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## Translating Culture in Postcolonial Francophone Literature: Cultural References in Maryse Condé's *Desirada*

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**JESSICA GRIFFIN**

**TRANSLATING CULTURE IN POSTCOLONIAL FRANCOPHONE CARIBBEAN LITERATURE:  
CULTURAL REFERENCES IN MARYSE CONDÉ'S *DESIRADA***

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Mémoire présenté à la Faculté de traduction et d'interprétation (Département de traduction, l'Unité d'anglais) pour l'obtention de la Maîtrise universitaire en traduction mention traduction spécialisée.

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A handwritten signature in black ink, appearing to read 'Jessica Griffin', written over a horizontal line.

## Table of Contents

Table of Contents .....	3
1 Introduction.....	6
1.1 <i>Translating Postcolonial literature: Culture and language</i> .....	6
1.1.1 The Translator as a Cultural Mediator.....	7
2 Defining postcolonial literature.....	7
3 Shaping Francophone Caribbean discourse and the emergence of the contemporary Caribbean novel.....	9
3.1 Négritude.....	9
3.2 From Négritude to Antillanité and to Créolité.....	9
4 Defining Francophone Caribbean literature and issues for translation.....	10
4.1 Literary Genres.....	11
4.1.1 Oraliture.....	11
4.1.2 Doudouisme.....	11
4.1.3 Autofiction.....	12
4.2 The Modern Caribbean novel.....	12
4.2.1 Diglossia, Polyglossia and Linguistic Hybridity .....	13
4.2.2 Appropriation .....	14
4.2.3 Non-linear narratives .....	14
4.2.4 Parental paradigms and gender stereotypes.....	15
4.3 Cultural hierarchy: French literature vs. Francophone literature.....	16
5 Texts for Analysis.....	17
5.1 The source text <i>Desirada</i> .....	17
5.2 The translator and translation .....	19
5.2.1 Audience.....	20
6 Questions for research .....	20
7 Theoretical framework.....	21
7.1 Categories for cultural references.....	21
7.1.1 Ecology.....	21
7.1.2 Material Culture.....	21
7.1.3 Social Culture .....	22
7.1.4 Organizations, customs, activities, procedures and concepts .....	22
7.1.5 Gestures and habits.....	22
7.2 Newmark's procedures and methods for translating .....	22

7.2.1	Transference .....	23
7.2.2	Naturalization .....	23
7.2.3	Cultural Equivalent.....	23
7.2.4	Functional Equivalent.....	23
7.2.5	Descriptive Equivalent .....	23
7.2.6	Synonymy .....	23
7.2.7	Through-translation .....	24
7.2.8	Shifts/Transposition.....	24
7.2.9	Modulation .....	24
7.2.10	Recognized translation .....	24
7.2.11	Translation label .....	24
7.2.12	Compensation .....	24
7.2.13	Componential analysis.....	24
7.2.14	Reduction/Expansion.....	25
7.2.15	Paraphrasing .....	25
7.2.16	Notes, Additions, Glosses.....	25
7.2.17	Couplets.....	25
8	Analysis of the Texts.....	26
8.1	Ecology.....	26
8.1.1	Flora.....	26
8.1.2	Fauna .....	31
9	Social Culture.....	32
9.1	Leisure .....	32
9.1.1	Music .....	32
9.2	Work.....	36
10	Material Culture .....	38
10.1	Food and Drink.....	38
10.2	Transport .....	46
10.3	Artifacts.....	48
11	Organizations, customs, ideas (administrative, political, social, legal, religious and artistic) ..	52
11.1	Organizations.....	52
11.1.1	Administrative .....	52
11.2	Concepts and Ideas .....	56
11.2.1	Religious.....	56

11.2.2	Social .....	57
12	Gestures and habits.....	66
13	Interpreting the Data.....	69
13.1	Taxonomy of cultural references.....	71
14	Conclusion .....	71

## 1 Introduction

Literary translation is a challenging task for any translator. There are lexical and cultural gaps to reconcile, while rendering one's interpretation of the source text. There are many approaches, methods and procedures at the disposal of the translator, which are all influenced by the constraints of the target language. With the many choices that a translator has to make, with considerations to style, semantics, literary devices, the translator must essentially capture the message of the original, but the question is to what extent. Inevitably, some aspects will be lost as a literal translation is not always ideal, but neither is excessive modulation. At least with literary translation, some ambiguity is allowed and some things can be left to the imagination of the reader. This is especially true with cultural references, as often there are cultural gaps that must be reconciled and often require the use of several procedures for a single reference. This paper will analyze the procedures for translating cultural references in the novel *Desirada* by Maryse Condé, translated by Richard Philcox. This pairing of author and translator is interesting as it relates to the issues surrounding postcolonialism, as the novel takes place on the island of Guadeloupe before and after it was given the status of Département d'Outre-Mer. The novel itself deals with allegorical elements of defining one's identity, particularly for Caribbean people. How does a Black person of Guadeloupe define him/herself? Creole? Guadeloupean? French? These themes are dealt with vicariously in the protagonist's search for answers regarding her father's identity. The translation, provided by Richard Philcox, a white man from Great Britain, has special insight into Guadeloupean culture, as he is married to the author and benefits from having lived extensively in Guadeloupe. This paper will examine the aspects of culture retained or lost in this translation and their implications in postcolonial literature. The concept of foreignization is defined by Lawrence Venuti as a way to reduce the "ethnocentric violence" of translation (Venuti 2008:16). Venuti sees foreignization in translation as resistance to the hegemony of English-speaking nations and unequal cultural exchanges (Venuti 2008:16). Transferring the themes and literary style of Caribbean literature can be difficult, even for the translator who has lived many years in the postcolonial society which serves as the source culture. With a novel that has layers upon layers of allegorical components and is as linguistically complex as *Desirada*, transferring the source culture may prove to be difficult. The transference of source culture references alone does not constitute foreignization. The style that the source text is written in also constitutes a factor of the source culture, as the novel uses a linguistic style common to the Caribbean and in Caribbean literature. This paper will examine the characteristics of the novel through identifying themes and linguistic features that are particular to novels from the Francophone Caribbean and use these findings along with an analysis of how cultural references from the source text are rendered in the target language, in order to determine to what extent the source culture elements retained are foreign to the target reader.

### 1.1 *Translating Postcolonial literature: Culture and language*

Currently in the field of translation, the translator takes on the task of not just finding linguistic equivalents, but also takes on the task of navigating between the culture of the source text and the eventual target text. Since the cultural turn in translation in the 1990's, the focus on intercultural communication has brought about new translation theories about the translator's role and how to define culture. For example, Vermeer is cited as requiring the translator to be not only bilingual, but also bicultural (Snell-Hornby 1988:54).

But what is culture and how is it defined? According to anthropologist W.H. Goodenough, culture exists based on the way a society organizes its experience of the real world,

phenomenal world, their past and the how they structure hierarchies of preference. More concisely, he states that culture “consists of standards for deciding what is, standards for deciding what can be, standards for deciding how one feels about it, standards for deciding what to do about it and standards for deciding how to go about it<sup>1</sup>.” This meaning demonstrates the anthropological aspect of translation, however this definition is too broad to apply to translation and analyzing aspects of culture in literature. Peter Newmark offers a definition from a translator’s perspective stating that culture is “the way of life and its manifestations that are particular to a community that uses a particular language as its means of expression (Newmark 1988: 95)” While Newmark acknowledges that language is a marker of culture, he believes that it is not a component of culture (Newmark 1988: 94). Here, especially in the context of postcolonial literature, I would have to disagree with Newmark as the novel analyzed in this paper, as well as other novels from the same region use language not just to communicate, but as a means of resistance that has become characteristic of the literature from the region.

For the novel analyzed in this paper, culture is of major importance in the context of postcolonial literature. The importance of postcolonial literature is owed to the fact that it deals with the experiences of a people once subjugated to colonial rule, who now have the license to shape their experiences in a manner deemed appropriate according to the standards of their culture. Postcolonial literature serves to shed light on the previously subjugated culture outside of the colonizer’s perspective and so if translation is intercultural communication, the translation should also carry with it the ideals and perspectives of the source culture, within the constraints of the target language. This is where the idea of foreignization as a strategy becomes important because it allows the target reader to learn about another culture and appreciate the boundaries of his own. According to Venuti, a translation that includes the social and historical context in the translation creates a within the readership “foreign intelligibilities and interests and understanding in common with another culture, another tradition” (Venuti 2000: 21).

### **1.1.1 The Translator as a Cultural Mediator**

With the current trend of perceiving the translator’s role as an intercultural communicator, there are questions as to how the translator should undertake this task. Katan argues that a translator who acts as a mediator should be in a position to direct the reader to the same core values underlying the symbolic value (Katan 1996: 14).

The translation is of interest, because of the question of identity in postcolonial literature. This paper will examine if the translation effectively transmits the author’s idea of Caribbean identity and the voice and literary style of a postcolonial text. In order to examine this further, the context of the novel must be considered.

## **2 Defining postcolonial literature**

First, we must determine what colonial period is being examined. There have been many empires in history (Roman, Greek, Persian, Mongol, Songhai, Mail, etc.) In contemporary critical discourse, ‘postcolonial’ refers to countries from former European empires (Nayar 2008:iii). Still, at first glance, this seems like a simple question, with a simple answer. If we

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<sup>1</sup> With language being an integral part of culture, the concept of culture is prevalent in translation theory (Snell-Hornby : 40-41). The importance of culture in translation underscores the need for translators to be proficient not just in language, but also the culture of the source text.



break down the first term *post-* to mean after and *colonial* to mean relating to a state of being colonized, one would think that this simply means literature written after a period of colonization. However, this simple answer packs a myriad of complex issues surrounding the literature written, for example, literature by whom and the importance of such literature. In *The Empire Writes Back*, the authors provide a focus on former English colonies, which can be applied to other former European empires (French, Dutch, Spanish, etc.), defining postcolonial literature to mean all culture affected by the imperial process from the moment of colonization to the present day, including former settler colonies such as Canada, the United States, Australia and New Zealand, in addition to African countries, Bangladesh, Caribbean countries, India, Malaysia, Malta, Pakistan, Singapore, South Pacific Island countries and Sri Lanka (Ashcroft, Griffiths and Tiffin 2002:2). Despite the inclusion of settler colonies, this broad definition leaves out Ireland, as included by many scholars. In fact, some postcolonial theorists make a distinction between literature from settler colonies and literature from occupied colonies. This distinction is important when considering the importance of postcolonial literature. Ashis Nandy's *The Intimate Enemy* (1983) looks at colonialism in two aspects: the physical aspect of a territory being militarily occupied by an outside force and the civilizational aspect in the occupation of minds, selves and cultures (Gandhi 1998:15). The second aspect has a more profound and long-lasting impact once the physical occupation ends, affecting the psyche of the people colonized (Gandhi 1998:15). This also creates a hierarchy between the colonizer and the colonized people, in which the cultural aspects of the colonizer are not just at the top, but omnipresent, while the cultural aspects of the colonized people were often erased or suppressed. Once these voices emerged after the end of colonization, these voices were usually reshaped in the image of the colonizer due to the residual effect of colonization and occupation. The same can apply to settler colonies as well, especially considering Aboriginal people of North and South America, Australia and New Zealand. However, by including the settler colonies, the culture of the European-descended majority must also be included in the discussion of postcolonial theory. For me, this argument is different as their culture was not suppressed or silenced, as was the case for the colonized people in occupied territories. Their culture may have been subjected to a second-class status and held up to the standards of European culture, but never erased or suppressed. Again, there is always an exception in this thinking, for example the case of South Africa, where an outside minority settled and occupied the territory of a majority colonized people. For these reasons, the answer is not as simple as settler colonies or occupied colonies, European or non-European culture.

The question of defining postcolonial literature also involves a temporal component. Again, from the outset, an etymological analysis of the word postcolonial, would lead one to believe that postcolonial literature pertains to literature produced *after* colonization, however, postcolonial is used to describe all culture affected from the moment of colonization to present day (Ashcroft, Griffiths, Tiffin 2002: 2). As this may include literature written during colonization as well as after colonization, this brings into question who is producing the literature and therefore controlling the narrative. This question is important as it pertains to Francophone Caribbean literature as narratives in the region were shaped by the colonizer, even after the islands were designated as overseas departments. For this reason, some scholars prefer to speak of postmodern literature or postmodernity, defined as a common timeframe or set of common events to identify the postcolonial era, but even this poses a challenge, as it involves many countries across the globe, all with their own unique history and political context within the colonial experience.

Given that the novel discussed in this paper was written by a writer from a region with a history of colonization and slavery, postcolonial literature will be defined herein as literature that seeks to address the ways in which non-European literatures and cultures have been marginalized as an effect of colonial rule and to find modes of resistance, retrieval and reversal of their own colonial pasts (Nayar 2008:1). This also means literature that subverts European and American ideologies and representations. In particular, this paper will examine the postcolonial context of the novel *Desirada* by Maryse Condé and its translation into English by Richard Philcox. The postcolonial context of this novel is important, primarily due to the fact that it is a novel written during a literary movement of the postcolonial era and written to relate the experience of a colonized people. The overall theme of the novel discusses how colonization has shaped the history and culture of the people of Guadeloupe and poses the question of how to define cultural identity in the postcolonial era and space. Also, translation of postcolonial literature involves language politics and negotiating between the culture of the source and target languages.

### **3 Shaping Francophone Caribbean discourse and the emergence of the contemporary Caribbean novel**

#### **3.1 Négritude**

The 1930's proved to be a crucial moment for Black writers in various parts of the world from the Harlem Renaissance in the United States to the emergence of Afro-Caribbean literature and the Négritude movement, which soon followed. The Harlem Renaissance, characterized by its sense of pride and advocacy in the black community and resistance to social injustices, saw many of its intellectuals move to France, seeking to escape the racial inequality in the US. Many black intellectuals studying in France during period saw this movement and were inspired to begin their literary and political movement shaped by their own experiences. The term Négritude was coined by Aimé Césaire, one of the founders of the movement, in his essay "*Cahier d'un retour au pays natal*". Césaire, Leopold Senghor and Léon Damas began a movement centered on Africa as the cradle of Black identity (Simasotchi-Bronès 2015:56). This movement was an assertion of African culture and Black identity, which at the same time spoke out against racial inequality. Senghor promoted the rediscovery and celebration of African beliefs and values. He also imagined a new racial consciousness where black and white culture could live in harmony and reach a mutual enlightenment. This movement, just like all movements, had its detractors, who believed that this movement fetishized or exoticized African and Black culture. There were also others who rejected the Pan-Africanism aspect of the movement and Africa being the center of Black culture. This was especially true for Black writers and philosophers in the Caribbean, who felt that just as Black Americans had created their own culture, Caribbean people had a culture that was unique, as well and not centered on African traditions and beliefs.

#### **3.2 From Négritude to Antillanité and to Créolité**

The desire to be heard is what brought about the literary movements of Créolité and Antillanité in Guadeloupe and Martinique. Writers in the French Antilles responded to the Négritude movement as what was perceived as an omission of voices of the African Diaspora. These were writers who rejected this notion of universality of black voices in literature. The most notable critic of negritude was Edouard Glissant, the Martinican poet and philosopher whose ideas gave birth to the Créolité and Antillanité movements of Guadeloupe and Martinique. For Glissant, Négritude simply adopted the methods of the colonizer for establishing cultural, political and literary supremacy. Where France had established itself and

its ancestors as the source of history and culture for all French-speaking people, Africa was now establishing its continent as the source of history and culture for all black people. Glissant broke away from the universality of Négritude and through his body of work, he established the Caribbean identity as something heterogeneous, fragmented and provisional. The Caribbean populated with the descendants of people who were not indigenous to the region, but a product of forced migration, subjugated by another set of people who were not indigenous to the region, were forced to create a new identity.

In Glissant's critique of Négritude, he adapted several metaphors, notably the metaphor of the rhizome conceived by French intellectuals Gilles Deleuze and Félix Guattari. He used this metaphor to partially explain Caribbean identity. In the traditional metaphor, Deleuze and Guattari make a comparison between arborescent and rhizomatic models. The arborescent model pervades every discipline in the West, from biology to linguistics, and uses a tree model to systematize and hierarchize knowledge. In this model, the branches are used to systematize knowledge and create hierarchies, which are "rooted" in their foundations. The rhizome, by contrast, is scattered, disseminated and is constantly changing, increasing in multiplicity and connections. It is precisely these connections or *relations*, that are the focus of Caribbean identity for Glissant. Glissant goes on to say that just like the rhizome, Caribbean identity is multiple and heterogeneous. Caribbean identity goes beyond racial lines and encompasses a shared history and geography that shape the culture of the region. This belief does not diminish the importance race or ethnicity, but acknowledges the plurality of ethnicities of the region. The fundamental belief of Antillanité was to dismantle the lies of colonization that had been romanticized for centuries (Simasotchi-Bronès 2015:57).

With an established literary tradition and philosophy in Antillanité, writers from Guadeloupe and Martinique created spectacular narratives that showcased the complexities of language in the region. They were able to appropriate the imperial language and reshape it in a way to speak to the culture, history and geography of the region. To explore this even further, we have looked at another adapted metaphor found in Victor Segalen's *Essai sur l'exotisme*.

He adapted Segalen's concept of "*le Divers*" to explain his views on the uniqueness of Caribbean identity. This idea of "*le Divers*" or the diverse requires "*Relation*", which for Glissant is the constant interaction, connectivity, openness and inclusiveness of "*le Tout*". This is the diasporan experience. Contrast this with "*le Même*" or the universalism and homogeneity of colonization, where the indigenous culture must be oppressed to make everyone, particularly, "*l'autre*" "the Same".

Combining the two metaphors, Caribbean identity acts like the rhizome, constantly changing and undergoing fragmentation or creolization. These ideas were later appropriated by writers such as Patrick Chamoiseau for the concept of Créolité. In general, Créolité focused on the experiences of people in the Caribbean. The common themes of racial inequality, displacement and assimilation are the main focus. The Creolists sought to give a voice to the people of rural areas or impoverished urbanites, known as "petit peuple".

#### **4 Defining Francophone Caribbean literature and issues for translation**

Caribbean literature offers multifaceted challenges for translation due to the linguistic and cultural complexities and the literary genres that characterize literature from this region.

Caribbean literature exhibits the standard components of postcolonial literature such as appropriation, polyglossia and hybridity of language and culture, but also has its own unique characteristics. Within the postcolonial context, the writers of the Francophone Caribbean sought to create a unique style of literature, therefore making an attempt to apply a set of criteria in terms of style proves difficult. Also, a region full of diverse countries and histories, it is difficult to define Caribbean literature by establishing a timeframe or set of events that determine the emergence of Caribbean literature. For example, in Haiti the school of thought is that Haitian literature begins in 1804, from independence onward. The same cannot be said for places such as Guadeloupe and Martinique as they are politically linked to France and are overseas departments and are not independent nations. Therefore, colonial literature for the region technically includes literature from metropolitan France. However, despite the fact that their residents are French citizens, literature from Guadeloupe, Martinique and French Guiana is considered Francophone literature and not Metropolitan French literature, with adjoining political and social controversy of a continued cultural hierarchy. The Anglophone Caribbean divides literature into a colonial period and postcolonial period, from 1960 onward. The Hispanophone Caribbean takes a similar approach, however, their literary styles are based on mainland Latin American canons, despite the diffracted colonial history between the two regions. Cuba and Puerto Rico passed from one colonizer to another, with the former gaining independence on paper, while being a de facto colony of the U.S. until 1959 and the latter still being a colony. While liberation from colonial rule is a common historical event for the various regions and nations in the Caribbean, it must be examined contextually as not all emancipations are equal.

Given the varied history and politics of these countries, there are some who use visibility on the world stage as a marker for identifying a timeline for Caribbean literature (Dalleo 2011: 9-10). What constitutes visibility? It could be defined as a collective consciousness or awakening leading to literary movements shaped by a specific social context that seek to articulate the identity, experiences and or values of a community, featuring a linguistic style and form of expression unique to the community. A simple definition, but nonetheless one that allows for different genres of literature, by different segments of the population in a country or region. I will apply this reasoning to Francophone Caribbean literature, specifically to Guadeloupean and Martinican literature.

## 4.1 Literary Genres

### 4.1.1 Oraliture

The first literary tradition for the Creole community under slavery was the oral tradition. For a community that had no access to the written word, this form of expression was developed to counter the plantation culture and their enslaved status. This oral tradition served to pass down myths and stories, which served to keep aspects of African tradition that would later become a part of Caribbean identity.

### 4.1.2 Doudouisme

The *doudou* narrative began as early as 1769, made popular by the song *Adieu foulards, adieu madras*, cementing the trope of a Creole woman saying goodbye to her white French lover. The relationship revealed in the song's lyrics became a symbol for the relationship between France and the French Antilles, with the French Antilles represented as the woman waving goodbye. The islands had become feminized by being depicted as “une île enchantresse” and a “colonie heureuse de son sort” (Nardal 2003:159). By the 19<sup>th</sup> century doudou was understood as a smiling, sexually available black woman who gives her heart, mind and body

to a visiting Frenchman and later devastated by his departure, which often leaves behind a child. By the early 20<sup>th</sup> century, this metaphor had evolved even more to represent a literary doudou, an erotic object composed by Caribbean writers and offered for consumption by metropolitan readers (Nardal 2003:159). By this time, writer and philosopher Suzanne Césaire called for the death of doudouism through what she called literary cannibalism. Through her literary journal *Tropiques*, she criticized the writers' adherence to French ideals of literature and called for an organic form of literature, as did Rene Ménénil when he published *Légitime Défense*.

The doudouistes of the 20<sup>th</sup> century, consisted of the black bourgeoisie, seeking acceptance by white Creoles and whites in France of their perfect use of Metropolitan French and forms of expression, using the techniques and classic French narratives (Barry 2016:43). They prided themselves on the fact that their writing did not reveal their racial origin (Barry 2016:43). Their writing style omitted the reality of racial injustice and focused on the idyllic landscapes.

### 4.1.3 Autofiction

With a view to creating authentic literature, postcolonial literature serves as a cultural and ethnographic work as well as a literary one. In postcolonial literature, the autobiographical style as a genre has been reshaped to construct not just one's selfhood, but also a collective identity through ethnicity, history, memory, language and culture. Traditional models that categorized autobiographical works are not suited for Francophone Caribbean literature because of the collective identity that it seeks to form and is central to the narrative. In 1977, the term autofiction was coined by Serge Doubrovsky and applied in French academic criticism and defined as "a type of literature influenced by psychoanalysis and which allows for the inclusion of fictitious material or the stretching of factual events, while acknowledging that the text is inspired by events from the life of its author" (Hardwick 2013). This definition is well-suited to describing the narratives of Francophone Caribbean literature, especially in *Desirada*. The narrative although in third person, is told through the perspective of Marie-Noëlle and at the end, the narrative takes on the first person narrative. The novel also features some characteristics of the *récit d'enfance*. However, it is not a true *récit d'enfance* as the criteria for this genre requires the story to be told in true autobiographical form and end at adolescence. *Desirada* begins at childhood and ends when Marie-Noëlle is 30 years old.

## 4.2 The Modern Caribbean novel

While considered a typical characteristic of the Caribbean novel, the genre autofiction or autobiographical narration is fairly new to the Francophone Caribbean and emerged as a bona fide genre in the 1990's. By contrast, in Anglophone Caribbean literature, this genre was already established in the 1930's and cemented by literary canons by writers such as Claude McKay, Derek Walcott and George Lamming. Around the same time, in the Francophone Caribbean, Afro-Antillean literature emerged and addressed the racial and social injustices on the island. In 1932 the journal, *Légitime Défense*, was published by a group of Martinican students living in Paris. Its sole issue served as a manifesto for the creation of literature that was more representative of the Black experience in Martinique. Inspired by Marxist philosophy, the manifesto essentially called for an end to the *roman béké*, literature produced by the white settler class with the colonial perspective, and the establishment of a literary tradition that would give a voice to Caribbean identity. The publication of this manifesto proved to be a watershed moment in Francophone Caribbean literature as writers took note and made it their mission for this to come to pass. A decade later, Joseph Zobel made waves

with his social satire *Diab'la*, which questioned the social order of a white minority owning the majority of land in Martinique, but it would be his next novel *La Rue Cases-Nègres* in 1950, that would herald a new era in Francophone Caribbean writing. *La Rue Cases-Nègres* vividly illustrated the harsh brutalities of a sugar plantation worker suffered at the hands of white plantation owners, using an autobiographical narrative. *La Rue Cases-Nègres* was part of a trend in Guadeloupean and Martinican literature that denounced the marginalization and racism that black people experienced on the islands. Not only was there a change in content, but also a change in narrative style.

The use of the semi-autobiographical narrative in fiction became a trend and began to define the Caribbean novel. As this genre developed, a set of common themes developed as well. Literature of the French Caribbean tends to feature non-linear story progression, stories told through childhood memories and parental paradigms and gender stereotypes such as othermothering and absent fathers (Hardwick 2013). Also themes of deracination, quest for self-knowledge, nomadism, miscegenation are other themes often found in Francophone Caribbean literature.

#### 4.2.1 Diglossia, Polyglossia and Linguistic Hybridity

Glissant's plurality of truths could also be extended to expression, voices and languages, which are typical features of Francophone Caribbean literature. The linguistic legacy of colonization has resulted in the hybrid language of French Creole and a diglossia resulting from the hierarchy that exists between French and Creole. With the diglossia in play, this raises many questions for writers and translators alike. For the writer, which language will be the language of expression? To what extent will polyglossia play a role in expression? Does consideration of the readership influence the extent of intratextual translation if allowed at all? The translator must consider if the polyglossia will be preserved in the translation? If so, how will it be preserved? Which variant of the target language will be used?

For the author, their choice of expression represents subversion on the linguistic level of the colonial discourse by the representations of a different perspective and voice. Subversion of old narratives is important for establishing a literary discourse for the Francophone Caribbean, as well as ways to subvert the language of the ex-colonizer as well. For example, in his novel *Texaco*, Patrick Chamoiseau blends standard French, Martinican French, Creole, as well as his own unique wordplay that contributes to the aesthetic value to his work (Wuteh Vakunta 2011:95). Dubbed as chamoisification by critics, Chamoiseau's style artistically demonstrates the social and linguistic complexities of the region (Wuteh Vakunta 2011:95). *Desirada* features the local variant of French, despite the fact that the story spans three linguistic regions. The author uses local idiomatic expressions such as "ventre à crédit", "lui donner un ventre" and vocabulary such as pied-bois and poirier-pays that highlights not just the local variant of French, but also the hybridity of the French language in Guadeloupe and Creole, as these two words are derived from Creole.

Polyglossia in the Caribbean has provided the region with a complex form of expression. In addition to the regionalized European languages present as a result of colonization, there are three main African-European Creoles, one with an English-based lexicon, another with a French-based lexicon and a third with a Spanish and Dutch based lexicon. Also, there is a linguistic hierarchy between the European languages and their African-Caribbean counterparts, which further makes translating in the Caribbean complicated. What even further complicates things is the usage of these languages and code-mixing, which authors use

to reflect the linguistic reality of the region. Also, Creole varies per region, so even choosing a Caribbean English and Creole combination can be problematic. When writer Bridget Jones translated Pierre Clitandre's novel *Cathédrale du mois d'août* (*Cathedral of the August Heat*) into Jamaican Creole and English, she was harshly criticized within the Caribbean for choosing Jamaican Creole over other English-based Creoles. One could definitely argue that the translator was targeting a Caribbean audience despite the fact that the translation was published by a small publisher based in the state of Louisiana in the U.S.

Translating Francophone Caribbean literature is not a standard source language to target language operation, but in fact a translation from at least two source languages into one, or possibly two or more. Such is the case with the translation analyzed here. The translator transfers source language terms in both French and Creole and uses English and Trinidadian Creole for select cultural references. This translation mimics the polyglossia found in the source and actually makes use of four languages to render meaning.

#### 4.2.2 Appropriation

Appropriation is defined as the manner in which postcolonial societies take over the aspects of the imperial culture in articulating their own social and cultural identities (Ashcroft, Griffith and Tiffin 2000: 19). This can occur on several levels: linguistic, form of expression, logic and analysis, etc. There are many arguments for and against appropriating the imperial language, many of which question the authenticity of expression and suggest the continuation of colonization through linguistic hegemony. Many writers argue that expression through appropriation encourages translation into indigenous languages and thus increases the readership for these narratives.

This raises another issue in translating Caribbean literature, which is the fact that most publishing houses are located outside of the Caribbean in the land of the former colonizers. This is the case for much of Caribbean literature, including the translation examined in this paper, however there are efforts to publish Caribbean literary works by Caribbean publishers. In the 1970's, UNESCO began efforts to remove linguistic barriers in the Caribbean, by promoting learning exchanges in the region's linguistic zones. Out of these efforts, Carifest was created, during which a collection of essays written in Spanish and French were translated into English. This sparked the curiosity of Caribbean scholars across the region, thus the need for literary translation was born. Still, it took until the 1990's when many Caribbean authors were being recognized in the West. Writers such as Derek Walcott, Patrick Chamoiseau and Cuba's Dulce Maria Loynaz dominated Europe's literary prizes (the Nobel, Prix Goncourt and the Premio Cervantes, respectively). This level of recognition prompted some European publishing houses to set up branches in the Caribbean, such as Heinemann and Longman. A London publisher, Faber and Faber, set up the Faber Caribbean Series, which has translated a number of Caribbean writers into English, such as Condé, Garcia Marquez and Cabrera Infante. For translating Caribbean literature, there is a noticeable effort for translating these works into English and Spanish. However, there seems to be a bias towards Caribbean authors based in the West, versus those based in the Caribbean, demonstrated by the lack of publishers in the Caribbean.

#### 4.2.3 Non-linear narratives

Glissant, a Martinican poet and philosopher, believed in the plurality of history, or in other words, that history cannot be accepted as fact in the absolute. He recognized the subjectivity of history, especially as history is determined by the historiographer and to some extent the

audience. His views on history's lack of objectivity bring to mind the proverb regarding the hunter and the lion. As long as the hunter is telling the story, he is depicted victorious and brave in conquering the lion and it is not until the lion has his own historiographer that the lion's plight against the hunter receives a sympathetic perspective. With this in mind, Glissant poses the question, how is one to know which is the true story and how can we purport to know the truth about events of the past (Lewis 2006:80)? His answer was that Caribbean writers should redefine historical space and reject the linearity and singularity of history books. The goal would be to accept the plurality of history by cutting across time and places, include multiple voices, hi(stories)<sup>2</sup> and multiple heroes, thus creating non-linear narratives (Lewis 2006:80).

This aspect can be seen in many literary works of the French Caribbean. Chamoiseau's *Texaco*, which was awarded the prix Goncourt, features this type of narrative, as does Condé's *Desirada*. The personal quest in *Desirada* illustrates this principle, starting out with a question about a historical event and seeks answers from several people who respond in a series of flashbacks and each of whom has a significant voice in the event in question with their own set of "facts" to what constitutes the "truth." Even more pertinent is that the quest has to do with the heroine's identity, mainly paternity, but also her cultural identity. The fact that her quest ends without a definitive answer shows that there are several possibilities as to her cultural identity and several possibilities for the traumatizing event in her mother's life that led to her birth.

#### 4.2.4 Parental paradigms and gender stereotypes

Family structures and gender stereotypes are closely aligned in Caribbean literature, as the role of men and women in the Caribbean, or their perceived roles, shape family life. The family structure discussed most often in Caribbean literature has led to the formation of what is known as the femme matador (Hardwick 2013). The femme matador is described as the fighting woman who has had to endure many trials, usually juxtaposed with a Caribbean male who strays the nest (Thomas 2004:98). The stereotype of the femme matador usually involves a family in which the mother raises the children and brings in the steady income for the family to survive. Chamoiseau's *Texaco* features a femme matador in its protagonist Marie-Sophie, who takes on the task of fighting for and recording the history of the town Texaco (Thomas 2004:104). In fact, Chamoiseau revealed in an interview with Maeve McCusker, that the novel was a tribute to Martinican women who are 'very present and strong' in Martinican society. These gender stereotypes are evident in *Desirada* in Reynalda and Ludovic's relationship, however, Ludovic takes on the role of caregiver. The stereotype of the wandering male is depicted however, when Ludovic recounts his father's life who flitted from island to island, making babies along the way. It is insinuated that Ludovic may also have other children resulting from his indiscretions, but his nomadism across several countries stands out compared to Reynalda's limited travel experience.

This phenomenon is due to another gender stereotype of the absent father, which believed to be a direct result of the region's history of slavery, as male slaves were often sold off and left the burden of the family squarely on the mother. In turn the absence of a father in the home led to a negative stereotype for young boys growing up without a father and a positive male role model to emulate (Thomas 2004:100-101). Obviously, this assessment of the perpetuation of a cycle of absent fathers does not mean it cannot be broken, again as seen with

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<sup>2</sup> This spelling reflects Glissant's play on words, based on the fact that *histoire* in French can mean either history or story, demonstrating how history can be subjective and ambiguous.



Ludovic's character in *Desirada*. Ludovic grew up without a father, but he raised his children and a step child. Interestingly, the absent fathers in *Desirada* were absent due to death and not to wandering, but the impact of their absence was felt in their children's lives, namely Nina and Reynalda. With Marie-Noëlle, there is no definitive answer as to who her father is. Whether her father is Gian Carlo Coppini or someone else, he was not present in her life due to Reynalda removing him from her life and Marie-Noëlle's life. Nonetheless, there are several passages in the novel that subscribe to this stereotype of Caribbean men being poor fathers.

Another common family structure chronicled in Caribbean literature is the phenomenon of othermothering. In Caribbean literature this occurs when a child is raised by a grandmother or other female relative of the family. This family dynamic brings the history of slavery closer to the present day and the grandmothers are usually characterized by their connection to Creole culture (Hardwick 2013). This generation of women did not have the same access to education and are able to approach the history of slavery in a more candid manner (Hardwick 2013). Othermothering occurs in *Desirada*, however not in the traditional sense of Caribbean literature. Marie-Noëlle is raised by Ranélise, who is not her grandmother, but old enough to be her grandmother and from the generation that was denied access to education. Nina was also raised by someone other than her mother, her aunt. This event changed Nina's life forever as the events that happened to her while under her care shaped her view on race, men and relationships.

#### 4.3 Cultural hierarchy: French literature vs. Francophone literature

Defining French literature is a controversial, complex, problematic, continuous debate shaped by France's colonial past and linguistic and cultural hierarchy within its borders. The result of France's colonial past has left a legacy of countries that use the French language for literary expression and has expanded the country's boundaries beyond the hexagon, namely in the form of overseas departments, such as Guadeloupe. With the contemporary literary tradition based on subverting the French language and literary canons, is this literature still French literature? Why is the designation Francophone literature used to designate literature produced by French citizens who were born outside of the hexagon, but technically on French soil and who are French citizens? The paradox of the word meant to be inclusive, actually implies a cultural exclusion.

The contemporary model for Francophone Caribbean fiction emerged during a decade that saw politically charged debates (Hardwick 2013). The 500 year anniversary of Columbus "discovering" the Americas was marked in 1992 and later in 1998, France celebrated the 150-year anniversary of the abolition of slavery (for the second and final time). Rewind to a decade earlier and even the literary debates were highly controversial and French literature was deemed to be on the verge of extinction. In the 1980's, the literary discourse in France had changed, so much so that critics began to worry about the future of French writers. In fact, there was a "*désenchantement de la littérature*" according to Richard Millet. Other critics wrote about "*littérature en péril*", "*littérature sans estomac*" and the question indicating a real problem was asked by Jean-Pierre Otte "What happened to French writers?" These observations concluded that the state of French literature was on the decline. Writers such as Beigbeder and Houellebecq emerged during this period as writers of the *nouveau nouveau roman* or what some referred to as "*la nouvelle école de Minuit*", which sparked this debate.

Interestingly enough, writers outside of France were not included in this debate. Writers of postcolonial origin were never mentioned, whether for praise or criticism. Their absence from the conversation marked the hierarchy of French writers, located in France with regard to writers outside of the hexagon, despite the fact that their works were being published by French publishers such as Le Seuil or Gallimard. Even more interesting, is that literary works by Caribbean and Francophone writers were being recognized in French literature, as demonstrated by the numerous literary awards won by Caribbean writers and writers born outside of France in the 1990's and 2000's.

For example, in 2006 the Goncourt, the Grand Prize for Novels of the Académie Française, the Renaudot, the Femina and the Goncourt for High School Students were all awarded to foreign-born writers. It is no wonder that afterward, dubbed the Copernican revolution, Michel le Bris and Jean Rouaud published a manifesto, signed by 44 illustrious writers, included Condé and Glissant, demanding that the term Francophone literature be retired for a more inclusive term, "*littérature-monde en français*". Despite the transnational nature of the term, it is undeniably French, given that at the dawn of 21<sup>st</sup> century, many universities expanded their French literature departments to include Francophone literature and French literary awards were being awarded for *French* literature to writer born outside of the Hexagon. Unsurprisingly, the manifesto met some resistance, primarily in the form of the president of the Organisation Internationale de la Francophonie, Abdou Diouf, and individual writers.

The emergence of voices also meant new perspectives. The manifesto declared that the term Francophone was the last vestige of colonialism. Some essays in the manifesto even questioned the selection of the French language for French literature, as not only is this concept transnational, but also transcultural. Now this brings us back to the earlier question about translating literary works from indigenous languages and Creole languages. We have to consider the number of people who speak these languages outside of their respective countries and the demand for such translations.

## **5 Texts for Analysis**

### **5.1 The source text *Desirada***

Maryse Condé is considered the "la grande dame des Antilles" and one of the canonical figures of Francophone literature (Moudileno 2010: 116). True to Guadeloupean-style literature, her novels often feature complex female protagonists and unconventional narration, telling the story through memories of the protagonist, with the protagonist having limited access to the memories of others. The novel studied in this paper was written in the context of defining Caribbean identity in a way that was different from Créolité. As Créolité tends to focus on what it calls the island's "petit peuple", people in the countryside or impoverished people in the cities, Condé wanted to focus on the experiences of people in general, mainly a people who are mobile and constantly searching for where they fit in. As part of Caribbean identity comes from being a deracinated people, there is the constant dance that consists in finding that delicate balance between maintaining and asserting one's blackness and assimilation into the culture of the former colonizer, especially in the case of Guadeloupe, which is an overseas department. Beyond Marie-Noëlle's personal struggle with identity, Condé highlights the struggle of the African Diaspora on defining an identity, as this identity is shaped by the diversity of experiences across the diaspora. While Caribbean people are not a monolith, they have some shared experiences unique to their Caribbean ethnicity. This is

Caribbeanness. This is Antillanité. While her work overall does not subscribe to the Antillané or Créolité movements, she is a Caribbean writer and some of her work, such as *Desirada*, does serve to explore Caribbean identity and the unique history, geography and culture of Guadeloupe.

Condé's novel *Desirada* contains many of the components of Francophone Caribbean literature and is part of a genre of literature that became prominent in the 1990's, featuring narratives told through childhood reflections (Hardwick 2013). Patrick Chamoiseau's *Antan d'enfance* published in 1990, sparked a radical change in autobiographical writing in the Francophone Caribbean (Hardwick 2013). Writers from Guadeloupe and Martinique, such as Condé, Daniel Maximin, Dany Bébel-Gisler and others followed suit, establishing a genre of French Caribbean literature. This genre subverts the colonizer's use of childhood as a metaphor for subjugated people, who are infantilized and need a mother country to show them the light of civilization. This genre uses the *recit d'enfance* to discuss complex societal problems and socio-cultural issues.

This novel carries many themes within, but the theme of interest for this analysis is the allegorical search for one's identity. The protagonist Marie-Noëlle is on a constant quest from childhood to unravel the mystery surrounding her birth. She recounts her story through childhood memories and dreams, while relying on the conflicting accounts of her mother, Reynalda, and grandmother, Nina. Raised by Ranélise, the woman who rescued her mother from an attempted suicide, Marie-Noëlle is abandoned just weeks after she is born. While Marie-Noëlle was a happy child on the island of Guadeloupe, she often wondered about her father and felt that the Italian jeweler, Gian Carlo Coppini, held the keys to unlocking the mystery surrounding her identity. Eventually, Marie-Noëlle is reunited with her mother, but instead of the reunion answering questions, it in fact raises more. There are several characters in the novel who cannot provide a one-word answer to the question 'where are you from' or the even more difficult question 'what is your origin'. The question is about more than DNA, but about culture and defining where is home.

The allegorical elements of this novel center on aspects of Caribbean identity according to the author. The way the story is told, the narrator wanders mysteriously from Marie-Noëlle to the thoughts of other characters, symbolizing the nomadism that is characteristic to Caribbean people. In the author's personal experience, it is common for Caribbean people to grow up on the island and attend university in Europe and/or live in Africa. This phenomenon is most visible with Ludovic's experience, who pauses when asked where he is from and proceeds to recount his birth in Cuba, to a Haitian father and Cuban mother, followed by life experiences in the U.S., Canada, Germany, Mali, Mozambique, Belgium and finally France. Another allegorical component of the novel is Marie-Noëlle's traumatic "memories." The unconventional narrator and non-linear story progression allows Marie-Noëlle access to Reynalda's traumatic memories, in addition to her own traumatic experience during her medical crisis prior to leaving Guadeloupe. These shared traumatic experiences present a common theme in diasporic literature, representing the idea of a collective memory, or the *mémoire collective antillaise*. These traumatic memories are tied to colonization and slavery and the impact these experiences still have on the people of these societies in the present day.

The narration style presents a challenge for the translator as it accesses words and thoughts of people with diverse experiences and cultures. For example, in the English translation, Marie-Noëlle's thoughts are expressed in American English, to reflect her time spent in the U.S., while her mother's thoughts and words are expressed in British English, to reflect her life experiences in Europe. Also, considerations must be given to code-switching and the

hybridity of language to faithfully represent the linguistic expression of the Caribbean. There are social divides, generational divides and racial divides captured by language that must be transmitted to the reader of the target text.

I would argue that although this novel does not fully subscribe to the literary movements associated with the Francophone Caribbean region such as Créolité, it should be considered part of the Antillanité movement as it deals with identity and tries to answer the question what Caribbean identity is, despite the fact there is no definitive answer. The plurality of possibilities and truths is the underlying idea behind Antillanité. The themes of the novel illustrate the overlap of cultures due to its colonial past: European, African, indigenous and Indian. The postcolonial aspect provides several layers to the source culture, making the cultural translation a gargantuan task. Also, the fact that the translator is not only married to the author, but also has lived extensively in Guadeloupe is of interest as it pertains to Philcox's role as a cultural mediator.

## 5.2 The translator and translation

Richard Philcox has translated the majority of Condé's novels from French into English. He translated her first novel *Heremakhonon* and admittedly did so, approaching the translation as a technical translator. At the time, he approached the translation using the principles of technical translation, leaving no room for ambiguity, using short sentences, and leaving little to the imagination. It wasn't until later when he translated *Traversée de la mangrove* (1989) that he understood and applied the principles of literary translation, respecting the style and voice of the author, and finding the appropriate equivalents for rendering cultural elements into the target text (Condé et al 2013: 89). Not only is Philcox's background unique, but his closeness to the author is also quite unusual. Condé clarifies in an interview, that they neither collaborate on the creation of the original text, nor the creation of the translation. Usually, the translation is produced several years after her original work has been published and given that the editors are American, she considers the work to be foreign and of no interest to her (Kadish 1996: 750). According to Philcox, this approach gives him total freedom in his work (Philcox et al 2013: 89). Interestingly enough, he says being her translator gives him more freedom than when he translated Franz Fanon. However, being her husband does give him insight that he might not otherwise have. For example, he describes the translation of *Le Coeur à rire et pleurer* as being challenging in terms of style and voice because of the emotion expressed by someone who is very close to him, while translating *Traversée de la mangrove* gave him great joy, because it went to the very heart of Guadeloupe where they lived. Condé also recognizes the value of this insight, citing that his time spent in Guadeloupe give him unique knowledge and experience of the Creole language and culture. What were his thoughts on translating novel that is semi-autobiographical such as *Desirada*?

Regarding his techniques, Philcox provides insight as to how he handles French Creole. He states in interviews that switching to English-based Creole, such as Jamaican Creole, would change the target audience, so he prefers to keep the French Creole and qualify it (Condé et al 2013: 89). Philcox is very clear in that his method is to bring the reader to the culture of the original novel. He appreciates the complexity and richness of the original and the intertextual messages that Condé creates, and it is his belief that the reader shouldn't have too much guesswork when it comes to understanding her work, which contrasts greatly with Condé's expectations for her readers. Philcox believes that Condé expects a high level of sophistication and intelligence from her readers, while he doesn't expect such of every potential reader. Another factor that influences the final output is the business side of

translating. This influences him to take an approach to broaden the readership for the English translation of her work.

Having some insight into his methodology is helpful when analyzing his translations, however, what translators do and say may differ. For example, he uses English Creole in some instances when the unit of translation is a single word, but transcribes whole phrases and sentences in French Creole. While maintaining the use of polyglossia in the text, the continuum of slipping in and out of the colonizer language and into Creole gets distorted and certain linguistic nuances are lost. This is mainly due to combining the use of English with a French-based Creole, so the seamlessness of the change is lost, yet because the difference is so striking, the text remains exotic for the reader.

While the object of this paper is not to answer the question of what Caribbean identity is, there must be some parameters established in order to gauge whether or not the translation effectively retains the Caribbeanness of the source text. This will be measured by analyzing how cultural references are rendered in the target text and if the procedure foreignizes them or domesticates them. The analysis in essence is to gauge Philcox's role as the cultural mediator and if the source culture remains foreign.

### 5.2.1 Audience

While Philcox works with publishers in the UK and the US, his English translations have a limited audience. In interviews, Philcox has lamented that his translations of Condé's work are marketed in the U.S. solely to a Black American or Black Caribbean audience, mostly women, when by contrast, Condé's original work can reach far away audiences, Japan, India, Brazil, etc. Nonetheless, Philcox approaches his work with the intent to expand the readership beyond the Anglophone world. With this in mind and the requirement for Philcox to retain certain elements of the source culture, the task of translation is further made difficult with the variants of English within the Anglophone world, with the understanding that knowledge of the English language does not indicate understanding of the sociocultural knowledge of various English-speaking communities. Philcox has many elements to retain from the source text beyond lexemes, grammar and writing style, but also sociocultural elements and linguistic features to maintain, all while attempting to broaden the readership. If Philcox chooses to use a variant of English spoken in the Caribbean, which would allow him to use the Creole spoken in one of those countries, the target text remains foreign to some readers, but would result in an adaptation.

## 6 Questions for research

Given Philcox's background as having lived in Guadeloupe for several years, he is poised to be the perfect cultural mediator for this translation regarding Caribbean identity. This novel is one of the few of Maryse Condé's novels that falls within the scope of Antillanité and focuses on the experiences of Caribbean people across several continents. With this in mind, the translation of a complex novel such as *Désirada* raises questions of interest regarding the relationship between language and culture. This analysis will attempt to answer the following questions:

- 1) Can the source culture be transferred by focusing solely on vocabulary or must the form of the text be taken into consideration?

- 2) Is the source culture domesticated in the target text? What procedures were used in order to avoid this?

The analysis that will be conducted in this paper will focus on how cultural elements are rendered in the target text. Commentary will be provided on how the procedure(s) and overall strategy used were effective in transferring the source culture. While language is a factor for mediating culture, there is also historical and societal context that must be mediated as well.

## 7 Theoretical framework

### 7.1 Categories for cultural references

Translation of this novel proposes many challenges for the translator. First, there is the question of voice and narration. The narrator is third person, with access to Marie-Noelle's thoughts primarily, but also has access to the thoughts of other characters through Marie-Noelle's dreams and her imagination. This paper will focus on the rendering of cultural references, based on Peter Newmark's taxonomy of cultural references and procedures for translation, from his book *A Textbook of Translation* (1988). The categories for cultural references are: 1) ecology, 2) material culture, 3) social culture, 4) organizations, customs, activities, procedures, concepts, 5) gestures and habits. Not only will his categories be used for analyzing the cultural references, but Newmark's procedures for translating these cultural references will also be used. A micro-level analysis will be carried out to analyze the lexicogrammatical style and choices of the translator and how they are affected by the themes of the novel and genre of literature. The themes of wandering and quest for identity will be the factors will be considered for the analysis. Also, factors such as literary genre in terms of narration, style (polyglossia and language hybridity) and genre (autofiction) will also be considered in analyzing the translator's choices. A macro-analysis will also be used to analyze how the translator's choices affect the overall passage and to determine the translator's overall method based on the procedures observed.

#### 7.1.1 Ecology

Ecology includes primarily flora, fauna and geographical features. This novel will focus on the ecological terms that refer to the flora, fauna and geographical locations of Guadeloupe and France, these would be the most exotic for the target reader of the translation. This analysis will mainly focus on the flora and fauna with symbolic meanings such as the Mapou tree and the speckled swimcrab, but also those that contribute to the exotic identity of Guadeloupe such as bougainvillea flowers, cannat lilies, allamandas, etc.

#### 7.1.2 Material Culture

This includes items such as food, clothing, housing, transportation and man-made items, or artifacts. Examples include the references to clothing to designate the Pan-African and Rastafari movements, food and drinks such. There are several references to foods particular to Guadeloupe, such as *confiture de chadéque* and *ti-punch*, in addition to popular French dishes, such as *vols-au-vent* and *confit de canard*.

### 7.1.3 Social Culture

The two main subcategories for this category are work and leisure activities. For this category, this paper will focus on aspects such as Carnival, which opens the novel and serves as the back drop for Marie-Noelle's birth. The elements described here are very specific to carnival in Guadeloupe and introduces the reader to French Creole terms. This heading will also be used to discuss aspects such as music and professions.

### 7.1.4 Organizations, customs, activities, procedures and concepts

Sometimes this category seems to overlap with social culture and herein this paper, it will be used to discuss political and government designations. For example, references to metropolitan France are important, not only because it denotes a sort of geographical separation between France and Guadeloupe, but also a social and cultural separation between the people living in France and Guadeloupe. Also, terms such as *préfecture* and *arrondissement* are very specific to French-speaking countries, in addition to other references to government bodies agencies will be discussed regarding this section. This category contains the subcategories political, religious, social and artistic. While no artistic terms were observed, there were many political, religious and social elements observed for the main category. There are references for political and administrative organizations and social and religious customs that will be discussed herein. Also, the social concepts/ideas will be used to categorize the terms that refer to social classes determined by race and ethnicity.

### 7.1.5 Gestures and habits

This category is used to describe non-verbal communication. For this analysis, we will use this to discuss hairstyle methods, as for the time referenced in the novel, hairstyles could signify political and cultural affiliation. There are also rituals and actions associated with mourning, baptisms and treating illnesses that will be discussed.

## 7.2 Newmark's procedures and methods for translating

When analyzing a translation, one usually analyzes the strategies, methods and/or procedures. These designations all seem to be synonyms, however, they apply to different levels of analysis of the text. A translation method, according to Newmark, describes the translation of the overall text and procedures describe the translation of smaller units of translation, such as words and sentences. This paper will analyze the procedures used for rendering terms from the source language into the target language and the method(s) used to translate the novel to determine if the translator has in fact transferred the source culture and whether the target text is foreignized or domesticated.

Newmark lists eight methods for translating a text. The first set of methods has a source language focus. The "word-for-word" method preserves the word order of the source language and translates the basic meaning of a word, independent of the context. This method is used to showcase the structure and function of the source language. A "literal" translation uses the nearest equivalent of the source language term in the target language, independently of the context. A "faithful" translation attempts to reproduce the precise contextual meaning of the source text and allows the translator to transcribe words from the source language into the target text, within the limits of the target language. A "semantic" translation differs from a faithful translation in that it is more flexible and allows the translator some flexibility,

especially when there are esthetic considerations to be made in terms of the natural sound of the text (assonance, alliteration, word play, etc.)

The next set of methods has a target language focus. A communicative text attempts to render contextual meaning in a manner that the language and style are easily understood by the reader. An “idiomatic” translation captures the message of the source text, but uses idioms and colloquialisms of the target language that are non-existent in the original. A “free” translation and “adaptation” are alike as these methods disregard the content, style and form of the original. Adaptations however, are usually reserved for plays and poetry and are the freest forms of translation.

### **7.2.1 Transference**

This procedure, according to Newmark, involves borrowing a word from the source culture and simply transcribing it into the target text. This is observed in various points in the translation for items that are specific to Guadeloupean culture, but also items in which a translation exists (*gendarme*, *maman*, etc.).

### **7.2.2 Naturalization**

This procedure adapts a word in the source language to the pronunciation and morphology of the target language (Newmark 1988: 82).

### **7.2.3 Cultural Equivalent**

This procedure, according to Newmark, is used to provide an approximate equivalent in the target language. This is a procedure used throughout this translation across several categories.

### **7.2.4 Functional Equivalent**

This procedure involves translating a cultural reference in the source language by using a culture-free term in the target language. In the examples given by Newmark, the French *baccalauréat* becomes in English “French secondary school leaving exam”. Here, neutral language is used and to generalize the source language term (Newmark 1988: 83). This is another procedure used for several different types of cultural references, used most often to facilitate understanding of concepts for which there is no exact equivalent.

### **7.2.5 Descriptive Equivalent**

This is an equivalent that weighs the description against function. For example, Newmark gives the example of translating a machete as a knife, which is a translation which combines the function and description of cutting. According to Newmark, this is to be used at the discretion of the translator. It is a procedure that reads more like a textbook and to some takes away from the literary style.

### **7.2.6 Synonymy**

This procedure is used when there is no exact match in the target language and should only be used, according to Newmark, when a literal translation is not acceptable. For the translator that values economy over accuracy, this procedure could work, especially if the word is not



essential for componential analysis. The use of a synonym risks under-translation of a term, but is nonetheless an indispensable tool for the translator, according to Newmark.

### **7.2.7 Through-translation**

This procedure is basically a calque and refers to already established translations of international organizations, for example. According to Newmark, a translator should not initiate a through-translation, but just research the one already established. This procedure is normally used with collocations and larger units of translation.

### **7.2.8 Shifts/Transposition**

This type of procedure involves a change in grammar from the SL to the TL. This is commonly seen in French to English translations, for example when a noun in French is translated using a verb in English. This happens quite frequently, as English prefers verbs and action over nouns, in comparison to French.

### **7.2.9 Modulation**

This procedure is defined by “a variation through a change in viewpoint, perspective and very often category of thought” (Newmark 1988: 88). Newmark cites Vinay and Darbelnet in stating that this procedure is used when a literal translation is rejected (Newmark 1988: 88). Newmark gives the example of translating a positive for a double negative or a double negative for a positive. This procedure is also used when there is a lexical gap, again, using Newmark’s example the English term “shallow” becomes *peu profond* in French. Other examples he provides are 1) changing the abstract for the concrete; 2) cause for effect; 3) one part for another; 4) reversal of terms; 5) active for passive; 6) space for time; 7) intervals and limits; 8) change of symbols.

### **7.2.10 Recognized translation**

This applies to the official or generally accepted translation of an institution.

### **7.2.11 Translation label**

This is essentially a calque of a term referring to a newly established institution, usually designated by quotation marks. This functions as a through-translation for institutions with no official recognized translation.

### **7.2.12 Compensation**

This is used to account for a loss of meaning, sound effect, metaphor or pragmatic effect (Newmark 1988: 90).

### **7.2.13 Componential analysis**

This procedure splits up a compound lexical unit into two or more translations (Newmark 1988: 90). This is similar to synonymy, but used to capture several aspects of a term using several translations.

### 7.2.14 Reduction/Expansion

Newmark deems these translations as being imprecise and provides as examples French expressions such as *atteintes inflammatoires et infectieuses* translated as inflammations and infections for a reduction. For an expansion, Newmark provides the example of *cheveux inégaux* translated as unevenly cut hair.

### 7.2.15 Paraphrasing

With this procedure, the translator provides an amplification or explanation of the meaning of the phrase.

### 7.2.16 Notes, Additions, Glosses

Notes are normally used when the translator is required to provide additional information in the translation, usually related to cultural information explaining the gap between the source and target cultures, technical information, or linguistic information based on the needs of the intended audience. This additional information can take various forms:

- 1) Within the text
  - a. As an alternative to the translated word
  - b. As an adjectival clause
  - c. As a noun in apposition
  - d. As a participial group
  - e. In brackets, usually with a literal translation of a transferred word
  - f. In parentheses, usually providing a definition
- 2) Notes at the bottom of a page or at the end of a chapter
- 3) Notes or glossary at the end of a book.

### 7.2.17 Couplets

This involves combining two or more procedures to tackle one issue. This may include triplets (combining three procedures), quadruplets and so forth.

## 8 Analysis of the Texts

To complete the analysis, we will discuss the cultural references by category and discuss the procedure or procedures used to render the cultural reference in the target text. This section will also include discussion on other possible translations for these terms and discuss the reasons for which these might have been avoided. The main goal of this section is to analyze the procedures Philcox uses and discuss these based on his views on and approach when translating Condé's work<sup>3</sup>. His views will help with the analysis as to why the procedures observed were used and predict his translation behavior. In analyzing the procedures, there will be discussions about hidden context that may have influenced his choices as well. Ultimately, the impact of the translation choices on the reader will be discussed to determine if the source culture is transferred to the target text.

### 8.1 Ecology

The first category for discussion is ecology. To help with the analysis, online sources such as the University of the West Indies Online Database of Eastern Caribbean Flora (UWI), the Centre for Agriculture and Biosciences International (CABI) and *Données d'Observations pour la Reconnaissance et l'Identification de la faune et la flore Subaquatiques* (DORIS) will be used. These databases are useful in determining the common nomenclature in various regions of the world and provide images for the flora and fauna endemic to a faraway land to ensure that we have correctly identified the flora and fauna.

#### 8.1.1 Flora

The Caribbean landscape has played a role in the region's economic, social and literary environment from the beginning of the island's colonial history until the 20<sup>th</sup> century. The power struggle was not just material, but also figurative in literary contexts, as the exotic landscapes were used to paint a picturesque view of life in the Caribbean in what was known as *littérature doudou* or the *roman béké*. The Créolité and Antillanité literary movements sought to end the discursive hegemony and create a literature that challenged these idyllic depictions of life in the Caribbean, symbolically represented through plants native to the region such as the bougainvillea, hibiscus and the frangipani (Valens 2015). Caribbean writers from the 1930's onward reclaimed their landscapes and created their own metaphors, as seen in *Traversée de la mangrove* and *La Lézarde*, written by Condé and Glissant respectively, both using the mangrove as a metaphor. The landscape is also reclaimed in writing about it from their perspectives and ties to it through folklore.

In *Desirada*, the story opens during high carnival with the birth of the main character, Marie-Noëlle. Carnival is often regarded as a time when hidden passions are exposed and hierarchies are subverted (Goucher 2015:180). In a metaphorical sense, the novel's story and narration indicate a subversion of the colonial narratives of idyllic life in picturesque landscapes and with the birth of a new literary narrative, given that this book was published in 1997, at the beginning of the *autofiction* and *récit d'enfance* genre in the Francophone Caribbean. The story begins with the exotic scenes of carnival and even describes the bougainvillea in the backdrop, but this novel does not omit the brutalities of the colonial past and departmentalized present. The analysis will begin with a passage regarding the flower that represents the island's literature from the colonial perspective.

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<sup>3</sup> Philcox's views on translating Condé's work as stated in *Intimate Enemies: Translation in Francophone Contexts*

### *Bougainvillé/lataniers*

The analysis will begin with flora that is associated with Guadeloupe's colonial past in literature. This passage uses the flowers to depict class stereotypes, instead of painting a picturesque landscape:

Source text, pg. 14	Target text, pg. 4
« Dans l'attente, les bourgeois et leurs enfants étaient debout entre les <b>fleurs de bougainvillées</b> et les <b>lataniers</b> en pots [...] A leurs pieds, le petit peuple piétinait et s'égosillait » (emphasis added)	“In the meantime respectable families and their children crowded the verandas between the <b>bougainvillea in flower</b> and the <b>latanias</b> in pots [...] At their feet the rabble shuffled along shouting at the top of their voices.” (emphasis added)

This passage associates the bougainvillea with the bourgeois class in Guadeloupe, which given the time period, could be of any race or ethnicity in 1960. At this point, Guadeloupeans are mobile and have lived and studied abroad, as demonstrated by the author's bourgeois upbringing around the same time. In the context, Philcox's translation uses the only equivalent there is according UWI Online Database of Plants of the Caribbean and CABI.org, which is the English bougainvillea, which works as a what Nida would call a formal equivalent. (For the purposes of Newmark's taxonomy, this paper will refer to formal equivalents as equivalents.) This procedure not only locates the passage in the Francophone Caribbean, but also highlights social hierarchy. Considering that the term has historical and literary significance in the Caribbean, Philcox has no choice but to use a formal equivalent.

Interestingly, Philcox decided to use the same procedure for rendering *lataniers* as *latanias* in the target language. The entry for this plant on both the UWI database and CABI offer many synonyms, such as broom palm, palmetto and thatch palm as English options. Philcox's choice of staying close to the source language transmits the colonial context of the depictions of exotic landscapes. Also, his choice maintains the rhythm and grammatical structure of the source text.

### *Lys cannat/flamboyants/alamandas*

In another passage, the reader is given another depiction of an idyllic landscape, but against the backdrop of emotional turmoil for Marie-Noëlle, who is recovering from a sickness that left her in a coma for weeks. Also, the passage recounts the island's sugarcane plantation economy, which traumatically impacted Black people in Guadeloupe during and after slavery.

Source text, pg. 29	Target text, pg. 18
« Du morceau de jardin, pas très soigné où poussaient quand même de grands <b>lys cannats</b> , on apercevait les tombes du cimetière égayé par les <b>fleurs rouges des flamboyants</b> et les grappes jaunes des <b>alamandas</b> . » (emphasis added).	“From the somewhat unkempt plot of garden, where a few tall <b>canna lilies</b> managed to grow, you could see the graves in the cemetery splashed by the <b>red blossom of the flamboyants</b> and the yellow clumps of <b>allamanda</b> .”(emphasis added).

Descriptions of the lilies and flamboyants occurring in postcolonial literature usually symbolize the *métissage* of France (symbolized as the *lys*) and Africa (symbolized as the flamboyant) (Naydenova 2015:102). This was the idea behind the book entitled *Le Lys et le*

*flamboyant* by Henri Lopes, which deals with a protagonist of mixed heritage and the struggles of navigating between two worlds. Condé adds an image of yellow allamandas to this metaphor, which could symbolize another ethnicity (Carib or Arawak, perhaps) contributing to the culture of Guadeloupe. This speaks to the interracial mixing of people in the region, such as the protagonist, but also the mixing of French and African culture. Given the symbolism, Philcox has to maintain this imagery and vocabulary, which he does by using the formal equivalents in English. He also mirrors the source text by maintaining the grammatical structure. He again uses an equivalent to render *lys cannats* and *alamandas* as canna lilies and allamanda. Philcox’s rendering avoids using the international common names in English, as they tend to stray from the source text, despite how descriptive they maybe for a reader that may not be familiar with the symbolism of the lilies and flamboyants.

*Daturas/héliconias/balisier*

Continuing with the theme of idyllic landscapes, here is a passage that describes the beauty of the landscape, but also hints at its darkness. When comparing the translation of these two passages regarding flowers and the following passage, Philcox departs from this strict adherence to the source text:

Source text, pg. 19	Target text, pg. 9
« Sa main dans celle de Ranélise, elle chemina dans un sous-bois tapissé de fougères arborescentes, de daturas très blancs et d'héliconias aux lourds pétales ourlées de jaune. Ça et là, fusait la fleur pourpre du balisier. »	“Hand in hand with Ranelise she walked in a woodland carpeted with tree ferns, milky white trumpet flowers, and heavy-petaled heliconias rimmed with yellow. Here and there blossomed the purple flower of the wild plantain.”

While the passage sounds idyllic, the reader must understand the symbolic nature of these plants. The use of *daturas* is a bit vague, as according to CABI, there are four different species, with three that are found in the Caribbean, but the genus *Datura* is known to be harmful to humans and animals. Two of the species of plants are narcotic and poisonous. The plant’s apparent beauty hides an inherent danger, just as the beautiful landscape hid the ugliness of colonization and slavery. Philcox chose to render *daturas très blancs* as milky white trumpet flowers, avoiding the common names for the genus such as devil’s trumpet or angel’s trumpet, describing the shape of the flower, using one aspect of the flower, using a componential analysis. Philcox’s choice for rendering *daturas très blancs* comes across as neutral and omits any sort of danger in association with the flower. Using *daturas* or devil’s trumpet would provide hints for the reader to some sort of darkness lurking in the beautiful landscape.

The *héliconia* and *balisier* (also spelled balsier) are the same plant, but with different color flowers in the passage. The words alone usually refer to the same plant, but the flowers make the difference between the two. The heliconias rimmed with yellow are also known as balisier in the Caribbean (Trinidad & Tobago and Martinique). In fact the plant is known as balisier and has political significance in the aforementioned countries. This is a bit ambiguous, but the purple flower of the *balisier*, informs the reader that she is indeed speaking of two different plants. The latter is also known as *Renealmia pyramidalis*, according to the UWI database, which has a purple flower. It is also known in French as *guerit tout* which may provide a hint to the reasoning behind Philcox’s translation of *balisier*.

The choice of wild plantain is interesting because, it can be easily confused with the banana-cooking plantain, especially given the context of being in the Caribbean. However, the wild plantain, also known as *Plantago major*, has a direct association with European colonization as it was named by the indigenous people “white man’s foot,” because it was a plant brought by the Europeans for medicinal purposes and made it easy to find European camps in the woods. With this subtle reference to colonization, there is some compensation for neutralizing the metaphor of the daturas, however the point of the passage was to subvert the colonial discourse and underscore the ugliness of the past hidden in the idyllic landscape.

*Mapoo/fromager*

Another way to subvert the traditional narrative is to use the landscape to highlight its importance in Afro-Caribbean folklore. The natural landscape has a cultural significance to the people of the Caribbean, particularly trees. The importance of trees in Caribbean folklore and specifically Guadeloupean folklore, is a result of the blending of African and indigenous religions on the island. Trees are thought to house spirits and serve as a connection with the dead. They hold the spirits of ancestors and are the site of certain rituals and can mark gravesites and serve as a place for rituals that mark the end or the beginning of life. For example, the expression of knowing where one’s placenta is buried comes from an old tradition of burying a newborn’s placenta at the base of a tree to mark the newborn’s home or their roots. Some trees are markers of good spirits and other are markers of evil spirits. Trees also held an economic importance for slaves in the Caribbean as they were the only type of “property” they could own and pass down to their progeny. Through this type of ownership, they could control the land, preventing plantation owners from developing the area. Not only is the landscape a spiritual connection to the region through folklore, but it also served as a site for power struggles.

One of the trees that holds symbolic importance in Caribbean culture is the mapou tree, which first appears in Reynalda’s monologue in Chapter 6 of Part One. This is the first of few conversations between Reynalda and Marie-Noëlle and it reveals much about Reynalda’s tough character as she recounts her harsh childhood. In her recollection, she mentions the fact that la Désirade is a barren wasteland where nothing grows except for a few select plants.

Source text, pg. 62	Target text, pg. 51
« Sans frères ni soeurs. Rien que nous deux dans une case bancale sur un morceau de mauvaise terre, pierreuse, bordée de crotons, a deux pas d’un mapou gris. »	“No brothers or sisters. Just us two in a rickety hut set on a desolate plot of rocky ground, hedged by crotons, next to a <i>mapoo</i> tree.”

Another reference appears again in Nina’s monologue when she tells Marie-Noëlle about the moments leading up to her being raped by Reynalda’s father:

Source text, pg. 188	Target text, pg. 171
« On ne serait pas imaginé à la Désirade tellement il y avait d’arbres qui poussaient dans la fraîcheur de l’eau toutes les qualités d’arbres [...] Des arbres de la forêt aussi, poirier-pays, mapous, fromagers [...] Je me couchais sur l’herbe et je rêvais que j’étais déjà morte, au ciel, à coté de ma Bonne-	“You wouldn’t think you were on Désirade there were so many sorts of trees growing down by the cool of the water[...] Trees from the forest too, pink cedars, <i>mapoos</i> , and silk cotton trees [...] I lay down on the grass and dreamed I had already died and gone to Heaven with Granny and Maman...”

Maman et de ma maman...»	(original italics)
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This particular passage ends with the violent attack through with Reynalda is conceived. Here we see the role that trees play in connecting human beings with the spiritual world. Nina falls asleep and starts dreaming of her mother and grandmother who have passed on to the afterlife. More importantly, the mapoo, which is the same as a fromager according to the University of the West Indies Online database of Plants of the Eastern Caribbean, is associated with evil spirits and bad luck. In West African religions and its diasporic counterparts, the tree is believed to house ancestors (Bird 2009). Considering Reynalda was conceived under a tree associated with darkness and evil, it is no surprise that Reynalda is incapable of providing warmth and love to her family, notwithstanding her own horrific rape.

In the translation, Philcox transcribes the term with a different spelling and puts it in italics to indicate its foreignness in the passage. The spelling however, comes from Creole spoken in the Anglophone Caribbean, so not only does the translation use English to transmit the culture, but also Creole from English-speaking islands. By doing this, Philcox maintains the heteroglossia found in Francophone Caribbean literature, thus transmitting the culture’s literary and linguistic idiosyncrasies. The using the Creole designation of the tree also points to the syncretization of languages and cultures in the Caribbean as the word *mapou* or *mapoo* comes from the Taino *mapu* designating the same tree. The translator continues to adhere to the language of the source text and transfers a Creole term from the Anglophone Caribbean. If the target audience for the translation includes English speakers from the Caribbean, this procedure could also be deemed a cultural equivalent.

#### *Ti-bonbon/poirier-pays*

These cultural references appear in a passage where Reynalda shows her fondness for the natural landscape of her home on *La Désirade*. In appreciating the landscape, the reader can appreciate not just the picturesque landscape, but also the fluidity between Creole and French. The short, choppy mention of the trees in Creole after the descriptive prose create a rhythm and the use of Creole to refer to the trees implies a certain importance of the trees to the local culture and folklore. Although the words *pieds-bois* and *poirier-pays* are in French, these are Creole words that have been absorbed into the local French, therefore the maintaining the same syllables and pronunciation. Therefore, *piébwa* becomes *pieds-bois* and *poiier (arbre à pois)* becomes *poirier*, used with *pays* to distinguish the cedar from a true pear tree. By translating these words into English, this nuance would be loss, so Philcox does what he can to retain as much as he can without creating ambiguity:

Source text, pg. 66	Target text, pg. 55
« J’étais allée dire adieu à tous les endroits que j’aimais : au frais de la ravine Cybèle, au courant qui chante sous la couverture des lentilles d’eau, aux pieds-bois, mapou, poirier-pays, ti-bonbon, à la mer... »	“I went and said farewell to all the places I loved: to the cool spot down in the Cybèle gully, to the stream that babbles under the blanket of duckweed, to the trees—the <i>mapoo</i> , pink cedar, and the <i>ti-bonbon</i> —and to the sea...”

In terms of style, looking at the section regarding the trees, the consonance of the “p” and “b” sounds are lost in the translation and the rhythm is lost, with a different number of syllables

and a different cadence by mixing the Creole and English together in the same sentence. Also, on a stylistic level, the translation makes a clear separation of the naming of the trees to the speaker’s descriptive phrases with the use of the long dash, as opposed to letting all of the natural elements dear to Reynalda run together as they do in the source text. This technique informs the reader that what follows is a list of the specific trees Reynalda adored, while the style of the source text suggests that these trees were among those that she adored.

With regard to the translation, Philcox transfers the Creole *ti-bonbon* into the English text, as well as the English Creole *mapoo*, however the nuance of Creole words absorbed into French (*pieds-bois* and *poirier-pays*), cannot be retained upon translating them into their respective English equivalents. With his overall goal to create meaning for the reader, he establishes these items as trees through the chosen style used to render the paragraph and proceeds to list them. Considering the sufficient context provided, it is a wonder as to why he did not leave the names of the trees in French and Creole, especially given this stylistic rendering. While the paragraph in the source text serves to describe the landscape, it also serves to showcase the blend of French and Creole and the local dialect, being one of the few passages that features direct discourse. This last function is not possible due to the fact that the passage is being translated into English.

### *Gaiac*

This type of tree appears in passage describing Ranélise’s profession as a cook at Tribord Bâbord and details her conch recipe and details the tools that she used to prepare the seasoning.

Source text, pg. 16	Target text, pg. 6
« ...les faire dégorger dans un bain de saumure et de feuille à bois d’inde de sa composition, les faire battre avec une massue qu’elle avait fabriquée dans un morceau de gaïac... »	“...left it to soak in a homemade mixture of brine and bay-rum leaves, pounded it with a pestle she had made from a piece of <i>lignum vitae</i> ...”

This passage is used to describe the flora native to the island through a description of food and food preparation. Philcox decides to use the English common name *lignum vitae* to render *gaïac* in the translation, Latin for “tree of life,” the common name for this hard wood, most notably used for medicinal purposes under this name. The syphilis outbreak of the 16<sup>th</sup> century created a profitable market for natural remedies tree barks such as *lignum vitae* and *sarsaparilla*, thought to cure the disease. This marked a period of trade between the Caribbean and Europe natural remedies to treat illness in Europe. The wood was also used to make navigation instruments, which were vital to the Exploration Age and led to further colonization. With many options available to speak to the nature of the hard wood, here, Philcox chose *lignum vitae* to emphasize its practical use as a tool, given the context in the passage and used the synonym to achieve this.

### 8.1.2 Fauna

Moving away from botany, the procedure Philcox uses changes. In the example of “*crabe cyrique*”, we see this rendered as a “land crab”.

Source text, pg. 34	Target text, pg. 24
« Son papa, c’était sans doute un home à	“Her papa must have been a man of light



peau claire. Un mulâtre? Un saintaais? Un mauvais chabin rouge comme un <b>crabe cyrique</b> ? » (emphasis added)	skin. A mulatto? An islander from Les Saintes? A malevolent high-yellow <i>chabin</i> as red as a land crab?”
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There are many themes and references that can be explored in that last question, but for now, the focus will be on the words related to the species of land crabs endemic to the island of Guadeloupe. According to TermBank, “crabe cyrique” is a speckled swimcrab in English. A search in French of its scientific name *Guinotia dentata* indicates that this is a freshwater crustacean that lives in the streams and rivers in the islands of the Lesser Antilles (Dominica, Guadeloupe, Martinique, St. Lucia) and is commonly known in English as a river crab (DORIS).

Philcox has chosen to use a functional equivalent for rendering references regarding the fauna of Guadeloupe. The use of this procedure could be due to many reasons, the main reason being that the focus of the sentence isn’t really on the crab itself, but the description of the crab, which serves as a metaphor in the sentence to reinforce the themes of complex racial identity and depictions of malevolent males.

Overall, for cultural references related to ecology, Philcox’s choices transmit not only the descriptions of the landscape, but also the interlingual context of the source text demonstrated by the author’s writing style.

## 9 Social Culture

The next category of cultural references that will be analyzed is social culture. Newmark divides this into terms relating to work (professions and trades) and leisure activities. The analysis for this section will include the references to music common to Guadeloupe, traditions such as carnival in Guadeloupe and professions.

### 9.1 Leisure

#### 9.1.1 Music

Music in Guadeloupe has had a political significance and usually associated with power, as it was used in the past to control slaves. Up until slavery was abolished in 1848 in Guadeloupe, only certain types of dances were authorized for slaves. The importance of music in Guadeloupean culture goes beyond creative expression and holds political relevance, very much in the way that Stanley’s jazz group MNA in the novel, makes music to express their political ideology.

#### *Gwoka*

The gwoka is the center of Guadeloupean music and is the source from which other music genres evolved. According to composer Christian Dahomey, the gwoka symbolizes “ce qui reste quand on a tout oublié” (Camal 2012:169). The word itself refers to the drum used to make the music, as well as the dances that accompany the music. Gwoka music and dance date back to slavery and after slavery was abolished it was relegated to the countryside, until the emergence of biguine and quadrille in the mid-twentieth century. Disenchantment with departmentalization and the collapse of the sugar cane industry led to the rise of a separatist

movement in the 1960's. Guadeloupean nationalist organizations appropriated the gwoka and created music regarding their vision for a national identity and sought to legitimize the Creole language, as well as revitalize gwoka traditions.

The term appears several times in the novel, written as *gwo-ka*, which makes its etymology more visible: *gwo*, Creole for big (*gros*) and *ka*, Creole for drum. Philcox reproduces this word in the target language each time, written in the same manner. This passage alludes to the marginalization of the gwoka to the people of the countryside and changing times. This passage is also packed full of cultural aspects that have shaped life in Guadeloupe: food, music, the economy, language and history. The African drum, fusions of African and European dance and music, a syncretized language and plantation economy against the backdrop of the harshness of poverty in rural communities together shape Guadeloupean identity, though not in the absolute. To render these references, Philcox takes an explanatory approach:

Source text, pg. 219	Target text, pg. 198
« Ceux qui, envers et contre tout, entendait rester là où leurs parents et les parents de leurs parents avait sué avant eux, en avaient assez de défoncer le trépas. Ils sentaient bien qu'ils avaient beau tenir de toutes leurs forces à leur <i>gwo-ka</i> , quadrilles au kommandman, <i>kréyol</i> , quota de bannes tigrées et rhum agricole, c'en était fait d'eux. »	“Those who in the face of adversity were determined to stay put, on the island where their parents and their parents' parents had sweated before them, were fed up with working against the odds. They sensed full well that however hard they clung to their <i>gwo-ka</i> drums, their quadrilles with caller, <i>kréyol</i> , and quotas of bananas and white rum, they were done for.”

The translator leaves gwoka intact, in Creole and italicizes it to emphasize its foreignness. The other elements are subjected to translation, except for the term *kréyol*. The bananas lose their spots and rhum agricole is rendered using a functional equivalent. The term *quadrille* remains in French with the Creole portion of the term translated into English. Given the function of this passage, the translator chose to limit the use of Creole in order to create meaning for the reader. For example, *quadrille* appears only once in the novel and has no surrounding context to explain that it is a dance, but because he translated *lewoz au kommandman* in a similar manner, the reader can infer that a *quadrille* is a dance with a similar tradition. *Rhum agricole* rendered as white rum speaks to the rum industry on the island, but the functional equivalent used loses the specificity of the product's production to the Francophone Caribbean. With the function of this passage, serving to discuss the plight of the *petit people* and a creolized culture, the translation successfully transmits the underlying context.

#### *Lewoz au komandman*

One of the music genres that developed from the gwoka is *lewoz*. *Lewoz* is a cultural tradition that is still very much alive in the Guadeloupean countryside was developed by the gathering of the slaves on a Saturday night and dance to the sound of voices, drums and clapping (Bébel-Giseler).

The *lewoz* appears several times throughout the novel. The first time we encounter the term in the translation, it appears alone without much context, other than it is a tradition that involves

dancing. The term reappears as a compound term, *léwoz au komandman*, which gives a bit more context and allows the reader to imagine how this dance is carried out. The modern version of this tradition begins with the assembly of the drummers, who beat out a rhythm. Then the singer, surrounded by answerers, begin a call-and-response routine, while the other participants clap and sing the refrain. Last, but not least, the dancers challenge each other in the circle.

Source text, pg. 184	Target text, pg. 163
« On venait la chercher pour les léwoz, les léwoz au komandman. D’ailleurs, c’est dans un léwoz au komandman qu’elle est morte. »	“They used to come and fetch her to go to the <i>léwoz</i> dances, the <i>léwoz</i> dance with caller. In fact, it was at a <i>léwoz</i> dance with caller that she died.”

For rendering the Creole term *léwoz*, Philcox uses the transference procedure combined with a descriptive equivalent for rendering *au komandman* as with caller. For *gwo ka*, the same combination technique is observed when rendered as *gwo-ka* drum. This reinforces Philcox’s ideology for his methodology, which is to provide some small clue when possible to help the casual reader who may not be familiar with Condé’s work or the culture of Guadeloupe.

### *Biguine*

Another important music genre of Guadeloupe is *biguine*. This music style combining French ballroom dancing and African rhythms appears in the novel, as Ludovic introduces Marie-Noelle to jazz, opera, classical music, boleros and rumbas.

Source text, pg. 41	Target text, pg. 31
“À La Pointe, Marie-Noëlle n’avait apprécié que les airs des biguines qu’on jouait aux anniversaires...”	“In La Pointe, Marie-Noëlle had only been exposed to the melodies of the beguines they played on birthdays...”

Philcox’s choice for rendering *biguine* is a bit of a mystery, as he breaks with his methodology of reproducing elements from the source culture in their respective contexts. He renders this as “beguine” which brings a slightly different image to mind. The images that come to mind when reading *biguine* in the source text consists of Guadeloupean musicians playing big band era instruments to an upbeat African rhythm, accompanied by signing in Creole. When reading the term “beguine”, images of Cole Porter, Fred Astaire and foxtrots come to mind. While, the *biguine* originated in Guadeloupe and Martinique in the late 19<sup>th</sup> century, it became popular in France and other countries in the 1930’s and known as “beguine”, hence the Cole Porter and foxtrot images. Are these one in the same or two different entities altogether? It could be argued that these are two different styles as *biguine* rhythmically sounds more African and “beguine” tend to mimic the slow, romantic bolero-style rhythms. The style of dance is different is as well, with *biguine* being up-tempo and beguine having a slower tempo. It’s difficult to overlook this choice, because the narrator is specifically talking about the music style that she was accustomed to hearing in Guadeloupe, though well after the 1930’s and of course music evolves over time. In fact, in the 1950’s, *biguine* composers in Guadeloupe began incorporating Cuban rhythms instruments into their music and subgenres such as *biguine* jazz and *biguine* calypso emerged (Gilbault 1993). Nonetheless, it is doubtful that she grew up listening to Frank Sinatra crooning a Cole Porter tune. While there are similarities between the two styles, since “beguine” is derived from

*biguine*, it is curious as to why he did not prefer the transference procedure, especially considering his time spent living in Guadeloupe.

### Activities

While Carnival is not unique to the Caribbean, it is influenced by aspects particular to each country it is celebrated in. Carnival traditions in the Caribbean blend is a source of paradoxes that blend religion and secularity, life and death while drawing on aspects of African, indigenous and European traditions.

### *mas', moko zombis*

Carnival traditions in Guadeloupe consist of groups of dancers in costumes and masks or *mas*, who are dressed to represent various segments of the population in Guadeloupe. There is a group that dress in costume as the Amerindians, the Africans and other groups that represent the values of society. The parades of dancers and their costumes represent not just tradition, but an art form. *Mas'* itself is defined as the costume along with the dance and movement by which it is presented (Tancons 2012).

As the book opens, the narration describes a noisy and robust scene at high carnival, mardi gras. In keeping with the theme of describing the exotic landscape and rituals as a way to inform the reader of the way of life of the ethnic majority, the cultural references should remain foreign to the reader. The narrator describes the different *mas'* dancing in the street. As carnival is different around the world, with traditions unique to the region or country, the lexicon for the carnival tradition differs also. The carnival specific lexicon is immediately apparent in the second paragraph of the novel:

Source text, pg. 13	Target text, pg. 3
« C'était le mardi gras. Jour de liesse où toutes les compagnies de mas' déboulaient à travers les rues de La Pointe [...] Certains mas' étaient enveloppés avec des feuilles de banane séchée [...] D'autres encore s'étaient fabriqués des têtes de buffles ou de taureaux [...] C'était les redoutables mas' a kon... »	“It was Mardi Gras, a day of jubilation when all the companies of masked dancers charged through the streets of La Pointe. [...] Some of the masked dancers were wrapped in dried banana leaves [...] Another group had devised buffalos' and bulls' heads for costumes... These were formidable <i>mas' a kon</i> dancers...”

*Mas* is a part of carnival in the Caribbean, and refers to the costumes worn by dancers, but their symbolism takes on different meanings in different parts of the Caribbean. For *mas'*, Philcox uses a functional equivalent that captures the performance element of the *mas'* and chose to render the term as “masked dancers” and the aspect of the costume by having chosen masked.

With sufficient context preceding the term, the translator aptly chose to transfer the source language term to the English text. Because the passage describes the different groups of dancers typically found during carnival in Guadeloupe, with only one group named, the translator has little choice, but to transcribe the Creole *mas' a kon* into the English text. This continues the author's process of introducing the reader to carnival in Guadeloupe and the representations of the costumes in Guadeloupean society.

He continues with this procedure for the *moko zombis* because the source gives the reader some context as to what this could mean.

Source text, pg. 14	Target text, pg. 4
« Quelques <i>moko zombis</i> qui s'étaient égarés avaient bien compris leur erreur et avaient file par la rue Frébault non sans décrocher des grands coups d'échasses dans le bois des portes closes... »	“A few <i>moko zombis</i> who had strayed that way soon realized their mistake and proceeded down the rue Frébault kicking violently with their stilts at the closed door....”

Philcox's choice to keep the term *moko zombis* is most likely due to his method of staying close to the source text, but also the fact that *zombi* and *zombie* in English are close enough for the reader to understand that this figure in Guadeloupean carnival represents an evil spirit. The procedures Philcox uses in the passage and the sequence in which he chooses the procedure are deliberate and show that he wants to bring the aspects of Guadeloupe's social culture to the reader in a way that informs them. If he feels there is enough context to give the reader an idea of what the term is, transference is his preferred method.

## 9.2 Work

This section will analyze the how professions are rendered into the target language. Although some of these professions could also be reserved for analysis in the Organization section as these pertain to the government, this paper will consider them in this section.

### *Gendarme/C.R.S.*

Philcox's choices for rendering these terms, again seem to be based on the amount of context available in the sentence or surrounding sentences. When analyzing *gendarme* in this sentence, it is observed that Philcox takes advantage of the fact that there is some context of Reynalda being a possible thief and being searched for by the authorities:

Source text, pg. 17	Target text, pg. 7
« <i>Les gens avaient conseillé Ranélise de ramener Reynalda à l'endroit d'où elle venait. Qui sait si ce n'était une voleuse ou scélérate que les gendarmes recherchaient?</i> »	“People advised Ranelise to send Reynalda back where she came from. Who knew whether or not she wasn't a thief or a good-for-nothing wanted by the gendarmes?”

Philcox takes advantage of this context to insert a foreign word into the target text and shifts into the passive voice, using the term “wanted” to provide further clues to what a *gendarme* is. In the next quote, which appears in the next chapter, there is no context in the sentence or in this passage to help inform the reader as to what type of profession C.R.S. refers to. At this point the reader already knows the term *gendarme*, as it was referenced in an earlier passage, so he can continue to use the transference procedure.

Source text, pg. 34	Target text, pg. 24
« <i>Peut-être même un Blanc? Blanc-pays ou Blanc-métro, gendarme, C.R.S. ?</i> »	“Perhaps even a white man? A white Creole or a French Frenchman, <i>gendarme</i> or officer in the riot squad?”

Without the adjoining context, Philcox opted for a functional equivalent. This reference marks a period of social unrest in Guadeloupe due to social and economic tensions on the island. The Compagnies Républicaines de Sécurité (C.R.S.) was established in France in 1945 and were used to respond to protests in the Métropole and DOM-TOM's in the 1950's and 1960's. During this time in Guadeloupe, there were social movements aimed at asserting Caribbean identity in Martinique and Guadeloupe through folklore (Stromberg, Childers 2016). However, the economic tensions proved to be more chaotic as riots broke out in May of 1967, when construction workers in Point-à-Pitre went on strike to demand better wages and increased social benefits (Stromberg, Childers 2016). The arrival of the C.R.S. made the tense situation worse and the prefect at the time, who had served in Indochina and Algeria, gave orders to use whatever force was necessary to restore order (Stromberg, Childers 2016). Ultimately, workers were killed (estimates range from 15 to 87) and days later, anyone deemed a threat to French territorial integrity was detained and put on trial (Stromberg, Childers 2016). While it is said that these events live indelibly in the minds of Guadeloupeans, one would be hard-pressed to find these events recorded in the history books (Stromberg, Childers 2016).

With this in mind and given the overall theme of cultural identity, it is no accident that Condé mentions the C.R.S., especially since at this point in the story, it is 1970, so the event would still be fresh in the minds of Guadeloupeans. This historical information cannot be reproduced in the translation. A footnote could possibly be added explaining the acronym, with a short definition, but then the text would read like a textbook.

#### *Assistant social*

This sentence appears in Reynalda's letter to Ranélise requesting that she make preparations for Marie-Noëlle to join her in Paris.

Source text, pg. 26	Target text, pg. 15
« P.S.: Je suis maintenant une assistante sociale à la mairie de Savigny-sur-Orge.»	“P.S. I am now a welfare worker at the city hall in Savigny-sur-Orge.”

To analyze this, we have to consider the time in which this sentence occurs in the progression of the novel (1979) and Reynalda's actual job duties in order to understand Philcox's choice of welfare worker. Later in the novel, it is revealed that Reynalda's job consists of assisting women who are victims of domestic violence, rape or who have been abandoned to care for their families alone. At this point in the French government, social services and social security had just been expanded and the duties of an *assistante sociale* could vary depending on their specialty. According to the Ministère des Solidarités et de la Santé, this profession is now known as *assistant de service social* and the job description is as follows: « L'assistant de service social (ASS) intervient auprès de personnes confrontée à diverses difficultés : économiques, d'insertion, familiales, de santé, de logement. Il accueille, soutient, oriente et accompagne la construction de projets en tenant compte des potentialités des personnes et des possibilités offertes par la collectivité. » Comparing this definition to what is known in the U.S. as a social worker, there are some gaps between the two terms, but there is much more overlap. According to the Bureau of Labor Statistics of the U.S. Department of Labor, a social worker's duties include, but not limited to: i) identifying people and communities in need of help; ii) helping clients adjust to changes and challenges in their lives, such as illness, divorce and unemployment; iii) research, refer and advocate for community resources such as food

stamps, childcare and healthcare; iv) respond to crisis situations such as child abuse and mental health emergencies. This same term exists in UK English as well, although the duties are expanded to help the elderly, homeless and those with substance abuse problems. Curiously, Philcox has opted to use something completely different. It can be speculated that he wanted to refrain from using a term culturally bound to the target language. Another reason could be the term social worker, at least in American English, has a connotation of primarily working with children who are abused, neglected and needing placement in protective services. Here, the functional equivalent is used is indicative of the fact that at the time, the role was not strictly defined and served to provide for the general welfare of the public.

## 10 Material Culture

The next category for analysis is that of material culture. This category includes items such as food, clothing, buildings/housing or items that can be classified as artifacts (Newmark 1998: 94). This analysis will discuss how these items are rendered in the target language.

### 10.1 Food and Drink

#### *Foie gras/vols-au-vent/confit de canard*

Based on earlier observations of Philcox’s methodology for translating cultural references, one would assume that he would transcribe these terms. Examining the words *in situ*, there is not much context, other than these terms refer to French cuisine, as Reynalda recounts the bishop’s visit to la Désirade, which resulted in her and her mother moving to La Pointe to work for Gian Carlo Coppini.

Source text, pg. 65	Target text, pg. 54
« Je me rappelle qu’on a mangé des quantités de choses que je ne n’imaginai même pas. Foie gras. Des vols-au-vent. Du confit de canard. »	“I remember we ate a ton of things I never even imagined. Foie gras. <i>Vols-au-vent</i> . Duck conserves.”

References to French cuisine tend to stay in French in English language texts. Foie gras is a French term, but the dish is known as foie gras in English. The dish vols-au-vent does not have an established English translation, while confit de canard is commonly known in English as duck confit. Philcox’s choice to plant the French *vols-au-vent* is consistent with his method of bring elements of the source culture to the reader. It is also consistent for rendering foreign dishes in an English text, especially for well-known dishes. Foods such as sushi, pizza, kielbasa, enchilada appear in English texts as they would in their respective source languages. French cuisine has left an indelible imprint on world cuisine while maintaining the French names of its dishes. Obviously, the passage reveals that it is a dish associated with French cuisine, but the reader who is unfamiliar with this dish has no other clues as to the nature of this dish. Curiously, Philcox takes a very well-known French dish and uses a functional equivalent to render it into English. It could be argued that he wanted to balance out the exoticness of the first two cultural references with a culture-neutral term. Foie gras is a dish familiar to French and English speakers alike, while *vols-au-vent* may not be readily recognizable to the average English speaker, so in order to compensate for the lack of context for *vols-au-vent*, he decided to use a culture neutral term for *confit de canard*. While this may make up for the lack of context for the other foods, the terms duck conserves may conjure up images of duck in a can.

With French cuisine having a reputation for being the apex of high cuisine, maintaining the majority of the terms in French conveys a certain opulence of French culture juxtaposed with the poverty of Creole people in rural areas.

*topinambours/kilibibi*

For these dishes with Creole names, Philcox departs from the procedures previously observed. Examining these terms in their respective contexts:

Source text, pg. 90	Target text, pg. 76
« Il n’était pas jusqu’à Gian Carlo, si indifférent, parfois brutal avec ses filles, ne lui rapporte de ses promenades du soir un paquet de <i>topinambours</i> , un cornet de <i>kilibibi</i> ou des pistaches bien grillés en grimaçant un sourire. » (emphasis added)	“Even Gian Carlo, so indifferent, sometimes brutal with his daughters, occasionally brought her back from his walks some small white potato <i>topi tamboos</i> , a cornet of powdered corn <i>kilibibi</i> or grilled peanuts, and forced a smile at her.”

Here Philcox inserts his voice into the translation by providing additional information to the original to help render these terms, in order to transfer the culture-bound terms. For *topinambours*, there is a lack of context provided in the source text, so Philcox provides additional information and uses a cultural equivalent from Trinidad and Tobago Creole for rendering the Guadeloupean Creole term. As this cultural reference refers to a plant which is also a food, one would expect Philcox to use a technical term. According to the FAO, common names in English include Guinea arrowroot and sweet corn arrowroot. It also lists, in various parts of the Caribbean, it is known as topeetampo, topi-tambo and topinambour. The Dictionary of English/Creole of Trinidad and Tobago identify this dish as topitamboo, topie tambour, topitambo and topitambu. It could be argued that using a Creole term from another island shifts the voice and the culture presented in the source text, however the descriptive element of the translation maintains the culture presented in the source text, even if there is a slight shift in the voice. This cultural equivalent maintains the Caribbean culture of the term and still translates the term into a Creole language. It could also be argued that this use of a Creole term from Trinidad and Tobago may not result in a shift at all in the author’s voice, depending on the reader’s knowledge of Creole languages of the Caribbean. By adding Creole from the Anglophone Caribbean, not only does the translator maintain the Caribbean element of the snacks, but the code-mixing and polyglossia of the source text and he is therefore, transmitting the style of the source text as well.

For *kilibibi*, an actual dish as opposed to a food, Philcox maintains uses the same procedure, but keeps the Guadeloupean Creole term. This maintains the element of Caribbean culture, this time more specifically that of Guadeloupe. Although his interpretation of these foods adds to the author’s voice, his renderings reinforce the elements of Caribbean culture. Philcox technique of borrowing the terms from the source culture and adding a description demonstrates the cultural gap between the readers of the source text and potential readers of the target text.

*Ti- punch/liqueur au cacao*

*Ti-punch* or *petit punch*, is a drink common to Guadeloupe and Martinique composed of two ingredients derived from what used to be the star of Guadeloupe’s economy: sugar cane. The



sugar cane plantations have undoubtedly shaped the landscape and culture of Guadeloupe. In the article “The Incomplete Past of Slavery”, we read that “Sugar cane growing left its mark on the formation and structure of Caribbean societies (agrarian landscape, housing, class/race hierarchies (Bébel-Gisler 2001:218).” Sugar cane was the cornerstone of Guadeloupe’s economy until slavery was abolished and labor strikes by cane factory workers shaped the island’s political landscape. In the 1950’s and 60’s, Guadeloupean society was stratified by race and wealth. At the top were the educated whites, land owners, sugar cane executives. Then, there are the educated blacks, persons and mixed race who were merchants, doctors and lawyers and the largest class was that made up of field workers, *colons* and small independent cultivators. This class, 90% of the population, was illiterate (Hoy 1961:13). The mention of the remnants of this stratification due to the sugar cane industry is evident in several passages:

*« Avant d’être ravagée par les cyclones et la mort de la canne, Port-Louis était sans discussion possible la plus jolie commune de la Grande Terre... [Les hautes demeures de bois élégantes] appartenaient aux représentants des groupes financiers qui, en métropole avaient pris la place des blancs-pays, jadis maîtres de sucre. » (pg. 28)*

This passage illustrates not only the social class that once existed, but also the impact of sugarcane industry’s demise. In an example showing the importance of the sugarcane industry to the landscape of Guadeloupe, is a passage where Marie-Noëlle spends her convalescence in Port Louis a town described solely by its connection to the sugarcane industry and is mesmerized by her surroundings.

*« Avant ce temps-là, Marie-Noëlle n’avait jamais quitté La Pointe et le canal Vatable. Aussi, tout l’enchantait [...] Ou bien elle perdait le souffle à courir le long des allées bordées de cocotiers nains et de palmiers, vestiges des habitations-sucreries dans le temps avaient jalonné le bassin cannier. Elle respirait l’odeur de vesou de l’usine Beauport et rêvait de s’accrocher come les petits nègres sans éducation à l’arrière des trains de canne à sucre fumant à travers les razyé. » (pg. 30)*

In another passage, Reynalda, as a young child, gazes out onto the landscape in her journey from la Désirade to La Pointe, admiring the sugarcane fields.

*« Reynalda, quant à elle, resta à examiner tout alentour de ses yeux insondables et curieux. De Saint-François à La Pointe, le chemin semble sans fin. On ne voit guère sous l’ardent soleil que champ de canne à sucre sur champ de cannes à sucre. » (pg. 253)*

Here, another reference to the impact of the industry on the social makeup of Guadeloupe that explains the arrival of Indian workers after the abolition of slavery.

*« Parfois [Marie-Noëlle et Ranélise] poussaient jusqu’à Massieux, Gros-Cap, Pombiray. Et la marmaille des Zindiens qui sous le second Empire avaient remplacé les nègres désertant la canne sortaient sur le devant des portes pour considérer ce couple disparate... » (pg. 30)*

The omnipresence of sugarcane in this novel reflects its importance to Guadeloupean society and naturally *ti-punch* is an element readily identifiable with Guadeloupean culture. *Ti-punch* is the signature drink of Guadeloupe and Martinique and one of its ingredients, *rhum agricole*, is produced solely in the French Antilles, with a production technique unique to the islands. In fact, *rhum agricole* produced in Martinique is protected by the designation *Appellation d’Origine Contrôlée*. The drink first appears in the novel in Marie-Noëlle’s return to

Guadeloupe for Ranélise’s funeral, but it is in one passage recounting the life of the nameless priest that helped Reynalda travel to Paris to work and study, the reader is informed of the drink’s potency:

Source text, pg. 250	Target text, pg. 229
« En apparence, c’était un bon vivant, couperosé, un peu trop amateur de ti-punches et de liqueur au cacao. »	“He gave the appearance of being a jovial fellow with a ruddy face, a little too fond of rum punches and cacao bean liqueur.”

Philcox chose to use a functional equivalent in rendering *ti-punch* as “rum punch,” a procedure which maintains the tropical identity of the drink, but strips away its unique French Caribbean character. For readers who have cruised the Caribbean or have attended a tropical-themed party, the familiar idea of a rum punch cocktail in a tall glass, adorned with tiny umbrellas and/or a citrus fruit rind forms naturally. Rum punch is quite different from a *ti-punch* and its description corresponds more to a drink known as a *planteur*. While a rum punch is usually a mixture of fruit juices and rum served in a tall glass, *ti-punch* consists of just three ingredients, *rhum agricole*, lime juice and cane syrup, and served in a short glass. Considering that this drink is representative of the culture of the French Caribbean and how the sugar cane industry was once vital to Guadeloupe’s economy and ultimately its origin as a French colony, it is interesting that Philcox chose not to insert the Creole term, as there is enough context for the reader to guess that it is an alcoholic beverage. While Philcox’s choice may remove the drink’s pertinence to French Caribbean culture, his functional equivalent also highlights the drink’s primary component which is rum, another important export for the French Antilles.

For *liqueur au cacao*, another reference to Guadeloupe’s plantation economy, there is a linguistic equivalent in *cacao liqueur*, though the ingredients differ. In *cacao liqueur* the rum and spices unique to the Caribbean are missing. Therefore, Philcox chose a functional equivalent for the reader to infer that this is different from the equivalent in the English language.

#### *Confiture de chadéque*

This term appears in a passage that provides Marie-Noëlle with comforting memories of La Pointe through food.

Source text, pg. 43	Target text, pg. 33
« ...et ses colis de piments confits, <b>confitures de chadéque</b> , nougats-pistaches, sucres à coco-tête-rose qui ramenaient dans les lambeaux de leur papier d’emballage toutes les odeurs du pays perdu. » (emphasis added)	“ ...and her parcels of pickled peppers, <b>grapefruit jam</b> , peanut nougat, and pink-topped coconut candies packed in shreds of paper that brought with them all the smells of the lost island.” (emphasis added)

In this passage, the source text names a fruit endemic to the French Antilles, whose scientific name is *Citrus maxima*. CABI.org lists its common name in French as pomelo and in English as shaddock. In seeing the English name, it is immediately clear that the Creole name is a naturalization of the English word shaddock. The name in English makes a reference to the myth associated with how the fruit came to the Caribbean, thanks to a fabled Captain

Shaddock, and English sea captain who worked with the East India Company, who brought the seeds to Jamaica in some accounts, Barbados in other accounts (Laszlo, 2008). The polysemous nomenclature of this fruit presents a challenge which can produce ambiguity. Pomelo, sometimes spelled as pummelo, pamplemousse, shaddock and grapefruit are all synonyms, at least in English (Laszlo, 2008). In French, there is a subtle difference between pomelo and pamplemousse, the latter having a thin rind and only a red or pink pulp, while the former has a thick rind and a pulp that can be pale, pink or red in color. The use of synonymy in this case helps the reader formulate an idea of the jam, however the aspect that identifies the fruit as a Caribbean fruit is lost, which is important considering the effect that the foods listed in the passage serve to remind Marie-Noëlle of happier days in Guadeloupe.

#### *Sauce amarante*

This cultural reference to food appears in describing Ranélie’s culinary talents. When describing her specialty as a chef at the popular restaurant Tribord Bâbord, the reader learns:

Source text, pg. 16	Target text, pg. 6
« Sa spécialité, les lambis. Elle n’avait pas sa pareille pour les tirer de leurs conques, les faire dégorger dans un bain de saumure et de feuille à bois d’Inde de sa composition...et vous les servir souples et fondants comme de l’agneau dans une belle <i>sauce amarante</i> . » (italics added)	“Her specialty: conch. Nobody could match the way she extracted the mollusk from its shell, left it to soak in a homemade mixture of brine and bay-rum leaves...and served up juicy and succulent as lamb in a thick <i>reddish sauce</i> .” (italics added)

The “*sauce amarante*” become a reddish sauce in English, showing a focus on the sauce’s appearance instead of its composition. Amaranth, also known as callaloo, written with various spellings is a term as complex as the histories behind it. It can refer to the leafy green plant that is used in a dish that carries the same name, which is a soup containing callaloo leaves or a side dish of stewed callaloo leaves. Over the years, amaranth has taken on the identity of callaloo, which can refer to either the plant or the dish as well, to the extent that callaloo has replaced amaranth in the Caribbean lexicon in both Anglophone and Francophone regions (Misrahi-Barak 2015: 181), which makes the use of it in the source text all the more curious. Callaloo is a dish thought to have originated in West Africa, with variations of it being found throughout the African Diaspora. While use of the plant as a food is an Amerindian tradition, the word callaloo may have come from *Kalulù*, a Kimbundu word from Angola, which refers to a stew of okra, greens, palm oil, dried and fresh fish and mushrooms (Walker 2001: 64). This stew was adapted in the Caribbean with local ingredients based on the Amerindian diet (Ramlachan, 2007: 349 as quoted in Misrahi-Barak 2015: 182). Other possibilities for the origin of the word callaloo suggest that it may have also come from the Malinke word *kalalu*, meaning “many things,” or the Mandingo word *colilu*, meaning “an edible herb resembling spinach” (Misrahi-Barak 2015: 180). The adoption of this term over amaranth shows a focus on the African influences that have contributed to Caribbean culture, while relegating the Amerindian influences on Caribbean culture to a forgotten status. As cuisine in Guadeloupe and the French Antilles tends to blend African, European, Arawak and Indian cuisine, and the mention of amaranth used to make the sauce is a subtle reminder of the blend of these cultures that constitute Creole cuisine in Guadeloupe.

The polysemic nature of “amarante” poses a problem for the translator, given the complex meaning and history of a dish and ingredient that is readily identified with Caribbean cuisine.

A literal translation such as amaranth sauce would be an exact translation, which would mirror the source text, but for it to convey the same meaning of the blending of cultures, the target reader would need a certain level of Caribbean cuisine to understand the subtle reference to Arawak influences on Caribbean cuisine. Using synonymy as a procedure and inserting the word callaloo would cause ambiguity for the reader with the word designating an entirely different dish and an ingredient at the same time. Callaloo as a metonym is not ideal for use in this context. In this case, Philcox chose instead to focus on a description of the sauce being reddish in color, which is not found in the source text. For this reason, the reader must assume that Philcox is using his own knowledge about how conch is normally prepared in the Caribbean. The translator's choice of using a descriptive equivalent removes the allusion to the Amerindian influences in Caribbean cuisine. The hybridity of cultures that constitute Caribbean identity gets a subtle mention by the author but is not transferred to the target text.

#### *Tisane herbe à fer*

In the passage that describes how Ranélise rescued Reynalda from drowning there is mention of an herbal tea made with a plant native to the island, constituting a staple of Guadeloupean cuisine.

Source text, pg. 16	Target text, pg. 6
« [Ranélise] l'avait frottée avec de l'huile camphrée et lui avait donnée à boire des tisanes d'herbe à fer avec un peu de rhum pour la réchauffer.»	“[Ranelise] had rubbed her with camphor oil and given her an infusion of watergrass mixed with a little rum to warm her up.”

The translation identifies the herbal tea as “an infusion of watergrass” which, according to the UWI database for East Caribbean plants is different from *herbe à fer*. Both plants are common in Guadeloupe and used for medicinal purposes in herbal teas, however *herbe à fer* is usually used to combat cold/flu symptoms, while watergrass (also written water grass) is normally used for inflammation, swelling and chronic diseases. Herbal teas using the herb called watergrass in English, is a common remedy in Jamaica. The use of this term implies a cultural shift and suggests that this type of herbal tea would be known to English speakers. Although, Philcox uses a cultural equivalent, the cultural equivalent is still located in the Caribbean.

#### *Biscuits Lu*

This cultural reference appears twice in the novel, once in Marie-Noëlle's memory of her friendship with Mme Esmondas in Savigny-sur-Orge and again during Reynalda's monologue recounting her childhood. Philcox uses two different translations for the same term, which seem to be based on the speaker. When Marie-Noëlle recounts her experiences with Mme Esmondas through the free indirect discourse:

Source text, pg. 46	Target text, pg. 35
« A cinq heures, elle la faisait entrer dans la cuisine. Là, entre deux clients, elle lui offrait une tasse de chocolat à la vanille, bien chaud, accompagné de biscuits Lu secs et craquants. »	“At five o'clock she had her come into her kitchen, where, in between customers, she gave her a cup of steaming hot vanilla chocolate and crumbly LU cookies.”

Source text, pg. 64	Target text, pg. 52
« C'est moi, Reynalda Titane, qui les raflais tous. On aurait dit que je les collectionnais. Je les rangeais dans une boîte à biscuits Lu. »	“It was me, Reynalda Titane, who ran off with them all. It was as if I collected them. I put them away in a LU biscuit tin.”

In the first passage, Philcox discards the grammatical style of the source text. In the first passage, he combines the two sentences in the source text into one sentence in the target text. Also, for the description of the LU cookies, he uses one adjective that encapsulates the two French adjectives “secs” and “craquants” with the English *crumbly*. For the second passage, the translator maintains the grammatical style of the source.

On the lexical level, Philcox chose to use the American English vocabulary for the French *biscuits* in calling them Lu cookies in the first passage, while in the second passage Philcox choosing use British English for rendering “*biscuits Lu*” as LU biscuit(s). The use of two different terms to render “*biscuit Lu*” underscores the cultural differences between mother and daughter, with Reynalda having spent her adult life in France and Marie-Noëlle having spent her adulthood in the United States. This cultural difference reinforces Marie-Noëlle’s identity crisis of not really fitting in while in visiting Guadeloupe after Ranélise’s death. While both women have fond memories of certain aspects of their childhoods, their lives and experiences diverge in their adulthood experiences. Reynalda become a social activist, an advocate for battered women and asserting her black identity, demonstrated by her professional as a social worker and activism in Muntu and adopting Rastafarian customs. Reynalda’s rejection of French/Occidental traditions is also revealed in Ludovic’s account of their unconventional marriage ceremony, refusing a ceremony officiated by the mayor and wearing the traditional Pronuptia wedding gown. By contrast Marie-Noëlle appears to be assimilated into Western society, unbothered about her racial identity outside of her mysterious paternity. In Paris, Marie-Noëlle was hard pressed to find happiness, with family, friends and a career, however in the U.S. she found friends and happiness in a career.

While the contrast between the two women is obvious in both source and target texts, this use of two different Englishes by Philcox adds another dimension to the cultural separation. It could be argued that even Reynalda, who towards the end of the novel ascends to Paris’s elite class and moves into a wealthy part of Paris has assimilated to some degree, into a French society, which is not that far removed from Guadeloupe compared to the US. French culture was always in the backdrop of her Guadeloupean heritage. Marie-Noëlle has assimilated into a culture that is completely foreign from that of Guadeloupe and France. While it is a normal phenomenon for the children of Caribbean migrants in France to feel removed from their Caribbean roots and to be perceived as French or European, Marie-Noëlle is not only considered an outsider, but also as an American. Ranelise’s family and acquaintances are stunned at Marie-Noëlle’s appearance upon her return to Guadeloupe, because “she did not look at all like the person they had imagined, who lived and earned her living the United States, the land of every dream” (Condé, Philcox, pg 122). Aside from the difference in language, the U.S. is the ultimate symbol of capitalism and a mythical safe haven for Black people, offering opportunities to Black people that no other country can offer them, the dream of unparalleled economic success impossible for a Black person to achieve anywhere else in the world. She is ridiculed for not speaking Creole. Nina tells her to go back to the U.S., the land where she has achieved success. Although she teaches French and later Francophone literature as she calls it, she is enamored with Black American writers and their political and literary movements. It is only upon her return from Guadeloupe that she realizes that her

French literature classes are missing the voices of the African Diaspora and adds Guadeloupean authors to her French literature classes and renames her course Francophone literature. Although she grew up in France and Guadeloupe, she cannot call herself French or Guadeloupean due to her constant search for ‘where her placenta is buried,’ an expression commonly used to identify one’s birthplace, nationality and cultural identity. Marie-Noëlle never explicitly identifies with the U.S., but the use of American English vocabulary and spellings solidify her status as being assimilated into American culture, considering that British English vocabulary is used for the thoughts and words of other characters.

The use of the American lexicon also provides clues for the reader that this unconventional narrator is indeed Marie-Noëlle, though indirect and limited.

### *Icaques*

The reference to this fruit appears in Reynalda’s monologue about her harsh childhood:

Source text, pg. 63	Target text, pg. 52
« Quand mon ventre gargouillait de trop, je gaulais un mangot. Je griffais mes mains en cueillant des icaques dans les taillis à campêche. »	“When my stomach rumbled too much, I poled down a mango. I scratched my hands picking hog plums among the clumps of logwood.”

This passage describes the extreme poverty Reynalda suffered during her childhood to the extent that she would forage for food, surviving off of the natural landscape. The *icaque* mentioned in the source text, *Chrysobalanus icaco*, is different from the fruit mentioned in the translation, hog plums or *Spondias mombin*. These fruits are both common to Guadeloupe, however hog plums are a common snack in the English-speaking areas of the Caribbean. The fruit *icaque* is known in English as coco plum or fat pork, so it is clear that Philcox has substituted *icaque* for a fruit known to the English-speaking people of the Caribbean and thus has chosen to use a cultural equivalent for rendering the French term. A passage in Cecil Browne’s *The Moon is Following Me*, a collection of short stories that take place in St. Vincent and Grenadine, demonstrates the Caribbeanness of the fruit and familiarity in the Anglophone Caribbean:

“I find a shady spot under a mapoo tree and set down my basket of mountain good. Soon a little crowd gather. They point at the fruits, turn to one another and tear their eye like they seeing a spirit. They want to buy but they afraid. I bite into a yellow, ripe hog-plum, chew, spit out the seed... In less than a minute all the hog-plum gone. The damsel, grape, fat pork, gum cherry, pineapple and plum rose soon follow.”

For this particular passage describing Reynalda subsisting off of the natural landscape, Philcox needed to provide meaning for the reader, while at the same time localize the subsistence to the Caribbean. Therefore, his choice of rendering *icaque* as hog plum does both shift the culture from the Francophone Caribbean to the Anglophone Caribbean, but remains Caribbean. In doing this, the translation is not transferring the source culture, but replacing it with an analogous Caribbean culture, which will be foreign to some and not at all foreign to other readers. With this in mind, it would be culturally hegemonic to deem this as foreignized and more apt to label it as a cultural equivalent with regard to the Anglophone Caribbean.

## 10.2 Transport

### *Métro*

Taking advantage of the above quote, this paper will analyze the next subcategory of material culture, which is transport. The *metro* of Paris is iconic and woven into the history and culture of Paris, in addition to the museums and architecture of the city. It is the second largest metro system in Europe and one of the oldest. Officially known as *La Compagnie du chemin de fer métropolitain de Paris*, the name was shortened to *Le Métropolitain* and later *le métro*. Built for the 1900 International Exposition in wave of what historians call “techno-nationalism”, France wanted to showcase its ingenuity and demonstrate to the world that they were not behind the times when it came to city transit (Fraser and Spalding 2012:120). For rendering this word into English, some writers/translators adopt the French spelling with the accent mark, while others use the English equivalent “metro”. Philcox has chosen to do the latter with a capital M, signifying that he is transferring the source term, which maintains its foreignness.

### *DS-19*

The iconic Citroën DS first appears in the novel when Ranélise visits her lover Gerardo Polius for advice regarding having to send Marie-Noëlle to Paris to live with her mother. This first reference of this car in the source text omits the manufacturer of the vehicle, while the target text provides more context:

Source text, pg. 63	Target text, pg. 16
« ...il la fit reconduire chez elle dans son DS 19. »	“...he had her driven home in his Citroën DS 19.”

This fragment tells the reader many things about Gérardo Polius. Just this fragment alone tells the reader that he is a man of status as he has a car and had someone drive Ranélise home. The Citroën DS, first built in 1955 was immediately popular among the elites in French society and celebrities with the car appearing in French films. The car was also popular with politicians such as Charles de Gaulle, who was photographed, waving to the crowds from the car during presidential visits. The car’s design was futuristic and was the most technologically advanced car on the market at the time, earning the status of the Goddess as it was often called, or *Déesse* in French thanks to a pun on the model’s initials.

Philcox decides to add the moniker Citroën to the DS-19 reference, as the model number alone may not be readily identifiable by the target reader. With the make of the car included in the reference, the reader automatically connects this car to French culture. Even if the reader is unaware of the cultural significance of this model car or the implications the reference brings to mind in terms of economic status and cultural assimilation, the reference maintains the foreign elements of the source culture. Since Philcox has added the name of the car manufacturer, there is a slight shift in the focus. The source text simply lists the model of the car, so the focus is on the car as a status symbol and possible assimilation, depending on the race of Gerardo Polius, which is not mentioned. By adding the name of the automaker Citroën, this helps the reader readily identify the car as French and would require the reader to possess some general knowledge about the auto industry or French culture in the 1960’s in order to assess the car’s status in French society, although the reader can infer this from the fact that only Reynalda and Gérardo Polius are the only two characters with this car and have achieved some economic success. Nonetheless, the reference itself is not changed by adding

Citroën to the car model. Philcox’s choice for rendering this reference in the target text is still considered a transfer of the French cultural reference, as he has reproduced the cultural reference into the text.

*Avion Caravelle*

The mention of this cultural reference appears in a passage that reveals the social norm of male drivers on the island. Upon her arrival in Paris, Marie-Noëlle is surprised to see Reynalda, a woman, behind the wheel of a car.

Source text, pg. 36	Target text, pg. 26
« A La Pointe, c’étaient toujours les hommes qui occupaient cette place et Joby, le chauffeur de Gérardo, plastronnait, solennel, maniant le changement de vitesse comme on manie les commandes d’un avion Caravelle. »	“A La Pointe it was always the men who occupied this seat, and Joby, Gérardo’s chauffeur, swaggered officiously as he manipulated the gears, as if he were handling the controls of a Caravelle.”

This passage serves to establish the social differences between Guadeloupe and France and to some extent an indication of Reynalda’s possible wealth. This passage introduces another mode of transportation identified with French culture, the Caravelle, with a comparison between driving a manual shift car and flying an airplane, which in the eyes of a 10-year old girl, it is possible for driving to appear complicated. This seems to be the case, comparing driving to piloting a French jet airliner, such as the Caravelle, the first of its kind for commercial air travel in France at the time. Philcox renders the reference using only the name of the aircraft, Caravelle, which retains the foreignness of the term. While calling the aircraft a Caravelle airplane may sound redundant for the reader familiar with the aircraft, it ensures that the comparison doesn’t fall flat for a reader unaware of what a Caravelle is and it is included in the source text. Nonetheless, his procedure for rendering the term can be classified as transference of the source culture term.

This passage noting the social norm in Guadeloupe of only men driving also fits into the category for gestures and habits. With the comparison of Reynalda driving and Gérardo’s driver driving, notwithstanding the explicit mention of only men driving in Guadeloupe, the reader is introduced to social customs on the Caribbean island and the contrast of social customs between Guadeloupe and France. By highlighting Reynalda in the driver’s seat, as stated in the translated as opposed to place, this passage highlights the novel’s theme of feminism and Reynalda’s resistance of the French and Guadeloupean patriarchic societies. By translating “cette place” with the hyponym “this seat” there is a greater emphasis on power and control, where the phrasing in the source text focuses more on the societal norm of men driving.

By demonstrating Reynalda driving her own car, the passage depicts Reynalda as the breadwinner of the family, as women are commonly portrayed in Francophone Caribbean literature. With the DS-19 being a status symbol, Marie-Noëlle even raises the question in the passage if Reynalda is secretly wealthy. By owning a car associated with the elites of society and driving, Reynalda exemplifies the gender stereotype of women being the breadwinners often found in Francophone Caribbean literature.

*Négrier*



This term refers to a historic mode of transport used during the slave trade in Guadeloupe.

Source text, pg. 176	Target text, pg.
« Tous les Guadeloupéens sont parents. Premièrement, ils sont pour la plupart sortis du même ventre-négrier, expulsés au même moment, sur les mêmes marchés aux esclaves. »	“All Guadeloupeans are related to one another. First of all, most of them came out of the belly of the same slave ship, ejected at the same moment on the same auction block.”

The source text provides imagery associated with the theme of motherhood found throughout the novel. In this case, the author uses the abstract to describe the origin of black people in Guadeloupe. This disheartening imagery of motherhood is in keeping with the other depressing depictions of motherhood found in the novel, with Nina and Reynalda unwillingly giving birth to children who are destined to a life of strife and misery. The wording of the source text, *ventre-négrier* implies a mother complicit in her child’s misery as *négrier* has to do with the trade of Africans into slavery. The source language term *négrier* also equates blackness with slavery, which reflects the era in which the term was used. The author’s choice to use colonial language versus a more modern term shows a conscious move to incorporate the island’s history of colonization and slavery in order to demonstrate their impact on the identity of the people of the island. While the English translation *slave ship* appropriately identifies the vessel, it lacks the racial component, but captures the commercial aspect in the same way *négrier* does. The use of the term *slave ship* to render *négrier* functions as a functional equivalent, as it is culture-neutral and is the closest equivalent within the constraints of the target language.

### 10.3 Artifacts

#### *Savon de Marseille*

Here Philcox returns to the procedure observed frequently in the translation. Philcox inserts the French term as there is sufficient context for the reader to determine what the object is.

Source text, pg. 83	Target text, pg. 70
«Nina et Reynalda, quant à elles, se lavaient en bas dans ce qu’on appelait la case à eau, une cahute de tôle encombrée de seaux, de balais et de brosses où un robinet gouttait au-dessus d’un bassin. Chaque matin, Reynalda faisait mousser le morceau de savon de Marseille et se frottait tout le corps longuement, interminablement dans l’espoir de se purifier de la nuit. »	“As for Nina and Reynalda, they washed downstairs in the so-called washhouse, as shack made of corrugated iron, cluttered with buckets, brooms, and brushes, where a tap dripped over a sink. Each morning Reynalda would lather the <i>savon de Marseille</i> and slowly rub her entire body for ages in the hope of purifying herself of the night.”

The insertion of this French cultural reference provides the reader with an indication to the socio-economic status of the Coppini family. One can easily guess from earlier passages that tell us that he is a well-known, talented and white jeweler that he is wealthy. Leaving the name of the soap in French gives the soap an air of grandeur and speaks to the luxurious surroundings of the family. Marseille soap does exist in English, leaving the term in French gives it opulence that it doesn’t have in French due to its common use. Another translation,

according to TERMIUM is household soap, which would denote the commonality of the soap in French culture, but the Frenchness of the soap would be lost (Btb.termiumplus.gc.ca, 2018).

#### *Dictionnaire Larousse/ Précis Dalloz*

With the translation of these cultural references, Philcox does not explicitate or add additional context were it might be needed. While *dictionnaire* might be straightforward for a reader with little or no knowledge of French, the *précis* that precedes *Dalloz* may not be as straightforward. With these terms, Philcox is bound to the source culture as the context relates to the preparation for what he has translated as the French civil service exam, so using an equivalent that is culturally neutral would tone down the cultural uniqueness of the passage. A Larousse dictionary for a French speaker, would have the same significance as an Oxford dictionary to an English speaker and a *Précis Dalloz* for a French-speaking student of law, would be just as significant as a Gray's Anatomy textbook would be for an English-speaking student of medicine.

Source text, pg. 45	Target text, pg. 34
« La clientèle comptait même des jeunes à la veille de passer des concours administratifs à qui Mme Esmondas faisait boire des tisanes dans les lesquelles elle avait mis à des pleines pages de dictionnaires Larousse ou de précis Dalloz. »	“Her clients even included young people whom, the day before their civil service entrance exams, Mme. Esmondas had drink herb tea in which she had soaked whole pages of the Larousse dictionary or summaries from the Dalloz manual.”

#### *Affiches Banania*

The reference of the Banania posters fit in this category as material culture as it is mentioned as an advertisement that was popular at the time. The reference in particular to be examined is the advertisement posters, commonly seen in France at the time, that highlight the overt racism tolerated in French society at that time. When analyzing the cultural reference in context:

Source text, pg. 166	Target text, pg. 151
« C'était le Paris white du Y'a bon Banania ! Sans vergogne, la chéchia rouge et le sourire béni-oui-oui s'étaient sur les murs du métro. »	“It was the white Paris of the ‘Y'a bon, Banania!’ poster. The red tarboosh and the ‘Yes, massa’ smile were spread shamelessly over every wall in the Metro.”

The source text does not mention a poster outright, but implies it stating the advertising slogan and describes the slogan and this image being plastered on the walls of metro stations in Paris. The translation makes the leap and describes it as a poster, which assists the reader who is unfamiliar with the slogan and the product Banania. Here, Philcox gives his interpretation of the image described in the source text and uses a modulation to solidify this image for the reader. The source text makes an abstract reference to advertisement and the target text gives a more concrete depiction of the advertisement. The advertising slogan itself remains in French, as advertising slogans tend to reveal socio-cultural norms of a society. This is a common practice for translators, given the cultural considerations, but also there are considerations to style (rhyming, rhythm, alliteration, etc.). This advertising slogan makes use of assonance and alliteration in a short and concise style. A literal translation, Banania: “it's good”, would compromise the literary style. The other options would require some sort of

cultural shift or adaptation, which would fail to communicate the overall message of the passage. The mention of this slogan was used to highlight the cultural change in Paris from the time when Reynalda first arrived in Paris and the relative present. When Reynalda first arrived in Paris in 1960, it was perfectly acceptable for advertisements to feature racially insensitive caricatures of non-white people, as demonstrated by the mention of the *sourire béni-oui-oui*. The *sourire béni-oui-oui* belongs to the gestures/habits category, but will be discussed here as it helps to provide context for the cultural aspect of the Banania poster. Philcox’s choice demonstrates his awareness of the target audience for his work in the United States. For this expression, he chooses a cultural equivalent, which for Black Americans conjures up the derogatory stereotype associated with the epithet “Uncle Tom,” which emerged in the 20<sup>th</sup> century, referring to a black person who exceedingly subservient and submissive with regard to any policies that allow the oppression of black people. Philcox could have easily chosen the functional equivalent, yes-man or bootlicker, however, the racial stereotype would have been lost. The French term itself, was originally derogatory term used to refer to North Africans that collaborated with French colonizers during the colonial period. This meaning encapsulated a racial and political component to its meaning. Over time however, the racial component disappeared, but the political component remains, as demonstrated by current proposed translations, yes-man or rubber stamp. Both terms denote a high degree of submissiveness and servile attitude.

#### *Billets-doux/ Catalogues Trois suisses*

These items appear in the novel to give us clues about the personal lives of the characters and reveal of the societal norms. The billets-doux appear and the Trois Suisses catalogues reveal aspects of Ranélise’s and Marie-Noëlle’s social lives:

Source text, pg. 25	Target text, pg. 14
« D’abord parce que Ranélise ne recevait jamais de courrier, à part la carte de vœux de Reynalda, le catalogue des Trois-Suisses et les billets doux du percepteur. »	“First of all Ranelise never received any letters, apart from Reynalda’s cards and the mail-order catalog from the Trois Suisses and the <i>billets-doux</i> from the tax man.”

The first time billets-doux is mentioned, Philcox transfers the French term into the English text. This transfer is actually a term that English borrows from French. However, when the term appears later in reference to Marie-Noëlle, Philcox uses the English translation, a functional equivalent, to render the term. In this passage, these items characterize Ranélise as someone who is sentimental and appreciates nice things. Also, as earlier passages inform the reader of the importance of romance in Ranélise’s life, the *billets-doux* left in French emphasizes the importance of romance in her life. Even if the reader does not recognize the borrowed term, the fact that it is from the tax man (man being the key factor) could serve as a hint that it is a letter from a lover. Also, as seen earlier with French cuisine, the French language used when dealing with terminology related to romance, lends it a higher degree of romance. The second passage reveals the melancholy nature of her life and the absence of love and affection. As the second passage is intended to accent the lack of love and affection, Philcox chose to translate the term *billets-doux*, to avoid any ambiguity.

Source text, pg. 42	Target text, pg. 32
« L’été, en colonies de vacances sur de tristes bords de mer. Pas de camarades. Pas de flirts ni de billets doux à l’école. »	“The summers were spent at holiday camps along melancholic seashores. No friends. No boyfriends or love letters at school.”

Also worth noting is the constraints of the target language which do not allow for the translator to copy the grammar structure of the first sentence. The first sentence lacking a verb is rendered in the passive voice as the translator keeps the subject of the sentence in the source text. However, the next sentence fragments constituting a list are permissible in the given context to reinforce the ideas of solitude and lack of affection in Marie-Noëlle’s life.

Reinforcing Ranélise’s affinity for nice things is the term *catalogue Trois Suisses*. The term is rendered in English as mail-order catalog from Trois Suisses, which serves to point out the influence of metropolitan France in economic terms. The name of the company can’t be translated, but Philcox could have chosen to leave it out and leave the mail-order catalog portion of his translation. His option to expand the term and focus on function and transferring the name of the company, he retains the element of French economic ties to the island, while giving the target reader insight into the nature of the catalog.

#### *Carte d’identité nationale*

In this passage, the focus is more on the actual items, as Ranélise scours the house looking for a *carte d’identité*. The passage functions to list the items in her house.

Source text, pg. 25	Target text, pg. 14
« Où avait-elle serré sa carte d’identité nationale dont elle ne se servait jamais ? Dans sa table de nuit ? Dans sa commode ? Dans son panier caraïbe avec son argenterie ? Après avoir cherché des heures...elle la retrouva sous une pile de bons draps dans sa commode. »	“Where had she placed her identity card, which she never used? Inside the drawers of her bedside table? In her bureau? In her wicker basket with the silverware? After having searched for hours...she found it under a pile of good sheets in her chest of drawers.”

With regard to the *carte d’identité nationale*, Philcox has opted for a functional equivalent, which removes the cultural context of the item. For the American English speaker, a national identity card would be foreign, as for Americans, the primary item for verifying one’s identity is a driver’s license, known colloquially as an ID card because of its frequent use to verify one’s identity for employment, securing housing and official procedures. Later on in the novel, the reader can infer that Ranélise doesn’t have a driver’s license due to the fact that she cannot find this card and when Marie-Noëlle is shocked to see a woman behind the wheel of a car when she arrives in Paris. The translation produces a generic identity card, which from the context the reader can deduce is not a driver’s license. With the different cultures and administrative differences across the Anglophone world, the translator decided to use a non-culture-bound term.

#### *Panier caraïbe*

The mention of this item appears, not only in the aforementioned passage, but also in a passage pertaining to Marie-Noëlle’s childhood possessions. It appears near the beginning of the novel, preceded by descriptions of the island and its surroundings. In fact, the reader is introduced to Marie-Noëlle’s surroundings as a magical place, describing the natural beauty in detail, yet growing up in a humble home.

Source text, pg. 19	Target text, pg. 9
« ...Marie-Noëlle ne possédait pas grande	“...Marie-Noëlle’s possessions would not

chose. Une gourmette à son nom. Une chaîne, trois médailles dont l'Enfant Jésus, son saint patron. Du linge dans le fond d'un panier caraïbe. »	have amounted to much. A chain bracelet engraved with her name. A necklace with three medallions, one of which was of the Infant Jesus, her patron saint. Some clothes at the bottom of a wicker basket.”
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Excluding the first sentence, the translation effectively maintains the style of the source text. His use of a descriptive equivalent for rendering the term *panier caraïbe* as wicker basket places an importance of the description of the item over the cultural significance. Here, Philcox refrains from transferring the term, as too little context is given and prefers to use a term that provides meaning to the reader. However, the specific nature of the basket, being a style of basket particular to the Caribbean, is lost.

## 11 Organizations, customs, ideas (administrative, political, social, legal, religious and artistic)

The next category for analysis will be organization on a social, political, legal and religious organization. In this category, the analysis will focus on the translation of institutional terms and political and social organizational terms. The way a society organizes itself, formally and informally, reveals a societies culture and values. There are labels for government and political institutions and labels for concepts particular to a society. Social stratification is common to societies around the world, however in the Americas and the Caribbean, there is social stratification by wealth, but also by race/ethnicity that draws on a lexicon created from the colonial period.

### 11.1 Organizations

#### 11.1.1 Administrative

##### *Métropole*

France has many colloquial names that may not be known to English speakers. For example, the Hexagon, or *l'Hexagone* or *France Métropole*, translated to English as Metropolitan France to differentiate between mainland France and its overseas territories and collectivities. This term *Métropole* used to distinguish mainland from its overseas territories, literally means metropolis in English during the colonial period, not only was it used to distinguish France from other parts of the world, but also to establish France and French culture as superior compared to that of its colonized subjects. Given the time period covered in the source text, it is no surprise that this term is used with a subtle mention to the colonial aspect of the term.

Source text, pg. 19	Target text, pg. 9
« Une ou deux semaines après le baptême, Reynalda avait annoncé qu'elle partait travailler en métropole. En métropole ? Pardi oui ! Comme à tant de compatriotes à l'époque, le BUMIDOM lui avait procuré une place chez Jean-René Duparc... »	“One or two weeks after the christening, Reynalda announced that she was leaving to work in metropolitan France. In France? Yes, France! The BUMIDOM agency had found her a job, as they did for so many fellow islanders at that time—with Jean-René Duparc...”

As *France Métropole* or its short form *Métropole* appears within the text, Philcox uses the recognized translation metropolitan France. When the term first appears, Philcox translates *métropole* using metropolitan France and France to clarify the term for the target reader. Philcox could have chosen to just leave this as France on both occurrences of the term, but using metropolitan France serves two purposes, the first being the strict adherence to the text and the second is to preserve the colonial connotation expressed in the source text. Also, using metropolitan France draws the political link between the two entities, with a subtle mention of the vast difference between the two. The term metropolitan alone has a connotation of a vast and heavily populated city, with skyscrapers and white-collar workers. Up to this point in the novel, Guadeloupe, though not mentioned by name at this point, is described through the town of La Pointe as an idyllic, tropical, location with a small and close-knit community.

### *BUMIDOM*

Within the passage mentioned above, the term BUMIDOM is introduced to the reader for the first time. Here, Philcox imports the term, given the amount of context readily provided in the source text.

Source text, pg. 19	Target text, pg. 9
« Pardi oui ! Comme à tant de compatriotes à l'époque, le BUMIDOM lui avait procuré une place chez Jean-René Duparc qui habitait au boulevard Malesherbes, dix-septième arrondissement à Paris. »	“Yes, France! The BUMIDOM agency had found her a job, as they did for so many fellow islanders at that time—with Jean-René Duparc, who lived on the boulevard Malesherbes in the XVII arrondissement in Paris.”

The specifics of this agency, an agency created to facilitate France’s migratory policy of people from the French Antilles to France, is not provided by either the source text, or the translation, however, the negative implications of this migratory policy is implied through the adjacent context, more so in the source text than the target text. The fact that the job was for a “*bonne*” which is translated as “nurse” provides context for the reader, though the translation loses the pejorative nature of the job to be filled by Reynalda. However, Gérardo Polius’s negative reaction and Reynalda’s reserved reaction of using the opportunity “to college and become somebody” gives the reader some hints that the BUMIDOM’s policy of job placement in servile positions is colonization or possible slavery with a new name and therefore, reduces the impact that the lexical choices have on the socio-semiotics of the passage on a macrostructure level.

Source text, pg. 19	Target text, pg. 9
« La famille de ce Jean-René comptait trois enfants en bas âge qui avaient besoin d'une bonne. »	“This Jean-René had had a family of three small children who needed a nurse.”

The term “*bonne*” is also a cultural reference, belonging to the social culture (work) category. In the context of a servant, this term, sometimes used in collocation with a possessive noun in French “*ma*” and given the racial overtones would be known by the reader of the source text, but not necessarily by the reader of the target text. The translation of *bonne* as “nurse” is potentially a subtle hint at the French socio-cultural aspect of subjugation related to this line of employment. Given that Reynalda is a teenager and unlikely to be a trained medical professional, it is obvious that the position is for a caregiver to small children. However, by using the term nurse, he could be implying that she is going to be a wet nurse, which is

possible as she has just given birth. If this is the case, then this term is supposed to make the reader cognitively associate this image with the mammy image, which is familiar to Philcox's readership in America. With these connotations in mind, his choice to use this synonym somewhat maintains the pejorative nature of the cultural reference in the source text, in a subtle and possibly ambiguous way. However, the subtleness of the term is necessary for his potentially broad readership. While this term may carry a racial component, the socio-economic component may be lost, as it indicates some level of training. Terms such as nanny or nursemaid encompass the low level of skill and education required to perform the job, but lack the racial component. A term that encompasses both is needed given that it appears in the context of postcolonialism and the suggestion of continued colonization by the BUMIDOM.

### *Arrondissement*

Again in the same passage, another type of administrative organization observed in is *arrondissement*, which refers to the administrative subdivision of France's *départements* and some cities. Philcox imports this term, complete with the stylized Roman numeral designation, as well, but without much context for the reader. He could have chosen to add a description or use a functional or descriptive equivalent, such as district. Choosing this procedure, the metropolis that is France takes shape, especially with the phrase "the boulevard Malesherbes" in the same sentence. While *arrondissements* divide the departments, they can also divide major cities, especially when designated with a number. By transferring the French term, the reader is introduced to France's unique system of organizing city districts. In fact, when looking at the passage as a whole, the reader is confronted with government and politics that are uniquely French. By choosing not to adapt these features, the passage effectively transmits the cultural elements and highlights the cultural gap. The lexicogrammatical style of the fragment "with Jean-René Duparc, who lived on the boulevard Malesherbes in the XVII *arrondissement*" without mention of the word Paris, transports the reader to a large metropolis with wide, fancy streets and upper middle class people. The Duparc family lives on the "boulevard Malesherbes" and not on "Malesherbes Boulevard". This subtle difference not only preserves the syntactic style of the source text, but paints an image of the white, upper middle class family in the grand metropolis searching for an uneducated black girl/young woman from a poorer society to look after their children.

### *Cité de banlieue*

This term contains a reference to administrative organization and requires overall interpretation and inference from the context to produce a proper translation. As it stands, the term tells the reader that this is a neighborhood outside of the city limits, on the edge of the city.

Source text, pg. 36	Target text, pg. 26
« En ces années là, la cité Jean Mermoz à Savigny-sur-Orge était une cité de banlieue pareille aux autres. »	“At that time the Jean Mermoz housing projects at Savigny-sur-Orge were like any other suburban apartment houses.”

The paragraph goes on to describe the area as having « *un fort contingent d'Africains, d'Antillais et de Réunionnais* » (pg. 36) A place where the police often visited, but to settle small disputes between neighbors or domestic disputes. Philcox translates this as housing project, which adds some socio-economic context due to the use of *cité* in the source text. The term *cité de banlieue* poses a translation problem on one hand because of the cultural gap between French and English regarding the connotations regarding the outskirts of a city and on the other hand because *cité* can refer to a group of buildings or a rough part of town.

*Banlieue* as a standalone term is an administrative term that designates an area existing on the city's periphery. With the migratory policies of France in the 1960's, the *banlieue* in Paris became the primary residence for poor immigrants, notwithstanding the preceding passage which mentions that Reynalda has a DS-19, the same car as the mayor in La Pointe, Gerardo Polius, an elite member of society. However, with the use of the term *cit *, this provides context that this is a poor area of the city. Philcox very aptly chooses a functional equivalent with the term housing project and drops *banlieue* from this preliminary description. This procedure allows him to focus on the aspect of being a rough part of town without naming the location with regard to the city limits. However for an American reader, this lexical choice shifts the location from the city outskirts to a rough neighborhood in the inner-city. At the same time, his choice mediates the cultural and lexical gap to communicate an idea that matches the idea in the source text of housing a predominately non-white population in a poor area. The choice here also reinforces the idea regarding the cosmetic appearance of these types of buildings found in the source text, such as « ...une cit  de banlieue pareille aux autres. Pas riante, mais sans histoires ». Another passage describes the area stating: « La cit  se composait d'une dizaine de b timents...blanc, bleu p le, bleu sombre, gris clair, gris plus fonc  » (pg. 36)

Philcox later identifies the location of the housing projects later in the passage when he describes housing projects as "like any other suburban apartment houses." By inserting the word suburban, he incorporates the administrative organization aspect of a municipality with a level of administrative autonomy, which is closer to the meaning in the source text. This choice provides an image of a place removed from the busy city streets, but again for the American reader, this implies a socio-economic status that doesn't correlate to an impoverished inner-city. In American English, the suburbs have a connotation of middle and even wealth to some degree. Also, the idea of the suburb does not convey a cultural and economic isolation that *banlieue* implies. A hypernym such as the city outskirts to generically describe an area between the city and the countryside, closer to the meaning of a French *banlieue*, may have been better.

### *Centre PMI*

This French institution is reflective of the ideals and beliefs of French society regarding family welfare. By expanding the acronym, *Protection maternelle et infantile*, it is evident that this institution, aimed at helping French families focuses on the overall health, both medical and psychological of women and children primarily, with the idea that the assistance will benefit the family as a whole. Given the historical importance of this institution with regard to women's reproductive rights in France, the naming of this institution is not haphazard. Philcox uses a descriptive equivalent in his choice to prioritize the function of the institution over vocabulary, by selecting the term "family welfare center." Overall, this choice maintains the societal values entailed in the mission and duties of the institution, however, the focus on mothers and children is lost. The lexical choice causes a shift in the voice of the author, regarding the themes of motherhood and feminism ingrained in the novel. There is also a semantic shift for the reader of the target text by implementing the term welfare, regarding the type of assistance provided to the families. By defining "welfare" as a term that refers to governmental assistance, it is a hypernym for various types of assistance related primarily financial assistance or intervention in the case of abuse. While the PMI may help families in need of financial assistance, its services are not exclusive to these families. Use of a different hypernym that encompasses various types of assistance may help the reader make a connection with the medical assistance that is a crucial part of this institution's mission. For



example, Termium offers “maternal and child care”, with care, though ambiguous, being linked medical intervention (Btb.termiumplus.gc.ca, 2016).

## 11.2 Concepts and Ideas

### 11.2.1 Religious

The references to religion in the beginning of the novel reveal the prevalence of the Catholic religion in Guadeloupe. The book opens with a carnival celebration underway, which is common in societies with Catholic traditions. There are also specific terms related to categorization that reveal Ranélise’s Catholic beliefs, for example when the narrator reveals Ranélise’s struggles with motherhood. The term *enfants ondoyés*, presents a problem for the translator on a microstructural level as the translation options in English do not allow a word-for-word translation. The term *ondoyé* is a concept that requires some level of expansion so a two-word option for maintaining the style presented in the source text is not possible.

Source text, pg. 15	Target text, pg. 5
« ...le bon Dieu lui avait envoyé fausses couches sur fausses couches, mort-nés sur mort-nés, enfants ondoyés sur enfants ondoyés. »	“...the Good Lord had sent her miscarriage after miscarriage, stillborn after stillborn, infants baptized at the last moment, one after another.”

The goal of the translation is to maintain this style, which uses repetition to effectively convey the emotion related to the repeated disappointments. The translation shifts the noun-adjective format of the source into a noun-adjectival phrase format and tacks on an adverbial phrase to preserve the style. His choice of the adjectival phrase shows the constraint provided by the source text, as it is ambiguous still, regarding the meaning *ondoyé*. Philcox could have opted for term that focused on the death of a newborn (newborn death after newborn death, for example), but that would have removed the religious aspect, giving the reader insight into Ranélise’s values and religious classification. Another option would have been to expand with a phrase such as, newborns baptized right before death, which would allow adding on the adverbial phrase to help keep the style and remove the ambiguity.

#### *Maman d’lô*

This term appears in a passage that alludes to certain religious beliefs common to the people of Guadeloupe. The term is used at the end of a chapter where she hopes to find her mother’s childhood friend to clarify if Gian Carlo is indeed her father, an event that she likens to “wakening zombies.” Once she realizes that the encounter just raises more questions, she makes up her mind to go see her grandmother described as potentially being an:

Source text, pg. 174	Target text, pg. 159
« ange ou guiabliesse, carabosse, jeteuse de mauvais sorts ou maman d’lô, les mains pleines de cadeaux. »	“angel or devil, the wicked fairy casting evil spells or a water-mama handing out bounteous gifts.”

The interesting part about this list of deities dotted with Creole expressions is that it comes after she is ridiculed by Fiorella’s husband that she will never be a true Guadeloupean. In fact, the visit chronicled in this passage forces Marie-Noëlle confront the futility of her quest to unravel this mystery surrounding her birth to finally be able to put a label on her identity. Philcox’s translation is void of the Creole that Marie-Noëlle throws in to reassure herself of her Guadeloupean identity. Philcox is successful in evoking the supernatural elements of

Guadeloupean beliefs and traditions, however Marie-Noëlle’s desperate attempt at sounding like a true Guadeloupean is lost and the elements are not uniquely Guadeloupean without the Creole, except for the water-mama element. The mention of a water goddess evokes the syncretized religions found throughout the African Diaspora, particularly the sea goddess known as Yemanya (spelled in various ways throughout the Americas and the Caribbean). This literal translation is similar to the water goddess Mami-Wata as she is known in Africa and the Caribbean, described as “a diasporic goddess that can bring good fortune in the form of money” (Winters 2016:104). The diasporic myth that pertains to Mami Wata who can bring good fortune, but also requires sacrifice, usually the life of a family member, reinforces Marie-Noëlle’s ambivalence towards her grandmother, with the feeling that she may be a sweet kind soul who will answer all of Marie-Noëlle’s questions or the evil soul that Reynalda portrays her to be. The evocation of Mami Wata also hints that Marie-Noëlle may find the information her heart desires, but it may come at a price.

The literal translation is the name of the African water deity as she is known in the Anglophone Caribbean, particularly in Guyana. Here again, Philcox adapts a cultural element with a view to facilitate understanding and reduce ambiguity.

### 11.2.2 Social

With the theme of overlapping of cultures in the context of postcolonialism used to relate a story about the complexities of identity, the terms that relate to class based on race are an important cultural aspect of the novel. This subcategory will focus on the social ideas and concepts.

Newmark’s categories for classifying cultural references in organization include customs and ideas, although he does not give clear examples of these. The terms to be discussed in this section were born out of the language of colonization and the enslavement of Africans in the French Caribbean. These references will include those that demonstrate how people categorize themselves in society according to unwritten rules and those that reveal cultural values based on the history and culture of the island.

#### *Blanc-pays/Blanc-métro*

These terms will be analyzed together as they demonstrate social hierarchy present at the time in the novel.

The first appearance of the term blanc-pays appears in reference to Guadeloupe’s complex economic history and sugar cane plantation economy.

Source text, pgs. 28-29	Target text, pg. 18
« [Les maisons élégantes] appartenaient aux représentants des groupes financiers qui, en métropole, avaient pris la place des blancs-pays, jadis maîtres de sucre. »	“They belonged to the representatives of the financiers in metropolitan France who had taken over from the white Creoles, the former masters of the sugar plantations.”

This sentence reveals many things about the economic dynamic of Guadeloupe’s economy. The plantation owners who once owned slaves, faced a financial crisis once slavery was abolished and were forced to give up their plantations to corporations. Also, the sentence

refers to ownership of these houses in the past, from which the reader can infer that the corporations had trouble finding success in the sugar industry, as well and is possibly on the decline in the area. Another passage hints to a societal hierarchy when the term appears when Marie-Noëlle asks about her father’s identity:

Source text, pg. 34	Target text, pg. 24
« Son papa c’était sans doute possible un homme à peau claire... Peut-être même un Blanc ? Blanc-pays ou blanc-métro... ? »	“Her papa must have been a man of light skin... Perhaps even a white man? A white Creole or a French Frenchman?”

The social and racial hierarchy indicated requires use of a culture-bound term as identification of race in a social hierarchy is a significant characteristic of the culture of the source text. His translation as a white Creole for *blanc-pays* and French Frenchman for *blanc-métro*, underlines the societal distinction between white person born on the island and a white person born in France. For the reader to understand this hierarchy, the reader must have some knowledge of what is known as “ethnoclass hierarchy” as dubbed by Chantal Maignan-Claverie, who defines this term as a concept that “caractérise les sociétés coloniales et postcoloniales où la hiérarchie sociale recoupe une stratification raciale. Il devient opératoire dès que l’idéologie coloriste, corollaire du système économique de la plantation et du commerce du sucre devient prépondérant.” (in Hardwick, 2013).

To maintain this distinction, Philcox uses a cultural equivalent to render *blanc-pays* with the designation that involves the word Creole to denote someone who had been touched by the New World experience. In *Eloge à la Créolité*, the etymology of the word Creole is examined, combining the Portuguese “criare” with the Latin “creare” and argue that the Creole describes the acculturation of people in a land that is not their homeland (Gallagher, 2002). The authors of the work deem a Creole to be someone born and raised in the New World, who is not Amerindian, without any reference to race. However, French lexicographers in the 17<sup>th</sup> century defined the French term *Créole* as a European born on the islands, which was similar to the Spanish *criollo*, used to make the same distinction (Gallagher, 2002). Though the semantics of the word has changed and shifted through time, the aspect of denoting a person who was transported to or migrated to the colonies of the New World remained. A white person born in Europe was deemed whiter than a white person born in the French Caribbean and therefore had a higher social status. This was due to the perception of dubious ancestry, demonstrated by Nina’s account of why Gian Carlo’s sisters, born in Italy, never married on the island:

« Quant aux blancs-pays, elles n’en voulaient pas non plus parce qu’elles se croyaient plus blanches qu’eux. D’après elles, même les blancs-pays étaient mélangés avec des nègres depuis le temps d’esclavage et elles ne pouvaient pas salir leurs draps avec eux (pg.194). »

By rendering this term as white Creole, Philcox has found a concise way to communicate the idea of a White man born and raised in the French Caribbean. Also, this use of the Creole is closer semantically to the original use of the word. While this term is appropriate, it may cause some ambiguity as to race of the person, as semantically the word in English refers to a person of European, African and Amerindian ancestry, outside of designating languages in the Caribbean. The term white Creole requires the target reader to have some knowledge of racially stratified postcolonial societies to understand the nuance of this term, for which context is provided with the term French Frenchman in the adjacent context.

“French Frenchman”, used to render *blanc-métro* or *blanc-métropolitain*, involves a compound strategy at work. Philcox has appropriately interpreted *blanc* to mean Frenchman, in the sense of being a cultural outsider, being culturally French, with an emphasis on the cultural distance between France and the island. *Métropolitain* is interpreted in the sense of pertaining to the country of France, emphasizing the physical distance between the island and France. Both components of the term serve to establish a link to France and pure European identity, compared to Creole which serves to establish a link to the island. Thus, the superficially redundant phrasing is necessary and to link the concept exclusively to France and a far away continent.

Also, this translation “French Frenchman” has a note of formality. The formal nature of this translation is probably due to the fact that while the thought encapsulated in the passage belong to Marie-Noëlle, she isn’t actually speaking, but the narrator is accessing this conversation between her and Ranélise through indirect discourse. The translation changes when Nina’s words are presented through direct discourse. Here, *blanc-pays* becomes “French French”. There is also context to consider, as Nina is talking about children and not a male individual. Philcox maintains the repetitive term and avoids using simply French or an expansion, children from France, to further emphasize the socio-economic and cultural gap between the children and Reynalda.

#### *Mulâtre/Mulâtresse*

This term has cultural aspects not just from the emphasis on physical attributes but also a term that has become pejorative over time and is outdated. This term, along with terms such as *chabin*, *câpre*, etc. were created to label to identify one’s degree of mixed ancestry, with variants of these terms across the African Diaspora. In this case, a *mulâtre* has one white parent and one black parent and Philcox aptly chose the cultural equivalent in English to translate this as mulatto/mulatto woman to capture the pejorative and outdated aspects of the cultural reference of the source text.

#### *Chabin*

This term describes a person’s physical features as a result of mixed ancestry and implies someone who is easily angered. Without a cultural equivalent in English, Philcox uses a short description and transference of the word to render the term into English.

Source text, pg. 34	Target text, pg. 24
« Son papa c’était sans doute possible un homme à peau claire...Un saintois ? Un mauvais chabin rouge comme un crabe cyrique ? »	“Her papa must have been a man of light skin...An islander from Les Saintes? A malevolent high-yellow <i>chaben</i> as red as a land crab?...”

The words malevolent and crab used in the sentence help to describe the temperament that a *chabin* is rumored to have. Philcox adds the high-yellow description, knowing that his readership in the U.S. will immediately make the connection, as this similar stereotype exist among Black Americans, all though there is no term to encompass the physical description and personality trait. For a reader not familiar with this stereotype, the high-yellow and red descriptions may seem conflicting. Overall in this passage, the reader is given a view into the ethnoclass phenomenon on the island, as well as the complexity of history and cultures of the people in the French Caribbean. Also, Philcox chooses not to use the French *chabin*, but

instead chose the Creole *chaben* to transfer into the target text, which further draw attention to the complexity and intersectionality of cultures.

### *Nègre/Négresse*

This term appears throughout the novel and is translated in several different ways, given its many connotations and meanings throughout its existence in history. Therefore, it may be appropriate to focus a bit on just what exactly this term means in Caribbean literature and in this novel, as well as why it is included as a cultural reference. Historically, the usage of the term was to designate those relegated to the status of subaltern in colonized territories. Its usage began in the 17<sup>th</sup> century and was synonymous with the word slave (Maignon-Claverie 2005). The term was also extended to Asians or Amerindians, in terms such as *nègre indien* or *nègre caraïbe*, both different from *Caraïbe noir*, which referred to the children of escaped slaves and Amerindians. Usage of the term during colonization and slavery demonstrated the ideology of the colonizer that non-white peoples were in the same class as objects and animals, further demonstrated by terms such as *mulâtre*, *chabin*, *câpre*, used to designate race and derived from terms referring to animals. Once colonization ended, language had to be decolonized as well (Maignon-Claverie 2005). This led to *nègre* being replaced with *noir*, seemingly benign and removed from the negative connotations of *nègre*, as it was more of a qualifier for one's ethnicity as opposed to social status. The 20<sup>th</sup> century saw a sublimation of the term, first with the Négritude movement, which was applied to all men of color across cultures (Maignon-Claverie 2005). Négritude stripped the word of its pejorative connotations and gave it a new meaning that involve the rejection of occidental ethnocentrism and promotion of *alterité culturelle* (Maignon-Claverie 2005).

Considering that this novel was written in 1998, it can be argued that Condé's use of colonial vocabulary exists to put a spotlight on Guadeloupe's colonial past and the political and social upheaval that occurred during departmentalization, as the novel begins in the 1960's, a decade marked by political protests and calls for greater independence from France. Also, the lingering colonial language represents linguistic impression left on the culture by its traumatic past and usage of the term throughout the novel by several characters constitutes part of the collective memory characteristic of French Caribbean literature. On a semantic level, the term *nègre* retains its negative connotations of racism and nuances of socio-economic status. The word is also problematic because over the time that elapses in the story, the term undergoes a semantic shift, as it did since its first appearance in French text centuries ago. The word goes from being completely pejorative (but accepted) up to Marie-Noëlle's arrival in Paris where it is quasi-pejorative (antiquated, but can be replaced with *noir*).

Translating colonial language with regard to race poses another set of problems for the translator, especially one who is white and hails from a "former" colonizing country. The translator cannot indiscriminately translate *nègre* as "nigger", because that would erase the multiple contexts surrounding the word when used by different speakers. Also, it would also insert the colonizer's gaze where it does not exist in the source text. The same would occur if translator indiscriminately chose to use "Negro" to render the term, which does not appear in the English text. Philcox, recognizing the socially and politically charged nature of the term, has devised a strategy based on who is speaking and who the term refers to in order to translate the term. This strategy allows for term to be appropriated by black characters in the novel and allow them to give it meaning. For example, the first appearance of the term is when describing Ranélise's appearance as "une haute négresse." At this point in the story, the narration is the standard third person, seemingly omniscient. This standard narration, leads Philcox to give a standard literal translation, as a tall black woman removing the connotations

and nuances of socio-economic status. Compare this to the usage of *nègresse* when Ludovic describes Reynalda's opinion about her mother:

Source text, pg. 271	Target text, pg. 249
« ...une nègresse bitako qui se louait dans une famille de blancs et était trop contente parce que le maître couchait avec elle. »	“...an uncouth niggerwoman from the country who hired her services to a family of white folk and was only too pleased that the master slept with her.”

This passage evokes the *doudou* narrative of the past for French readers, while the trope of a black woman happily sharing a bed with a white man simply because he is white is left to the ramblings of pseudo-intellectual Hoteps, at least in American literary discourse. There is also the generational divide implied with the use, as Nina's generation was deprived of education, while Reynalda seized educational opportunities and made the most out of them. Philcox's translation captures this context with the translation.

The fact that the term is presented in direct discourse helps shape the connotations and context surrounding the word. While the word is used as a synonym for a poor, uneducated black person, it is Ludovic who says it, regarding Reynalda's opinion about her mother. By using it in direct discourse, the translator allows for the character to give the word meaning. Also, the fact that Philcox uses niggerwoman instead of nigger also indicates Ludovic's lack of formal education, as nigger woman and nigger man often appear in Black American literature when spoken by characters with little education, most famously in Zora Neale Hurston's *Their Eyes Were Watching God*, where Janie's grandmother says “De nigger woman is de mule uh de world so fur as Ah can see.” (Bell 1989 :124)<sup>4</sup>

The term *nègresse* was used to describe both women, but used by two different people to describe two different people. Both the women are older and uneducated and were given to sexual vices so the differentiating factor is the voice behind the word, or rather the perspective.

The term appears again in reference to poor children that Marie-Noëlle sees during her convalescence at Port-Louis:

Source text, pg. 30	Target text, pg. 19
« Elle respirait l'odeur de vesou de l'usine Beauport et rêvait de s'accrocher comme les petits nègres sans éducation à l'arrière des trains de canne à sucre fumant à travers les razyé. »	“She breathed in the smell of the crushed cane juice from the Beauport factory and dreamed of clinging like the little black ragamuffins to the back of the sugarcane trains as they smoked their way across the scrubland.”

Again, the word appears in the indirect discourse, which is a third-person narrator who is accessing Marie-Noëlle's memories and thoughts. In this passage, Philcox has two concepts to render *petits nègres*: black, children who are poor.

<sup>4</sup> Hurston as quoted in William Bell's *The Afro-American Novel and Its Tradition* (1989).

Here, Philcox uses *ragamuffin* for the concept of poor children, as well as the adjacent context of *sans education*, which could refer to either lack of schooling or lack of manners. The term *ragamuffin*, which has the connotation of a neglected child, encompasses both aspects of phrase. By using *ragamuffin*, Philcox can avoid the colonial language and uses *black* to render *nègre*, stripping away its social nuances and relegating it to a description of skin color.

In another passage, the translator has to be very cautious to not insert the colonizer's gaze with the use of *nègre* describing a time after the abolition of slavery:

Source text, pg. 30	Target text, pg. 19
« ...[les] Zindiens qui sous le second Empire avaient remplacé les nègres désertant la canne... »	“...the Indian families who under the Second Empire had replaced the blacks deserting the canefields...”

This sentence appears in a passage that speaks to the period of social upheaval when the newly emancipated Black people refused to work on the plantations of their former masters. Here, the *nègre* cannot be synonymous with slave or even nigger, as the passage discusses the newly freed slaves exercising agency over their labor and the passage expresses the thought through free indirect discourse. Philcox opted for a synonym for the term to designate of skin color.

In other passages, Philcox uses the colonial language. For example, in the same passage mentioning the racist Banania poster, the reader learns about French society upon Reynalda's arrival:

Source text, pg. 166	Target text, pg. 151
« Au sortir de dix jours de malaise, à balloter sur les vagues de l'océan, Reynalda avait pris le train maritime plus communément appelé « train de nègres », qui a cette époque-là charroyait les émigrés en provenance des départements d'outre-mer depuis Dieppe jusqu'au mitan de Paris... »	“After ten days of seasickness, being tossed around by the ocean's waves, Reynalda had taken the maritime train, more commonly known as the ‘nigger train,’ which at the time shuttled the overseas emigrants from Dieppe to the very center of Paris...”

Here, the author introduces the white gaze and its use of the pejorative term. Because of the surrounding context and the depiction of metropolitan France as a racist society, Philcox chose to render *nègre* with a cultural equivalent in English, which carries the same socio-cultural connotations and similar history as the term of the source text. Another passage that recounts Reynalda's disappearance:

Source text, pg. 111	Target text, pg. 97
« Quand les jours succédant aux jours eurent donné la preuve que Reynalda ne reviendrait pas, Arcania tomba dans une faiblesse plus languide encore... Elle s'ouvrit de ses angoisses au père Mondicelli. Mais celui-ci haussa les épaules. Elle n'allait pas se tourmenter pour une petite roulure, apprentie dame-gabrielle ! A l'heure qu'il est, elle	“When day after day went by, proof that Reynalda would not come back, Arcania fell into an even deeper languor... She confessed her distress to Father Mondicelli. But he shrugged his shoulders: She wasn't going to fret about a little slut who was learning the trade of loose women... At present she was probably getting her pleasure with a nigger

devait s'envoyer en l'air avec un nègre aussi vicieux qu'elle. »	as depraved as she was.”
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Here, the narration is accessing the words and actions through Marie-Noëlle's imagination. Philcox renders the source term as nigger in this passage to demonstrate the social order and attitudes of the time. Usage of a pejorative term in this passage also maintains the depiction of black men as evil, no-good human beings, responsible for the suffering of women. Most of the men depicted in the novel are depicted in a negative light, but especially black men. Philcox maintains this theme in Nina's soliloquy as well in several places:

Source text, pg. 187	Target text, pg. 170
« ...ma tante m'a mise assise devant elle. Elle m'a dit que je ne devais jamais au grand jamais laisser un nègre monter sur moi pour me donner un enfant de sa misère [...] Les nègres, d'après elle, étaient responsables de tout le malheur des femmes, de tout le malheur du monde. »	“...my aunt sat me down in front of her. She told me I was to never, oh never, to let a niggerman mount me and give me a child of his misery [...] Niggermen, according to her were responsible for the misfortunes of women, all misfortune in this world.”

By Philcox using terms such as niggerman/woman as opposed to nigger, he evokes the language used in Black American literature by writers such as Zora Neale Hurston, which for the reader would automatically identify the speaker as someone uneducated poor and living in a time of racial injustice.

One passage where Philcox's use of the term nigger is unclear is when Stanley tells Marie-Noëlle of his plans to live in the U.S. and become successful:

Source text, pg. 78	Target text, pg. 65
« Pourquoi les Etats-Unis d'Amérique ? Comme Saran, Stanley tenait sa réponse tout prête : --C'est le seul pays où un nègre peut réussir ! »	“Why the United States? Like Saran, Stanley had prepared his answer: ‘It's the only country where a nigger can succeed in life.’”

In this passage, the character's words are again presented using direct speech, but Stanley is not referring to anyone in particular, but rather Black people in general. Compared to other renderings of the term in the direct discourse, it is used by a character who has had a formal education and comes from a bourgeois family. Also, the term even in the context is not necessarily derogatory. This brings into question if the translator is using the term as used by Black Americans, who sometimes use it to convey ethnic solidarity (Rahman 2012). While this could be a possibility, given that Stanley is from England, the question is whether or not this appropriation of a derogatory term occurred in French as well. Lamine Senghor famously reappropriated in an essay entitled, *Le mot nègre* in the first issue of the newspaper *La Voix des Nègres* (Edwards). The paper was a publication of the organization *Comité de Défense de la Race Nègre*. He argued that no matter how the word evolved, from *personne de couleur* or *noire*, or how “evolved” a black person became, the stigma of *nègre* would haunt him forever (Ekotto 2012). Later the Négritude movement took shape and examined what the term means in Francophone epistemology (Ekotto 2012). None of this implies that *nègre* among French-speaking black people has the same reappropriated meaning of nigger for English-speaking black people, even at this point in time in the story. Here, it seems that the translator is taking



a departure from his methodology and interpreting Stanley’s words to on one hand reflect the times and use of the term to refer to Black people in general and on the other hand express the challenges faced by Black people for achieving success in a majority white society when facing marginalization.

*Négropolitains/Beurs/Harkis*

These terms appear in a passage describing the social change undergone by Paris after the influx of formerly colonized people. These terms both refer to Black and Arab migrants and the new identities they have forged while living in the metropolis. The passage serves to portray the multicultural and multiethnic metropolis.

Source text, pg. 165-166	Target text, pg. 150
« Le Paris où Reynalda avait débarqué à la fin des années cinquante n’était pas le Paris d’aujourd’hui, Paris, capitale de la couleur, Paris des Deuxièmes Générations, des négropolitains, des harkis et des beurs. »	“The Paris Reynalda landed in at the end of the fifties was not the Paris of today, the capital of color, the second generation, the Negropolitans, the Harkis, and the Beurs, the French-born Algerians.

Philcox chose to use the naturalized Negropolitan to render *Négropolitain* which allows him to remain close to the source text and the composition of the word allows the reader to infer the meaning. The term *Négropolitain* is pejorative from the perspective a Black person from the French Caribbean who is assimilated into metropolitan France. In other words, the term implies a cultural gap between the Caribbean heritage/identity and the Metropolitan France identity, often stereotyped by not being able to speak Creole well. This term usually applies to the children of those who have migrated to France from the Caribbean. As for the term *Beurs*, Philcox has opted to transfer the source language term and add a short description. This rendering displays the translator’s focus on providing meaning as the linguistic and social connotation are lost in English. As for the *Beurs*, they have carved out their own identity by taking a quasi pejorative term, Arab, and literally flipped it around and flipped its meaning.

These two terms described the experience of formerly colonized people living in France and the creation of new subcultures. In both cases, they are people navigating between two cultures: that of their parents and that of the country in which they live. While both imply a condition of displacement, in the case of the Negropolitan, there is another layer of displacement and overlap of cultures. While the term *Négropolitain* can be naturalized to simulate the morphology of English words, the term *Beur* poses a difficult challenge for translation as it is a word created by inverting French syllables and part of a vernacular created to subvert the social order. By transferring the term *Beur*, Philcox draws attention to not only the changes in the ethnic makeup of the city, but also the social changes.

*Harkis* is also transplanted from the source text, however, Philcox did not feel the need to provide a gloss or description to provide meaning for the reader. Given that it is used in the context of migration, the reader will infer its meaning as to another group of immigrants with ties to France through colonization. With its proximity to the term *Beurs* followed by the description, it appears that Philcox intended for the reader to infer that the *Beurs* were the children of the *Harkis*.

*Nèg mawon*

This term appears as Marie-Noëlle approaches her grandmother's, Nina's house, to hear her account of how Reynalda became pregnant. As she approaches the "Mountain" where Nina lives, the reader is given a little history lesson of the importance of this part of La Désirade:

Source text, pg. 177-178	Target text, pg. 162
<p>« Nos historiens nous disent aussi qu'une colonie de nèg mawon partis nuitamment de Grippièrre Grippon finirent par s'y installer, convaincus que personne ne viendrait les chercher jusque dans ce bout du monde. Erreur fatale. Les troupes lancées à leur poursuite les rattrapèrent, les mirent en pièces. Ces nèg mawon-là ne dorment dans aucun cimetièrre... »</p>	<p>"Our historians tell us too that a colony of maroons, slipping out under the cover of night from Grippièrre Grippon, set up camp there, convinced that nobody would come looking for them in their hideaway at the end of the world. Fatal mistake. The troops, hot on their trail, caught up with them and hacked them to pieces. These runaway slaves sleep in no graveyard..."</p>

This small piece of history seems to appear randomly in the story, but given the description of Nina provided by the narrator in the novel, the impromptu history lesson speaks to Nina's personality and helps explain Philcox's translation. The term appears twice and Philcox provides two translations. In the second sentence, he uses the synonym runaway slaves for clarity and concision, because his first rendering of the term may not be clear. When the term first appears, he chooses maroon to render the term, which captures the spirit of the passage describing Nina's home in an isolated part of the island. The story of maroons usually involves runaway slaves living on harsh terrain, seeking refuge and anonymity. Even in American literature, mentions of maroon colonies describe a harsh living conditions, such as the Great Dismal Swamp, which Henry Wadsworth Longfellow, described as "where hardly a human foot could pass, or a human heart would dare" in one his poems devoted to the anti-slavery movement in the 19<sup>th</sup> century. It is this same type of dismal abyss that surrounds Nina's home, which was a former leper colony, as well as a penal colony. Instead of a lush, but perilous swamp, Nina's "Mountain" is described as desolate, a land dispossessed, a barren rock with a few cassava and dasheen plants struggling to survive. Her home has no electricity, she has little furniture and the basics for survival. Nina is described as defiantly living marooned on the mountain, eschewing human contact. The translation choice of using maroon reinforces Nina's isolation on La Désirade.

The reference to maroons or *marronnage* is common in Francophone Caribbean literature. The maroon's quest for freedom and resistance to the colonial order is represented in a positive manner and is used as a metaphor in French Caribbean literature as a rejection of slavery, colonization and assimilation (Ndiaye and Ghalem, 2004: 143-144). In this novel, one example of this metaphor is Reynalda leaving the island and breaking the cycle of a life of servitude and to further her education and establish a lucrative and successful career. Also, Reynalda's and Ludovic's practice of Rastafarianism is a rejection of assimilation and the values of the former colonizer's society. Another example is Marie-Noëlle's resistance to a life with Reynalda and her problematic journey to self-discovery is the symbolic of the maroon's arduous path to freedom, filled with pitfalls at every turn. This is especially apparent when she is contemplating which direction her life will take after leaving the sanatorium and she describes her life before her as "*sans balise ni repère comme un terrain vague.*" The subtle mentions of the island's turbulent social and political environment in the postcolonial era also symbolically represent the path to freedom that is unclear and difficult to navigate.

With this idea at the core of French Caribbean literature, Philcox naturally uses the term maroon in the text to allude to this concept and maintain elements of French Caribbean literature in the English text. The use of synonymy by Philcox allows him to concisely render this concept and rely on the context in the passage to help relate the key aspects of isolation and defiance connected to marronage.

## 12 Gestures and habits

According to Newmark, these types of references are described as non-verbal. For analysis of the gestures and habits, the strategies and methods listed by Newmark will be used as these are more appropriate for analyzing phrases or sentences, as these are larger units of translation. This section involves analyzing the translation of concepts, while the other sections involve analysis of smaller units of translation.

The first habit for analysis occurs during Marie-Noëlle’s baptism. She believes that she can recall the details of what happened that day and one of those details involves crying babies:

Source text, pg. 18	Target text, pg. 8
« Autour d’elle, les autres bébés piaillaient ou suçotaient du sel. »	“All around her the other babies wailed or sucked on salt of good behavior.”

Philcox’s translation provides additional information that implies that the salt is for calming a crying baby. This addition speaks to his overall approach of providing a communicative translation. Philcox does this by altering his methods and ensuring that there is enough context to explain the meanings to the reader. For example, when he transfers a French or Creole term, there is enough context to understand the meaning or he will add a short description, as in the passage regarding the *mas’ a kon* and *mazurkas*. The same applies in this passage, where he keeps the description of babies sucking on salt, but adds a description of the salt to give the reader more context to the practice of giving babies salt.

### *Use of camphor oil*

Descriptions of this habit appear twice in the novel demonstrate the use of camphor oil as a home remedy for various ailments. The use of this oil speaks to the overlap of cultures as camphor is used in worship of the Hindu goddess Maliémen, who in fact symbolizes Guadeloupean Hinduism and is the most well-known Hindu deity on the island (Taylor and Case 2013). This is also confirmed in the novel in a reference to the red and yellow striped temples dedicated to Maliémen, also spelled Mariémin on the island. While the majority religion on the island is Catholic, there are Guadeloupeans, Black and Indian, Catholic and Hindu, worship the Hindu pantheon (Taylor and Case 2013). In the novel, the camphor oil is used first to revive Reynalda after her suicide attempt:

Source text, pg. 16	Target text, pg. 6
« [Ranélice] l’avait frottée avec de l’huile camphrée... »	“She had rubbed her with camphor oil.”

And later to revive Ranélice after receiving a letter from Reynalda to send Marie-Noëlle to Paris:

Source text, pg. 26	Target text, pg. 15
« Les voisines accourues en vitesse durent lui frotter le front et la paume des mains avec de l'alcool camphré... »	“The neighbors who had rushed over had to rub her forehead and palms with camphorated alcohol.”

To render the first term, Philcox uses camphor oil, which is an essential oil comprised entirely of camphor, rather than camphorated oil, which is a blend of the camphor oil with another oil for dilution and safe use. Nonetheless, his use of a functional equivalent is effective in communicating its use to revive someone due to its strong odor. The same is true for his literal translation of *alcool camphré* as camphorated alcohol. The difference is there is no ambiguity about the product being used.

*Les Antillais et les Réunionnais s'entendent bien, les deux s'entendent pas avec les Africains*  
This passage tells the reader about the social habits of the Marie-Noëlle's new neighborhood in Paris, upon describing it as having “fort contingent d'Africains, d'Antillais et de Réunionnais.” The passage goes on to say:

Source text, pg. 36-37	Target text, pg. 26
« Les Antillais et les Réunionnais s'entendaient bien entre eux...D'un commun accord, ils ne fréquentaient pas d'Africains...C'étaient gens d'autre race qui d'ailleurs ne faisaient pas bon ménage ensemble. »	“The West Indians and the Réunion islanders got along well together...By common accord they did not mix with the Africans...They were a people of another race who did not mix well together.”

This passage underlines the shared culture and history of the Caribbeans and Reunion Islanders: colonization, slavery and the Creolité of different ethnicities, cultures and languages. This passage also underscores the cultural difference between diasporic people and those indigenous to Africa, despite some shared cultural aspects. Philcox's lexical choices in his translation further reiterate the divide between the diasporic people of the Caribbean and the Africans.

When referring to people from the Caribbean, Philcox is consistent with the lexical choice of West Indian, which reiterates the history of European colonization, using the name given to the region due to Columbus's initial mistake of believing he had sailed to India. It also allows for the use of terms to differentiate the different language regions of the Caribbean such as British West Indies, French West Indies, Dutch West Indies, etc. which is more common than British Caribbean, French Caribbean, Dutch Caribbean, etc. However, in English, West Indies in general refers to the English-speaking nations in the Caribbean (Barbados, Bahamas, Jamaica, etc.) and is used in collocation with adjectives such as French and Dutch, to include such islands such as Guadeloupe, Martinique, Dominica, etc.). Interestingly, West Indian does not usually refer to Spanish-speaking islanders such as Cubans, Dominicans, Puerto Ricans, etc. Aside from three occurrences of the term Caribbean to describe a person, he reserves Caribbean to designate a geographical place or as an adjective and even when used to describe a person, it is used in collocation with another noun, but not as a standalone term to describe ethnicity. The choice to use West Indian over Caribbean, derived from the name of people indigenous to the region prior to the arrival of the Europeans, the Caribs, or even implanting the French word *Antillais* reinforces the Eurocentric perspective on ethnicity. Also, Philcox chose to use the designation Réunion islander, instead of the demonym Réunionese, to further

draw the cultural link between islanders from both regions. As for the verbs that describe the actual interaction, or lack thereof, Philcox chooses “mix” for both “frequenter” and “faire bon ménage.” In the first instance, mix could imply associating with the African or intimate relationships with the Africans, especially given the context of the next sentence of “not mixing well together.” The use of mix in this context also, raises the question of assimilation. With Réunion and Guadeloupe being overseas departments, the islanders may be perceived as assimilated by the Africans, hence the mention of the Africans being of a different “race” compared to the Caribbean and Reunion islanders.

For this passage, Philcox takes a communicative approach, in rendering the context of Caribbean and Réunion islanders, due to their similar histories and cultures manage to get along easily, while not fraternizing with the Africans in the area.

*S’abstenir de manger de la viande et des crustacés*

This passage highlights the new sights and discoveries Marie-Noëlle observes upon her arrival in Paris in Reynalda’s home. Her observations give the reader clues that Reynalda and Ludovic are practicing Rastafarians and the source text uses a series of questions to reveal the family’s lifestyle practices and the translation maintains this style:

Source text, pg. 42	Target text, pg. 32
« Pourquoi on ne mangeait jamais ni viande, ni crustacés. [...] Pourquoi ni lui ni Reynalda ni Garvey n’allez chez le coiffeur et, pour la cacher aux curieux, enfouissaient leur tignasse sous des bonnets aux mêmes trois couleurs. »	“Why they never ate meat or shellfish. [...] Why neither he nor Reynalda nor Garvey went to the hairdresser, hiding their mop of hair under tam-o’shanter with three identical colors.”

The author of the source text uses this rhetorical device to give the reader a view to Reynalda’s and Ludovic’s daily habits, which reveal the family’s practices that encompass cultural, religious and political beliefs. The translation does leave out “pour la cacher aux curieux”, but maintains the rest of the style of the passage. This would probably explain his lexical choice for *tignasse* as “mop of hair.” While a fair translation, it is hard to imagine Reynalda and Ludovic with long, floppy hair as the word mop implies. They could very well have dreadlocks, but not enough context is available to assume what style of hair they may be hiding under their caps (dreadlocks, afros, braided style, etc.). The context provided only implies that the hair is unkempt. Also, Philcox’s choice of tam-o’shanter for *bonnet* was probably chosen to conserve the style, though this specific style of cap has a different cultural meaning. Tam-o’shanter bonnets are associated with Scottish folklore and dress, which are quite different from Rastafarian tricolor bonnets. The tricolor knitted caps symbolize the colors of the Ethiopian flag, with Ethiopia’s emperor Haile Selassie, the only African ruler to successfully resist European colonization, being the central figure of the religion. Decidedly, Philcox wanted to avoid saying rastacap or Rastafarian tam in order to keep the rhetorical device intact, but use of a hypernym, such as tam or knitted cap would avoid a cultural shift.

### 13 Interpreting the Data

With the cultural references reviewed and the procedures and methods used to render them in the target language, the data can now be reviewed to determine if the procedures and methods (1) were effective in transmitting the source culture and (2) if the source text has been foreignized or domesticated.

In analyzing how cultural references were reproduced in the target language, several procedures were used based on the information available in the source text. There does not seem to be one method used overall to achieve what seems to be the translator's overall goal of providing a faithful translation of the source text. The procedures for smaller units of translation (lexemes) required the use of various procedures to achieve this end. The procedures used not only helped to produce a faithful translation in terms of semantics, but also in transmitting the literary style that is associated with Francophone Caribbean literature.

By looking at the different categories there are some procedures preferred over others. For example, in the leisure subcategory, the translator preferred to transfer the source culture term into the English text. By transferring the source culture term into the target language, the translator ensures that the cultural element remains foreign.

In the ecology category, the translator preferred to use an equivalent, especially for words in French, whether a cultural equivalent, formal equivalent or functional equivalent. In this category, the lexical shifts employed provide meaning for the reader who is familiar with terminology from the Anglophone Caribbean for terms such as hog plums and mapoo. This type of shift demonstrates how the translator makes use of the many variants of English (Jamaican, Trinidadian, British, American, etc.). In doing this he maintains the Caribbean literary style of using a Creole language in combination with the European language. For example, mapoo is English Creole for the French Creole mapoo, known in English as silk cotton tree. By using mapoo, the cultural reference remains Creole and located in the Caribbean, attached with the superstitions associated with this tree.

For cultural references in the social culture category, the tendency was for the translator to transfer the source culture term for those related to leisure. With most of these terms in French Creole, the translator chose to insert them into the English text and refrain from using Creole from other parts of the Caribbean. As the terms in this subcategory related to music and carnival traditions from Guadeloupe, this maintained the foreignness of the terms and avoided cultural shifts. There were some cultural shifts observed with *biguine* and *mizik chouval bwa*. The use of *beguine* for *biguine* domesticates the text, however the use of carousel music for *mizik chouval bwa* domesticates the text, but the overall context was to convey the happiness and childhood innocence associated with this type of music, so the domestication has little effect on the overall text.

For cultural references in the work subcategory, the procedure seemed to be determined by the amount of context available in the source text. For example, *dormeuse* was transferred to the English text, given the sufficient amount of context. The same was true for *gendarme*, however there is a standard approximate translation in English for *gendarme*, while no similar translation exists for *dormeuse* that describes the profession and constitutes a play on words, as the French term does. For terms such as *assistant social* and *écolière*, there were equivalents that could be used and given the little context that surrounded these terms, that was probably the best option. With *faire l'école*, the translator uses the adjacent context to

make a grammatical shift from a verb to a noun. The instances of transferring the source culture term to the English text maintain the source culture. The instances where Philcox used an equivalent domesticate the text, however given the context, they are used to provide clarification.

In the category material culture, a variety of procedures are used, however looking at the subcategories, there seems to be a preferred procedure for each subcategory. For the subcategory food and drink, the translator tends to transfer the source culture terms and use formal equivalents, as observed with *biscuits Lu*, *topinambours*, *kilibibi*, *vols-au-vent* and *brioche*s. There were some lexical shifts observed with the use of synonyms and cultural equivalents, as observed with *confiture de chadéque* rendered as grapefruit jam, *ti-punch* rendered as rum punch and *tisane à herbe à fer* rendered as a watergrass infusion. The use of rum punch and grapefruit jam result in domesticating the text, while the other lexical shifts maintain the foreignness of the text, with the watergrass infusion being a Caribbean tea used in the Anglophone Caribbean, so it could be seen as domestication for the reader from the Anglophone Caribbean.

For the subcategory transport, the procedures maintain the foreignness of the source culture. The use of the French terms such *DS-19* and *Caravelle* exhibit forms of transport known in French culture. The formal equivalent Metro does not domesticate text as it is capitalized, thus specifying that he is referring to the Paris Metro in the given context.

For items classified as artifacts, a formal equivalent is used for the most part. In cases where the item is collocated with a French term, such as Larousse dictionary or Dalloz manual, the items retain their foreignness.

In the organizations, customs and ideas the overall trend was for the translator to use a type of equivalent to reproduce in the target language. The various procedures were observed across all subcategories and the procedures were used to communicate the source culture's ideas and concepts that remained foreign. For example, the terms that designate administrative political divisions such as *arrondissement*, *préfecture* and *banlieue* remained in French, while institutions were translated, except *BUMIDOM*. *BUMIDOM* appeared as an acronym and was followed by sufficient context to explain its function. The *centre PMI* was rendered using functional equivalent that focused on the institution's mission. For the social concepts/ideas various procedures were used based on context and the existence of an equivalent. For *mulâtre/mulâtresse*, the translator used the respective cultural equivalent within a certain context. However, *nègre/nègresse* was rendered using various procedures, based on context and the connotations the translator wanted to express. Also, in using these terms, the translator ensures that the aspect of gender was included in several instances using niggerman and niggerwoman. This was also observed with mulatto woman for *mulâtresse*. The religious ideas and concepts required various procedures as well, but for two out of the three references observed there was an equivalent or synonym to render the term. The translator's choice of transferring source language words and use of equivalents overall in this section reinforce his intention to produce a faithful translation. The cultural shifts are kept to a minimum for the references in this category.

There were several procedures that the translator did not use at all. Through translations being reserved for collocations, organizations and components of compounds, were avoided for rendering the names of institutions and collocations observed. Another option for rendering

these types of cultural references is the neologism or label, which was not observed in this translation.

### 13.1 Taxonomy of cultural references

As mentioned previously, there are certain cultural references that do not neatly fit Newmark's categories. This issue also applies to abstract terms in the novel that reveal a society's values and proper nouns that refer to geographical places. For example, the translator has chosen to keep the names of cities and towns in French in order to retain the foreign aspect of the places discussed in the novel and probably because there are no established translations for many of these places (Savigny-sur-Orge, La Pointe, Basse-Terre, Désirada, Les Saintes, boulevard Malesherbes, etc.) The societal values that were discussed, such as marronage and references to folklore, were included in the broad category of organizations, which included the subcategories of ideas and customs, but this does not include folklore.

There are other theorists, such as David Katan, who have identified similar categories for cultural references (Fernandez Guerra 2012). Katan's categorization goes as follows:

- 1) Environment: climate, food, housing, etc.
- 2) Behavior: actions and ways of behaving in certain cultures
- 3) Capabilities, strategies and skills used to communicate (including non-verbal communication and rituals)
- 4) Values of society and its hierarchy
- 5) Beliefs
- 6) Identity (political affiliation, religion, etc.)

Katan's categories may be more appropriate for assessing cultural references in postcolonial societies, especially in one that is multiethnic, as he recognizes societal hierarchies and identity as categories. However, Katan's categories are not as widely recognized and Newmark's categorization seems to be the standard for analyzing culture-specific items, especially as they are adapted from Nida's ideas on the role of culture in translation.

## 14 Conclusion

The question that this paper set out to answer was whether the source culture was foreignized or domesticated and what procedures were used. The translator made use of several different procedures for rendering the cultural references, showing a preference for procedures that retain the culture of the source text. Based on the translator's procedures, it is evident that the translator set out to produce a faithful translation of the novel. On the spectrum of translation methods, a faithful translation has a source language emphasis and attempts to reproduce the contextual meaning of the source text (Newmark 1988: 46). The strategies and procedures involved for producing a faithful translation are associated with a preference for transferring cultural words and attempting to preserve the lexical and grammatical style when possible (Newmark 1988: 46). When looking at the procedures, elements of the source language that are lost must be considered. The use of a functional equivalent requires the use of a culture-free term, while the use of a cultural equivalent adapts the reference to the target culture and serves to domesticate the term. In both instances, the source culture is lost. For the cultural references observed, six terms were rendered using a cultural equivalent and eight terms were rendered using a functional equivalent. This can be determined by looking at the frequent use of transferring source language terms to the target language (used for 14 cultural references).



The use of a (formal) equivalent was used to render 17 cultural references. The fact that the translator used these last two procedures the most demonstrates the intent to transfer the source culture as well as contextual meaning.

A macro-level analysis is also relevant for assessing if the translator has transmitted the source culture. The translator has given consideration to form by having introduced several languages into the text, French, English and Creole and has maintained the polyglossic feature of the Caribbean novel. There are idiomatic expressions that are kept and translated literally (buried placenta, being given a belly), and one expression, *ventre à credit* was explained for the reader as a literal translation would not have been appropriate. Also the central theme of motherhood is emphasized by keeping *maman* in French and the importance of what a mother symbolized in Caribbean culture. This sentiment is explained in the passage explaining the source for Garvey's troubles and that a boy that never knows a mother's love will be subject to a lifetime of hurt and troubled relationships. This concept is also underscored in Nina's childhood as she recounts the only time that she was happy was when her mother was alive and she was able to experience her mother's love. This is in contrast to Reynalda's upbringing, which lacked her mother's love, and was demonstrated by her inability to connect and build relationships with her children and husband. By maintaining words such as *maman* and *gendarme* in combination with other borrowed words and their respective contexts, the translation maintains the presence of the French language as a part of the culture of the characters in the novel.

The form of the novel has to be taken into consideration, as it appears it was a factor in the translator's choices. The polyglossic characteristic of the source text was reproduced in the translation, with the use of French, French Creole, English and an English-based Creole. This poses a problem in using Venuti's dichotic scale of foreignization and domestication, because due to the languages used, foreignization is in the eye of the beholder. While the French, French Creole and English-based Creole produced in the translation may be foreign to an English-speaker from North America or the U.K., the references produced using an English-based Creole may not be foreign to an English-speaker from the Caribbean. There were several instances where cultural references were rendered using cultural equivalents from the Anglophone Caribbean, as well. For example, while hog plums and *topi tamboo* may be foreign to North American or British readers, the same might not be true for Jamaican or Bajan readers. In fact, the rendering of these references using an English-based Creole and cultural equivalents in the Anglophone Caribbean could be deemed as domestication. Overall the translation kept the source culture foreignized by limiting cultural equivalents and ensuring that the ones used were part of the Anglophone Caribbean, thus remaining Caribbean for readers outside of the Caribbean. Another factor was maintaining names and geographical location names in French and amount of French and Creole words in the source text.

Another issue for determining if the culture is transferred is if the cultural context has been transferred as well. One of the major cultural contexts surrounding postcolonial literature of the Francophone Caribbean is the subversion of narratives and language. The author has used various tools at her disposal for producing this message in the source text. For example, the passage describing the island as an idyllic paradise uses beautiful but poisonous plants in describing the landscape. This is a departure from the bougainvillea and frangipani in colonial literature used to downplay the horrors of slavery and racial injustice that occurred on the island at that time.

There is also the context of a hybridized culture that is not necessarily defined by a language or traditions, but shared experiences of nomadism, at least in this novel. The island's hybrid culture appeared in references to food that spoke to the overlap of African and indigenous culture on the island. In the example of the *sauce amarante*, Philcox chose to render the reference focusing on the sauce's appearance rather than its main component and omitted the reference to the hybridized cuisine. However, in another passage regarding the symbols of France and Africa, he was able to maintain the context of hybridity through his choices of cannat lilies and flamboyants. Hybridity also occurred on the linguistic level with use of French Creole and in the vocabulary of the local variant of French spoken on the island. While Philcox retained many terms in French Creole, French terms such as *pied-bois* that featured the hybridized language were lost when translated to English.

There were also themes of racial disparity and discrimination that were captured in the translation. One example is the translation of the passage regarding the Banania poster and in the way that the designations of race were rendered successfully transferred this aspect of the cultural context.

With regard to the contextual aspect of transferring the culture of the source text, the translator maintained the polyglossic nature of the text, which is representative of the source culture, however many aspects related to some of the themes were lost. Considering Philcox's extensive knowledge of the source culture, one would expect for him to find ways to reproduce the cultural context, especially in a novel that deals with identity. With regard to maintaining references and language of the source culture, Philcox maintains a large number of references in the language of the source text. This is reflected in the number of times he borrowed words from the source culture cultural terms. As a cultural mediator, Philcox misses some key context regarding the novel's perspective on identity and the novel's role in subverting colonial narratives. It appears that Philcox's focus was mainly on vocabulary. The procedures for rendering cultural references resulted in a text that maintained the foreignness of the source language and culture; however several elements of the source cultural context were missing. Nonetheless, by introducing several languages into the translation, this kept the source culture foreign.

According to Venuti, no translator will be able to reproduce an exact equivalent for all cultural references and cultural contexts due to the constraints of the target language (Venuti 2002:13). He goes further and says that all translations ultimately have a target language bias due to these constraints (Venuti 2002:13). While I agree, I would also add that the translation will have a target culture bias due to the translator's perspective and interpretation of the source text and culture. By the translator's perspective, this refers to which elements or aspects of the source culture are more important and more easily perceived by the target reader. For example in this translation, I would argue that Philcox gave more importance to the cultural context surrounding race over the theme of subverting colonial narratives. While he gave some importance to form, he could have used other procedures to render additional aspects of the novel's form, for example further use of notes. For transferring the culture vocabulary is important, but also consideration must be given to form, especially in this case as it constitutes part of the message and the novel's importance.

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**15 Table of Cultural References**

<b>Category</b>	<b>Source term</b>	<b>Target term</b>	<b>Procedure</b>
Ecology	Bougainvillés	Bougainvillea	Equivalent
	Lataniers	Latanier	Equivalent
	Bourgeons de goyavier	Guava tree buds	Equivalent
	Lys cannats	Cannat lilies	Equivalent
	La canne	Sugar cane	Expansion
	alamandas	allamandas	Equivalent
	Crabe cyrique	Land crab	Equivalent
	Mapou	Mapoo	Transference of English Creole
	Icaques	Hog plums	Functional equivalent
	Pieds-bois	Tree	Equivalent
	Ti-bonbon	Ti-bonbon	Transference
	Filaos	Casuarinas	Synonymy
	Couverture des lentilles d'eau	Duckweed	Synonymy
	Poirier-pays	Pink cedar	Functional equivalent
	corossol	soursop	equivalent
Gaïac	Lignum vitae	synonymy	
Social Culture	biguine	beguine	Cultural equivalent
	gwoka	Gwoka drums	Transference, expansion
	compagnies de mas'	Companies of masked dancers	Functional equivalent
	mas' a kon	Mas' a kon	transference
	moko zombis	Moko zombis	transference
	mazurkas	mazurkas	transference
	assistant social	Social worker	Functional equivalent
	Une dormeuse	Une dormeuse	transference
	Lewoz	Lewoz	transference
	Zouk	Zouk	transference
	Misik chouval bwa	Carousel music	Cultural equivalent
	Bonne	Nurse	Synonymy
	Faire l'école	Schoolmistress	Modulation
	Écolière	Schoolgirl	equivalent
	Gendarme	Gendarme	Transference
C.R.S.	Riot squad officer	Functional equivalent	
Material Culture	Hautes demeures de bois avec les balcons fleuris	Tall, elegant wooden houses with flower-filled balconies	Expansion
	Le clocher de la cathédrale et l'horloge qui marquait une heure et quart	The bell tower and clock, which always showed one-fifteen	Equivalent
	Les temples à	Red-and-yellow striped	Equivalent



	Mariémin bariolés de rouge et jaune	temples dedicated to Mariammam	
	Bonnet jaune, vert et rouge/ bonnet tricolore	Red, green and yellow cap/tricolor tam-o'shatern	Equivalent/Cultural equivalent
	Biscuits Lu	Lu biscuits/Lu cookies	Equivalent
	Dictionnaire Larousse	Larousse dictionary	Equivalent
	Précis Dalloz	Dalloz manual	Equivalent
	catalogues des Trois-Suisses	Trois Suisse catalog	Equivalent
	billets doux	Billets doux/love letters	Transference/functional
	vols-au-vent	vols-au-vent	Transference
	confit de canard	duck conserves	Descriptive equivalent
	Brioches	Brioches	transference
	savon de marseille	Savon de marseille	transference
	Tobinambours	topi tamboos	Transference of English Creole/notes, addition, gloss
	Kilibibi	Kilibibi	Transference/notes, addition, gloss
	confiture de chadéque	grapefruit jam	synonymy
	Métro	Métro	Transference
	Carte d'identité	Identity card	Equivalent
	Panier caraïbes	Wicker basket	Functional equivalent
	Tisane herbe à fer	Infusion of watergrass	Cultural equivalent
	Avion Caravelle	Caravelle	Transference
	Robe Pronuptia	Pronuptia wedding dress	Expansion
	Persiennes	Louvered shutters	Equivalent
	Ti-punch	Rum punch	Functional equivalent
	Rhum agricole	White rum	Functional equivalent
	Liqueur de cacao	Cacao bean liqueur	Functional equivalent
Gestures and Habits	Frotter qqn avec de l'huile camphrée/ l'alcool camphré pour réveiller quel qu'un	Rub someone with camphor oil/camphorated oil to revive someone	Literal translation
	Les Antillais et les Réunionnais s'entend bien entre eux. De commun accord, ils ne fréquentaient pas d'Africans.	The West Indians and Réunion Islandaders got along well together. By common accord they did not mix with the Africans.	Literal
	C'était simplement la première fois qu'elle voyait une	It was simply the first time she had seen a woman sit behind a	Literal

	femme s'asseoir derrière un volant.	wheel.	
	Les bébés piaillaient ou suçotaient du sel.	The babies cried or sucked on salt of good behavior.	Expansion
	Pourquoi on ne mangeait jamais ni viande ni crustacés	Why they never ate meat or shellfish.	Transposition
	Médailles de son saint patron	Patron saint medallions	Literal
	On avait recouvert les miroirs avec des housses violettes...	The mirrors were covered with mauve shrouds...	Transposition
Organizations, concepts, ideas (administrative, political, religious, artistic)	Métropole	France/Metropolitan France	Synonymy/equivalent
	BUMIDOM	BUMIDOM	Transference
	Centre PMI	family welfare center	Functional equivalent
	Cité de banlieue	Housing project	Functional equivalent
	Poto-mitan (Poteau mitan)	potomitan	transference
	Blancs-pays	White Creole	Cultural equivalent
	Chabin	Chaben	transference
	Mulâtre/Mulâtresse	Mulatto/Mulatto woman	Cultural equivalent
	Nègre/Négresse	ragamuffins, black man/woman, nigger, niggerman/niggerwoman	Cultural equivalent, modulation, synonymy
	Nèg mawon	Maroon/runaway slave	equivalent/synonymy
	Zindien	Indian	Formal Equivalent
	Maman	Maman	Transference
	Enfants ondoyés	Babies baptized at the last minute	Descriptive equivalent
	Maman d'lô	Water-mama	Literal translation
	Arrondissement	Arrondissement	Transference
	College	College	Transference
Carême	Lent	Formal equivalent	
Bâtards	Illegitimate children	Synonym	