men are more deeply implicated in criminal activities than Foued, with Didier and possibly others having previously been in prison. Their language reflects their more marginalised status because it is marked by a higher concentration of sociolectal and oral features.

2.2 The Target Texts and their Translators

As I previously mentioned, Guène feels as though she has not been recognised by the French literary establishment (Adams 2006). While she may receive greater attention in the French media for sociological, rather than literary, reasons, Guène has noticed that overseas she receives greater praise for her merits as a writer (Chrisafis 2008).

With this in mind, I will now present the three English translations of *Du rêve pour les oufs,* which will provide the focus of my analysis, along with their translators. Two of the

translations are published works, one published in Britain, the other in the United States, and the third translation was produced for the purposes of a master's thesis.

2.2.1 Dreams from the Endz, translated by Sarah Ardizzone

Sarah Ardizzone (née Adams) is a British literary translator. Born in Belgium in 1970, Ardizzone is a specialist in translating urban slang and she has translated Guène's first three novels: Just Like Tomorrow (Kiffe kiffe demain), Dreams from the Endz (Du rêve pour les oufs) and Bar Balto (Les gens du balto). In 2007, she was awarded the Scott-Moncrieff Prize and the Marsh award for Children's Literature in Translation for her rendering of *Kiffe kiffe demain*. She went on to win a second Marsh award in 2009 and has also received a New York Times notable book accolade. Throughout her career, she has translated over forty titles, including works by Daniel Pennac, Yasmina Reza and Alexandre Dumas. Currently living in London, she curates programmes dedicated to creative translation practices, such as Translation Nation and Translators in Schools.

Dreams from the Endz, Ardizzone's translation of *Du rêve pour les oufs*, was published in the UK by Chatto & Windus in 2008. The translation of Guène's first novel, *Just Like Tomorrow*, received critical acclaim, having been described as "entertaining", "searing" (Tucker 2006), "engaging" (Samuels 2006), and as a novel that "needs to be read" (Tucker 2006). *Dreams from the Endz* was similarly praised for being "funny, intimate and timely" and "a novel well worth reading" (Freeman 2008). Critics reiterated Guène's importance as a writer, describing her as a "real talent" and "one of the stars of tomorrow" (Katsoulis 2008), as well as claiming that "she deserves to be heard" (Tucker 2008). Critics also praised the efforts of Ardizzone by recognising that the novel had been "heroically translated" (Tucker 2008) and describing Ardizzone as an "authority" (Tucker 2006) when it comes to translating slang. Guène herself has also praised Ardizzone's work; she described *Just Like Tomorrow* as

"fabulous" (quoted in Kelleher 2013, 6), which would explain why Ardizzone then went on to translate Guène's two subsequent novels. Ardizzone and Guène do appear to have a collaborative relationship; Ardizzone mentions that she "discussed the title with Faiza" (quoted in Guène 2008, 169) in her afterword to *Dreams from the Endz*.

2.2.2 Some Dream for Fools, translated by Jenna Johnson

Some Dream for Fools is a second English translation of *Du rêve pour les oufs,* produced for an American audience. It was published in 2010 by Houghton Mifflin Harcourt. Guène's first novel was published in the US by Harvest House under the title *Kiffe Kiffe Tomorrow,* which was simply a reworking of Ardizzone's original translation and therefore Ardizzone was still credited as the translator of the novel. *Some Dream for Fools*, however, is a completely new translation, produced by a different translator named Jenna Johnson. It is entirely possible, however, that Johnson read and was influenced by Ardizzone's rendering. Unfortunately, I have not managed to uncover any further information about Jenna Johnson. She does not appear in the American Translators Association directory and she does not appear to have translated any other notable works. The lack of information available leads me to the reasonable assumption that Johnson is not a career translator but rather produced this translation exceptionally, which is something that I shall keep in mind during my analysis. Despite *Kiffe Kiffe Tomorrow* receiving some critical attention in the US, with the New York Times having described it is as an "inspired first novel" (Rosenfeld 2006), *Some Dream for Fools* has received virtually no attention whatsoever.

2.2.3 Master's thesis by Kitty Chatelain

The third translation that I will analyse was produced by a former master's student as part of a thesis submitted to the Faculty of Translation and Interpretation at the University of Geneva. Kitty Chatelain produced an annotated translation of chapters one, six, seven and

thirteen of *Du rêve pour les oufs*. She submitted her thesis in July 2010, after both of the other two translations had already been published, but she does not compare her rendering to the published versions. She makes it explicit in her work that her translation is aimed towards an American teenage audience.

3 Literary translation

In this chapter, I will discuss the specificities of literary texts and what they mean for literary translation.

What gives a text its literary status? Many texts give primary importance to the content, "the message or reference" (Weitz 1971, 351), while the form or style, "the specific way in which the message is expressed" (Weitz 1971, 351), assumes a subordinate role. For literary texts, however, not only do form and content carry equal importance but they are inextricably linked to one another, to the extent where the form *becomes* the content (Wuilmart 2007, 394).

This dichotomy between literary texts and other text types is mirrored in theories surrounding literary translation versus pragmatic translation. First of all, Ladmiral differentiates between *sourciers*, that is, translators who follow the *form* of the source text in translation, and *ciblistes*, translators who respect the *meaning* that the words create in the source text and try to transfer this meaning via the norms of the target language (1986, 33). He champions the *cibliste* approach, stating it is "mieux sans doute" in all cases, including for literary translation (2017, 539). A target-oriented translation approach is generally the preferred approach for the majority of text types, but given the distinctive qualities of literary texts, it would follow that literary translators adopt a different approach. Historically, however, prioritising the transfer of the message over the maintenance of language specificity has applied to literary texts as well as non-literary texts (Lewis 2000, 226). This is emphasised in Anglo-American culture, where texts are expected to be instrumental and very easily and quickly comprehensible (Venuti 1994, 5). This extends to the literary scene, as publishers of translated literature often quash the translator's role; a translated work is

marketed as if it were the original and the translator's name rarely appears on the cover (Hewson 2011, 1).

Following Ladmiral's theory, two other prominent theories emerged, also dichotomous in nature but whose authors instead favoured a source-oriented, literal approach to translation. Berman (2000) differentiates between what he terms a positive and a negative analytic of translation. He asserts that translation is "l'épreuve de l'étranger", and so the positive analytic corresponds to wholeheartedly maintaining the foreignness of the source text, which, he claims, is the only truly ethical form of translating. On the other hand, Berman classes anything that normalises the source text to target language expectations and which thus prevents translations from being "trials of the foreign" as a "deformation". The negative analytic therefore applies to translations where these deformations are at play and he deems such translations to be ethnocentric. Venuti's (1994) notion of the translation process is, in many ways, similar to Berman's but focuses instead on translator visibility. Venuti states that "the more fluent a translation, the more invisible the translator" (1994, 1-2). In other words, the more a translation negates the specificities of the source text and conforms to domestic norms, the greater the impression on readers that they are reading an original, therefore erasing the translator's presence. In order to remain visible, Venuti advises translators to maintain the foreignness of the source text even if this means disobeying target language standards.

It is now widely recognised that these dualistic theories are extreme and that it is more reasonable for a literary translation to incorporate both domesticating and foreignizing strategies, as Hewson states, "la 'bonne' traduction littéraire n'est ni sourcière ni cibliste" (2004, 132). Literary translators should not normalise source text peculiarities in the target text because, as translator Françoise Wuilmart recognises, the source text author takes liberties with language for ideological reasons. Therefore, a literary translator should attempt

to recreate these deviations in the translation to ensure that the author's messages are transmitted (2007, 393-394). A literal rendering is often unidiomatic and so alters meaning (Shiyab & Lynch 2006, 269). Therefore, creativity is required to render the specificities of the literary text and to ensure that the content, which is inextricably linked to those specificities, is transferred (Hewson 2004, 131-132).

Turning to translation criticism, the practice has traditionally been accompanied by negative value judgements. Descriptions such as 'deforming tendencies' or 'deviations' imply that there is a correct option from which a translation has diverged, resulting in a somewhat erroneous rendering. But, as Fuchs recognises, translation always incurs a transformation of some kind, no matter how minimal (quoted in Hewson 2011, 17). Hewson (2011) instead focuses on the effect translational choices have on a text's interpretative potential, seeking to determine the degrees of similarity or divergence between the respective interpretative potentials of a source text and its translation(s).

4 Methodology

For this study, I will examine the translations of *Du rêve pour les oufs* with the aim of comparing the translation techniques and/or strategies used and what effects the translational choices have on the text's interpretative potential, with a particular focus on characterisation. Considering style is the defining feature of literary texts, I agree with Hewson that style should occupy a central space within literary translation criticism (2011, 19) and I shall give it considerable attention throughout this study.

There has been some debate over whether translation critics should begin with the source or the target text. I believe an initial close reading of the source text is more appropriate for several reasons. First of all, people tend to be more in tune with the nuances of their mother tongue than their passive languages and so by starting from the target text, critics are more exposed to the target than the source, which could lead to the target becoming the point of reference rather than the source (Jaccoud 2012, 29). Secondly, it seemingly inhibits the critic from uncovering points where the translator has taken risks with the target language in response to a specificity in the source language (Hewson 2011, 12).

I therefore began with a close reading of *Du rêve pour les oufs* and identified the key aspects that contribute to character formation in the novel. These key aspects are literary variation, which includes fictive orality, sociolect and register, as well as humour and realia. Having established these key aspects, I will select source text passages that represent these aspects for analysis. I am aware that I have chosen representative passages and I do not claim that in other areas the author may have translated differently.

For each aspect I will provide a definition and a theoretical introduction, which will include a classification of translation techniques and/or strategies specific to that aspect. Here, it is worth outlining what I mean by techniques and strategies. I use Hervey & Higgins'

distinction which states that strategic decisions take place before the translation process begins and are on a global level, whereas techniques are concerned with decisions of detail and occur on a micro-level (1992). For literary variation and realia, the classification includes both techniques and strategies, whereas for humour the classification only details techniques.

Following this theoretical introduction, I will present my analysis. These aspects are not completely distinct from each other and I occasionally expect there to be considerable crossover between them in my analysis. I will analyse three different translations, which I expect will provide me with a variety of translational choices to compare.

The initial analysis of these passages shall be on a micro-level, comparing the techniques used by the translators according to the classifications, occasionally offering my own alternatives, and then evaluating the effects of those techniques on the characterisation. Hewson (2011) provides an extensive classification of effects that translational choices may have created. I initially considered using this classification but since I am examining the translations against a taxonomy of techniques and/or strategies for each aspect, I felt that within the scope of this project it would have been too complicated to also classify the effects. However, I am keen for my analysis not to be limited to the micro level, something that is a common problem in translation criticism, as Hewson recognises:

> One of the major problems facing translation criticism is to establish the methodology that the critic can use to measure the nature, extent and impact of the macro-level changes that are brought about by the accumulation of translational choices (2011, 166).

I shall therefore follow my initial analysis with a summary of how the effects accumulate on a macro-level, in the hope that I will reach more definitive and accurate conclusions.

5 Literary variation

In this chapter, I will analyse how the translators have dealt with instances of variation from *Du rêve pour les oufs* and the effects their choices have on the characterisation of the narrator and other characters.

5.1 Theoretical introduction

5.1.1 Fictive orality

Orality is "a preference for or a tendency to use spoken forms of language"[1] and fictive orality "makes a controlled use of some of these features […] in order to create an illusion of orality" (Alsina 2012a, 137). Written language tends to be homogenous; every language tends to have its own accepted set of norms, to which users are expected to conform. It is "planned, organised and non-spontaneous" (Lakoff 1982, 239). Spoken language, on the other hand, is much more diverse and "works through the assumption of immediacy or spontaneity" (Lakoff 1982, 239). Spoken language can be represented in writing by various markers of orality. Fraix (2000, 154 & 169) has organised these markers into two distinct groups: firstly, phonological and visual markers, which include typographic markers (such as italics and capital letters), punctuational markers and stylistic markers (such as alliteration and assonance), and secondly, grammatico-syntactic markers, which include, among others, short and elliptical sentences, discourse markers and contractions.

On a global scale, standard language is perceived positively and it is often associated with power and an elevated social status (Kircher & Fox 2019, 849). Written language is standardised, and therefore the written medium also holds these associations. It can actually

[1] *Oxford English Dictionary*, s.v. "orality", accessed 29 December 2019, https://www.oed.com/view/Entry/132159?redirectedFrom=orality#eid)

go deeper than that, as certain people deem literacy to be the only way to safeguard culture and civilisation (Lakoff 1982, 239). As a result of this attitude, orality is often stigmatised as being archaic and unrefined (Bandia 2011, 109). Considering these inherent differences between written and spoken language, and given the heterogeneous nature of spoken language, we can expect to find linguistic variation in fictive orality (Espunya 2012, 201). As we have already mentioned, writing systems tend to be very uniform; therefore, this linguistic variation is notable and seemingly indicates a conscious choice on the part of the author, a choice which is driven by a specific motivation. As Amador-Moreno and McCafferty state:

> If particular features of spoken discourse are incorporated into fictional renderings of talk, it is because their presence is significant in some way; because the author wants them to convey […] some aspect of naturally occurring conversation that is regarded as essential in the communicative context being created or represented (2011, 4).

Orality is often used in works of fiction to represent marginalised identities. Writers may manipulate the markers described above to indicate a more colloquial register in a certain character's speech and set this against higher or more neutral registers in order to give that character a specific voice. Fictive orality, however, is not synonymous with an informal register, and can represent all registers, not only those which are most marginalised in society (Buckley 2000, 269).

A type of linguistic variation that is often found in fictive orality is widely referred to as dialect, which Trudgill simply defines as "differences between kinds of language" (1974, 5). It is important to note that the standard language is also a dialect; however, for the purposes of this study, I will not refer to it as such. I will instead borrow Määttä's definition and use the term dialect to refer to any "language varieties that differ from the explicit norm of the

standard language" (2004, 320). Dialect is therefore about difference; however, speakers who share linguistic norms may be grouped together according to certain factors.

5.1.2 Sociolect

Sociolects or social dialects are a sub-category of dialect which arise "in response to social stratification within a speech community" (Hatim & Mason 1990, 42). Language and social identity are so closely related that "attitudes towards particular varieties mirror attitudes towards their speakers" (Kircher & Fox 2019, 848), meaning that if a particular variety is perceived as inferior then its speakers will be considered inferior too and vice versa. Sociolects therefore reveal hierarchal relationships between societal groups (Yu 2017, 55). As well as signalling status, sociolects are often a symbol of intimacy and group solidarity (Traugott 1981, 310), and they may have what Wolfram refers to as "covert prestige" (1997, 122). This means that although a certain variant may be considered low in prestige by the wider society, it has a higher status when it is used within an in-group setting (Svendson, 2015, 14). Thus, from a literary perspective, sociolect may be used by a writer to distinguish characters from one another, to situate the narrative in a particular sociocultural environment or even to mock the standardised literary tradition (Alsina 2012b, 147; Buckley 2000, 269).

5.1.3 Français Contemporain des Cités: an example of a sociolect

Français Contemporain des Cités (FCC) is the sociolect that is used by the narrator, Ahlème, and other young characters in *Du rêve pour les oufs.* Goudaillier defines it as "le mode d'expression de groupes sociaux insérés dans un processus d'urbanisation" (2002, 9). Various alternative terms have been used when referring to this same sociolect, for instance, la langue des jeunes des cités (Lievois, Nourreddine & Kloots 2018) or Multicultural Paris French (Cheshire & Gardner-Chloros 2018). However, I have opted to use FCC because it appears to be the most widely used term and that which is employed by both Goudaillier and

Gadet, arguably the most renowned specialists in the field. FCC is spoken by young people from various backgrounds and cultures who are living together in low-income neighbourhoods on the outskirts of France's biggest cities. This geographic isolation is mirrored socially, as the socio-economic situation in these neighbourhoods tends to be disadvantageous and residents often struggle to succeed at school and to gain access to the job market. These youths use language "to resist, [albeit] only symbolically, the forces of exclusion exerted against them" (Goudaillier 2011, 183). FCC is a "vernacular version of the dominant lingua franca" (Jaspers 2008, 86), meaning FCC speakers take standard French, which is representative of their rejection, and they modify it to make it their own: "they put graffiti on the French language" (Goudaillier 2011, 186). This subversive function is most apparent in their use of *verlan,* "a form of back slang using syllabic inversion" (Linn 2016, 1), for example *femme* becomes *meuf.* Goudaillier explains why this feature is so transgressive, "taking the Other's language, transforming it into something unrecognisable, then sending it back "inside out" translates into a rejection of that Other" (2011, 186).

As I mentioned above, a sociolect's prestige may alter depending on the setting in which it is used, and while it is true that FCC is used for subversion and for solidarity, it has an inferior status within wider French society. The *banlieues* are represented in the media as focal points of violence, criminal activity and social unrest and their sociolect carries these negative connotations, being frequently portrayed as a key element of this tough youth culture (Doran 2007, 499) and often being referred to as "racaille-mot" (Goudaillier 2002, 9). In addition, France is renowned for valuing the 'proper' command of the standard language very highly, which intensifies the negativity aimed towards FCC.

5.1.4 Characteristics of Français Contemporain des Cités

The main features of FCC can be organised into three categories: lexical, morphosyntactic and phonological. I have combined classifications from Goudaillier (2002), Sneddon (2015) and Gadet (2017) to provide as thorough a classification of features as possible.

The most distinctive features of FCC are lexical. *Verlan* is the most prominent feature and this is supplemented by a process known as *revernalisation,* which "consists of transforming a second time, or even a third time, a lexeme that has already been verlanised" (Goudaillier, 2011, 187). Returning to my previous example, *femme* became *meuf;* however, it has now been reinverted to create *feumeu. Revernalisation* typically occurs when a *verlan* word becomes more widely used and understood. The motivation is to prevent comprehension from 'outsiders' and thus reinforces *verlan*'s identifying and subversive functions. Another subversive lexical feature is attributing new meanings to standard French words, for example, *gazon,* which traditionally means *lawn,* is used in FCC to mean *marijuana*. Truncation is another strategy used to modify French terms, which is the reduction of a word to one of its parts. This either results in apocope, where the beginning of the word is maintained, for example *pet* from *pétard,* meaning *spliff,* or apheresis, where the end of the word is maintained, for example *blème* from *problème.* Apocope is common in French, whereas apheresis is much more unusual. In FCC, the opposite is true: apheresis is used more frequently than apocope, which demonstrates FCC speakers' desire to subvert the linguistic norm (Goudaillier 2011, 187). Truncated terms are often reduplicated to make a new term, for example, *zic* from *musique* becomes *ziczic.* Alternatively, truncated terms may be re-suffixed, for example *prol* from *prolétaire* becomes *prolo.* Commonly used suffixes are *-o, -ot, -ard* and *-asse.* Resuffixation may also occur with non-truncated terms.

A distinctive feature that has arisen in recent decades is borrowings from immigrant languages such as Arabic and Romani, for example, *wesh* (Arabic for *what's up?*) and *chourave* (Romani for *steal*). Introducing terms from minority languages into the French language represents the speakers' affiliation with other cultures and thus their hybrid identities, which is significant in a nation with a long-standing ideology of assimilation (Doran 2007, 499). Moreover, borrowings from American English are being seen more and more frequently. A final lexical feature is using archaic French slang, such as, *oseille* and *tune* (money) or *daron* (father).

On a morphosyntactic level, FCC is characterised by the omission of conjunctions, for instance *je crois il va venir,* the shortening of adverbs, for example, using *direct* rather than *directement,* the shifting of grammatical categories, such as using an adjective in the place of an adverb like in *il est grave beau,* the use of simplified agreements, for instance *c'est des enculés,* and using *que* for more than its intended purpose, such as for replacing *dont.* Other recurring features are the omission of *ne* from negative constructions, for example, *ça veut pas dire,* and subject dropping, for example, *faut pas avoir peur, y a quoi?* However, these last two features are very common features of spoken French and are not exclusive to FCC.

Finally, on a phonological level, rapid delivery is a key feature of FCC, as well as the elision of high vowels, which in certain cases may be referred to as subject reduction, for example, *t'sais, d'ja* and *j'suis,* but again, this is a widespread feature of non-standard oral French.

5.1.5 Eye dialect

Bowdre defines eye dialect as follows:

> Eye dialect consists of words and groups of words which for any one of a number of possible reasons have been spelled in a manner which to the eye is recognisably

> nonstandard but which to the ear still indicates a pronunciation that is standard (1964, 1).

If a writer uses eye dialect in a character's speech, they do not give that character a particular accent; however, readers are aware that he or she is not complying with the linguistic norm, which can give the impression that the character is ignorant (Bowdre 1964, 106).

5.1.6 Register

As I have just discussed, FCC contains a range of features that vary from the standard. This type of variation, along with all forms of dialect, is widely recognised as user-related variation. In other words, the language variation is inherent because it is based on factors such as age, social status and gender. This forms one part of Halliday's use-user framework. The other part is use-related variation. This may occur due to an intentional use of the language in a given situation, or, in other words, due to a change in register. Halliday defines register as "the configuration of semantic resources that the member of a culture typically associates with a situation type" (Halliday 1978, 111). The key words here are "typically associates"; speakers adjust their language according to what they associate as being appropriate for a given situation. For example, most people do not speak to their boss and their friends in the same way. According to Halliday's definition, register has three variables: field, mode and tenor. Field refers to the subject matter of a given interaction. Mode refers to the medium of the language activity and tenor refers to the formality of the relationship between addressers and addressees (Hatim & Mason 1990, 48-50). For the purposes of this study, I will focus primarily on tenor. Therefore, I will analyse how Ahlème uses more or less formal language according to the person with whom she is conversing.

In French, distinctions are made between so-called *niveaux de langue: soutenu, courant, familier, populaire.* There are variations on this list, but these are the distinctions that appear most frequently and the ones discussed by Gadet (1996), a renowned specialist in the field. It is worth providing a brief overview of these *niveaux* because I will be discussing them in my analysis that follows. These levels correspond to 'tenor' in Halliday's terminology and "can be differentiated according to degree of formality of the speech situation" (Dittmar 2010, 224).

First of all, *langue soutenue* is the most formal register and is mostly used in literary works. It is characterised by uncommon and often archaic lexis, complex syntax, use of *passé simple* and subjunctive constructions, as well as inverted questions. Next, *langue courante* is the standard language; it is the register most widely used and understood by French speakers.

Langue familière is the everyday, colloquial language that is used in conversations between intimate friends (Dittmar 2010, 224). It is characterised by commonly used words, simple sentences and intonated questions. Also, although not traditional features, *ne* and subject dropping have become a part of everyday French spoken speech. Finally, *langue populaire* encompasses all the features of the *familier* register yet the difference between these two levels is that *populaire* tends to be used by members of underprivileged communities. *Populaire* is also marked by a more frequent use of slang and vulgar language, as well as incorrect grammatical constructions.

Referring back to my earlier discussion on sociolect, there are evident overlaps between FCC and *langue populaire*, which confirms that *langue populaire* does indeed have social class connotations. The dividing line between user- and use-related variation therefore becomes blurred and for that reason, I agree with Sanders' assertion that "*populaire* […] should not be used as a classification in talking about register" (1993, 37). Although FCC shares many

features with *langue populaire,* speakers of this sociolect are capable of employing different registers. This conforms to findings published by Meredith Doran, who conducted interviews and observed youths from the *banlieues* in order to establish the way in which youths use their sociolect. Many of her participants stated that they used FCC exclusively with their friends and not in other contexts such as school, job interviews or even home (Doran 2007, 502). In addition, many of the youths she spoke to were aware of FCC's stereotypical association to violence and crime and were keen to distance themselves from this. Therefore, the youths took care not to use their sociolect outside of the community in order to "avoid corresponding to the negative image of *la racaille"* (Doran 2007, 504). This shows that people are aware of their sociolect, and when it might put them at a disadvantage in moments of necessity they go against their instinct and seek to conceal their natural way of speaking.

Turning now to *Du rêve pour les oufs,* I have already said that I will not consider *langue populaire* in my analysis of register and I also will not consider *langue familière* because I have already largely covered Ahlème's use of this level in my discussion on orality. The focus of my subsequent analysis will therefore be on Ahlème's use of registers that fall at the more formal end of the scale, namely *soutenu* and *courant,* and how the translators have dealt with it. Translating these register variations can be problematic because although tenor is a universal concept, in that every language has different degrees of formality, the distinction between formal and informal is language specific. For example, "the distinction between formal and informal language is much greater in French than in English" (Sanders 1993, 27).

5.1.7 Translating literary variation

Literary variation poses a particularly difficult problem for translators, as Lane-Mercier recognises, it represents "at worst, a well-defined zone of untranslatability and at best an

opaque, resistant textual component whose translation is fraught with an inordinate number of meaning losses and gains" (1997, 49).

The difficulty arises from the inextricable link between a variety's linguistic form and its contextual meaning (Assis-Rosa 2012, 77). In other words, the linguistic features of a variety reveal so much about its user(s), which is vital for characterisation purposes. Similarly, cultures differ in terms of their attitude towards language itself and their tolerance of deviation from the norm. Focusing on *Du rêve pour les oufs*, the attitude to language in France is more polarised than in Britain or the United States. Therefore, the variation used in the novel is likely to indicate a rebellious attitude (Sanders 1996, 43). This is difficult to replicate in a target language in which non-standard markers do not carry the same weight as in the source language. Despite the difficulties involved, many scholars have refuted the idea that varieties are untranslatable and recognise that solutions are available. For the purposes of this study, I will focus on Assis-Rosa's classification for rendering literary varieties. Her criteria will provide a basis against which to analyse the translations.

Assis-Rosa first of all suggests a classification of techniques that may be used to deal with literary variation (2012, 85):

1. **Omission** of linguistic markers signalling contextual meaning
2. **Addition** of linguistic markers signalling contextual meaning
3. **Maintenance** of linguistic markers signalling contextual meaning
4. **Change** of contextual meaning signalled by linguistic markers
    a. Change of a more peripheral substandard towards a less peripheral variety
    b. Change of a less peripheral variety towards a more peripheral variety

Assis-Rosa attributes each of these techniques to one of three strategies. The first of these is **normalisation**, which is rendering less prestigious varieties with the prestigious standard

language (2012, 87-88). The second is **centralisation,** which is using colloquialisms to render less prestigious varieties. This sees a shift towards a more widely used substandard, rather than one that is highly peripheral (2012, 89-90). Assis-Rosa's final strategy is **decentralisation,** which is translating the source text's prestigious standard with a less prestigious target language variety (2012, 91-92).

For Assis-Rosa, the centralisation strategy includes the technique of rendering a source text variety with a supposed equivalent target language variety. However, it may not always be the case that this results in a shift towards a less negatively depicted variety in the target text, which is what Assis-Rosa claims to be the outcome of centralisation. In addition, I believe there is a considerable distinction between the effects of rendering a source text variety with general colloquialisms and a target language variety, particularly when applied to varieties that are geographically or socially specific. For the purposes of this study, I will therefore add a fourth strategy to the classification: **naturalisation**, which uses the technique of rendering a source language variety with a supposed equivalent target language variety. Another weakness of Assis-Rosa's classification is that the maintenance technique is very vague. It gives the impression that if a translation maintains the less prestigious variety, then the effect created in the source text will also be maintained, but that is not always the case. Sometimes a translator may adopt a strategy that sacrifices the linguistic variety in order to preserve a particular effect. She also seems to suggest that maintenance does not correspond to any strategy; however, I believe this to be false and I hope to demonstrate in my analysis that translators may use several different strategies to maintain the linguistic variety of the source text. It is worth noting that Assis-Rosa's classification talks a lot about varieties, which makes it more geared towards the translation of sociolect than register. However, these techniques and strategies still apply to register (with the exception of naturalisation) but

rather than talking about more or less peripheral varieties, it is concerned with higher or lower registers.

Assis-Rosa summarises her classification of techniques, strategies and their results into a table, which I have reproduced here with my modifications.

Figure 1: Literary variation classification of techniques and strategies

Techniques	**Strategies**	**Result**
1. Omission: linguistic markers that signal characterising less prestigious discourse in the source text are not recreated in the target text	Normalisation	Monoglossia
2. Addition: linguistic markers that signal characterising less prestigious discourse are added to the target text	Decentralisation	Heteroglossia
3. Maintenance: linguistic markers that signal characterising less prestigious discourse in the source text are recreated in the target text	--	Heteroglossia
4. a) Change from a more peripheral substandard towards a less peripheral variety	Centralisation	Heteroglossia
4. b) Change from a less peripheral variety towards a more peripheral substandard	Decentralisation	Heteroglossia
4. c) Change from a peripheral substandard to a peripheral substandard that is geographically or socially specific to the target language	Naturalisation	Heteroglossia

Source: (Assis Rosa 2012, 92)

There is a notable tendency in the translation of literary variation towards normalisation; however, it is also widely recognised that this strategy results in a flattening effect. As the table demonstrates, normalisation produces monoglossia and therefore represents a shift from variation to uniformity, which subsequently modifies the ideological framework (Alsina, 2012a, 143) and the distinction between characters becomes blurred (Muller 1996, 68). Translators should identify what effect a less prestigious literary variety or a higher register has on the text. In other words, what meaning is expressed with these formal features? The

majority of writing on literary variation focuses on the motivation to create distance between characters by setting their nonstandard features against a standard narrative voice. Therefore, rendering the variation between levels of language is crucial (Pym 2000, 70). *Du rêve pour les oufs* is slightly different because the narration also contains nonstandard elements; however, the discourse is still heterogeneous and the effect of this is that the narrator, Ahlème, struggles to define her identity. It is therefore still key to render the variation from the source text in the target text. According to the table, heteroglossia is achievable by using a centralisation, naturalisation or decentralisation strategy. Of course, the meanings that literary variation conveys may be manifold and achieving heteroglossia does not imply that meaning loss is avoided entirely. It is also possible that in achieving linguistic diversity, the translator actually creates new meaning in the target text that is not present in the source text (Lane-Mercier 1997, 49). A certain degree of meaning loss and meaning creation are inevitable; however, translators should attempt to limit this as far as possible.

5.2 Analysis

5.2.1 Fictive orality and sociolect analysis

Passage 1

As I previously mentioned, sociolect may be used as a literary device for various purposes. For Ahlème, features of FCC appear most frequently in dialogues with her friends, Nawel and Linda, or her younger brother, Foued, which demonstrates that this sociolect is a sign of group membership. Sociolectal and oral features also often highlight that a character is experiencing a heightened emotion. In this specific passage, they mainly have the effect of indicating Ahlème's anger as she confronts Foued, after having found bundles of money and stolen goods in his bedroom.

Table 1: Passage 1

Du rêve pour les oufs (97)	**Dreams from the Endz** (96)	**Some Dream for Fools** (95)
« C'est-à-dire, une affaire ? Et **c'est qui, ces grands ?** - Ça veut dire qu'**eux, ils** nous passent des trucs et **nous on** doit les évacuer, on les vend **et voilà**. Ensuite à la fin, ils nous donnent des **tunes**. C'est comme ça. - Comme pour les DVD ? - Oui... - Oui... C'est tout ce que tu réponds... **Ça t'a pas servi de leçon l'autre fois ? T'es** inconscient ma parole ! Et **t'as pensé aux keufs ? Si tu te fais serrer ?** Ils viendraient faire **une perquise** à la maison. Qu'est-ce que tu crois mon vieux ? **Les grands c'est des enculés**, ils se servent de vous comme couverture, **t'as pas compris ?** Si les **keufs** viennent ici, tu veux que le Patron crève d'une crise cardiaque, c'est ça ?	'What does a "job" mean? And **who are these older guys?**' 'It means they pass stuff onto us and we've got to get rid of it, we sell it, innit. Then at the end, they give us some **dough**. That's how it works.' 'Like with the DVDs?' 'Yes. . .' 'Yes . . . Is that all you've got to say for yourself? **Didn't you learn your lesson last time?** My God, are you really that dumb? **Have you thought about the po-pos? What if you go down?** They'll come and **search** the flat. What are you thinking, you idiot? **Those older guys are arseholes**, they're using you as a cover, **don't you get it? D'you** want the Boss to die of a heart attack when the **po-pos** come round here, is that it?	"What do you mean, 'deal'? And **who are they these bigs?**" "It means that they give us some stuff and we have to clear it out, so we sell it and **there you go.** Then at the end they give us some **cash**. It's like that." "Like with the DVDs?" "Yeah-" "Yeah . . . That's all you say... **Last time didn't teach you a lesson?** I swear you're completely oblivious! **Did you think about the cops? What would happen if you got picked up?** They'd want to come and do a **search** of the house. What did you think, my friend? **The big guys are bastards**, they'll use you as a cover, **you understand?** You want The Boss to have a heart attack when the cops come here, is that it?

Ahlème uses the term *keuf* in this passage, which is the *verlan* form of *flic*. English does have back slang, which implies speaking a written word phonemically backwards; however, it was used by street-vendors in Victorian England and is now obsolete. Therefore, using it in this context would convey the wrong associations. While *sourciers* speak about stretching the capabilities of the target language, and so may suggest similarly inventing

words in the target language, any attempt to literally translate *verlan* in English would result in incomprehensibility and the message lying behind the word would subsequently be lost. Of course, it is inevitable that there will be a certain amount of loss during translation but given how vital sociolect is in the novel for portraying the characters' identity and marginalisation, it is more important to capture the identifying and subversive functions of these *verlan* words than to faithfully replicate their style.

Examining first of all the two translations of *keuf*, Ardizzone's choice of "po-po" effectively fulfils the intended functions of the *verlan* because it is a truncation and reduplication of *police,* which are linguistic modifications that feature frequently in FCC. Although it is not an inversion, it is still an example of a standard word being modified to create a variation that is more specific to a certain group of speakers. It is significant that Ardizzone has chosen an American-English slang word, rather than a British one. *Dreams from the Endz* was published for a British audience; therefore, the American word maintains an element of foreignness and also highlights the influence of foreign cultures on Ahlème's speech, which is a significant feature of her speech in the source text. Johnson's choice of "cop" is also a truncation, having derived from the word *copper,* and it does maintain the colloquial register that is created by the *verlan;* however, it is more immediately recognisable than "po-po" and therefore it weakens its identifying function.

Another lexical feature of FCC in this passage is Ahlème's use of the apocope *perquise,* which comes from *perquisition.* It is a noun and it is phonetically harsh, both of which intensify Ahlème's anger towards Foued. Both of the translators have normalised and recategorised *perquise* to the verb "search", which is monosyllabic and also softer phonetically, all of which reduces the angry tone that was produced by this word in the French.

Foued uses a further lexical feature of FCC with the term “tune”, which is an archaic French slang term for *money.* Ardizzone translates this as “dough”, which captures the archaic element of the source text term, since use of the term as slang for *money* can be traced back to the nineteenth century. However, unlike in French, the term has not been rediscovered by English-speaking youths and so is associated with older people. In the source text, Foued’s speech is highly concentrated with FCC features, more than Ahlème’s speech, but by using a term that evokes associations of the past and older generations, the strength of Foued’s sociolect is reduced. It gives the impression that he does not have a proper grasp of the language used by people of his own age. In this case, Ardizzone has maintained the less prestigious discourse but it does not have the same effect as in the original. Johnson translates the term as “cash”; although it is a more colloquial term than *money,* it is standard, meaning the variation created by the source text term is lost. Two possible alternatives are *dollar* and *coin,* which are more widely used by people of Foued’s age group. Of course, slang terms are constantly changing and so what may have been a trendy term at the time of translation may sound inauthentic when someone is reading the text ten years later.

A morphosyntactic feature of FCC that Ahlème uses in this passage is simplified agreements, in which she uses the singular form of *to be* followed by a plural noun or adjective, for example, “c’est qui ces grands” and “les grands, c’est des enculés”. This is a rather common feature of spoken French, yet it is marked in the source text because written language norms have clearly been flouted. In English, an utterance such as ‘the older guys, it’s bastards’ would be equally marked in written form; however, it would also be highly unnatural as spoken language. While it is important to transmit the specificity of the source text, it is equally important for the characters’ voices to maintain a level of authenticity. If a voice is very awkward in the target language, it would hinder character formation and make it more difficult for the reader to form a connection with the protagonist, something which is

particularly important for the young adult genre. Both of the translators choose to normalise the constructions, for example, Ardizzone writes ‘who are these older guys?’ and ‘those older guys are bastards’. While Johnson has also standardised the agreements, she preserves the dislocation from the utterance “c’est qui ces grands?”. Dislocation involves an external constituent at the right- or left-hand end of a clause and this is a very common feature of spoken French. One of the functions of dislocating epithets is to convey emotive content (Toma 2018, 5) and that is the case here because emphasis is placed on “ces grands” and it intensifies the anger that Ahlème feels towards them. Johnson’s translation, “who are they these bigs?”, maintains the dislocation. This means she retains the oral tone because Ahlème’s thoughts are not neatly organised into a grammatically correct utterance and also maintains her anger. Foued also uses dislocation but his are referential rather than epithets, for example, “eux, ils nous passent des trucs et nous on doit les évacuer”. This is a very common feature of spoken French, but not spoken English. Both translators choose to remove the dislocations, which maintains the authenticity of the orality. This is particularly important for Foued, whose language is more sociolectal than Ahlème’s.

Phonetic subject reduction is another key feature of Ahlème’s sociolect and oral tone in this passage, for example, “t’es inconsistent” and “t’as pensé”. The translators use contractions throughout their work; however, this still produces a flattening effect because contractions are widely accepted as standard in written English, whereas the elision in French is considerably marked. While it may not be possible to recreate the reduction at exactly the same points as the source text, it is possible at many other points throughout the passage and doing so would compensate for the loss previously incurred. Ardizzone does this when she phonetically reduces *Do you* to create “D’you”, but I would argue that she and Johnson both could have done more to compensate. In Ardizzone’s translation, she could have reduced “Didn’t you learn your lesson […]” to “Didn’t y’learn your lesson […]” and Johnson could

have reduced “They’d want to come […]” to “They’d wanna come […]”. In addition, both translators had possibilities to reduce single words, for example, *and – an’, of – o’* and *you – ya’.* This would have made the variation in Ahlème’s speech more evident and therefore would have better distinguished her as belonging to a certain social group and better maintained her angry tone. Despite that, they may have avoided too much phonetic reduction because they were aiming to use this more in the speech of another character in order to distinguish that character from Ahlème.

Ahlème frequently uses declarative questions, which is using declarative sentences and simply relying on intonation to indicate the interrogative nature of the utterance, for example, “t’as pensé aux keufs?” and “t’as pas compris?”. This construction is another common feature of spoken French but one that is employed regularly by FCC speakers. In English, this question format is usually used in informal speech to express surprise (Nordquist 2020), but it is less commonly used than in French. Johnson maintains more of the declarative questions in her translation, replicating three of the seven cases from the source text, whereas Ardizzone does not keep any. Although the format is common in spoken French, it is marked when written and therefore using the standard form in English, which adheres to written conventions, results in a loss of the oral effect and to Ahlème’s use of the sociolect. Therefore, Johnson’s translation of this passage is more effective in this respect. Considering, for instance, the translations of ‘Ça t’a pas servi de leçon l’autre fois?’, Johnson’s translation ‘Last time didn’t teach you a lesson?’ creates a more oral tone and demonstrates Ahlème’s anger more effectively than Ardizzone’s rendering, ‘Didn’t you learn your lesson last time?’. I would argue therefore that Ardizzone could have maintained the format more often, for example, for “t’as pensé aux keufs?”, I would suggest ‘you thought about the po-pos?’ or the negative could be used to produce an even more marked utterance, ‘you not thought about the po-pos?’. Another alternative would be to insert a question tag, for

example, “you haven’t thought about the po-pos, have you?”. This construction is used in spoken English but does not comply with written conventions, meaning it could serve as a suitable equivalent. Having said that, this option would make Ahlème appear more assertive because with this construction, the speaker first makes a statement that they believe to be true and then uses the tag for confirmation of that belief, rather than the whole statement being a question.

To summarise, Ardizzone maintains the lexical specificity of Ahlème’s sociolect as far as possible with “po-po”, whereas Johnson changes from a more peripheral word “keufs” to a less peripheral word, “cops”. In general, Johnson mostly normalises on a lexical level but she maintains certain morphosyntactic features, for example, dislocation and declarative questions. Ardizzone maintains a certain level of phonetic reduction through compensation. Both of the translators normalise a lot of the phonetic and morphosyntactic features. Occasionally this normalisation results in a more authentic oral voice in the target language, which is necessary, but at other times it flattens the specificity of the source text and in turn lessens the character’s emotion and sense of belonging to a certain social group.

Passage 2

I have taken the following extracts from a passage in which Ahlème is on the train with Linda and Nawel, and a ticket inspector is approaching them. Ahlème did not stamp her ticket before getting on the train and is therefore expecting to receive a fine from the inspector. Her friends are berating her for her error, and the extracts are Ahlème’s dialogues in which she frustratedly tells them to let it go. Syntax plays a key role in producing the orality in this passage, and even though they are more widespread oral features, rather than specific FCC features, they once again convey a heightened emotion on the part of Ahlème. As Muller writes, “Les nuances psychologiques sont rélévées par la syntaxe” (2000, 187).

Table 2: Passage 2

	Du rêve pour les oufs (56)	**Dreams from the Endz** (53)	**Some Dream for Fools** (52-53)	**Chatelain master's thesis** (xix)
1	-Ça va, je sais, n'en rajoute pas, j'ai compris. Je vais assumer ma connerie et c'est tout ! C'était un oubli, un accident, j'y ai pas pensé.	Yeah, yeah, all right, you don't need to bang on about it, I know. I'll just have to live with my mistake, that's all! I forgot, it was an accident, I didn't stop to think.'	"All right, I know, don't make it worse, I get it. I'm going to assume responsibility for my stupidity and that's that. It was a mistake, an accident, I wasn't thinking."	"I know, I know. Don't rub it in. I get it. I'll deal—end of story. I forgot, okay? It was an accident, I wasn't thinking."
2	-Ouais, OK, merci, c'est fait, arrêtez de m'engueuler, ça changera rien. Je vais me démerder, c'est bon… »	'Yeah, OK, thanks, it's done now, so stop mouthing off at me, it's not like it's going to change anything. I'll get myself out of this mess, it's fine…'	"Yeah, okay, thank you, it's already done, stop giving me shit, it's not going to change anything. I'll get myself out of it, it's fine…"	"Yeah, okay, thanks. Too late now. Lay off, it's not gonna change anything. I'll get by, it's fine."

Ahlème's dialogue in this passage is awash with comma splices, which connect two independent clauses where one would usually expect to see a full stop, a semi-colon or a coordinating conjunction. This gives her voice a fast pace and a fragmented, accumulative rhythm, both of which are general oral features but also features of FCC, as observed by Gadet during her study of the sociolect (2017, 35). While this is a common oral feature, this type of construction breaks French punctuation rules and so it is marked when it appears as written text in a literary work. Typically, when a feature is marked, it highlights a specific motivation on the part of the author. Here, the commas quicken the pace and indicate that Ahlème is feeling stressed, impatient and that she is not managing the situation very well. They may also be symbolic of Ahlème's subversive attitude because they do not conform to French literary standards.

Firstly, both Ardizzone and Johnson choose to replicate the comma splices, which are also considered grammatically incorrect in English. Therefore, by calquing the syntax, the translators have produced a discourse that is also marked in the target language. Espunya supports this approach because, for her, making connections between elements more explicit by adding conjunctions or making sentence boundaries clearer by adding full stops or semi-colons normalises constructions and therefore incurs a loss of effect (2012, 205). However, whereas these commas produce discourse that mimics natural spoken French, this is not the case for English. In fact, in English the comma splices can create a rather laboured rhythm, which is the opposite effect to that which is present in the source text. Since these extracts are pieces of dialogue, if the sense of stress and impatience is to be fully conveyed and believed by the audience, then it is important that the speech seems authentic. Otherwise, as Paddon states, it can risk "interrupt[ing] any emotional engagement the reader may have with the text" (quoted in Leppihalme 2000, 265). This is especially true for young adult literature, the readers of which expect authenticity and tend to be deterred by jarring discourse. If the readers do not believe what the characters are saying, then this negatively affects the characterisation.

In English, "simple syntax produces the rhythm of spoken speech" (Muller 1996, 55) and Chatelain adheres to this by introducing full stops and an em dash to produce grammar that is more normal in English. This creates a fast pace more akin to the rhythm of authentic spoken speech in the target language. Chatelain also uses several elliptical sentences, such as "Too late now", which are another feature of orality. Comparing the three translations of the second piece of dialogue, Chatelain's rendering is considerably snappier than the two published versions. Ardizzone's translation flows better than Johnson's, but this is because she has added the conjunction "so" to join two sentences. This makes the utterance analytical rather than additive (Espunya 2012, 201), which reduces the fragmented nature of the

discourse and subsequently Ahlème's sense of stress. Chatelain's lexical choices also contribute towards the fast pace of her translation. She uses a lot of monosyllabic lexis; in fact, of the 44 words that make up her two translated passages, 35 are monosyllabic. However, some of the longer words in the source text do create a more rambling tone, which contributes to Ahlème's sense of stress. I would therefore argue that the extensive use of monosyllabic lexis makes her appear calmer and more assured of herself and her ability to handle the situation. Although Chatelain has normalised the syntax and therefore may have lost the subversive attitude towards literary standards, this does not carry the same weight in English as it does in French because English is not as concerned with the proper command of the written word. Moreover, reproducing the orality is the most important consideration for the translation of this passage and she has maintained the authenticity of the spoken speech.

To summarise, Ardizzone and Johnson calque the French syntax, therefore maintaining the less prestigious discourse. The features accurately mimic French spoken speech, which recreate Ahlème's subversive attitude that is symbolised by incorrect language use. In English, however, they create a jarring effect on Ahlème's voice, which slows the pace and reduces Ahlème's sense of stress and impatience. Chatelain maintains the fast pace of the original by normalising the syntax to English norms but does perhaps overuse monosyllabic lexis. Her normalisation does represent a shift from marked written syntax to standard syntax; however, since maintaining the orality was key, it is more important to create authentic spoken speech in the target language.

Passage 3

This third passage is a piece of dialogue with Didier, a minor character in the novel. After having found stolen items in Foued's bedroom, Ahlème goes down to speak to the *grands* and urges them to leave Foued out of their affairs, and Didier is one of these *grands*. He and Ahlème happen to be old acquaintances, and their connection is reflected in certain shared

language traits; however, there is also a clear difference between the characters. Didier has previously been in jail and is currently involved in criminal activities, whereas Ahlème, despite expressing frustration about her situation, abides by the law and attempts to progress through honest hard work. Guène depicts these differences between the characters by using a higher concentration of oral features in Didier's speech[2], particularly on a morphosyntactic and phonetic level. In this passage, Didier is explaining to Ahlème the story of how he got the nickname *Cafard*.

Table 3: Passage 3

Du rêve pour les oufs (106)	**Dreams from the Endz** (105)	**Some Dream for Fools** (104)	**Chatelain master's thesis** (xxx)
« "Cafard", c'est un délire **t'as vu**, ça fait longtemps qu'on m'appelle comme ça… Parce que ces bâtards-là, un jour, on se chambrait **tout ça** et **y a** un petit cafard **qu'est** sorti de mon blouson, **t'as vu**. C'est les apparts, ici… […] Mais **ça veut pas** dire que j'ai des insectes plein les poches, j**'suis pas** un crasseux non plus, c'est juste un délire […] »	'Cockroach, it's like this joke, **man**, you get me, it's been my tag since **bare** times…**Coz** these bastards, **like** one day we were **pissin'** around and this tiny cockroach comes **outta** my jacket, **you get me**. It's the flats in our **endz**, **man**… […] But **it don't mean I got** insects coming **outta** my pockets, I'm not grimy, **innit**, it's just **bare jokez** […]'	"Cockroach, it's a trip **you know**, they've been calling me that for a long time… Because these bastards here, one day, they were giving me shit and there was this little cockroach that crawled out of my jacket, **right.** It's like that in the apartments **around** here… […] But that doesn't mean **that** I have bugs in my pockets, and I'm not dirty either, it's just a joke… […]"	"'Roach,' it's crazy, **see**, they've called me that for a long time… **'Cause** those bastards, one day, we were **messin'** around with each other and a little old roach came out of my jacket, **see**. It's the apartments here… […] But **that don't mean** I'm crawling with **'em**, I **ain't** dirty, we're just **trippin'** […]"

[2] I compared Didier's dialogue from this passage with Ahlème's dialogue from passage one, using extended extracts, which comprised of nineteen lines each. I found that Didier had double the amount of phonological and morphosyntactic features as Ahlème, demonstrating that Didier does indeed have a higher concentration of features in his speech.

First of all, Ahlème informs the reader that Didier seems embarrassed when she asks him about his nickname (Guène 2006, 105). This is represented in his speech by his use of discourse markers with a phatic function, such as “t’as vu” and “tout ça”. Ardizzone reproduces both instances of “t’as vu” with “you get me”, which is repeated twice in this passage. She does not directly translate “tout ça” but she compensates with “like” slightly earlier in the utterance. However, Ardizzone does seem to over-compensate by adding markers that do not correspond to a source text element, for example, “like”, “man” and “innit”. Ardizzone’s passage contains a total of seven markers, whereas the original only has three, making Didier seem more nervous in the translation. Like Ardizzone, Johnson and Chatelain both translate the two cases of “t’as vu” but not “tout ça”. But unlike Ardizzone, they do not compensate, meaning they incur a slight loss to the rambling and hence nervous tone. I would suggest inserting *and that* after “giving me shit” and “messin’ around with each other” in the respective translations to avoid this loss.

Didier’s speech includes many cases of phonetic reduction, for example, “t’as vu”, “j’suis” and “qu’est sorti”. On a morphosyntactic level, he omits the *ne* from his negative constructions, for example, “ils envoient plus” and occasionally he drops the subject, such as “y a un petit cafard”. In *Dreams from the Endz,* Ardizzone also phonetically reduces many elements, for example, “pissin’” and “outta”. While it is not possible to replicate the *ne* dropping effect because English expresses negation with one marker, she compensates for this by flouting different grammar rules in English, for example verb conjugation rules with “it don’t mean” and tense rules with “I got insects coming outta my pockets”. There are no instances of subject dropping in Ardizzone’s passage but she could have dropped the subject before “it don’t mean” to increase the oral effect. At certain points throughout her translation, Ardizzone opts to render the source text sociolect with a target language sociolect, by using features associated with Multicultural London English (MLE). MLE is a dialect that has

emerged since the 1980s in areas of London with high levels of immigration. Many of its features can be traced to Jamaican Creole, but it has a multitude of other origins including the local Cockney dialect, and African, Caribbean and Asian Englishes (Kerswill 2014, 432). In this passage, she repeats many lexical features associated with MLE: "like", "man", "bare", "endz" and "innit". Certain scholars have recognised that this technique risks producing an incongruous target text because of the spatial values attached to varieties (Assis-Rosa 2012, 90; Hatim & Mason 1990, 41). A 2012 definition of MLE on Urban Dictionary claimed that MLE was "quickly spreading to other areas of the UK" and that it was "becoming the standard slang throughout the UK"[3]. Multicultural London English / Multicultural Paris French, a project launched in 2010 that compares language variation in the multilingual areas of London and Paris, found that MLE is indeed crossing ethnic and social divides (Sneddon 2015, 81). The MLE words that Ardizzone uses in this passage have become more widely recognised in general youth slang and so do not carry the weight of association that can make a text incongruous. Therefore, it might be argued that Ardizzone's use of MLE would fall under Assis-Rosa's strategy of centralisation rather than naturalisation. Kerswill recognises that although MLE has filtered out into wider society, it is to a limited extent and that an excessive use of features, particularly phonological, would "cross unbridgeable boundaries of identity and class" (2014, 451). This should be mirrored in translation; small doses of MLE help to render the substandard source text variety in the target language; however, excessive use produces incongruous target text characters.

For the most part, Ardizzone does insert MLE in small amounts and except for phonetic reduction, which creates a general oral effect, she never attempts to phonetically

[3] *Urban Dictionary*, s.v.v. "Multicultural London English", last modified 6 September 2012, https://www.urbandictionary.com/author.php?author=Manz%20on%20a%20hype%20ting Urban Dictionary is a useful source in the study of slang but it is important to note that the information is published without being verified and should therefore not be given too much importance in theoretical arguments.

transcribe the variety, which would reveal a specific accent and therefore strongly situate a character in a particular region. Ardizzone also frequently uses MLE discourse markers, such as “man” and “innit”, in Foued’s speech, which associates him and Didier together as disillusioned young males involved in criminal activities and simultaneously disassociates them from Ahlème, who does not use these discourse markers in her speech. Ardizzone does include some MLE words in Ahlème’s narration, for example, “mandem”, “bredrins” and “butterz” but her use is a lot sparser and is often used in reference to her brother and so it is almost as if she is imitating his style of speech. Despite filtering out into wider society and being ethnically unmarked, MLE is still depicted as being closely associated to youth violence and as a hindrance to education (Kircher & Fox 2019, 850). These negative associations are the same as those attached to FCC. Therefore, if features of MLE appear in characters’ speech, it is likely that readers will associate these characters with criminal activity and a lack of education.

The latter is intensified by Ardizzone’s use of eye dialect in the target text, for example, ‘coz’, ‘endz’ and ‘jokez’. As previously stated, eye dialect can make characters appear ignorant. Combined with the fact that Ardizzone adds more sociolectal features to Didier’s speech than are present in the source text, this may lead the reader to believe that Didier is less educated than he actually is and widen the gap that is created between him and Ahlème.

Unlike Ardizzone, Chatelain does not choose to replicate the sociolect with features of a specific target language sociolect, and although lexically her passage is mostly standard, she does maintain the oral register of the original through an extensive use of phonetic reduction, “‘Cause”, “messin’”, “sendin’”, “‘em”, “ain’t” and “trippin’”. She also uses an incorrect verb conjugation, “that don’t mean…”. While this approach means that the associations attached to Didier’s character are weaker, she still achieves the distinction

between the characters because she uses more non-standard features here than in Ahlème's dialogues or narration. The higher concentration of non-standard features in Didier's speech signals to the readers that he is a less educated and more marginalised character than Ahlème, and that way she also avoids the risk of uprooting the characters from France. It is important to recognise, however, that as Chatelain only translated selected chapters, I cannot be sure about how she would have translated Ahlème's speech in other chapters.

In contrast to the other two translations, Johnson chooses to normalise the marked features from the source text. She does use discourse markers in her translation; however, the other oral markers that are mentioned above, such as phonetic reduction and subject dropping are standardised. This produces a flattening effect and makes the text read like a written text, rather than like authentic speech. Many of Johnson's choices slow down the pace of the text, which prevents it from sounding like natural speech. A comparison of certain elements from Johnson's translation with Ardizzone's and Chatelain's renderings will better demonstrate this. First of all, Johnson uses "because" whereas the other translators choose to shorten the word; reducing syllables creates a faster pace and therefore also creates a more oral register. Similarly, Johnson writes "It's like that in the apartments around here". The word "around" is disyllabic and so really slows down the pace of this utterance. Using "round" instead would mean that all words except "apartments" would be monosyllabic and would improve the rhythm, making it more akin to natural speech. Chatelain does this with "it's the apartments here", and Ardizzone only uses monosyllabic lexis, "it's the flats in our endz man". Johnson also maintains conjunctions in her utterances, for example, "That doesn't mean that I have bugs in my pockets". Removing the second *that* from this utterance would quicken the pace, for example Ardizzone writes, "It don't mean I got insects coming outta my pockets". I have already established that Didier is nervous during this piece of dialogue, part of which is created by the pace of delivery; therefore, recreating this fast pace is also important for

producing this nervous effect. Normalising in this way loses the specificity from Didier's voice, which characterises Didier as being more marginalised and distinguishes him from Ahlème.

To summarise, the high concentration of oral features has been largely normalised by Johnson, resulting in a levelling effect, removing the interpretation that Didier is nervous and weakening the distinction between the characters. Ardizzone has used a naturalisation strategy and adopted a target language sociolect, but the features have become fairly widely used and understood, so they do not place the characters in a specific target language location. However, her translation does also show examples of decentralisation because she adds features in the target language where they are not present in the source text, making Didier appear more nervous and uneducated and widening the gap between the two characters. Both Ardizzone and Chatelain maintain the phonetic reduction from the source text and also compensate for certain morphosyntactic features that cannot be replicated at exactly the same point. Chatelain omits one of Didier's discourse markers, resulting in a slight loss to his nervous tone but her translation maintains most of the oral features of Didier's speech. She therefore retains the variation between Didier's and Ahlème's language use.

Passage 4

A crucial detail of Ahlème's character is the fact that she does not have French citizenship, despite having lived in France for the past fourteen years. Every four months she must visit the immigration office to renew her permit. In the following passage, Ahlème is telling the readers about how she and others like her are treated by the authorities when they visit the immigration office.

Table 4: Passage 4

Du rêve pour les oufs (47)	**Dreams from the Endz** (41-42)	**Some Dream for Fools** (42)
En général, **des flics** nous gèrent comme si nous étions des animaux. Les **connasses**, derrière **cette putain de vitre** qui les maintient loin de nos réalités, nous parlent comme à des demeurés, bien souvent sans même nous regarder dans les yeux.	Generally, **the police** treat us like we're animals. They talk to us like we're halfwits, those **silly bitches** behind **that bloody glass screen** that keeps them far from the realities of our lives, and more often than not they don't even bother looking us in the eye.	In general **the cops** deal with us like we're animals. The **bitches**, behind **this fucking window** that keeps them far from our realities, talk to us about our residencies, more often than not without even looking us in the eyes.

This is a narrative passage, rather than a piece of dialogue, yet sociolectal features still appear. Very often throughout Ahlème's narration, her sociolect manifests itself in the form of appellations. These tend to be derogatory in nature and contribute towards her angry, resentful, or playfully mocking tone. That is true of this passage because she is feeling bitter about the manner in which she is treated by the authorities and so she uses terms that would be considered as belonging to FCC to ridicule the authoritative figures. She refers to the women working at the immigration office as "connasses", which designates a promiscuous woman and is formed through suffixation from the word *con*, a vulgar term for the female genitals. Both of the translators choose to translate this as "bitches", which has the same connotations as the source text term. Pasquier conducted a study on vulgarity and as a part of her analysis she found that *connasse* and *bitch* were often deemed to be equivalents (2014, 80). The second instance of vulgarity in the passage is "putain". This derives from *pute,* the French word for *prostitute* but is now used as a general swear word and intensifier, classed as *langue populaire* by *Le Grand Robert*[4], which is the lowest of the French registers. Ardizzone translates this as "bloody", whereas Johnson renders it as "fucking". Both choices would be

[4] *Le Grand Robert*, s.v. « pute », accessed 12 April 2020, https://grandrobert.lerobert.com/robert.asp

considered intensifiers in English but are they equally vulgar? As part of her study, Pasquier asked a selection of participants to rate terms according to vulgarity and she concluded that degree of vulgarity does exist but that it is mostly subjective (2014, 83). Interestingly though, "bloody" does not appear in her list of ten vulgar terms to analyse, whereas "fuck" does. Similarly, while the Oxford English Dictionary defines "fucking" as an intensifier,[5] it states that "bloody" is "more recently […] a mere filler, with little or no intensifying force".[6] This demonstrates that "bloody" has lost a certain degree of strength over time, weakening Ahlème's annoyance. It also suggests that it is used more frequently by older generations, which reduces Ahlème's association with the youth language variety in the target language. However, from Ardizzone's afterword, it appears that her choice was intended to demonstrate that Ahlème is slightly older and that she does not use the youth sociolect as prolifically as Foued for example; she writes, "at twenty-four [Ahlème's] language is more mature and wide-ranging" (quoted in Guène 2008, 170).

Returning to appellations, Ahlème also uses the term "flic" to refer to the police. While this was previously an exclusively derogatory term, it is now simply considered *familier* and therefore serves as an oral feature. Despite having lost its derogatory nature, it is still significant that Ahlème has used "flic" rather than *police.* This is because it creates an oral tone in her narration, where one would usually expect to find standard written language. As I have previously mentioned, orality can produce a specific effect on the character and here it helps to portray Ahlème's resentment towards authority. Johnson translates the term as "cop", which is similarly colloquial without a defamatory element and therefore maintains

[5] *Oxford English Dictionary,* s.v. "fucking", accessed 12 April 2020, https://www.oed.com/view/Entry/270263?rskey=WCnnjI&result=3&isAdvanced=false#eid
[6] *Oxford English Dictionary,* s.v. "bloody", accessed 12 April 2020, https://www.oed.com/view/Entry/20448?rskey=jFyY0d&result=1&isAdvanced=false#eid

the effect of the original. Ardizzone normalises the term to “police”, which weakens the orality from the passage and so her emotion is not conveyed as strongly.

The significance of “flic” and its translations strengthen when combined with the fact that Ahlème uses various terms for the police throughout the novel but only uses the standard term a couple of times. First of all, the variety of words demonstrates that the police play a key role in these young people’s lives. The resistance to the standard term demonstrates contempt and a refusal to take the police seriously, as well as trivialising their authority somewhat.

In chapter eight of the novel Ahlème has to collect Foued from the police station because he has been arrested. In this chapter she refers to the police in many different ways: *schmittards, keufs, uniformes, types en bleu, Starsky et Hutch, Navarro et toute la clique, la brigade des bras cassés* (Guène 2006, 66–71). I will focus solely on the first two because they are specifically FCC features.

Table 5: Appellations for the police used in chapter eight

Du rêve pour les oufs (66/69)	**Dreams from the Endz** (63-64/66–67)	**Some Dream for Fools** (62–63/65–66)
schmittards	pigs	blueboys / jakes
keufs	Feds	the five-o’ / cops

In view of the effect of these terms, it is important for the translators to attempt to replicate the intention as far as possible. In this case, compensation would not be an appropriate strategy because the terms’ placement in the text is significant to the meaning. Therefore, achieving linguistic variation regardless of position in the text does not suffice here.

First of all, "schmittard" is borrowed from the Romani word *schmitt* and it is an example of suffixation as *-ard* is added. Doran states that "borrowings from Romani […] suggest a symbolic alignment with other minorities and working-class social groups within *l'Hexagone*" (2007, 501), and therefore the term provides information about Ahlème's social standing. The word occurs twice in chapter eight and Ardizzone translates both instances as "pigs". This was used frequently during the 1960s and 1970s as part of anti-establishment culture[7], and therefore this choice effectively renders Ahlème's resentment towards authority but makes it far more explicit than in the source text. The term is still used today but it does not have a strong association to a particular group, which weakens the sense of belonging and the representation of social standing that is created in the source text. Johnson uses two different terms to translate each instance of "schmittards": "blueboys" and "jakes". "Blueboys" is a general and relatively widespread slang term for the police. This does not carry connotations about the speaker but it does carry slight derogatory meaning, especially when combined with the other appellations. "Jakes" is a slang term that originates from the Bronx in New York, but one which has spread rather widely into general slang usage. The *banlieues* and the Bronx share certain traits, such as multi-ethnic inhabitants and an association with violence and crime, so this choice maintains the associations that are created by the source text term, without positioning the characters too firmly in a specific target culture location.

As for "keuf", I have already discussed an instance of this *verlan* term in my analysis of passage one (see pages 36–37) but the translators have opted for different renderings for these instances of the term, so it merits further examination. Ardizzone translates both cases in chapter eight as "Feds". This rendering shares some of the subversive and identifying

[7] *Wikipedia,* s.v. "List of police-related slang terms", accessed 12 February 2020, https://en.wikipedia.org/wiki/List_of_police-related_slang_terms

lexical traits that are such a common feature of FCC. It is a truncation of *federal* and it can also be considered a borrowing from American English. This is therefore an effective choice for maintaining the effect of the source text. Once again, Johnson chooses to translate the two instances of "keufs" differently. In the first instance, she chooses "five-o", which originates from the 1970s American television series 'Hawaii 5-0'. It does not lexically subvert English in the way that *verlan* subverts the French language, but it is cryptic and therefore signals group membership and exclusion of outsiders, both of which are important functions of FCC. In the second instance, Johnson translates "keufs" as "cops", as she did for the case in passage one. While it is colloquial, it is much more widely used and therefore weakens the identifying and subversive function of the source text term.

Interestingly, both translators neglect the consistency of the original. Recurring features highlight a pattern of language use and it is this that indicates sociolectal variation (Hatim & Mason 1997, 103). Ahlème's repeated use of certain terms shows that they are a strong part of her sociolect and by not maintaining the consistency, the translators weaken the portrayal of her sociolect. However, the translators generally render the negative feeling that lies behind these appellations, which demonstrates that a fraught relationship between youth populations and the police transcends borders.

To summarise, Ardizzone maintains the less prestigious nature of many of these appellations. Otherwise, she centralises by using a more prestigious term but which still retains a certain effect created in the source text, for example the derogatory intention behind the terms. She does normalise one of the appellations used to refer to the police, which results in a slight loss to the variety of non-standard terms and to the oral tone. Similarly, Johnson either maintains the markers of linguistic variety or she uses terms that are less peripheral to render them. She also uses a term that is specific to a target language variety with "jakes", but, as is the case with MLE terms, this has become widely used and so does not carry

significant association to a specific target language location. Both translators also use a form of addition in their neglect of the source text consistency because they give Ahlème a wider range of lexical items than she has in the source text.

5.2.2 Register analysis

Passage 5

Most of Ahlème's dialogues contain a lot of FCC features, because she is often conversing with friends or other youths from her community. Therefore, it is appropriate for her to use this variety. Occasionally, however, she speaks with people from outside of her tight knit community and she adopts a different register. The following passage is Ahlème's initial encounter with Mr Miloudi, the local social worker.

Table 6: Passage 5

Du rêve pour les oufs (8)	**Dreams from the Endz** (2)	**Some Dream for Fools** (2)	**Chatelain master's thesis** (iv)
« Installe-toi, jeune fille… -Merci, monsieur. -Et la prochaine fois, avise-toi de frapper avant d'entrer, s'il te plait. -Désolée, monsieur, j'y ai pas pensé.	"Sit down, young lady…" "Thank you." "And next time, please remember to knock before entering" "Sorry, I wasn't thinking"	"Sit down, young lady…" "Thank you, sir." "And next time, mind that you knock before you come in, please." "Sorry, sir, I didn't think about it"	"Sit down, young lady." "Thank you, sir." "And next time, knock before you enter, OK?" "Sorry, sir, didn't think about it."

Despite being a member of Ahlème's local community, Mr Miloudi is an authoritative figure because, as we can infer, he is older, has a higher social status because he has a steady profession and he is a man, which has particular importance in Muslim culture. Ahlème twice addresses Mr Miloudi as "monsieur", which the *Grand Robert* defines as a "titre que l'on donnait […] à celui à qui on parle, ou de qui on parle, quand il est de condition égale ou

supérieure"[8]. This therefore demonstrates that Ahlème is using the vocative to be polite and show respect to Mr Miloudi. However, considering her sociolect, it is very much out of the ordinary for Ahlème. She could be polite without employing the title, which demonstrates that she is over-compensating in order to hide her usual manner of speaking.

Even though in French it is relatively standard to address an older gentleman, possibly with a higher social standing, as "monsieur", for Ahlème it is uncommon and therefore her use of the vocative is marked. In American English, "sir" is used in a similar way to the French "monsieur"; therefore, Johnson's and Chatelain's choice to literally translate "monsieur" as "sir" maintains the same level of courtesy and exaggeration as the original. Ardizzone's choice to omit the vocative does not make Ahlème seem impolite, because she still uses "thank you" and "sorry", but it does remove the interpretation that Ahlème has misjudged the situation and is over-compensating in her efforts to conceal her sociolect. However, there is a disparity between degrees of formality on both an inter- and intralingual level because in British English "sir" is reserved for very formal encounters. Therefore, if Ardizzone had used "sir" in her translation, it would have been more marked than the original and made Ahlème seem especially over-the-top, even to the point of being ironic. Vandaele (2010, 151) claims that addressing a taxi driver as "sir" in Britain is different to addressing a taxi driver as "monsieur" in France. The former results in irony, stemming from the incongruity of using a higher register inappropriately.

To summarise, Ardizzone omits the title which normalises the exchange to what would be expected of Ahlème, rather than demonstrating an exaggerated effort to show respect. However, in doing this she also avoids an erroneous interpretation of irony. Johnson and Chatelain both maintain the effect of the original with literal translations.

[8] *Le Grand Robert*, s.v. « monsieur », accessed 24 November 2019, https://grandrobert.lerobert.com/robert.asp

Passage 6

One of the main differences between French and English in terms of formality is that French distinguishes between two singular second person pronouns: *tu* and *vous*. *Tu* is informal and used to address someone who is equal or junior, whereas *vous* is formal and used to address someone who is older and has a higher social status. English, on the other hand, only has *you* for every situation, regardless of the relationship between speakers. This disparity makes it difficult to convey register variation from a French source text that demonstrates a certain relationship between speakers. Translators have to find an alternative way of portraying the variation in English.

Most of the time Ahlème converses with people that she is familiar with and therefore predominantly uses *tu.* This makes the few occasions that she switches to *vous* significant because it highlights that the relationship has altered and that she deems it appropriate to opt for a more formal manner of address. In the following passage Ahlème is in a café writing stories in her notebook. It is her first time in this café and she starts speaking to the waitress, Josiane. This exchange is particularly interesting because the characters themselves actually mention the issue of how they should address one another.

Table 7: Passage 6

Du rêve pour les oufs (85)	**Dreams from the Endz** (84)	**Some Dream for Fools** (83)
-[…] T'es pas d'accord? -Si, si, vous avez surement raison… -Oh mais tu peux me tutoyer et m'appeler Josiane ! […]	'[…] Don't you think?' 'Yes, yeah, I'm sure you're right, er…' 'Oh, call me Josiane! […]'	"[…] Don't you think?" "Yes, miss, you're certainly right about that –" "Oh but you can call me Josiane! […]"

Josiane first of all addresses Ahlème using *tu* and Ahlème responds by addressing Josiane with *vous.* This demonstrates the hierarchical relationship between the two characters but one which is constructed primarily by Ahlème in this situation, which has interesting

connotations for her sense of self. It suggests that she believes herself to be inferior to Josiane in some way. It could simply be that she opts for *vous* because she has not previously met Josiane and Josiane is older than her. It may, however, be more profound than that and highlight a feeling of inferiority due to Josiane having a secure job and being a white French citizen whereas Ahlème is (at this point in the novel) unemployed and an Algerian immigrant. Her use of *vous* shows that she is keen to demonstrate respect towards Josiane, who she deems to be her superior. In addition, it indicates that Ahlème has internalised the French formality norms, which could be a symbol of her integration, even if that means accepting that her immigrant status makes her inferior in a culture that values homogeneity. Josiane subsequently responds by telling Ahlème that she can "tutoyer", which means that she should use *tu* when addressing Josiane, rather than *vous*, putting the characters on a level playing field. There are several reasons why Josiane may prefer to be addressed as *tu*. Firstly, being addressed as *vous* may make her feel old. Alternatively, it might be that she feels uncomfortable with the assumption that she is socially superior to Ahlème; from her perspective, they are equals.

All of these register issues are exclusive to French, which makes the task of translating rather challenging. Both translators inevitably use "you" to translate both "tu" and "vous", which loses the register distinction. Johnson compensates for this loss by adding "miss" to Ahlème's speech. By adding this vocative, Johnson has managed to maintain Ahlème's sense of inferiority, as well as Josiane's denial of the title. Ardizzone has added the filler, "er…" at the end of Ahlème's utterance. This shows that she is searching for how to address Josiane and so is implicitly asking for her name; therefore, there is no register distinction here. It is reasonable to infer that Ahlème is not searching for a title with this hesitation because she would already be familiar with these words. Even if that were the case,

this would still lose Ahlème's courtesy and sense of inferiority because she doesn't instinctively address her formally.

Another interesting feature of this passage is modality. In the source text, Josiane uses the modal verb *pouvoir* to give Ahlème permission to address her by her name. This similarly demonstrates the hierarchical relationship between the two characters. While Josiane is seemingly unaware of this relationship, it certainly exists from Ahlème's perspective because without permission she would not dare to "tutoyer" Josiane. The source text utterance is matched in Johnson's translation with "you can", but Ardizzone removes the modal verb and makes the utterance imperative, "call me Josiane". Removing the modal verb simultaneously removes Josiane's permission, which makes the characters more equal. Although imperative utterances do carry power, in Ardizzone's translation Ahlème is just waiting to hear her name instead of for permission to address her by a less formal manner of address.

To summarise, Johnson maintains the register variation through compensation whereas Ardizzone omits the variation, meaning she has normalised the speech. This is slightly confusing because normalisation implies that something was previously abnormal, but that is not the case. In this instance, the French language is standard but it is a marked feature in Ahlème's speech and therefore by omitting it, Ardizzone normalises Ahlème's discourse to what would be expected of her.

The previous two passages were taken from Ahlème's dialogues. I shall now analyse two passages from her narration that contain features of a higher register.

Passage 7

In the following passage, Ahlème is describing her meeting with Mr Miloudi to the readers, which has occurred previously, and she is reflecting on this action from her current position as narrator. Mr Miloudi had asked Ahlème to fill in a form and had left the room.

She struggled with the task, telling the reader that she was getting progressively more stressed as the time passed and Mr Miloudi was due to return.

Table 8: Passage 7

Du rêve pour les oufs (9)	**Dreams from the Endz** (3)	**Some Dream for Fools** (3)	**Chatelain master's thesis** (iv)
Et surtout, une horloge énorme était accrochée au mur. Chaque mouvement de ses aiguilles produisait un bruit qui retentissait en moi comme si on sonnait le glas.	And a giant clock fixed to the wall. Each time its hands moved, it made a noise that echoed in my ears like someone ringing the end of time.	And above it all, an enormous clock hung on the wall. Every tick of its hands knocked out a sound that reverberated in me as if it were my death knell.	Not to mention the enormous clock hanging on the wall. Each tick of the second hand reverberated in me like my own death knell.

The register in this passage is literary when she says "[…] retentissait en moi comme si on sonnait le glas". Here, the higher register is an example of self-deprecating humour because Ahlème evokes a rather traumatising memory but now, having had time to reflect, she uses a hyperbolic expression that makes the situation seem quite ridiculous. She laughs at her previous self and how she was so strongly and disproportionately affected by such occurrences. The higher register here is crucial to the creation of the irony because it provides the exaggeration necessary to highlight the strength of her emotions back then. It is something that she is only able to laugh at now that she has matured and is revisiting it from a position of reflection as a narrator.

Both Johnson and Chatelain maintain the higher register by using "death knell", which is the equivalent expression in English for *le glas.* They both also opt for "reverberated", which captures the rhythm of the original. Conversely, Ardizzone paraphrases the literary expression to "ringing the end of time". There is a shift from marked to much more normalised lexis, which is more commonplace in Ahlème's speech. This

means that the description of the intense emotion that Ahlème felt at the time is not as exaggerated as it is in the original or the other two translations. Therefore, Ahlème's self-deprecation is reduced. Ardizzone also opts for "echoed", which represents a shift from the polysyllabic source text word to a disyllabic word. There are other disyllabic words in the target language utterance and therefore this loses emphasis.

This variation occurs due to the situation rather than the relationship between speakers and would therefore be classed as an example of field-related register variation. It could, however, be argued that tenor is still relevant here because there is still of course the relationship between Ahlème and the reader. With this anecdote, she is inviting the readers to join her in laughing at her previous self and this helps her to establish a bond with the readers, particularly since this appears at the beginning of the novel. Another potential interpretation is that this is Guène's voice seeping into the narration. In this case, it may represent a weakness in the narration because Ahlème's voice has slipped into a higher register rather than maintaining consistency throughout. Without speaking directly to the author, it is impossible to know whether this was intended or not. Ardizzone tells readers in her afterword that she communicated with Guène during the translation process, so perhaps she discovered that the higher register was not in fact intended and so corrected the inconsistency with a normalised translation. Ultimately, however, whether the higher register was intended or not, it effects the interpretative potential of the passage and translators should attempt to replicate these potential interpretations in translation.

To summarise, Ardizzone normalises the discourse to what would be expected from Ahlème, whereas Johnson and Chatelain maintain the higher register.

Passage 8

As well as occasionally using literary lexis, Ahlème's narration also sometimes contains syntax that would be considered as belonging to a higher register. In this passage, Ahlème is complaining about the teachers at Foued's school, after having been to a meeting to discuss Foued's troublesome behaviour. She is talking specifically about the counsellor and how she tries to convince herself that her job is worthwhile.

Table 9: Passage 8

Du rêve pour les oufs (55)	**Dreams from the Endz** (51)	**Some Dream for Fools** (51)	**Chatelain master's thesis** (xvii)
Elle y croyait encore il y a quelques jours, juste avant que l'on ne retrouve le cadavre d'Ambroise, le poisson rouge du lycée qu'elle nourrissait avec amour, crevé au fond du casier de cette pétasse de Mme Rozet, la prof de sport.	She was still a believer right up until a few days ago, when the corpse of Ambrose, the college goldfish she used to feed so lovingly, was found dead at the bottom of Mrs Rozet's locker – that slag of a PE teacher.	She believed it until a few days ago, just before they found Ambroise, the school goldfish she had nourished with love, dead in the back of that slut Madame Rozet, the gym teacher's, locker.	She still believed it a few days ago. Just before they found the body of Ambroise, the school goldfish that she fed so lovingly. Dead in the back of that slut the gym teacher Madame Rozet's locker.

Most of Ahlème's utterances are simple, meaning they tend to contain only one clause, or, as discussed previously, she uses comma splices to separate clauses where they would usually be joined with a conjunction. This passage, however, is one long complex sentence with several subordinate clauses, an instance of the *ne explétif* and includes "que l'on" instead of "qu'on". There are several potential interpretations as to why Ahlème uses this more elaborate syntax. First of all, it could highlight her assimilation of French language norms because she is using French syntax that would be considered correct usage. In a

country that places such a strong emphasis on proper language use, this certainly contributes towards her general Frenchness. In translation, it is difficult to maintain this interpretation because French puts much more emphasis on correct usage than English. Seeing complex syntax in English as opposed to simpler syntax would not necessarily lead to the conclusion that the speaker is *more* English in the same way that it does in French. Secondly, instances of colloquial and vulgar lexis are weaved into the passage, for example, "crevé" and "pétasse", which demonstrate Ahlème's more rebellious side. Another interpretation therefore might be that the more formal syntax combined with low register lexis indicates her struggle for identity. This is not a dialogue, so it would be wrong to claim that she is using more formal syntax due to the relationship between her and the teachers. Despite that, it is possible that she is using the formal syntax as a way of mocking them. The education system drives the message that proper language use is important, so Ahlème is using 'their' language but the topic of the utterance – a goldfish found dead in a teacher's locker – is completely incongruous with what one would expect when discussing teachers. The contrast suggests that Ahlème is highlighting their incompetence and implying that everything they do is just a front. This is in line with Ahlème's feelings of resentment towards authority that run through the novel.

In English there is no equivalent for the *ne explétif* and in general the features of a higher register are not as distinctive as in French. This makes it challenging to convey the same effects in the translation but in order to ensure a level of variation, translators should retain the complexity of the sentence by maintaining the subordinate clauses and avoid oral features. Johnson does not break up the sentence, but her rendering contains the following awkward utterance, "dead in the back of that slut Madame Rozet, the gym teacher's, locker". The original is a well-written sentence, so this weakens Ahlème's identification with the higher register, making her appear less competent than she actually is. Ardizzone maintains

the complexity to a certain degree because she keeps the subordinate clause, but she breaks up the sentence at the end by introducing an em dash to make the sentence flow better in English. She also does not include a relative pronoun to connect “the college goldfish” and “she used to feed so lovingly”. Both of these amendments give the utterance more of an oral quality. Chatelain chooses to break the sentence up into a series of paratactic sentences, which means Ahlème’s syntax here is more in line with her syntax throughout her narration and so the element of variation is lost. Two of Chatelain’s sentences are elliptical for example, “Dead in the back of that slut the gym teacher Madame Rozet’s locker”. Elliptical sentences are also a typically oral feature, which reduces the higher register that had been established in the source text.

As I discussed for passage seven, it may also be that the higher register is a weakness of the original and a sign that Guène’s voice is infiltrating the narrative voice. In this case, Chatelain’s translation could be perceived as correcting the inconsistencies but again, whether intended or not, it has an effect and all potential effects should ideally be rendered in translation.

To summarise, Ardizzone maintains a more elaborate syntax but does normalise slightly to ensure that the discourse does not jar in English, which is what happens in Johnson’s calque of the French. Chatelain normalises the syntax to a level more akin to Ahlème’s syntax throughout the rest of the novel.

5.3 Conclusion

For fictive orality and sociolect, Ardizzone and Chatelain do not adopt a clear strategy for rendering Ahlème’s discourse, instead making independent translation choices for individual issues. Ardizzone does, however, use naturalisation to distinguish certain characters from one another, which works because she has used the features in moderation.

Johnson tends towards maintenance through literal translation and normalisation, mainly through her omission of phonetic features. There is also little consistency in terms of the effects certain techniques have on the characterisation. Maintenance with a literal translation may effectively render the variation, whereas normalisation creates a flattening effect. At other times, however, the opposite may be true and a calque may produce a jarring effect and normalisation produces the effect of authenticity. Centralisation and maintenance by compensation seem to be largely effective at rendering the effect of the literary variation but the translators did not use these strategies very frequently.

For register, Ardizzone and Chatelain normalise the register variation, resulting in a more consistent narrative voice that reveals less about Ahlème's relationships with other minor characters but may also be interpreted as correcting weaknesses in the source text narration. Johnson, on the other hand, maintains the register variation.

6 Humour

In this chapter, I shall analyse how the translators have dealt with instances of humour generated by the narrative voice and what effect their choices have on the characterisation of narrator, Ahlème.

6.1 Theoretical introduction

Humour is a complex concept. At the basic level, humour used as a literary device intends to elicit a reaction of laughter or amusement from readers[9]. Humour is difficult to define because perceptions about what is humorous are subjective; what one person finds amusing could be completely different to another person. Due to this difficulty, many theories have been developed in an attempt to more precisely characterise humour. It would be impossible to cover all current theories of humour here; instead, for the purposes of this study I shall focus on two principal concepts: incongruency and superiority.

Firstly, incongruency is concerned with the actual object of humour. It is based on the idea that humorous effects are created by a departure from cognitive or situational rules that people expect to be followed (Vandaele 2002, 156). On a linguistic level, this often occurs with wordplay, a technique which exploits a term's double meaning or ambiguities to create humorous effect. This might also occur with parody, which is typically the imitation of the style of a particular writer or genre but may also mean to simply mimic another. Irony is another device that may be used for humorous effect. There are various types of irony but for the purposes of this study I shall focus solely on verbal irony and dramatic irony. Verbal irony occurs when there is a discrepancy between what is said and what is actually meant and

[9] *Oxford English Dictionary*, s.v. "Humour", accessed 16 March 2020, https://www.oed.com/view/Entry/89416?rskey=rbYXu7&result=1&isAdvanced=false#eid

dramatic irony occurs when readers have a greater understanding of a situation than the characters of a literary work.

Secondly, the superiority theory is attributed to Plato, Aristotle and Hobbes, and it describes a more negative side to humour. The theory states that humour often ridicules a target – the so-called butt of the joke – and that this creates feelings of superiority amongst those who appreciate the humour. From this perspective, humour is used to criticise and it may foster socialisation because the person delivering the humour receives support from others who participate in the laughter (Vandaele 2010, 148). While it is often the case that those with a lower status in society are the target of humour, the inverse situation may also occur where humour is used by inferior members of society to attack those in positions of power. The latter aims to simultaneously undermine the powerful and to boost the status of the not-so-powerful. The superiority theory may also involve self-deprecating humour, where status is gained from targeting oneself before others are able to (Ross 1998, 60).

While these two theories are often held in opposition to one another, Vandaele believes they should not be considered as separate entities but rather as two parts of one whole that intertwine (2002, 157), which is how I shall consider the theories for the purposes of my analysis.

6.1.1 Translating humour

Humour translation differs from many other types of translation because the translator's concern is not with rendering the propositional content of a given source text utterance but rather to render the equivalent effect in the target text (Vandaele 2002, 150-151). As previously mentioned, humour is subjective, meaning the translator cannot guarantee the reaction of the reader and so cannot guarantee that the same effect will be rendered in translation. The translator can therefore only attempt to identify the author's intended effect

and recreate this in the target text so as to ensure that the interpretative potential of humour is the same in both texts. This of course has its own difficulties because the identification of humorous elements is based on the translator's own subjective interpretation of what is funny or not (Mateo 1995, 174). This extends to the critic who also makes judgements on what is a humorous element when selecting passages for analysis.

It is widely agreed, however, that humour is not untranslatable but that different types of humour are more or less difficult to translate. When humour is based on something that is specific to the source language culture this makes translation considerably more challenging (Mateo 1995, 174). It is very difficult to find a classification of techniques and/or strategies for the translation of humour in general, most likely because of humour's multifaceted nature. Chiaro, however, has identified four techniques that are largely used by translators when confronted by what she terms Verbally Expressed Humour (VEH), which includes "all types of humour conveyed in language" (Chiaro 2010, 35). Chiaro's classification is as follows (2010, 11–12):

a) leave the VEH unchanged

b) replace the source VEH with a different instance of VEH in the target language

c) replace the source VEH with an idiomatic expression in the target language

d) ignore the VEH altogether

The first technique (a) is concerned with literally translating the source text occurrence of VEH. In this case, the translator maintains the form of the source text utterance and also maintains the humorous effect. It is widely agreed that translators should opt for this strategy where possible (Mateo 1995, 174). Where it is impossible to maintain the form in the target language without a loss of effect, the translator may express the original humorous message in a manner suitable to the target language in order to maintain the humorous effect. This

describes the second (b) of Chiaro's suggested techniques. The third technique (c) is to retain the humour by replacing the source text instance of VEH with a target language idiomatic expression. This is mainly used when translators are confronted with wordplay, which is practically impossible to translate literally. Wordplay does not feature in *Du rêve pour les oufs*, and therefore I anticipate that this technique will not be relevant for my analysis. The final technique (d) is concerned with omitting the instance of VEH that appears in the source text from the translation. In previous classifications, Chiaro has also incorporated a technique of compensation. This involves replacing the source text VEH with an instance of VEH but elsewhere in the translation. I deem this to be an important technique, and therefore I will add this to the classification for the purposes of my analysis. I also think her classification is missing one further technique, which is when a translator opts to literally translate the source VEH but to use explicitation to clarify the humour for the reader. Therefore, the two added techniques are as follows:

> e) replace the source VEH with a compensatory instance of VEH elsewhere in the target language text
>
> f) leave the source VEH unchanged but add an explicitation

In *Du rêve pour les oufs*, Ahlème uses humour in her narration, often targeting authoritative figures or self-deprecating. The primary device that Ahlème uses is irony and there are also occasional instances of parody. I will now analyse how the translators dealt with various occurrences of humour from the novel with reference to Chiaro's classification of techniques.

6.2 Humour analysis

Passage 9

In the following extract Ahlème is describing Johanna, the receptionist at Temp Plus. She had been sent to this temping agency by Mr Miloudi following their meeting together to discuss her employment options.

Table 10: Passage 9

Du rêve pour les oufs (10)	**Dreams from the Endz** (4)	**Some Dream for Fools** (4)	**Chatelain master's thesis** (vi)
La demoiselle porte un jean ultra-moulax qui laisse apparaitre tous les écarts de son régime Weight Watchers et lui donne des allures de femme adultère.	She's wearing these extra-stretchy jeans that show up all the times she's stuffed her face instead of sticking to her Weight Watchers' diet – they make her look like she's having an affair or something.	The mademoiselle is wearing ultra-tight jeans that betray every violation of her Weight Watchers diet and give her the look of an adulterous woman.	Mademoiselle is wearing super-tight skanky spandex jeans that advertise just how hard she fell off the Weight Watchers bandwagon.

This passage represents an example of superiority theory as Ahlème is using Johanna as the target of her humour in order to elevate her own status. Johanna has a stable job, which makes Ahlème feel inferior because she is struggling to find permanent work herself. In order to thwart this feeling of inferiority, she invites the reader to join her in laughing at Johanna's appearance and her incompetence as a receptionist.

First of all, Ahlème employs irony when she refers to Johanna using the appellative "la demoiselle" which is a rather archaic word, with strong connotations of wealth and influence, as well as suggesting that she has still not found herself a husband. This demonstrates that Ahlème is mocking Johanna for her social class and her single status, which she is speculating about of course. We may even suggest that her ridicule of Johanna is

symbolic of her feeling towards the French class system and of authority figures in general (Fatmi-Sakri 2011, 147). Therefore, this reflects an important element of Ahlème's character and attempts should be made to replicate this in the target language. Both Johnson and Chatelain choose to borrow "mademoiselle" from French. While recognised in English, this is not a commonly used term and is therefore marked in the target texts. French has more formal conventions of address than English and so by using a French term the translators have managed to portray the same connotations of status; as Chatelain explains herself, the term "also has a mocking, classist tone in English" (Chatelain 2010, 54). Therefore, both translators have managed to maintain the humorous effect. In terms of Chiaro's classification, this choice is an example of the second technique (b) because the translators have not literally translated the source text term but used a borrowing of a similar French term to better maintain the humorous effect in the target texts. A literal translation may also have worked here. Translating this by *young lady* would also have created an ironic tone but indications of emphasis would be necessary to avoid it falling flat. *Missy* is another alternative, which has a clear contemptuous component. However both options lack the classist element that is achieved with *mademoiselle.* Conversely, Ardizzone omits (d) the appellative and replaces it with the subject pronoun 'she'. This completely reduces the mocking tone that was created in the source text and the humorous effect.

Ahlème continues to humorously mock Johanna with an exaggerated description of the fit of her jeans. The language used in this description is playful, most notably "ultra-moulax". While it is possible to deduce that this is a reference to 'moulant', it is an invention from the author and therefore a term that is specific to Ahlème's idiolect. The fact that Guène has opted for a neologism contributes to the exaggeration because it suggests that the fit is so striking that a standard adjective would not do it justice. All three translations of this particular word produce a flattening effect because they represent a shift from neologism to

standard but the difficulty that such an expression poses to a translator should not be underestimated. The loss is compensated for (e) in Chatelain's translation through the use of alliteration, "super-tight skanky spandex", which restores the playful element to Ahlème's utterance. She has also rendered "lui donne des allures de femme adultère" more implicit with "skanky". "Skanky" denotes dirty and connotes a promiscuous, unattractive woman. Therefore, despite being implicit, the target text word is harsher and more exaggerated than the source text term. It does, however, make Ahlème seem more vicious with her humour. Similarly, Ardizzone compensates (e) for a loss of exaggeration by making "laisse apparaitre tous les écarts de son régime Weight Watchers" as "show up all the times she's stuffed her face instead of sticking to her Weight Watchers' diet". By making the imagery more vivid Ardizzone makes the description more exaggerated and intensifies the mocking tone. As in the previous example, however, this also gives Ahlème a more ruthless edge, which is strengthened by the harsh sounds of the target language utterance. Johnson has translated literally but the calqued syntax and equivalent lexis produce a long, rather formal utterance in the target language, resulting in a reduction to the humorous effect.

Passage 10

Ahlème occasionally uses parody, which involves her imitating other characters in the novel for humorous effect. Her imitations occur exclusively in her narration and are often integrated into the narrative discourse; in other words, it is not obvious that she is mimicking another character's voice. The name of this narrative technique is Free Indirect Discourse. Also known as Free Indirect Speech, Free Indirect Style or, in French, *discours indirect libre*, this technique presents a character's voice through the voice of the narrator, "with the voices effectively merged"[10].

[10] *Wikipedia*, s.v. "Free indirect speech", accessed 2 February 2020, https://en.wikipedia.org/wiki/Free_indirect_speech

This following passage is taken from the same part of the novel as the previous passage. Ahlème continues to ridicule Johanna, again using hyperbole to describe the fit of Johanna's jeans and then mimicking her voice.

Table 11: Passage 10

Du rêve pour les oufs (10)	**Dreams from the Endz** (5)	**Some Dream for Fools** (5)	**Chatelain master's thesis** (iv)
Johanna, le jean serré jusqu'à la déchirure de l'utérus, me propose d'un ton compatissant une première mission intérim.	Johanna, whose jeans are so tight they're cutting up into her crotch, puts on this sympathetic voice and offers me my first temping 'assignment'.	In a compassionate tone, Johanna, her jeans pulled so tight they could make her uterus explode, presents my first "interim mission".	Johanna, her jeans so tight they give her the worst case of camel toe I've ever seen, offers me my first temp mission in a compassionate voice.

Ahlème says that Johanna's jeans are "serré jusqu'à la déchirure de l'utérus", which is another case of exaggeration that aims to create humorous imagery. Johnson translates this literally (a) which maintains the effect of the original. Ardizzone renders the description as "so tight they're cutting up into her crotch". This alters the imagery slightly, going from the idea of the jeans being squeezed around the abdomen so tight that the uterus ruptures to the material being very tight around the groin. While this description still generates an image, it does not have the same shock element as the original because it is legitimate for jeans to "cut up into [the] crotch", whereas "la déchirure de l'utérus" is a clear exaggeration. In terms of Chiaro's classification, this would be considered a replacement of source VEH with a different instance in the target text, yet the effect falls a little flat. Chatelain also uses this technique for her rendering "camel toe", which is the most creative of the three translational choices. "Camel toe" effectively generates the same imagery that Ardizzone has attempted to create because it describes the effect of trousers being so tight around a woman's crotch that the outline of her genitalia becomes visible. This term generates more vivid imagery than

Ardizzone's rather matter-of-fact description and while it may not be exaggerated per se because it is possible, it still achieves the shock element because it is a slang term and may be considered quite rude. It is a term that is likely to be recognisable to young adult readers, meaning it is likely to induce laughter and so maintains Ahlème's humorous personality.

Ahlème uses free indirect discourse to tell the readers that Johanna offered her "une première mission interim". The latter utterance was originally spoken by Johanna, but it now appears in Ahlème's narration and is said through Ahlème's voice, and therefore the perspective is now entirely Ahlème's. It is a form of parody and this has a mocking element because of the way in which Ahlème specifies the tone of Johanna's voice as being "compatissant". The context of the extract as a whole is important here because Ahlème has already made her contempt for Johanna clear, and therefore it is evident that she is also mimicking her in a condescending manner. Ardizzone makes this explicit for her readers by adding that Johanna "puts on" the voice. Ardizzone and Johnson shift the speech from free indirect to direct, as well as reducing the utterance by introducing speech marks around "assignment" and "interim mission" respectively. This modifies the perspective because rather than it being Ahlème's voice reproducing Johanna's speech, this is actually Johanna's voice. Therefore, the mimicry is lost and with it, the humorous intention. Their choices would therefore be classed as omissions (d) according to Chiaro's taxonomy of techniques. Chatelain does not introduce direct speech and has produced a more or less literal translation (a) which maintains the same perspective as the original. She has, however, lost the mocking tone to a certain degree. First of all, like the other translators, she has altered the indefinite article "une" to the possessive adjective "my" in the utterance "une première mission interim". While it is possible that "une" could either be Ahlème's own words or part of her imitation, in the translation this ambiguity is removed because Johanna would not use "my" to refer to Ahlème's interim mission.

Passage 11

Ahlème frequently uses cultural references for humorous effect, something that I will discuss further in chapter seven. There is considerable crossover between the two aspects and this example is a hybrid of them both. However, I felt that this particular reference lent itself better to the humour section. The following reference occurs when Ahlème is at the police station to pick up Foued, who has been arrested.

Table 12: Passage 11

Du rêve pour les oufs (70)	**Dreams from the Endz** (67)	**Some Dream for Fools** (66)
En plus, **Navarro et toute la clique** ont retrouvé dans le bombardier de Foued une bombe lacrymogène, un brise-vitre et un grand couteau à viande.	Plus, **Navarro and the gang** found a tear-gas cannister, a window-smasher and a butcher's knife in Foued's jacket.	Then **Navarro the TV detective and his whole crew** searched Foued's bomber jacket and found a tear-gas bomb, a shard of glass, and a big steak knife.

Ahlème refers to the police as "Navarro et toute la clique". *Navarro* is a French police drama which aired on TF1, France's principal television channel, for 18 years. The programme's protagonist is police officer Antoine Navarro, who solves crimes in Paris. Having appeared on France's main television channel for so long, it is reasonable to assume that this reference is well-known to the source text readers. It could be interpreted as being humorous for two different reasons. First of all, Ahlème's reference to *Navarro* may highlight a potential lack of culture because it suggests that her knowledge of the police in France is limited to what she has seen on television. In this case, the humour would arise from dramatic irony because the readers recognise Ahlème's lack of awareness but she herself is ignorant to the fact. This would make the passage an instance of superiority theory because, although the readers are not actively targeting Ahlème, Ahlème is effectively the target of the humour and in laughing at her ignorance the readers adopt a position of superiority over the narrator. Alternatively, Ahlème may fully intend to use the reference as a

way of mocking the police. Comparing the police to a frivolous drama series reduces the importance of their work. As I have shown with previous examples, Ahlème resents French authoritative figures and she uses this type of ridicule against a specific target to overcome her own inferiority. The comparison also demonstrates that she has internalised certain middle-class French references, which strengthens the French side of her identity. These interpretations provide differing characterisations of Ahlème but all are possible and none can be said to be the 'correct' one. The translations should enable all of these readings as the source text does.

As previously mentioned, when culture forms the basis of a humorous utterance, the harder it is likely to be to translate. In both of the two possible interpretations discussed above, the humour is heavily based upon the readers recognising the reference but it is highly unlikely that target readers will be familiar with *Navarro*. Does this therefore mean that the humour will inevitably be lost? Both of the translators maintain the reference but both add clarifications for their readers (f). Ardizzone adds an explanation in the glossary and Johnson explicates in the text that Navarro is 'the TV detective'. Firstly, Ardizzone's glossary entry does help readers to understand the reference and maintains the effect of strengthening Ahlème's French identity, but it is entirely possible that readers may not bother to read the glossary entries, meaning that at the point of reading the reference, it is unlikely to resonate with readers at all. This would result in the loss of the first two possible interpretations. In addition, Mateo claims that explanation is not a suitable technique for rendering humour because it "destroys humour" (1995, 174). In other words, by the time the readers reach the glossary, read the description and figure everything out, the humour has dissipated. Johnson's in-text explication provides the reader with some clarification at the point of reading. With the instant knowledge that *Navarro* is a TV detective, the interpretations that Ahlème is lacking culture or that she is mocking the police are possible. However, readers of *Some*

Dream for Fools will still lack a clear vision of the reference, which flattens the humorous effect. Johnson also makes no mention of the fact that this is a French TV detective and therefore incurs a loss to Ahlème's internalisation of French references.

Passage 12

The following passage occurs at the beginning of a chapter in which Ahlème narrates her experience of doing inventory work at a DIY shop after having been assigned there by the temping agency. She has to spend the evening counting nails while the shop is closed. Wordplay does not feature in Ahlème's discourse but the following idiomatic expression could almost be classed as wordplay because she exploits the linguistic elements of the expression to communicate her feelings of disdain towards her experience.

Table 13: Passage 12

Du rêve pour les oufs (34)	**Dreams from the Endz** (27)	**Some Dream for Fools** (29)
Dorénavant, j'y réfléchirai à deux fois avant d'employer l'expression : « Ça ne vaut pas un clou. » Aujourd'hui, mieux que personne je connais la valeur exacte du clou, ce petit objet sans importance au premier abord mais qui est en réalité la source de toute chose.	From now on, I'll think twice before using a phrase like 'hard as nails.' As of today, I know better than anybody just how hard nails really are – they may look tiny and trivial but they are the basis of everything.	From now on, I'll think twice before using the expression "That's not even worth a nail." Today I know better than anyone the exact value of a nail, this little object that seems without importance at first but which is in reality the source of all things.

"Ça ne vaut pas un clou" is a widely used French expression meaning that something is worthless. After mentioning the idiom, Ahlème goes on to claim the opposite: that a nail in fact has great value. The irony of this utterance is created by incongruency because of course nails are not "la source de toute chose", so Ahlème is stating the opposite of what she means in order to comically express exasperation at having to count nails. The key parts of the idiomatic expression are the verb *valoir* and the noun *clou*, both of which are crucially

connected to the context of the passage and the incongruency that follows. This makes the task of translating this particular case of irony especially difficult. Idiomatic expressions are notoriously difficult to translate because of the fact that as a whole they have a figurative meaning that differs from their literal meaning. This figurative meaning is culture bound and so a literal translation into another language would be incomprehensible. In this case, the specific linguistic elements of the expression are so important that the translator not only needs to find an equivalent expression but also to ensure that the expression fits with the context and Ahlème's subsequent utterance in order to fully convey the irony of the original.

First of all, Ardizzone deems "nail" to be the most important element to maintain from the source text expression. She therefore uses Chiaro's second technique and substitutes the source text expression for a target language expression that includes the word "nail": "hard as nails". This expression is typically used to describe a person who is very tough either physically or mentally. Therefore, the English expression does not have the same meaning as the French expression, and the concept of value, which is so important for Ahlème's subsequent utterance, is lost. Ardizzone does modify the following part of the translation in order to fit with the English expression, "I know better than anybody just how hard nails really are", but there is still a disconnect between the English expression and Ahlème's ironic utterance declaring the importance of nails. Johnson, on the other hand, translates the French idiomatic expression literally (a). While this maintains the linguistic connection between the expression and Ahlème's incongruent utterance, the expression is meaningless in English when translated literally. Therefore, there is a shift from a widely used expression in French to a nonsensical expression in English, which removes the irony that was connected to the expression in French. Considering the final part of the passage in isolation, both translations still have irony but the full ironic force from the original is not achieved by either rendering.

6.2.1 Conclusion

To summarise, the translators adopted a range of the techniques to deal with humorous elements in the source text; however, each translator appears to have preferred one or two particular techniques. Johnson mostly used literal translation; where it is possible to literally translate and maintain the effect of the source text this would be the desired strategy. At other times, literal translation is not the optimal choice and Johnson's rendering is occasionally flat, for example her translation of passage nine, or worse meaningless which is the case with her literal translation of the idiomatic expression in passage 12. Conversely, in the examples analysed, Ardizzone does not use literal translation at all, preferring to compensate or to replace the source VEH with a different instance of VEH in the target. These two techniques were also favoured by Chatelain. Both proved to be largely effective at maintaining the humorous effect, but there is a tendency for these techniques to result in interpretations that are either expanded or reduced in relation to the original. For example, both of the translators compensate for the loss to exaggeration after having standardised "moulax" in passage nine but both of the translations result in Ahlème being represented as a more vicious character. Similarly, when both translators replace the source VEH with a different instance of VEH in passage ten, Ardizzone's rendering falls a little flat whereas Chatelain's rendering is arguably funnier than the original. Explicitation may be effective but only if the clarification is suitably brief because if an explanation is too long then it ruins the humorous effect. Many of the techniques appear to have positive effects in certain circumstances and negative effects in others, but the analysis did not demonstrate any positive effect of omitting a humorous element. In the examples analysed, Ardizzone occasionally omitted the humorous element, which altered the characterisation.

7 Realia

In this chapter, I will analyse how the translators have dealt with instances of realia from the novel and what effects their choices have on the characterisation of the narrator and other characters.

7.1 Theoretical introduction

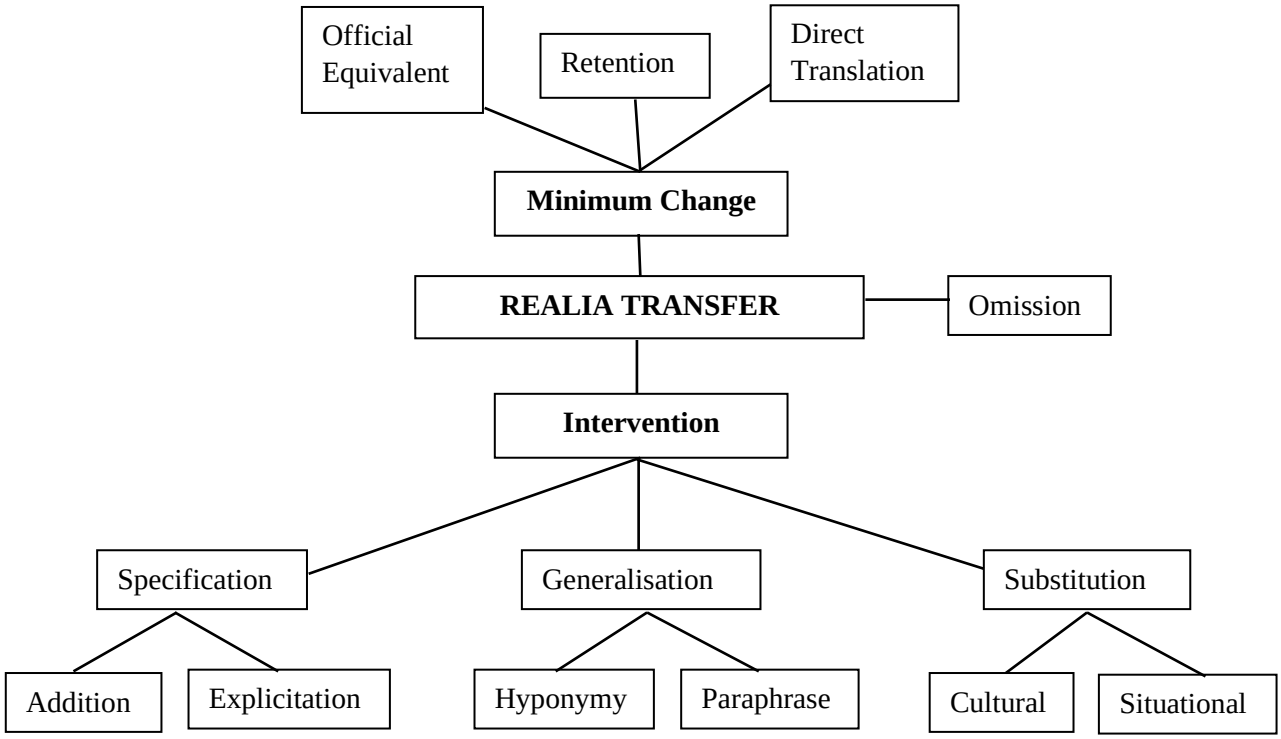
Realia, a term originally coined by Eastern European translation theorists in the 1980s, are "words and combinations of words denoting objects and concepts characteristic of the way of life, the culture, the social and historical development of one nation and alien to another" (Florin 1993, 123). Various alternative terms exist to refer to the same phenomenon, for instance, culture-specific items (Ajtony 2016), extralinguistic cultural references (Pederson 2007), culture-bound problems (Nedergaard-Larsen 1993) and allusions (Leppihalme 1994). I have, however, chosen to use realia because it appears to be the oldest and most encompassing term. An author may use realia for several different reasons, but one of their principal functions is to develop characters (Leppihalme 1994, 28-50), which makes them prevalent to my study.

7.1.1 Translating realia

Realia attach a text to its local surroundings (Leppihalme 2011, 127), and it is this intimacy between references and the source culture that creates problems for translation, so much so that Florin describes realia as "untranslatable" (1993, 125). Nevertheless, many theorists take a different stance and much has been written about possible strategies translators may adopt in order to deal with realia. There is considerable crossover between the various classifications but for the purposes of this study, I will borrow Pederson's 2007

taxonomy because I feel that it is the clearest but also the most extensive of the criteria that I have encountered.

Figure 2: Taxonomy of techniques and strategies for the translation of realia



Source: (Pederson 2007, 31)

Pederson separates strategies for translating realia into two broad categories: Minimum change and Intervention. Minimum change encompasses three techniques and Intervention is composed of three sub-strategies, each of which encompasses two techniques.

Firstly, as the name suggests, minimum change techniques all transfer the source text realia with very little modification. The first technique is to use the *official equivalent* of the source text reference in the target text, for example, referring to *Lac Léman* as *Lake Geneva* in English. A translator might opt for *retention,* which is maintaining the reference exactly as it appears in the source text, perhaps italicising or adding single quotation marks to signal the difference to the reader. Finally, minimum change may be achieved through a *direct translation*, or calque of the source text reference, which results in a target language

neologism. Minimum change is an effective strategy when realia are transcultural but if they are unfamiliar in the target language then this may lead to what Leppihalme describes as "culture-bumps" (1994, 180). This is when the reference carries no connotation for target text readers, leaving them confused and resulting in a failure to convey the message.

Conversely, intervention involves a greater degree of modification. First of all, *specification* means leaving the reference in its untranslated form but using the technique of *addition* to clarify information in the target text, for example in the form of footnotes. Specification may also be achieved by making explicit what is implicit in the source text, for example writing out an acronym or abbreviation in full. In his 2007 classification, Pederson referred to this technique as *completion*, but later revised it to *explicitation*, which is the term that I shall use for this study. Next, *generalisation* is replacing a reference that is highly specific in the source text with a reference that is more general in the target text. This could be achieved through *paraphrase* or by replacing a *hyponym* with a superordinate term, for example, replacing *Oreo* with *biscuit.* Finally, *substitution* involves removing the source text reference and replacing it with something else. Substitution on a cultural level involves replacing a source-culture specific reference with a target-culture specific reference, and on a situational level, a translator replaces the reference with something that fits with the situation of the target text. Pederson labels substitution as "the most domesticating of all strategies" (2007, 35). An additional strategy that lies outside of Pederson's two overarching strategies is *omission*, which is when a translator removes the source text reference from the target text altogether.

7.2 Realia analysis

Realia develops Ahlème's character and one facet of her character that it reveals is her sense of humour. She often uses certain references to mock other characters in the novel, either to their faces in her dialogue or behind their backs in her narration.

Passage 13

An example of this occurs in the following passage, in which Ahlème and Foued are taunting each other and she attempts to put him in his place by reminding him that she changed his nappies when he was a child.

Table 14: Passage 13

Du rêve pour les oufs (89)	**Dreams from the Endz** (88)	**Some Dream for Fools** (87)
[…] Et n'oublie pas non plus qui a nettoyé ton petit **carambar** tout pisseux à cette époque-là ! »	[…] And don't forget who cleaned up your little piss-covered ***swizzle stick*** back in the day either!"	[…] And don't forget either who cleaned your little piss-covered **swizzle stick** back then!"

The reference here is "carambar*",* which is a French brand of small chewy candy bars. Although they are now available in multiple flavours, the original and most famous flavour is caramel, which is brown in colour. Ahlème is using this as a metaphor for Foued's penis, which is humorous because she is targeting her brother. *Carambars* connote childhood and innocence, so Ahlème is reducing Foued to a childish and inoffensive state. This contrasts completely with the concept of masculinity that Foued takes so seriously. *Carambars* are iconic in France and therefore the reference would be instantly clear for French readers; however, the same cannot be said for English-speaking audiences. *Carambars* are not common in the UK or the USA, and therefore if translators were to retain the cultural reference, it is unlikely that British or American readers would recognise the reference. Of course, it is improbable that using *carambar* in the translation would result in a

complete loss of comprehension because the adjective "pisseux*"* would help the readers to understand what Ahlème is referring to. However, it may create a jarring effect, leaving the readers slightly confused and it would result in a certain degree of loss to the humour.

Both Ardizzone and Johnson agree that retention is not a suitable strategy in this case. They have substituted the reference for "swizzle stick", which is a small stick that is used to stir drinks. It is not specific to British or American culture; however, it can be used as a slang term for penis. This means that, according to Pederson's taxonomy, the choice would be classed as a situational substitution. However, this goes from an innocent reference to one with vulgar connotations. While this may still be humorous, it completely changes the humorous effect and gives Ahlème a different sense of humour. Ahlème is using the reference to mock Foued by saying that she knew him when he was a baby so he cannot now claim to be a man, rather than using the reference to create humour through taboo. I would suggest using a similarly shaped candy bar that is culturally recognisable in the UK and the USA, for instance a *Twirl* for the UK and a *Charleston chew* for the US.

Passage 14

In this example, Ahlème again uses a reference to mock another character but this time, the reference appears in her narration, rather than her dialogue. The object of the discussion is a police officer that Ahlème meets while she is at the police station collecting Foued, who was arrested for fighting.

Table 15: Passage 14

Du rêve pour les oufs (68)	**Dreams from the Endz** (65)	**Some Dream for Fools** (64)
Il me fait penser à **Francky Vincent**, avec sa moustache fine et son air encore plus libidineux	He reminds me of **Francky Vincent**, with his thin moustache and lechy looks.	He reminds me of **that zouk singer Francky Vincent**, with his thin mustache and his even more lewd attitude.

Francky Vincent is a Guadeloupean singer-songwriter, who is famous for making zouk music. Zouk is a genre of dance music originating from the islands of Guadeloupe and Martinique. Ahlème observes a resemblance between the police officer and Francky Vincent. Vincent has a rather distinctive appearance, notably a thin moustache and a lewd demeanour, as Ahlème explains. These traits demonstrate that Ahlème is using the reference to mock the police officer and that she has a sense of humour. For readers who are familiar with the singer, the imagery will be very clear. This means that the mocking tone and humour will be maintained. However, it is subjective because while one reader may also perceive Francky Vincent in this way, another reader may perceive him completely differently. Recognition of the reference therefore maintains the *potential* to draw this interpretation from the text.

Turning now to the translations, it is unlikely that British or American readers would be familiar with Francky Vincent. If the translations were to retain the reference, it would therefore result in a loss to the image-evoking effect. Without the strong image, the humour is lost and therefore the interpretative potential is narrowed. Both Ardizzone and Johnson do retain the reference, but they have each added specifying information in an attempt to curtail the loss. Firstly, Ardizzone uses addition by including the following description of Francky Vincent in a glossary of terms that appears at the end of her translation: "'Zouk Love' crooner from Guadeloupe". Johnson, on the other hand, uses an in-text explicitation by describing Francky Vincent as "that zouk singer". The translators both inform the reader that Francky Vincent is a singer but Ardizzone's description of him as a "crooner" better portrays him as lecherous. Both of the translators also specify that Vincent is a zouk singer; however, this does little to help readers better understand the reference because it is equally unlikely that they would be familiar with this music genre. In that case, Johnson's in-text addition may actually confuse the reader further. As for Ardizzone's glossary entry, it is not guaranteed that the reader will read it because there is no numbering system in place that directs readers

to it at the point of reading. The additional information provided by the translators may provide some context; however, it does not help the readers to visualise the figure, which is essential if the humour is to be achieved. Substituting the source text reference for a target culture-specific reference could create this visualisation; however, it would be jarring because it would lead the reader to question why Ahlème was referencing a British or American figure. It would in a sense remove her from France, which would modify her character to a greater extent than the loss of humour. A possible solution would be to reference a transcultural figure with similar traits because this would create the visualisation without uprooting the character from her cultural setting.

Another purpose of the Francky Vincent reference may be to reinforce Ahlème's feeling that she is not fully French. Vincent is from Guadeloupe, which is a French department but is separated from France not only geographically but also culturally and therefore this mirrors Ahlème's struggle between France and Algeria. This potential interpretation is likely to be lost for readers who are unfamiliar with Vincent. In this case, Ardizzone's glossary description in which she specifies that Vincent is from Guadeloupe may help to maintain that interpretation in her translation.

Passage 15

Realia are also used in the novel to allude to the characters' political affiliation and their feelings towards authority. In the following passage, Ahlème has gone down to the basement to speak to *les grands* about Foued and she notices a politically loaded phrase written on the wall.

Table 16: Passage 15

Du rêve pour les oufs (104)	**Dreams from the Endz** (103)	**Some Dream for Fools** (102)	**Chatelain master's thesis** (xxviii)
Le premier bonhomme, celui qui a	The first guy, the one with his head just	The first gentleman, the one whose head is	One of the guys, his head just below the

sa tête juste en dessous de l'inscription **« Fuck Sarko »**, s'adresse à moi.	below the tag that reads **'Fuck Sarko'**, speaks to me.	just below the inscription **FUCK SARKO**, speaks to me:	graffiti tag **"Fuck Sarko,"**** looks up at me. ** Name for a conservative politician unpopular with the immigrant communities around Paris; now President of France.

"Sarko" is a reference to French politician Nicolas Sarkozy, who was the interior minister when *Du rêve pour les oufs* was published in 2006 and subsequently went on to serve as the president of France from 2007–2012. During his time as interior minister, Sarkozy set targets for local authorities regarding the number of immigrants they should aim to expel from France each year. He also infamously referred to the youth living in the *banlieues* as *racaille* during the 2005 riots, making him a very unpopular figure amongst immigrant communities. The *Fuck Sarko* inscription in the novel therefore alludes to these events described above and indicates the characters' feelings of anger and marginalisation. The phrase is found in the basement and therefore mainly represents the feelings of the male gang members. However, Ahlème is associated with these characters and we see throughout the novel that she is affected by Sarkozy's expulsion policy.

In keeping with the characters' sociolect, the inscription uses the apocope *Sarko* rather than his full name. This makes his name more familiar, suggesting he is a well-known figure, but it also dehumanises him to a certain extent, as if the novel's youths perceive him as some sort of character. Guène does not accompany the reference with any explanation, demonstrating that she expects her readers to understand it. This is a reasonable expectation given how prominent a political figure Sarkozy is in France.

Both Ardizzone and Johnson retain the reference in their translations without any further explanations added. This is a curious choice because it is unlikely that Nicolas Sarkozy will have the same prominence amongst British and American audiences as he does with a French audience, particularly when his full name is not even given. If the readers do not understand the reference, then its connotations will be lost and the characters' resentment towards the French political system will not be conveyed. It would not have been suitable to use an in-text explicitation because the phrase is an inscription on the wall and therefore adding descriptive information would render it unauthentic, for example, *Fuck interior minister Nicolas Sarkozy*. However, a paratextual description would avoid this and it is what Chatelain chooses to do by adding a footnote explaining who *Sarko* is and the attitudes towards him. This therefore ensures that the meaning behind the reference is transferred to the target text readers.

Passage 16

A principal function of realia is to geographically and culturally situate a narrative. This impacts on characterisation because environment contributes to identity. This is prevalent for this novel because the fact that the characters are in France is a key feature of their identities.

The following extract is taken from a narrative passage in which Ahlème is describing the shock that she felt upon arriving in France because of the differences to Algeria. Whereas she would be constantly supervised by the adults in Algeria, in France her father gave her a lot more freedom.

Table 17: Passage 16

Du rêve pour les oufs (43)	**Dreams from the Endz** (37-38)	**Some Dream for Fools** (39)
Il me laissait toujours m'amuser dehors seule et souvent il m'emmenait au **bar-PMU.**	He let me play by myself outside, and he often took me to the **PMU bar**.	He always left me alone to play outside and often took me to the **OTB bar**.

One of Ahlème's earliest memories of moving to France is her father taking her to the "bar-PMU". PMU stands for *Pari mutuel urbain,* which is a French betting company whose main line of business is traditionally horse-racing bets. Established in 1891, it is a long-standing and instantly recognisable brand in France and the *bars-PMU* can be found all across the country. These bars are unique places because they function as a place to bet, drink and watch sport but also as a newsagent's. It is significant that Ahlème mentions this quintessentially French establishment here because it symbolises the fact that she is now on French soil and her immigrant status is such a key feature of her identity.

Ardizzone retains the reference in her translation and adds an explanation of PMU to her glossary. Keeping the French reference strongly situates the narrative, and therefore Ahlème, in France, which is a key aspect of her character. As previously mentioned, Ardizzone does not direct her readers to the glossary while they are reading. Therefore, readers who do not seek out the explanation of PMU may not entirely understand the reference at the point of reading. Unlike with the previous examples, however, the meaning that Guène wishes to convey with this reference does not strongly rely on comprehension of the reference. Even if readers are unfamiliar with PMU bars, they can understand from the context that Ahlème has just arrived in France and that this must be a typical French establishment.

Conversely, Johnson replaces *PMU* with *OTB*, which stands for *Off-track betting* and is the English acronym for the same phenomenon. She has therefore replaced the source culture reference for a target culture reference, but the problem is that they are not official equivalents. OTB is not the name of a company like with PMU, but rather just a term to describe the concept of sanctioned gambling. So, whereas in France PMU bars are all distinguished with the same brand logo, which has become very recognisable, OTB locations in the USA are simply normal bars but with a license to provide betting services on their premises. They each have their own appearance and there is no visible feature that unites them. This means that OTB bars are not an American cultural symbol in the same way that PMU bars are in France and so for the target text reader, the meaning of OTB may even be unclear. More importantly, Johnson has lost the spatial effect that PMU creates, which is to firmly position the narrative in France. Talking about OTB bars shifts the narrative away from France and to an American setting, which disrupts the extent to which Ahlème is immediately immersed in French culture.

Passage 17

In this passage, Ahlème is introducing Mr Miloudi, the local social worker, because she has a meeting with him to discuss her employment options.

Table 18: Passage 17

Du rêve pour les oufs (8)	**Dreams from the Endz** (2)	**Some Dream for Fools** (2)	**Chatelain master's thesis (**iv)
Miloudi, c'est un vieux de la vieille. Il tient la mission locale de **la cité de l'Insurrection** depuis des années […]	Miloudi's old skool. He's been running the youth advisory service on **Uprising Estate** since back in the day […]	Miloudi, he's a real veteran. He's been at the agency for the **Insurrection Housing Projects** for years […]	Miloudi's an old hand at this. He's been running the local outreach center in my neighborhood, the **cité de l'Insurrection**, for years […]

It is here that the reader is first introduced to the name of Ahlème's housing estate, "la cité de l'Insurrection". This is a significant cultural reference in the novel because it is not a fictional location but a real *HLM (habitations à loyer modéré)* in Ivry-sur-Seine, a commune in the south-eastern suburbs of Paris. Therefore, this very strongly situates the characters in France. The fact that this is a real place immediately led me to question why Guène chose to situate her novel in this particular location, besides a desire to create authenticity. What is significant about this specific *cité*? I therefore did some research; however, I did not find any widespread news stories or anything that would suggest that it is well known across France. It is therefore reasonable to assume that Guène did not choose "la cité de l'Insurrection" to help her readers set the scene through association, because for such associations to be made, knowledge of the place is required and this *cité* appears to be largely unknown. The name "cité de l'Insurrection" is intriguing in itself because the word *insurrection* connotes discontent and rebellion. It would therefore seem that Guène's motivation for choosing this particular *cité* lies more in the connotative value of the words themselves. This reference has an effect on the characterisation because besides firmly placing them in France, it also suggests that they are discontent and resent authority.

Although the name of the *cité* appears to be the most important aspect rather than the associations attached to the place itself, I would argue that the translators should keep the name of the estate in French, as Chatelain does. This is because it strongly situates them in France, which is a crucial part of their identities. Ardizzone and Johnson directly translate it to produce "Uprising Estate" and "Insurrection Housing Projects" respectively. This instantly uproots the action from France, weakening the characters' connection to the country. Both translators do, however, refer to *Ivry* in their translations. This can jar the narrative and leave readers confused as to why the characters are living on an estate with an English name but in a French town, which happens to be real.

Passage 18

In this passage, Ahlème is talking about how Foued takes good care of himself and spends a lot of money on items to enhance his appearance.

Table 19: Passage 18

Du rêve pour les oufs (91)	**Dreams from the Endz** (90)	**Some Dream for Fools** (89)
Il ruine tout son argent de poche et la bourse du lycée en fringues et en crèmes.	He throws all his pocket money and EMA grant on garms and lotions.	He wastes all his pocket money and his school money on clothes and creams.

In addition to pocket money, Ahlème says that Foued uses his "bourse du lycée" to purchase clothes and creams. The "bourse du lycée" is a French scheme that provides funding to students whose parents earn less than a certain amount of money. This French cultural reference situates the narrative but also provides information about the family's financial situation. It also reveals the characters' level of integration in France because they are misusing the benefit money, which may suggest that the French state's integration project is failing. This is not an iconic French reference, but the translational choices make for an interesting analysis.

Firstly, Ardizzone has used a cultural substitution and translated it as "EMA grant". EMA stands for Education Maintenance Allowance and it is the British equivalent of the "bourse du lycée". The EMA grant is specifically British, so using this reference means that the characters are situated in a British context, which modifies the characters' level of integration in France. In contrast, Johnson translates the reference as "school money", which is very vague. This does not make it clear that the money is provided by the state as a form of financial support and may be interpreted simply as money that Foued is given to buy food at school, for example. The implication that that the family struggles financially is therefore weakened. I would suggest that *school grant* would be an effective alternative because it is

not culturally specific, but it conveys the idea that this money is provided as financial support to those in need.

Passage 19

Ahlème is Algerian and throughout the novel, she uses realia that are specific to Algeria or North Africa. These references are an important part of her character because they demonstrate that she still has a connection to her country of origin and combined with the French-specific references they highlight her struggle between the two cultures.

In this passage, Ahlème is recounting a memory from her childhood in Algeria when she and her cousins would run out into the street to purchase *kerentita,* a local delicacy, from a street-vendor. She details what they would be wearing and then goes on to explain that her uncle would scold them for going out in public whilst dressed in such a way.

Table 20: Passage 19

Du rêve pour les oufs (50)	**Dreams from the Endz** (45)	**Some Dream for Fools** (45)	**Chatelain master's thesis** (xiii)
Alors les cousines et moi, pour lui acheter quelques parts, on sortait de la baraque en courant, pieds nus, vêtues de simples **gandouras**[1], et on se foutait de tout. **1.Robes légères qu'on porte dans la maison**	And then me and my cousins would come running out of our place, barefoot, and we'd only be wearing our ***gandouras*** but we didn't care.	Then all the cousins and me, wanting to buy something from him, would leave the hut running, barefoot, dressed in **gandouras**, and not giving a shit about anything.	My cousins and I would run out of the house to buy some, barefoot, dressed only in our ***gandouras****. We didn't give a damn […] * **Light houserobes**

Ahlème says that her and her cousins would be dressed in "gandouras". This is a long tunic made from light material, that is typically worn in North Africa. Many source text readers are likely to be unfamiliar with this reference and so Guène has included a footnote to

briefly describe the garment. All of the translators decided to retain the reference and mimic Guène by adding clarifying information for their readers. Ardizzone and Johnson use a glossary entry, whereas Chatelain uses a footnote. The choice to have a glossary rather than to use footnotes may highlight a desire to not interrupt the discourse too much. It is possible that this decision was forced upon the translators by the publishers in order to ensure the novel adheres to target language readers' expectations. Keeping the reference means that Ahlème's connection to Algeria is still conveyed in the translations.

Passage 20

Another example of this occurs when Ahlème and her family are back in Algeria and in her narration, she tells the reader that she is writing in her notebook about their time there and one of the events she describes is the party that was thrown in honour of their return.

Table 21: Passage 20

Du rêve pour les oufs (148)	**Dreams from the Endz** (151)	**Some Dream for Fools** (149)
Je raconte la grande fête du premier soir qui a été organisée en notre honneur, le **mouton** qu'**on a égorgé** puis **le méchoui** […]	I write about the big party on the first evening that was organised in our honour, the **sheep** that **had its throat slit** before **being roasted on a spit** […]	I tell the story of the big party the first night that was organized in our honour, the **sheep they fattened** and then **roasted on a spit** […]

Ahlème references "méchoui*",* which is very typical in North African cuisine and which involves roasting a whole lamb or sheep on a spit. This strengthens Ahlème's connection to Algerian culture and also helps to situate her in Algeria at that point in the novel.

Both of the translators decide to remove the reference and to paraphrase it with *roasted on a spit*, which results in a loss to the effects created by the reference in the source text. While "méchoui" is typical to North Africa, the word is well known and widely used in

France. Therefore, the cultural specificity actually lies in the fact that it was a sheep and that they first slit the animal's throat before roasting. The "mouton" is an animal that has stronger associations as a soft cuddly toy than as something found in the butcher's, which adds a sense of cruelty to the tradition. Both translators literally translate "mouton" as "sheep", which maintains the source text effect. Meanwhile, "on a égorgé" is referring to the Muslim method of animal slaughter, which is often portrayed as barbaric and violent by certain Western media outlets. The fact that Ahlème explicates these details demonstrates that they had an impression on her and suggests that she views this tradition from a French perspective. *On* is ambiguous because it can be translated in many different ways in English. It is commonly used informally to mean *we,* but it could also translate as the English impersonal pronoun *one.* Additionally, it might refer to *people* in general or it could be used in a situation where the passive voice would usually be employed in English. Ardizzone renders the phrase in question with the passive voice, 'had its throat slit'. It is not specified who carried out the action, which distances Ahlème from it and in turn distances her from the cultural act of preparing this dish. A similar effect is created by Johnson but with a different technique. She renders the phrase as 'they fattened'. First of all, this is a mistranslation because *égorger* means *cut something's throat,* rather than *to fatten* which is actually the equivalent of *engraisser.* This immediately removes the cultural specificity from the tradition. Johnson has interpreted *on* to mean 'people' in general, having translated it as "they". This disassociates Ahlème even more than Ardizzone's rendering because while it is still possible in Ardizzone's translation for Ahlème to have carried out the action, here there is a clear separation between "they" and Ahlème. It is implied that "they" refers to Ahlème's Algerian family, and therefore this separates Ahlème from them and her Algerian roots. English does not have an equivalent pronoun to *on* in terms of its versatility and so some loss to interpretative potential is inevitable here. Neither Ardizzone's nor Johnson's interpretations

of *on* are 'incorrect' or 'bad' but they do have implications on Ahlème's attitude towards this North African tradition.

Passage 21

A third example of Ahlème using a North African reference occurs in the following passage in which Ahlème is waiting for Foued to return home so that she can confront him about the suspicious things she has found in his room.

Table 22: Passage 21

Du rêve pour les oufs (95)	**Dreams from the Endz** (94)	**Some Dream for Fools** (93)
Il ne sait pas ce qui l'attend, le pauvre, je vais le faire frire comme **une merguez**.	He doesn't know what he's in for, poor guy, I'm going to make him spit and sizzle like a **merguez**.	He doesn't know what's waiting for him, the poor thing, I'm going to fry him up like a **sausage**.

Ahlème uses a simile to describe how she will reprimand Foued when he returns, saying that she will "le faire frire comme une merguez". A "merguez" is a type of sausage, which originates from North Africa, is made from lamb or beef, and contains a lot of spices. This is another example that indicates the role that North African culture still plays in Ahlème's cultural make up. The manner in which a "merguez" cooks is particularly aggressive because they spit and make a loud sizzling noise, which shows how angry Ahlème is towards Foued. Although not French, merguez sausages are well known in France because of the close connection between France and North Africa, meaning that readers are likely to be familiar with this reference.

Ardizzone and Johnson use different approaches to deal with the reference in translation. Firstly, Ardizzone maintains "merguez", which preserves the foreignness from the source text. However, "merguez" is far less recognisable to a British audience than it is to a French one. Therefore, it is reasonable to assume that they may not understand that this is a North

African reference and could possibly deem it to be French. This would weaken the connection that readers perceive between Ahlème and North African culture. Ardizzone does include a description of "merguez" in her glossary but as I have mentioned several times, there is nothing directing the readers to the glossary so Ardizzone is relying on the readers to either already be familiar with the reference or to seek out the explanations on their own in order to understand that this is a North African reference. Ardizzone makes the aggressive cooking method explicit by adding "spit and sizzle", meaning that Ahlème's level of anger is conveyed.

Johnson, on the other hand, replaces "merguez" with "sausage", which is the superordinate term. Although target text readers are guaranteed to understand, "sausage" is a transcultural term and so this choice removes the cultural specificity from the source text. This subsequently erases the connection that the source text reference made between Ahlème and North African culture. It also removes the intensity of Ahlème's anger because without "merguez" the aggressive cooking imagery is omitted.

7.2.1 Conclusion

To summarise, the translators use a range of strategies to deal with the source text realia, some of which are more effective than others at rendering the effect of the original. This analysis has shown that any one strategy cannot be said to be the most effective in translating all cases of realia. It depends upon the context of each specific example as to which strategy maintains the meaning of the source text reference to the greatest extent. For example, Chatelain's use of retention for the name of the estate worked to firmly situate the novel, whereas Ardizzone's and Johnson's use of the same strategy to render the "Fuck Sarko" inscription does not provide readers with sufficient information for them to fully understand this reference, meaning its connotative value is lost. Similarly, a quality

distinction cannot be made between minimum change and intervention as strategies. Leppihalme's claim that minimum change is not always appropriate was confirmed because in certain instances a minimum change technique created a jarring effect, for example Ardizzone's and Johnson's direct translations of "cite de l'Insurrection". Equally, intervention strategies such as generalisation may result in a loss to cultural specificity, for example Johnson's use of the superordinate term "sausage" to replace "merguez".

It would appear, however, that cultural substitution does tend to uproot the narrative and result in incongruency, for example with Johnson's choice to render "bar-PMU" by "OTB bar" and Ardizzone's choice to render "la bourse scolaire" by "EMA grant". It may be argued that the most prudent of the strategies is specification either by addition, which is used extensively by Ardizzone, or explicitation, which is used occasionally by Johnson and Chatelain. This strategy ensures that the specificity to the source culture is maintained while providing readers with necessary extra information to transfer the message. This strategy does, however, have its flaws. For addition, if the translator does not guide readers to the explanations, then this strategy can mirror retention, which may result in confusion for the reader. For explicitation, using extensive in-text clarifications constantly interrupts the narrative, which reduces authenticity. Therefore, neither strategy should be over-used.

8 Conclusion

The aim of this study was to find out the extent to which the translations of Guène's *Du rêve pour les oufs* altered the characterisation of the narrator and certain secondary characters. I have focused on several aspects used by the author to develop the characters. By analysing them against a classification of strategies, I also aimed to find out whether the translators adopt a clear strategy or make independent translation choices, and to discover which strategies are most effective for rendering the source text effect in the target language.

First of all, I examined literary variation. There are few indicators that Ardizzone and Chatelain adopt an overarching strategy to deal with fictive orality and sociolect. Instead they make independent choices according to the specific translation issue. Ardizzone uses naturalisation to render the speech of certain characters as a way of distinguishing them from others. I found that naturalisation may transfer the source text effect if the target text variation is widely recognised and if the translator uses the features moderately. Otherwise, it risks placing characters in an entirely new setting and attaching different connotations to them, opening up the potential for erroneous interpretations. The translational choices create a hybridity of effects on characterisation, for example, certain choices reduced the narrator's anger but at another point the anger was maintained. The main strategies that the translators use to maintain the source text variety are literal translation or compensation. For the most part, compensation is effective at rendering the source text effect and I think the translators could have used it more. However, as I had anticipated, maintenance does not always result in rendering the source text effect, a literal translation occasionally leading the characters' voices to jar. I started my analysis with knowledge of two widely held beliefs: translators tend towards normalisation when confronted with literary variation and normalisation results in a flattening effect. I found that, although the translators use normalisation, it was not to

such an extent as to be described as a tendency and sometimes omission of the literary variation proves to be an effective technique for reproducing an authentic oral voice, which is crucial at certain points to the characterisation.

I could discern a clearer strategy for the translations of the narrator's occasional register variation. Ardizzone normalises the register variation so that Ahlème's register remains consistent throughout. This means that the character acts in the same way regardless of who she is conversing with and also alters certain emotions. However, such a strategy may also rectify suspected weakness in the narration. Johnson, on the other hand, literally translates these register variations, maintaining the effects of the original but adhering to the inconsistencies, which may not have been intended. It is difficult for me to comment on trends in Chatelain's translations because many of my selected passages for register are from chapters that she did not translate, which highlights a limitation of my study in general.

I then examined how the translators dealt with the humorous elements of the narrative voice. Johnson tends towards leaving the source text instance of humour unchanged in the target text, which is occasionally effective but at other times creates an awkward or meaningless target language utterance. This removes the humour and alters the narrator's attitude towards something or someone. It is more difficult to detect a clear strategy in Ardizzone or Chatelain's translations. I found that replacing the source text humour with a different instance of humour in the target language often results in an expansion or reduction effect, making the narrator appear more or less funny in the target language. For explicitation to work as a strategy, it must be brief, otherwise it kills the humour and although the translators only omitted very subtle instances of humour, this is the most damaging technique to the portrayal a character's sense of humour and should therefore be avoided.

Finally, I examined realia and I found that there is a clear preference for intervention rather than minimum change. Minimum change techniques occasionally render the source text effect but at other times creates a jarring effect. The translators use a range of intervention techniques, particularly Johnson, for whom it is not possible to deduce a trend. Ardizzone tends towards specification with addition, using an extensive glossary but without any directions for the reader. This does not interrupt the narrative but it might leave young adult readers frustrated at being confronted with so many unfamiliar references. I found that cultural substitution uprooted the narrative, which was particularly damaging to the narrator's sense of integration in the source culture.

In general, across all of the aspects that I examined, I found that there was little consistency with the effect certain techniques had on characterisation. While one technique may have rendered the source text effect in one instance, it may create erroneous interpretations in another instance. It ultimately depends on what the translator deems to be the most important effect to render. In terms of interpretative potential this inevitably means sacrificing one interpretation for another in the target text.

Considering now the translations as a whole and returning to my research question, all of the translations replicate the heterogeneity in the target language by keeping most of the North African references and occasional Arabic borrowings. My choice to analyse the translations against different classifications according to each aspect makes it difficult for me to make overall assertions about whether a translator has adopted a clear strategy. However, I can identify tendencies for Ardizzone and Johnson. Across the aspects, Johnson has a tendency towards literal translation. This sometimes works to render certain morphosyntactic specificities but it quite often results in an unauthentic voice. Johnson also tends to flatten the slang, opting for more generally colloquial terms. Johnson's lexical choices may stand the test of time, but they are not likely to resonate as strongly with young adult readers. As a

result of these choices, the Ahlème in *Some Dream for Fools* does not have such a convincing youth sociolect, which weakens the reader's perception of her marginalisation and anger.

As for Ardizzone, she leans more towards domestication, particularly with her use of features from a target language sociolect. Her use of MLE features really gives the reader an impression of the marginalisation that is felt by these youths and also of the distinction between Ahlème and certain other characters. It also gives the characters' voices much more authenticity, which helps the readers to connect to the characters and to better appreciate certain characteristics, for example Ahlème's feelings of resentment and her sense of humour. I am conscious of the fact that I am making these comments as a British reader, which is very likely to affect my perceptions. As such, it would be interesting to conduct a study into whether a translator's cultural background influences the way that they perceive source text characters and how this affects the translational choices that they make. This could involve asking a sample of translators from a variety of different cultural backgrounds to translate a text that contains similar issues to those found in *Du rêve pour les oufs*. These translations could then be analysed to see whether a trend exists between the translator's cultural background and the translational choices that have been made to render the characters in a certain way.

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