Cultural Translation and The Translatability of Language Varieties: An Analysis of Guadeloupean French Creole, Standard Guadeloupean French and Culture-Bound Elements in Post-Colonial Literature

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CULTURAL TRANSLATION AND THE TRANSLATABILITY OF LANGUAGE VARIETIES: AN ANALYSIS OF GUADELOUPEAN FRENCH CREOLE, STANDARD GUADELOUPEAN FRENCH AND CULTURE-BOUND ELEMENTS IN POST-COLONIAL LITERATURE

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

Date (2023-2024/session d'hiver)

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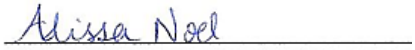

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Author Gisèle Pineau grew up in mainland France and as a teenager moved to Guadeloupe, where her family was originally from. As a little girl, she learned about Guadeloupe from her grandmother, Man Ya, whom she has brought into the novel studied in this thesis. Pineau's books tend to centre on women, specifically Caribbean women; Caribbean history, including slavery and colonialism; and the difficulty of immigration and integration, as she suffered racism as a child. These themes are evident, just by looking at the titles of several of her books, such as *Caraïbes sur Seine* (2000) and *Chair Piment* (2002). Pineau has written over thirty books and essays from the early nineties to the present day. Her most recent books are *La Guadeloupe d'antan,* published in 2023, and *La vie privée d'oubli,* to be published in January 2024. She has also won several awards, such as the Grand prix des lectrices *Elle* in 1994 (the fifth most influential award in France, chosen by a jury of women); the Prix RFO du livre in 1996 (usually given to a French overseas writer); and the Prix du Roman Historique in 2021 (awarded to writers whose novels relate historical events).

Un papillon dans la cité was Pineau's first book and was first published in 1992 by the French publishing house Éditions Sépia, which specialises in works based on the Global South, particularly Africa and the French Overseas Departments and Territories. In *Un papillon dans la cité,* ten-year-old Félicie moves from her grandmother Man Ya's house in Guadeloupe to live with her estranged mother in France. She is a bit fazed by her new life in the government-subsidised housing known as an *HLM*, a derelict high-rise apartment, which is a far cry from her two-room house on stilts in which she felt safer, as it was firmly planted on the ground. Although her mother, Aurélie, has married a Guadeloupean, there is an unwritten rule that creole is not allowed in Félicie's new home. The strictest of Aurélie's many rules, however, is that Félicie may not write to her grandmother.

At her new school, Félicie's immigrant class is filled with children whose mother tongue is not French. However, although Félicie also speaks another language (French creole), or rather another variety of French, she masters both creole and standard French, as classes in Guadeloupe were similarly taught in French. She therefore has no trouble understanding the subject matter and tops her class, whereas her new best friend, Mohamed, a Maghrebi immigrant, is one of the weakest in the class. At the end of this coming-of-age novel, a class trip to Guadeloupe brings a wave of change: a void is filled in the hearts of Félicie and her grandmother as they reunite; Mohamed sees the sea for the first time, and his passion for island

life steers him away from the gangsters he had begun frequenting; and Aurélie rekindles her relationship with her mother.

Language varieties and polylingualism

In this study, we will look at how culture is transferred and/or transformed in the translation of post-colonial literature, particularly in the translation of excerpts containing culture-bound elements, terms that are inextricably linked to a specific culture, and different varieties of languages. Language variety refers to the differences in grammar and vocabulary in standard or non-standard forms of a language, often based on, among others, region and socio-economic background (Trask, 1999). For example, while most English-speaking countries would use the term "field" to describe an open grassy area where children play, alternative terms might be "park" in the US or "savannah" in some Caribbean countries – in many Caribbean varieties of English, then, the word "savannah" does not immediately conjure up a picture of the vast, sun-scorched plains in Africa. Far more lexical differences can be seen in food names. For instance, what the Caribbean knows to be five fingers is called star fruit or carambola in other regions. An example of a grammatical difference between language varieties would be the more extensive use of "shall" in the UK (shall I open the door?), as opposed to most other English-speaking countries (should I open the door? / would you like me to open the door?).

Differences in vocabulary and grammar have led to language varieties in other languages as well, with differences to be seen in the Spanish used in Venezuela as compared to neighbouring Colombia, or in the Chinese used in China as opposed to Singapore. For this reason, in this study we will generally refer to languages as "standard American English", "standard Jamaican English", "Cameroonian English pidgin" and the like, indicating whether the language is standard or a dialect and the country or region where this language variety is used. Some linguists (cf. Ngefac & Todd, 2014; Siegel, 2008) believe that certain dialects meet the linguistic criteria to be considered languages in their own right as opposed to a subset of another language. However, in this study we will treat any form of dialect as a variety of the language from which it draws the majority of its linguistic features. This means that Trinidadian English creole, for example, will be considered a variety of English, as it draws mostly on English, as opposed to being a variety of French, Hindi or African languages, as these languages contributed less to the formation of this creole.

Polylingualism, also known as heteroglossia, is the co-existence in a given geographical location of more than one language or, in the case of this study, more than one language variety.

Bandia (2010) explains that in post-colonial texts, polylingualism arises when the colonial language is "forced to share space with related but locally-derived hybrid languages such as pidgins, creoles and other lingua franca". I certainly agree with the core point of Bandia's essay (2010), which is that polylingualism is inherent to post-colonial texts, given that they are mostly written in western languages to project to the masses and local terms are blended in to invite foreigners into their multilingual culture and convey culture-specific words and ideas that writers deem untranslatable, thereby producing literature in a language that challenges the accepted norm. However, I believe that we can extend the boundaries Bandia (2010) has set in defining the languages used in post-colonial literature.

In some colonised regions, the local language is not necessarily hybrid, as Bandia suggests. That is to say, some post-colonial texts, albeit few, mix a colonial language with a local indigenous language that has stood the test of time and circumstance over centuries. Such is the case in Fiji, where the indigenous language, Fijian, is still the most common language to this day. One of the basic characteristics of language is that it is dynamic (Trask, 1999); this means that language changes constantly, whether because certain terms or practices fall into disuse over time (like "thou" and "thee") or because a language comes into contact with another language, for example through migration or colonisation. While some indigenous languages have remained more or less intact, it is perhaps impossible for there to be no linguistic hybridity where there has been colonisation, as colonisation involves a (forced) mixing of cultures and, almost always, languages. For instance, in Eritrea, Tigrinya has been spoken for centuries but now includes some borrowed words from Italian, such as *pasta* (pasta) and *finestra* (window), stemming from Italy's colonisation of East Africa in the late 1800s to mid-1900s (Tosco, 2008).

Let us now turn back to the case of post-colonial Fiji and its polylingualism. Although standard Fijian and the various Fijian dialects spoken throughout the archipelago were not greatly influenced by English, there was still large-scale linguistic hybridisation in Fiji. Linguists at the University of the South Pacific John Lynch and France Mugler (2008) explain that the indigenous and colonial languages mixed to give rise to Fiji English, which is a basilectal form of English. There was also a hybrid language based mainly on the "immigrant language" Hindi, owing to the Indian indentured labourers that worked on the plantations after slavery was abolished. Fiji Hindi is a dialect of Hindi, a blend of several languages spoken in India, English and Fijian, a blend of immigrant, colonial and indigenous languages. Lynch and Mugler (2008) show that Fiji's linguistic diversity is reflected in its literature: Fijian writer Raymond Pillai and poet Sudesh Mishra, to name a few, combine Fijian, Fiji English, Fiji Hindi and standard

English in their works. In light of this, broadening Bandia's view of polylingualism (2010) – to include generally unchanged indigenous languages, colonial languages, colonial-indigenous hybrid languages and immigrant-colonial-indigenous hybrid languages – would certainly be more representative of some Caribbean countries and other colonised regions. But since Pineau has not used such forms of hybridised language, we will not be applying them in this study. However, I thought it useful to highlight these forms of post-colonial linguistic hybridisation so that they may be taken into consideration in future research projects in which the piece of literature being studied reflects the types of hybridisation we have just discussed.

Nevertheless, regardless of which languages, hybrid or not, are spoken in post-colonial societies, their literature and the linguistic features of the non-standard varieties of the colonial language are often similar. Lynch and Mugler's research (2008) also shows that in Oceanic varieties of English, word endings are cut off, grammar is simplified and words take on new meanings, much like in other regions that have been colonised. We will discuss some such features with respect to Caribbean creoles. Additionally, similar to other post-colonial writers, authors from the Pacific islands blend several language varieties to discuss themes such as culture, immigration and gender. Whether one looks at the Caribbean, Africa or the Pacific, the bottom line is that polylingualism is a hallmark of post-colonial texts.

Gisèle Pineau's *Un papillon dans la cité* is no exception. We will be studying and aiming to reproduce in translation the polylingualism in Pineau's novel. It is mainly written in standard Guadeloupean French. In dialogues and very few times in the narration, the author blends in Guadeloupean French creole. Of note is that when Maghrebi characters come into play, Pineau uses unconventional spelling and grammar to mimic an older woman's speech and uses a few Arabic loanwords – words that have been brought over from another language with little or no change, such as pizza (from Italian to English) and *computer* (from English to Italian). Pineau switches from one language to another, placing them side by side in writing, what Figueroa (1995) calls juxtaposition, just as most Caribbean people would code switch between the European language imposed during colonial times and the local dialect. I was born and raised in Trinidad and Tobago, where this is also the norm. Throughout my secondary and tertiary schooling there, I studied several books by Caribbean authors as well as Caribbean linguistics, and I believe this background gives me an edge in undertaking the study at hand.

Creole, *créolité* and cultural translation

In translation studies, the cultural turn came about in the late 1990s with Susan Bassnett, André Lefevere and (later) Lawrence Venuti at its helm (Marinetti, 2011). Some of their major works were *The Translator's Invisibility: A History of Translation* (Venuti, 1995) and *Constructing Cultures: Essays on Literary Translation* (Bassnett & Lefevere, 1998). Under the cultural approach, translators should consider a text in its context: a text is not just words on a paper that must be translated into another language; rather, the author's background, the text's social and historical context and the relationships of power between the source culture and target culture must be taken into account (Marinetti, 2011).

According to Marinetti (2011), one of the focuses of the cultural approach is a shift from the linguistic approach as "the starting point for a theorization of translation". While the cultural approach rejects the use of comparative linguistics, I believe we can challenge this core component of this branch of translation theory in our translation of polylingual post-colonial texts, in order to better maintain the literary effects of the source text. To do so, we will explore how useful it is to maintain the language varieties used in the original text. We will employ Venuti's foreignization, but only to a certain degree: some unconventional language will be used, but we will ensure that readers are adequately informed of cultural aspects that may be foreign to them. Therefore, we want to attempt to reflect Pineau's use of creole, other forms of dialect and idiosyncrasies in her characters' speech, in keeping with the principles of creoleness, a literary movement Pineau's book falls under and which we are about to explore.

According to the Oxford English Dictionary (2013) (hereafter "OED"), in linguistics, creole is

> a language that has developed from the mixing of two or more parent languages and has come to be the first language of a community, typically arising as the result of contact between the language of a dominant group (historically often a European coloniser) and that (or those) of a subordinate group (often the colonised people, or a slave population).

Jean Bernabé, Patrick Chamoiseau and Raphaël Confiant, all from the French-speaking Caribbean, pioneered a literary movement that brought to the fore an identity based on creole, which they called "*créolité*" (creoleness). In the movement's seminal piece *Eloge de la créolité* (*In praise of creoleness*) (Bernabé et al., 1993), the authors underscore the polylingualism of creoleness and unapologetically revel in the fact that creole has changed or, in their view,

enriched French. For them, one thing is non-negotiable: “Our literature must bear witness of this conquest [of standard French by French creole]” (Bernabé et al., 1993/2010, p. 107).

However, they insist that creoleness is not purely linguistic. *Eloge de la créolité* is not a novel but a manifesto that lays down philosophical, literary and political ideologies that the authors believe ought to be adopted by creole societies the world over. Creoleness was born out of two literary/political movements, *Négritude* and *Antillanité,* which were also pioneered by scholars from former French colonies.

Négritude came about in the 1930s, when Martinican Aimé Césaire went to study in France and there met his friend Léon-Gontran Damas from French Guiana and Léopold Sédar Senghor from Senegal. The three students became poets and later politicians, with Senghor becoming Senegal’s first president in 1960. As explained by Pierre Bouvier in his essay entitled “Aimé Césaire, la négritude et l'ouverture poétique” (2008), Césaire, Damas and Senghor studied in France prior to World War II, at a time when there were very few non-whites in Europe. Therefore, their integration into French society was much more difficult than it would be today given the waves of migration to Europe over the last few decades. Out of the students’ hardships, particularly in relation to racism and alienation, came *Négritude,* a movement which sought to restore value to the culture of Africans and the African diaspora, as colonialism denigrated them, painting blacks as barbaric and unintelligent (Bouvier, 2008). The three poets published a monthly journal in Paris entitled *L’Étudiant noir* in the 1930s, in which they laid the foundations for *Négritude*. They rejected assimilation, believing that colonised societies ought not copy the coloniser but should instead stay true to their identity (Bouvier, 2008). In their many poems, Senghor focuses on the horrors of colonialism in Africa, whereas Césaire and Damas write not only about colonialism and slavery in the Caribbean, but also about how colonialism broke the link between Africa and the Caribbean people of African descent (Bouvier, 2008). Their most famous works are *Pigments* (Damas, 1937), *Cahier d’un retour au pays natal* (Césaire, 1939) and *Hosties noires* (Senghor, 1948).

Let’s turn now to the other movement preceding creoleness. *Antillanité,* meaning “Caribbeanness”, came about in the early 1960s and was championed by Edouard Glissant, who advocated for the recognition of the Caribbean’s rich and diverse culture (Badiane, 2012). According to Mamadou Badiane (2012), the director of the Afro-Romance Institute at the University of Missouri, Glissant believed that the *Négritude* movement was too restrictive, focusing solely on blacks whereas Caribbean people were multiethnic, and that Caribbean

society and culture were quite different from African society and culture, necessitating a separate movement to take stock of and praise Caribbean culture. The key piece of literature from the *Antillanité* movement is *Le discours antillais* (Glissant, 1981).

Unlike in Glissant's *Antillanité*, Bernabé, Chamoiseau and Confiant stress that creoleness goes beyond the Caribbean and is a reality of any region where people of different cultures were forced to co-exist, for example Mauritius, New Zealand or the Philippines (Bernabé et al., 1993). The pioneers of the creoleness movement make clear that creole thinking looks inwards and have maintained Glissant's idea that true creole identity is a chaotic but praiseworthy mix of European, African, Asian, Middle Eastern and Native American people, religions, practices, languages and cultures. They stress that "creoleness is an annihilation of false universality, of monolingualism, and of purity" (Bernabé et al., 1993/2010, p. 90). In other words, creoleness is synonymous with hybridity and diversity. Bernabé et al. (1993) believe that creole societies have been diverse for centuries, in a way that has made them trendsetters for today's globalised world where interculturality has become the norm. Or, as the authors believe, as globalisation increases, the world is in fact becoming increasingly creole. Under the creoleness movement, writers should stay true to their original identity but recognise that the world is changing rapidly, which means that forging creole identity involves having to grapple with being considered backward or having to take into consideration topics such as linguistics while advancing the use of creole in literature. The theory developed by Bernabé et al. underscores that while there is a pull towards modernity, it is necessary for creole writers to reconstruct their history, a collective history, given that their "true history" was misconstrued in European history books.

Lastly, at the base of creoleness lies orality. The creoleness manifesto (Bernabé et al., 1993) explains that storytelling was the means by which folklore and cultural practices were passed on from generation to generation, in African, Caribbean and many other non-Western cultures.[1] Bernabé et al. (1993) stress that, in creole literature, writers must become griots[2] on paper, conveying their intonations and expressions to readers, and of course bringing their local dialect into play. The pioneers of the creoleness movement believe that not reflecting the oral tradition robs the reader of authenticity. In short, then, creole is not just a language, but an identity, a way of life. Pineau, the author of the book being analysed in this study, was a contemporary of Chamoiseau and the other advocates of the creoleness movement. Her book

[1] In fact, it was through oral tradition (storytelling and informal conversations) that I obtained some of my knowledge on Fiji, the French Caribbean and Africa to enhance my understanding while writing this paper.
[2] Storytellers in African oral tradition. Griots are responsible for passing on traditions and thus educating society.

Un papillon dans la cité features interculturality, folklore and multilingualism, including the use of creole, among other characteristics of creole literature, as defined by Bernabé et al. (1993).

In view of the above, particularly the centrality of culture, it seems only fitting that we should design our translation strategies within the framework of cultural translation. Conway (2012) explains that scholars in the fields of anthropology and cultural/post-colonial studies are divided on the definition of cultural translation, on what is being carried across, *translātus* (Lat.), from the source text to the target text and its readers. From an anthropological perspective, cultural translation is the use of text to transmit a foreign culture to a target audience. But in cultural studies, this type of translation conveys to the target reader someone's life and how they fare in a foreign land with a foreign culture. Therefore, within the confines of cultural/post-colonial studies, cultural translation is more than just the act of translation to inform the Other of one's culture. However, it is not within the scope of this essay to prescribe which of these two perspectives is correct. Rather, the translation strategies we will attempt to develop will generally aim to cover both types of transfer – using text, particularly the lexical and syntactical features of several language varieties, to paint a picture of the protagonist Félicie's life as she leaves Guadeloupe to live in mainland France.

Pineau's blend of creole and standard French is typical of the Caribbean and, in fact, of most former colonies, where European languages are used in formal settings or in writing, and dialect in informal settings. Pineau's text is a prime example of how orality, as defined by the creoleness movement, is brought into writing (Bernabé et al., 1993). The founders of the creoleness movement explain that orality in the Caribbean stems from plantation slavery, as slaves were not taught to read and write, therefore making the songs, dances and stories they passed on for generations the only true form of creole expression and a way to preserve their identity. Bernabé et al. (1993) deplore the fact that with colonialism came the obligation to write, specifically in standard French, English and the like, which stifled creole identity. They believe, however, that orality must undergird creole literature in order to use text to portray and continue constructing creole culture. Or as they put it: "we shall create a literature, which will obey all the demands of modern writing while taking roots in the traditional configurations of our orality." (Bernabé et al., 1993/2010, pp. 97-98).

The position taken by many creole writers to reflect orality in writing involved a rather difficult balancing act because the standard variety was the accepted norm for written texts, whereas

they advocated for writing in the way they spoke – in a blend of the standard and creole varieties. For the pioneers of the creole movement, that meant incorporating into their writing a language that was not understood by most readers outside the French Caribbean. Furthermore, challenging the norm also meant that creole writers received push-back from publishers who preferred to support books written solely or mostly in the standard variety of a language, believing this form of language to be more professional and, particularly from a marketing point of view, able to reach more readers. For example, Maryse Condé's novel *Haïti chérie* (1991) received that name because the publisher believed that Condé's original book title in creole "*Lan mizé pa dou*" (a proverb meaning "misery is not sweet") would not be understood by French-speaking readers who don't speak creole (Pfaff, 2009). Therefore, especially in the earlier stages of creole writing, such publishers threatened not only creole writers' right to express their creole identity but also the profession of the creole writer. Such publishers and other naysayers undermined creole writers' ability to use unconventional linguistic forms to reach the masses. However, Pineau's many books and literary awards, along with the fame of other creole writers such as V.S. Naipaul and Derek Walcott, are proof that using polylingualism to reflect orality in writing is indeed possible and effective.

Therefore, in keeping with creole theory (Bernabé et al., 1993) and its main concept of orality, we will attempt to translate Pineau's text not into standard English only, but into a blend of language varieties and idiosyncrasies to reflect the way in which the characters speak. Our aim is that our translation will include standard English, English dialects, visible markers of people's accents and unconventional grammar or vocabulary depending on how Pineau has varied the same to depict characters' social backgrounds.

Pineau and Twain: the importance of maintaining language varieties in translation

Some people who have read *The Adventures of Huckleberry Finn* might have glossed over Mark Twain's short but crucial introductory note:

> In this book a number of dialects are used, to wit: the Missouri Negro dialect; the extremest form of the backwoods South-Western dialect; the ordinary 'Pike-County' dialect; and four modified varieties of this last. The shadings have not been done in a haphazard fashion, or by guesswork; but painstakingly, and with the trustworthy guidance and support of personal familiarity with these several forms of speech. (Twain, 1884; 2006)

Rodriguez Herrera (2014) laments that most translations of Twain's novel standardise runaway slave Jim's variety of English, thus the "ideological and ethnic messages couched in Jim's dialect run the risk of being irretrievably lost in many foreign cultures." I believe that, like Twain, Pineau uses several varieties of French in accordance with each character's cultural and socioeconomic background. Let us look at translations of Twain's book to lay the foundation for the specific translation methods we can apply to maintain the varieties of French Pineau uses and the cultural messages they convey.

Rodriguez Herrera (2014) shows that one of Twain's prime strategies to depict different language varieties is eye dialect. Eye dialect is an adjustment of spelling to reflect pronunciation. Thus, Jim's non-standard pronunciation of "child" is transcribed as "chile", showing that in his dialect, the 'd' is not pronounced. We could consider implementing eye dialect to reflect how standard English words are pronounced in creole (e.g. "the" is pronounced "de"). Rodriguez Herrera argues that eye dialect is also proof that the speaker does not know how a particular word is spelled and therefore shows readers a character's level of (formal) education. I would add that in our context, eye dialect not only tells of one's education but also of one's origins. For example, Pineau changes the spelling of "*tu*" (you) to "*ti*" to reflect the pronunciation of an elderly Maghrebi woman who is an immigrant in France. Therefore, we could try to implement eye dialect in our translation as well to remind readers that this character is an immigrant whose mother tongue is not the language she is attempting to speak, thus emphasizing Pineau's message of immigrants having to adapt to a new culture and language.

A similar strategy employed by Twain to show his characters' illiteracy was incorrect spelling (Rodriguez Herrera, 2014), even though the pronunciation was standard. Such is the case when Huck says "sivilized". I would, however, be wary of such a strategy for fear of reprisals for having exaggerated and perhaps making a mockery of certain people's way of speaking. It is no secret that Twain's choice of words is critiqued to this day, more than a century after this book was published. Therefore, as translators, we should be aware of the sensitivities particular to modern-day society.

Additionally, Rodriguez Herrera explains the usefulness of Twain's unconventional grammar to allow readers to 'hear' how characters speak. For instance, we get an idea of the characters' dialects in Huck's non-standard subject verb agreement, e.g. "I says"; or Huck's or Jim's "a-

verb structure", e.g "Pap was agoing on" (Huck) or "I was a-listenin'" (Jim). Twain's techniques allow readers to 'hear' the voice of the characters, which harks back to the concept of orality in the creoleness movement and the need for us as translators to transmit each voice and the life of the person speaking to the target readers.

From Rodriguez Herrera's research (2014), it is clear that different translation techniques have been used to deal with Twain's use of several dialects, or polylingualism, in *The Adventures of Huckleberry Finn*. Most translation techniques, however, have been rather unsuccessful in preserving the language varieties. In an Italian translation, Luigi Berti not only standardises the language used by all characters, but also seeks to justify his choice by amending Twain's introductory explanatory note, saying that it is impossible to render Twain's "nonsense" and "unconventional dialects" into Italian. Rodriguez Herrera disagrees, moreover, with the fact that Berti goes on to say that corresponding Italian dialects could have been an option, but that he preferred not to go that route "for obvious reasons of taste". Not only does Berti's translation not account for the variety of voices, cultures and the social order at that time, but it also disregards and disrespects them.

Most people would agree that Berti's approach is unethical. Furthermore, we have to consider what is most appropriate in our context, the translation of post-colonial literature. Within the framework of the creoleness movement, it is necessary to "name each thing in it [one's creole identity], and to declare it beautiful" (Bernabé et al., 1993/2010, p. 101). Therefore, we should strive to give every character or sector of society the voice and identity attributed to them by the author. In our case, that means that when Mohamed's speech presents truncation to reflect his slang or when his family uses an Arabic term instead of French to name objects that are specific to or common in their culture, we should try to preserve these varieties of language so that target readers can better understand how Pineau meant to have her characters speak. Thus, as translators, we can give target readers an experience that is as close as possible to that provided by Pineau to source readers.

Another issue highlighted by Rodriguez Herrera (2014) is that translators changed the register implemented by Twain. He gives the example of a Spanish translation in which Jim's non-standard "a hund'd times" is translated as "*centuplicado*", which is very formal and would not be used in everyday speech, far less by a character depicted as uneducated and whose speech differs greatly from the standard variety. Rodriguez Herrera explains that this linguistic choice undermines one of Twain's main messages, which is that Jim, as uneducated as he is, is wiser

than most of the other characters. We should therefore take heed so as to preserve the messages Pineau is passing on to readers through her word choices.

The last translation problem highlighted in Rodriguez Herrera's study (2014) is that of domestication, to the extent that a character's original identity is lost. Cristina Cerezales' Spanish translation of *The Adventures of Huckleberry Finn* uses Andalusian Spanish, spoken in Spain's Andalusia Region, for Jim's voice. While Rodriguez Herrera commends Cerezales' efforts to maintain Twain's polylingualism, perhaps the only similarity between Andalusian Spanish and Jim's Missouri Negro dialect is that they are both spoken in the south of their respective countries. Granted, Cerezales does use non-standard spelling to reflect non-standard pronunciation, but it is so perfectly Andalusian that Twain's characters sound as though they all lived in Spain, thus taking away from the literary effect created by Twain. In Rodriguez Herrera's words, "Given the cultural differences, a parallel dialect equivalent, i.e. transferring the source text environment to a new one in the target language, is very unlikely to work" (Rodriguez Herrera, 2014).

Given that shifting a message, referent or voice from any source language(s) to any target language(s) would necessarily also mean a shift in cultural context, as language and culture are so closely tied, is it possible, then, to maintain an author's literary effect when translating polylingual texts? I would argue that it is certainly difficult at times but not impossible. Notice that Rodriguez Herrera's explanation cited above is prefaced by the phrase "given the cultural differences", meaning the cultural differences between Spain, a colonising country, and the United States, particularly given the long history of slavery in the South, where Twain's account is set. Perhaps if the cultural divide were not as wide, it would be easier to translate Twain's polylingualism. Indeed, it is arguably easier to translate terms referring to types of trees, animals and dishes found in any given Caribbean country if one is translating said text into a language variety from the region, as similar climates would give rise to similar flora and fauna, and thus the populations living in those areas would more than likely have attributed a word to such cultural realities. On the other hand, one could well imagine that terms related to the various types of winter wear in Russia would be difficult to translate into a language spoken in the Pacific, where the climate and way of life do not necessitate the use of such words.

However, I do not wish to suggest that for the translation of certain texts to be effective, particularly texts in which language is closely linked to the source culture, that they should be translated exclusively into languages spoken in a region where the culture is similar to the

source culture. While cultural similarities between the source and target cultures do facilitate the translation process, they are not required to effectively transmit the author's literary effects. In fact, Rodriguez Herrera (2014) demonstrates how, in his view, the most successful translations of *The Adventures of Huckleberry Finn* were the Mandarin Chinese translations, specifically those by Xu Ru Zhi (Twain, 1884/2002) and Cheng Shi (Twain, 1884/2004). I would argue that Chinese culture is quite different from the culture in Missouri in the 1800s, as depicted by Twain. Yet, the Chinese translators were able to produce translations that accounted for the characters' various dialects and thus their social status.

In translating Jim's speech, both translators employed vocabulary specific to spoken Chinese, which, as Rodriguez Herrera (2014) points out, is completely different from written Chinese. Chinese has a clear distinction between the formal language used in writing and the spoken language. In Mandarin, a word as simple as "and", for example, has an informal spoken form (和 hé) and several written forms (与 yǔ/及 jí/并 bìng). Therefore, when Chinese readers see that Jim's voice is transcribed in a way that is not commonly seen in a written format, it shocks them and allows them to better understand Jim's social background and the differences between his dialect and those of the other characters.

Rodriguez Herrera (2014) also shows that the Chinese translators use homophones, thus incorrect "spelling", to represent characters' lack of education. In English, this would look something like "she mite come", which is reminiscent of Twain's "sivilized" (cf. above). Thus, readers understand what is said because the sound remains the same (mite/might), but the writing can be compared to that of a child who is still learning to spell, which evokes the idea of someone who is unschooled. We could envisage this strategy when translating Man Ya's speech, as she is illiterate like many of Twain's characters. However, among Pineau's strategies to portray Man Ya's non-standard speech, incorrect spelling was not one of them. In my view, therefore, it would be inappropriate and inaccurate to portray any character as less (or more) educated than the author had intended.

While successful, the oral/written dichotomy used by the Chinese translators can be implemented in other languages only to a certain extent. English, for example, does not have a well-defined distinction between the oral and written language as Chinese does. However, I believe that the other strategies employed by Xu and Cheng – homophones/misspelled words and oral markers – can be implemented, as appropriate, in a great deal of languages.

But before the translator determines how to render different language varieties into another language(s) and the dialects thereof, there are a few factors particular to post-colonial texts that should be taken into account when translating their cultural references. One must first have the expertise to understand the particularities of the source culture, such as rare plants or traditional dishes. If one is not familiar with the cultural referents, the quality of the translation will furthermore depend on the translator's resources – time and money – to research certain terms, which are often difficult to find, as many indigenous cultures have an oral tradition that not even the internet has been able to capture in full. In this study, for example, much more time was spent searching for and understanding some of the cultural terms than actually translating the text. Therefore, our aim in this study is to produce a text that uses creole or at least non-standard forms and cultural references as much as Pineau has in the source text, trying our best to portray the source cultures (in order of importance – Guadeloupean, Maghrebi and French), while still allowing our polylingual text to be understood by readers who are not from the regions concerned.

Butterfly in the projects by Ava George

Ava George has produced the only available English translation, entitled *Butterfly in the projects*, which she published independently in 2016. She has written study guides for some French novels often read in Caribbean secondary schools and recently published her own first novel. George was born and raised in the English-speakingCaribbean but, surprisingly, does not incorporate any English creole into her translation of *Un papillon dans la cité*. It is not clear why she translated Pineau's instances of French creole into standard English, but in my view, readers of George's translation do not have the same experience as Pineau's readers. They do not get the real-life experience, termed "verisimilitude" (Figueroa, 1995), that comes from reproducing in literature the polylingualism present in any Caribbean country. One might argue that imagery of climbing mango trees and hunting for crabs in a river, though translated into standard English, portrays the Caribbean quite well. It does, but this does not suffice for the source text at hand. Let us look at a few examples in which George's standard English renderings of non-standard language have led to a diminished literary effect.

In this example, the postman has delivered a letter for Félicie from France. While Félicie is eager to open it, Man Ya is anxious, as they never receive mail, and refuses to let her open it.

C'est après le déjeuner qu'elle m'a demandé d'aller lui chercher la lettre.	She asked me to go and get the letter after lunch.

— Ouvè-y[1] ! Ne nous cachons plus. Sa ki la pou-w, larivyè pa ka chayè-y...[2] — Oui, Man Ya. — Lis d'abord tout ce qui est marqué sur l'enveloppe et ne t'avise pas de profiter de mon ignorance… Man Ya ne sait pas lire. [1] Ouvre-là ! [2] Ce qui t'es destiné, la rivière ne l'emporte pas. Nul n'échappe à son destin. (Pineau, p. 7)	-Open it! We won't hide anymore. The river cannot wash away that which is destined to you. No-one escapes their destiny. -Yes, Man Ya. -Read everything that is written on the envelope and don't try to take advantage of my naïveté. Man Ya doesn't know how to read. (George, pp. 3-4)

I commend George for having maintained the imagery of the river in the creole expression "*Sa ki la pou-w, larivyè pa ka chayè-y*". While this metaphor meaning "no one escapes their destiny" does not, to my knowledge, have an equivalent metaphor in English that uses the imagery of a river, George allows her readers to see how Man Ya describes the world around her. However, readers of George's English translation cannot sense the juxtaposition (Figueroa, 1995) when Pineau shows how Man Ya switches from creole ("*Ouvè-y*") to standard French ("*Ne nous cachons plus*") and then back to creole ("*Sa ki la pou-w…*"), which, as we have discussed, is common in Caribbean societies.

In George's translation of this creole expression, she writes "that which is destined to you", whereas I would also argue that "destined for you" sounds more idiomatic. It is unlikely that George has used an unconventional preposition to reflect Man Ya's non-standard language because it has not been her practice throughout the rest of her translation. Perhaps in George's variety of English, "destined to you" is acceptable, failing which this could be identified a grammatical error and cause George's translation to be considered as having an inferior quality.

On the other hand, I applaud George's efforts not to use footnotes, whereas Pineau's book presents quite a number of explanatory footnotes, which I find somewhat distracting. In the footnote to "*Sa ki la pou-w…*" in the original text, Pineau translates the creole expression into standard French then provides further explanation for this expression in the sentence "*Nul n'échappe à son destin*", which George has included in the body of her translation ("No-one

escapes their destiny"). I believe that Chamoiseau and the other creolists may consider this over-explanation on Pineau's part, and I would agree. In my view, however, George's approach to include the additional explanation is not wrong per se, especially as she is transferring information present in the original to her translation. But I think George could have balanced Pineau's aim to reflect creole culture and language to Caribbean and non-Caribbean readers with the objectives of the creoleness movement, as Pineau's presents many characteristics of this movement. As we have seen earlier, the creolists believe that literature should acknowledge that the creole way of describing realities is beautiful (Bernabé et al., 1993), meaning that there is no need to overexplain or adapt what creole societies say differently. Some may consider the choice to omit Pineau's additional explanation as altering the author's words, but I would advocate that, as translators, we should strive for a translation that improves on the shortcomings of the source text.

Let us look at another example in which not creole but markers of orality and cultural terms are not carried over into George's translation, leading to a loss of literary effect. In this excerpt, Mohamed's grandmother Fathia reminds him of their home culture, as they are immigrants from the Maghreb.

Pineau, p. 60	**George, p. 50**
Mohamed ne se souvient pas du pays de sa grand-mère. Elle a beau lui dire que c'est aussi son pays à lui, qu'il y est né, y a vécu jusqu'à ses cinq ans, il répond que son pays s'appelle France. — Lis ancêtres de tes père et mère étaient des Touaregs di Hoggar qui s'arrêtaient parfois à Tamanrasset, sous les arcades du souk… et faisaient de fantastiques courses dans li désert, superbes cavaliers sur leurs chameaux azelraf.	Mohamed doesn't remember his grandmother's country. She always has to tell him that it's his country too since he was born there and lived there until he was five. He responds that his country is called France. - Your parents' ancestors were Tuaregs from the Hoggar desert who sometimes stopped at Tamanrasset, under the archways of the bazaar… [They] did food shopping in the desert, were superb riders on their azelraf camels.

Here, Pineau's writing clearly shows readers that Fathia speaks with a foreign accent, as evidenced by transcribing "*les ancêtres*" ("the ancestors") as "*lis ancêtres*", "*du Hoggar*"

("from Hoggar/Ahaggar")[1] as "*di Hoggar*" and "*le désert*" ("the desert") as "*li désert*". However, George uses standard spelling, which means that readers of the English translation not only are unaware that Fathia speaks with an accent, but also lose Pineau's message behind and description of Fathia's character as an immigrant who struggles with some aspects of the language in the country she has moved to, but she still uses this language to let her culture live on in this new land.

I must commend George's efforts to explicitate the Hoggar region as "the Hoggar desert" to attempt to make this cultural referent clearer to readers. But the term she has used is not entirely accurate, as Hoggar is the name of the plateau atop certain Saharan mountains; the land there is indeed desert-like, but Hoggar is not the name of a specific desert. Perhaps considering such technical details might be considered pedantic, but in the sentences that follow, Fathia goes on to say that Mohamed's ancestors rode camels through the desert, which I think adequately situates the reader in the correct setting.

Although George has tried to make it clear to her readers that Fathia is talking about the desert, she chooses to translate "souk" as "bazaar", whereas the cognate "souk" exists in English and is known to refer to markets in Arab countries. Using a generic term instead of the more culture-specific term here therefore leads to loss of cultural nuance.

Lastly, in addition to "diluting" the target readers' cultural experience, George's translation presents certain inaccuracies, some of which can be seen in this excerpt. George translates "*Elle a beau lui dire*" as "She always has to tell him". Her translation here still fits the context, but it is a slight mistranslation. A more accurate rendering would be "even though she tells him" or "no matter how much she tells him". A more serious mistranslation can be seen when George translates "*fantastiques courses*" as "food shopping". "*Courses*" has several meanings in French, including grocery shopping and races (i.e. a race to be run). This is a major mistranslation on George's part, as what follows in the French "*superbes cavaliers sur leurs chameaux azelraf*" (translated by George as "superb riders on their azelraf camels") clearly points us to the fact that Mohamed's ancestors would race on camelback. The last inaccuracy, which is minor, is "he responds that his country is called France", which, at a stretch, is not incorrect in English. But it does sound stilted and unidiomatic, as compared to, for example, "he would (always) say that France is his home". Unfortunately, all these errors, in addition to

[1] Hoggar, also known as Ahaggar, is a large plateau in the northern Sahara providing a major trade route across the mountains of several North African countries. (https://www.britannica.com/place/Ahaggar)

the loss of cultural nuance, make George's translation less appealing subject matter for an in-depth comparative study.

In the previous two examples, we saw that cultural nuance is lost in George's standard English translation of Pineau's polylingual text. What seems more concerning, however, is that some dialogues including creole become incoherent when translated into standard English only. The most striking example from George's translation is perhaps the following, when Félicie remembers her grandmother Man Ya's affection towards her and uses one of Man Ya's terms of endearment in creole with her baby brother in France.

Pineau, p. 67	**George, p. 56**
Aujourd'hui que la mer nous sépare, d'autres mots me reviennent en mémoire. Oui, chacune de ses phrases finissait par « p'tit a manman[1], doudou en mwen[2], Féfé doudou ». Une fois, j'ai appelé ainsi Mimi : « Ti doudou en mwen ». Il s'est arrêté net de gigoter et m'a fixée longuement de ses gros yeux noirs, bouche bée. On ne parle pas créole dans l'appartement. [1] P'tit a manman : petite chérie de maman. [2] Doudou en mwen : ma chérie à moi.	Now that the sea separates us, other words come to mind. Yes, each one of her sentences ended with "mommy's dear little girl, my little darling or Féfé darling". Once, I called Mimi that, "my little darling". He stopped wriggling about and stared at me dumbstruck with his big black eyes. We don't speak creole in the apartment.

At best, readers of George's translation might think that Mimi is surprised because he has never heard his sister call him "my little darling". At worst, they will notice that there is disconnect and because of their confusion will prefer not to continue reading the book. While the cultural approach posits that translation is rewriting (Lefevere, 1992), a means by which "cultures construct images and representations of authors, texts and entire periods of history" (Marinetti, 2011), the standardisation of language in George's rendition constructs a false image of Pineau and her text – one that is one-dimensional and does not do justice to the Caribbean polylingualism Pineau so genuinely reflected in her novel. As Bandia (2010) puts it, "The

postcolonial text is linguistically multilayered and culturally multifaceted, and calls for translation strategies that can account for its innate plurality."

For the reasons highlighted above (loss of cultural nuance, non-compliance with the principle of orality, potentially unidiomatic turns of phrase and mistranslations), we will not be focusing on George's translation in this study. We will instead explore ways of translating culture-bound terms and, particularly, different varieties of languages to evoke the nuance behind the words of the post-colonial writer.

Strategies for translating polylingual texts

Before we determine strategies that we can use to translate culturally entrenched texts with several language varieties, let us first look at one way in which language varieties came about in post-colonial societies. We will then analyse existing literature to glean ideas from them while drawing on relevant theories.

A foray into the evolution of language in post-colonial societies

As already discussed, the language varieties spoken in post-colonial settings are different to those spoken in colonising countries because they are often a blend of indigenous, migrant and European languages. But linguistic differences have also come about because former colonies have maintained some linguistic practices from colonial times, as these colonies were often isolated and did not have enough contact with Europe, where language continued evolving. Therefore, the forms of language that former colonies preserved from centuries prior would now be considered dated or perhaps solely literary in Europe. That is to say, the standard French varieties used in former colonies today have maintained some of the vocabulary and grammar used in France during the colonial period. Such forms are therefore now considered dated or of a much higher register in European French (Belgium, continental France and Switzerland). For example, according to a 2022 BBC article on culture and identity, Quebec has preserved much of the pronunciation and vocabulary from 16th century French, such as "*char*" instead of "*voiture*" for "car". The *Grand Robert* states that "*char*", meaning any kind of car, is now dated or literary.

Inka Wissner, a specialist in varieties of French, explains this difference over time in her research paper entitled "*Le français des Isles : des Antilles à la Nouvelle-Calédonie*" (Island French: from the Caribbean to New Caledonia) (2016). Wissner uses the term diatopism to describe the phenomenon of using different terms for the same referent from one region to another – for example sidewalk (US) vs pavement (UK); or the referent for "hill" in French:

morne (French Caribbean) vs. *colline* (European French). Meanwhile, diastratism is, according to Wissner, a change in register of a term from one region to another. She gives the example of the pronouns "*nous autres/vous autres/eux autres*" instead of the "*nous/vous/eux*" (we/you [plural]/them) most people would learn in a French class, as that is what is used in European French. Wissner (2016) states that the form including "*autres*" is no different in meaning to its conventional counterpart but did undergo diastratism, meaning that it is of different registers depending on the region: dated in Quebec, common in Louisiana and very common and part of the vernacular in New Caledonia.

Preservation of colonial linguistic forms is also present in Caribbean varieties of European languages. The founders of the creoleness movement, in speaking of standard European French, wrote, "We preserved many of its words which were no longer used" (Bernabé et al., 1993/2010, p. 107). A prime example from *Un papillon dans la cité* is that characters often use the terms "*antan"* and "*d'antan*" ("long ago" and "from long ago") in normal conversation, which would suggest that it is used at a lower register in that region. In standard European French, however, "*antan"* is classed as dated in the *Grand Robert* and "*d'antan*" as literary. Therefore, if translating a text in standard European French, we could consider rendering "*d'antan*", not as the more casual "from a long time ago", but as "in the days of old/of yesteryear" to maintain the literary register it has in this variety of French.

Since we are trying to preserve Pineau's polylingualism as much as possible, we could consider using a term in a Caribbean variety of English that underwent the similar process of maintaining a colonial linguistic form. For instance, when Félicie's step-father Papa Jo hears of how Guadeloupe has changed over the years since he left, he says, "*L'autoroute ! tu dis bien : l'autoroute ! qui coupe ce morne à vaches et cette rivière où j'allais, antan, pour poser mes nasses à wasou !*". We could consider translating this as "A highway! You said 'highway', right? And it cuts through that hill where there used to be cows grazing and that river I used to go to long time to drop my crayfish traps!" The OED lists this use of "long time", meaning "long ago", as specific to the Caribbean, particularly Jamaica. From personal experience, I can confirm that it is also widely used in Trinidad. "Long time" was once used in British English in this sense, but the OED's latest example of this in non-Caribbean English dates back to 1376, when it was written "longe tyme". The rest of the 1376 example cited in the OED is more than likely incomprehensible to most English-speakers today. The OED's most recent example of "long time" is "Judy had long-time cut off her own hair—to escape the torture of combings and the beatings to make her sit still" and was taken from Guyanese writer Oonya Kempadoo's

Buxton Spice (1999, p.140), a work by an author who, interestingly enough, we will touch on briefly in a later section. It is possible the Caribbean "long time" came from the French "*longtemps*", but this is not certain. However, regardless of its origin, "long time" allows us to maintain the "taste of home" Pineau gives to French-speaking Caribbean readers and the "taste of something foreign" that she evokes to French-speaking European readers and those who have learned European French.

Examples of post-colonial literature featuring Caribbean English creole: the case study of *Crick Crack Monkey* by Merle Hodge

Let us now look at how language varieties are presented in a Caribbean novel written originally in standard Trinidadian English and Trinidadian English creole. *Crick Crack Monkey* (1970) is a classic, not only in Trinidad but throughout the Caribbean. It follows the life of a young girl, Cynthia, or "Tee", whose mother has passed away and father has moved away to England. Tee and her younger brother Toddan move in with their brash but loving aunt, "Tantie", and Tee later moves in with her middle-class aunt, Aunt Beatrice, where she feels like an outcast because she doesn't speak "proper" or have a fairer complexion, and so she strives to fit in with the upper middle class of the Afro-Trinidadian sector of society.

Author Merle Hodge, who is Trinidadian, uses standard English in the narration and Trinidadian English creole in dialogue, for characters that speak creole, which is generally how Pineau demarcated her use of standard and non-standard varieties. This mix of varieties is seen from page one of *Crick Crack Monkey*: "At every movement in the street we craned our necks – no, it was only Mr Henry. 'Mr Henry!' we shrieked, 'we gettin a baby!'" (Hodge, 2000, p. 1). Furthermore, Hodge, like Chamoiseau in *Texaco* (which we will discuss later), does not use footnotes to explain non-standard language and does not include a glossary of terms with explanations in standard English, which further validates our choice to do the same in our translation of Pineau's work, despite Pineau's use of footnotes. Hodge perhaps pushes her readers more than Chamoiseau, as she does not include in-text explanation of creole terms.

Below is a sample of the forms of creole and other language varieties Hodge uses to create the literary effect of orality in writing:

- Absence of the auxiliary verb "to be" in the present continuous: "we gettin a baby" vs. "we are getting" (Hodge, 2000, p. 1)
- Deletion of word endings: "gettin" vs. "getting" (Hodge, 2000, p. 1)

- Use of standard English vocabulary with a different meaning in creole: “last weekend’s Tarzan picture”, where “picture” is used instead of “movie” (Hodge, 2000, p. 6). Note that this is used in the narration, and not in dialogue.
- No mark of the possessive (’s): “Neighb’ Ramlaal-Wife” / “Marva-Mother” vs. Neighb’ Ramlaal’s wife / “Marva’s mother” (Hodge, 2000, p. 10)
- Use of an acceptable standard English term to refer to items or concepts differently, when compared to other regions: “August holidays” (Hodge, 2000, p. 13). Whereas most countries in temperate climates would say “summer holidays/vacation”, Caribbean people tend to say “July-August holidays/vacation” because there is no summer in the Caribbean.
- Eye dialect (Rodriguez Herrera, 2014), i.e. unconventional spelling to reflect creole pronunciation of standard English words: “t’ank Gord” vs. “thank God” (Hodge, 2000, p. 19)
- Unconventional spelling to mimic and, in this case, mock the acrolect Trinidadian accent/pronunciation: “I don’t know where *she* is going to put her things because my dorncing-things are in there”, where “dancing” is pronounced similar to British received pronunciation, as opposed to with a more open ‘a’, as in “bag”.
- Unmarked past tense: “who tell yu that?” vs. “who told you that?” (Hodge, 2000, p. 19)
- Unmarked plurals: “I have a t’ousan million t’ousan million marble” (Hodge, 2000, p. 33)
- Use of unconventional prepositions: “You know, your Tantie used to cuss-down Tom, Dick and Harry, too, as a schoolgirl.” vs. “cuss out” (Hodge, 2000, p. 59)
- Use of creole vocabulary in sentences otherwise written in standard English: “But only Tantie would conceive of calling Henry dou-dou” (Hodge, 2000, p. 42). “Dou-dou” or “doudou” comes from French creole and is used to mean “sweetheart”.

The above list is just a sample of techniques from Hodge’s work, but from these few examples, it is evident that there is overlap with Twain and Pineau. It should be noted, however, that although we have focused on a novel by a Trinidadian author, other Caribbean creoles are just as present in texts from other Caribbean countries. For example:

- Barbados: “When I sit there at that window or stan’ in the half-door at night it come to me sometimes like the devil in hell self an’ I want to run” vs. “When I sit there at that window or stand at the Dutch door at night it comes to me sometimes like the devil in

hell himself and I want to run" (*In the Castle of My Skin* by George Lamming, 1987, p. 80)

- Guyana: "I is a young married man" vs. "I am a young married man" (*Palace of the Peacock* by Wilson Harris, 2021, p. 58)
- St. Lucia: "He taking long, old man. A! Augustin I have a tin belonging Ratal in the bow, see if it there" vs. "He's taking long, old man. Hey! Augustin I have a tin belonging to Ratal in the bow, see if it's there" (*Dream on Monkey Mountain and Other Plays* by Derek Walcott, 1971, p. 56)

Seeing these techniques used in texts written originally in English and dialects thereof also provides us with a reference for how we can maintain the orality in Pineau's text, while ensuring that the English translation is comparable to other texts in this genre originating from English-speaking countries.

Classification of Pineau's polylingualism

Pineau, like Twain and Hodge, uses several forms of polylingualism. In order to better determine how we are going to reproduce Pineau's language varieties, we must first understand the techniques she has used so that, where possible, we can try to do the same or apply techniques used by authors of similar texts, such as Merle Hodge. The polylingualism in *Un papillon dans la cité* can be categorised as follows:

Standard French vocabulary

- Words that take on new meaning outside the *Métropole*
    - *case* (p. 1) instead of *maison* (house)
        - The other meanings of *case*, as used in mainland France, are still valid in the Caribbean. These include a checkbox on a form and a square on a chessboard or other board game. However *case* is not used in mainland France to mean "house".
- Vocabulary that is not or no longer used in the *Métropole*
    - *au mitan de* (p. 16) instead of *au milieu de* (in the middle)
        - *Au mitan de* is now outdated throughout most of France, though some dialects in the East of France have preserved it. (Grand Robert, 2013)
    - *morne* (p. 62) instead of *colline* (hill)
        - *Morne* refers to a small, isolated hill on an island. The term is used chiefly in the Caribbean and Reunion Island. (*Grand Robert*, 2013)

- Standard French vocabulary with creole syntax
    - *deux-trois mots* (p. 10) instead of *deux ou trois mots* (two or three words)
    - *caca-chien* (p. 11) instead of *caca de chien* (dog poop)
    - *loin-loin* (p. 13) instead of *très loin* (very far)

Creole

- Culture-specific terms in creole used in sentences otherwise or mostly written in standard French
    - *nèg-mawon* (p. 13) instead of *esclave marron* (maroon slave)
- Phrases written entirely in creole, mainly in dialogue. (Pineau provides footnotes with standard French translations for most)
    - *Menm bèt, menm pwèl* (p. 10) with the footnote "*même bête, mêmes poils. C'est du pareil au même."* (You're one and the same)

Accent markers

- Unconventional spelling used to reflect the phonetics of actual pronunciation, based on a character's country of origin
    - *Ti pourras pli me casser les oreilles avec sonnette !* (p.57, Fathia's Maghrebi accent) instead of *Tu pourras plus me casser les oreilles avec [la] sonnette !* (You won't be able to give me a headache anymore with that doorbell!)

The grandmothers' French[1]

- Standard French vocabulary (that is, no dialect), but not standard French syntax
    - Man Ya's French*: Assez faire du scandale ici-là, bête !* (p.7) instead of *Arrête ton cinéma !* (Enough of your foolishness!)
    - Fathia's French: *Va, va, Féli ! Mohamed va te donner. J'ai fait beaucoup au matin.* (p.57) instead of *Vas-y, vas-y, Féli ! Mohamed va te donner. J'en ai fait beaucoup ce matin.*

[1] So named as Pineau uses these linguistic features exclusively for the voices of the two grandmothers in the story – Man Ya, who is illiterate, and Fathia, who is an immigrant in France.

Our proposed strategies

In light of the above, we will now attempt to outline our translation strategies. Each strategy will be applied to examples from *Un papillon dans la cité*, most of which have been taken from one of the five excerpts for which a complete translation is provided in the final section of this thesis, entitled "Applying the strategies to excerpts of *Un papillon dans la cité"*. These excerpts have been chosen for their wealth of cultural references and polylingualism. Before we discuss the translation strategies, however, it must be noted that I did consider a change of register as a possible strategy for instances of creole or extreme forms of deviation from the standard variety, such as Man Ya's French. But I believe that as translators we should ensure that we are not depicting certain sectors of society as simplistic and uneducated, a view that is shared by a translator of another of Pineau's books into Spanish. Laura Ruiz Montes, a Cuban author, translator and historian, has translated Gisèle Pineau's similarly polylingual *L'Exil selon Julia* (*Exile acording to Julia/El exilio según Julia*), which tells of how Pineau's grandmother Man Ya was subject to racism and xenophobia after moving from the French Caribbean to continental France. Montes so perfectly says:

> *La influencia de un acto de traducción abarca no solo el pasaje a otro idioma, sino también la capacidad de comunicar más allá de dichas lenguas, sin lo cual el texto traducido solo podría entregar una representación reduccionista (o caricaturesca) de la vida de un país y de su cultura.*
>
> The influence of an act of translation encompasses not only transference into another language, but also the ability to communicate beyond the languages involved, without which the translated text could only deliver a simplified (or caricatured) representation of the life of a country and its culture. (Montes, 2017) (My translation)

Implementing polylingualism, then, is not just a linguistic task but one that requires translators to be aware of and respect people's sensitivities. We will therefore attempt to implement the following strategies to maintain Pineau's polylingualism as much as possible:

1. **Eye dialect and non-standard grammar and vocabulary based on the phonetics, syntax and word usage typical of English-based creoles in the Caribbean**

For this strategy, we will attempt to use non-standard spelling, grammar and vocabulary to mimic norms in English-speaking Caribbean countries at instances where Pineau has done the

same for Guadeloupean French. While we will aim to adopt features of another language, it should be noted that some features of English-based and French-based creoles are similar, such as the shortening of words. For instance, the 't' at the end of "soft" is generally not pronounced in English-based Caribbean creoles. Similarly, "*petit*" in standard French becomes "*ti*" in Guadeloupean French creole. Another similarity we have seen between non-standard varieties of French and English in the Caribbean is the use of words that have become dated in other regions.

However, in instances where the form of syntactical or lexical variations between standard and non-standard varieties is not the same in French creole and English creole, I believe the translation should still implement a non-standard variety is being used difference in language varieties as presented by Pineau to her French-speaking readership. For instance, the phrase, "*Menm bèt, menm pwèl"* (p. 10), which appears with the footnote "*même bête, mêmes poils. C'est du pareil au même",* essentially means "You're one and the same". Here, Man Ya is criticising Félicie for being like her mother. "*Menm bèt, menm pwèl"* features non-standard phonetics and vocabulary. In the English translation, however, we might consider using non-standard syntactical features common to Caribbean English creoles. For example, "You and she is the same", instead of "she and you are the same". The proposed translation into Caribbean English creole features the non-standard word order "you and she" and non-standard subject-verb agreement, which is typical of Caribbean English creoles.

Not only are there linguistic similarities between Guadeloupe and the rest of the Caribbean, but there are also cultural similarities. Guadeloupe is a butterfly-shaped island (hence *papillon* – butterfly – in the title), and its history is quite similar to that of the other islands in the Caribbean, from being inhabited by Native Americans to undergoing plantation slavery and indentureship, mainly with the use of Indian labourers. This similar path led to similar joys and pains throughout the Caribbean – racism, classism and colourism alongside pride in the region's diversity. Even in terms of attitude, Guadeloupeans are laid-back like most West Indians. The common African ancestry has led to the celebration of Carnival in Guadeloupe, just like in other islands. The Early Caribbean Digital Archive developed by Northeastern University explains that African slaves would, as an act of rebellion, improvise musical instruments, dress up and dance like their masters to mock their grand celebrations, which later included costumes representing folkloric creatures and over the centuries turned into the street parade with bright feathers and beads that we know today. Alongside Carnival, another common cultural trait throughout the Caribbean stemming from its African heritage is the creation of music genres

featuring creole lyrics with undertones of upbeat African rhythms – zouk in Guadeloupe and Martinique, soca and calypso in Trinidad and Tobago and konpa in Haiti, which are most often heard during the Carnival season.

However, Guadeloupe, like Martinique, never became independent as most former colonies did in the 1960s and 1970s. It was assimilated into France and became an Overseas Department, still a colony but under another name, some might argue, having French nationality but not its culture. Nevertheless, Guadeloupe's cultural similarities with the rest of the Caribbean outweigh this political difference. In fact, I would argue that these cultural similarities have given rise to linguistic similarities, thus making it possible to use features of Caribbean English creole to translate Guadeloupean French creole. In Glenda Niles' essay "Translation of Creole in Caribbean English literature: The case of Oonya Kempadoo" (2016), she explores ways in which instances of Caribbean English creole in books by the British-Guyanese writer Oonya Kempadoo were translated into Spanish. She illustrates that Kempadoo writes in pseudo-Tobagonian English creole in her novel *Tide Running*, mainly using features of that creole and introducing features of other Caribbean English creoles. Kempadoo keeps the language simple, so that non-Caribbean readers can understand the non-standard forms but know without a doubt that some form of a Caribbean creole is on display. My translation strategy will take inspiration from Kempadoo's approach and attempt to apply it to translation into English of Guadeloupean French Creole to enhance the literary effect in the translated text so that it is comparable to the effect created by Pineau in the source text.

Niles (2016) explains that Caribbean authors are constrained in their use of language, as non-West Indians or people that are unfamiliar with Caribbean culture and linguistic tendencies cannot understand a text written entirely in creole. In fact, it is highly unlikely for any West Indian to fully understand the dialect of another Caribbean country. However, writing in the standard variety alone means that the text will lack verisimilitude (Figueroa, 1995), meaning that it is not a true reflection of the linguistic diversity of the Caribbean; such a text also fails to fully portray the cultural richness and complexity of the source text and its setting. It is in this vein that Niles explains the varieties of language used by Oonya Kempadoo, which are generally standardised in Spanish renderings or simply mistranslated. Niles shows that the acrolect, mesolect and basilect varieties employed by Kempadoo generally depend on the character. For example, a Tobagonian woman who has moved to the UK and married a British man is given the voice of someone who speaks mostly in standard English, with elements of creole from time to time.

Niles highlights this example of Kempadoo's pseudo-Tobagonian creole: "Watch nuh, dey go do dat t'ing pon de girl..." It is clear from this example that Kempadoo has created a form of creole that spans the Caribbean, as the word "pon" is typical of many English-based Caribbean creoles, but not those spoken in Trinidad and Tobago, where the character in question is from. "Pon" is a shortened form of "upon", generally used to mean "on". Here, however, Kempadoo uses "pon" instead of "to" (do dat t'ing pon de girl > do that thing to the girl), as many Caribbean creoles are distinguished from standard varieties simply because of a slight change in preposition, even though standard vocabulary is used. For instance, in Trinidad and Tobago, one would often hear "hand up an assignment" instead of "hand in an assignment". What Kempadoo has done is akin to having a character speaking a dialect from the South of the US omit the initial 'h' (e.g. 'ome instead of home), which is typical of cockney and Jamaican dialects. Kempadoo's blending of dialects might only be perceived by people familiar with the region's dialects. Some such people may disagree with her approach, believing it to sound inauthentic. While Kempadoo's technique is unconventional, we have to remember that her aim here is to produce a form of Caribbean creole that can be identified as such but is not specific to one country. She unites sub-groups within the Caribbean, and their dialects, to create a unified but simplified dialect, as she wants the foreigner to be shocked by the variety of language used, but not so shocked that they do not understand what is said (Niles, 2016). While I admit that the use of "pon" by a Tobagonian could initially seem somewhat unusual, I think Kempadoo's mixed approach is useful in translation because using the creole of a specific English-speaking Caribbean country may instead project to the target readers a view of that country instead of the source culture.

We can therefore try to follow in Kempadoo's steps and draw on the linguistic features of several Caribbean English creoles to produce non-standard forms that are not necessarily common to any Caribbean country but are still understandable to non-creole speakers. To do so, we will take inspiration from the forms of Caribbean English creole that we have seen in Hodge's *Crick Crack Monkey* and that we will see in the study entitled "The Changing Faces of English: A Caribbean Perspective" (2000) by Shondel Nero, a professor of language education at New York University. In her study, Nero bases her work on that of other Caribbean linguists and compares English-based Caribbean creoles to standard American English. She compiles her findings, the main features of English-based Caribbean creoles, into the tables below, which we will use as a guide when translating instances when Pineau has used phonetics, syntax or vocabulary specific to Guadeloupe.

TABLE 1

Pronunciation Features in Caribbean Creole English and Standard American English

Feature	Caribbean Creole English		Standard American English	
Initial consonants	(t)	ting	(th)	thing
	(tr)	tree	(thr)	three
	(d)	dat	(dh)	that
	(ky)	kyañ[a]	(k)	can't
	( )[b]	'ome	(h)	home
Final consonants[c]	(n)	sometin'	(ng)	something
	(n)	don'	(n't)	don't
	(s)	bes'	(st)	best
Vowels	(ih)	dih	(e)	the
	(e)	mek	(a)	make
	(uh)	yuh	(oo)	you
	(a)	bady	(o)	body
	final (a)	fadda	(er)	father

Source: Adapted from Allsopp (1996), Rickford (1987), and Roberts (1988), using a modification of Rickford's system for comparing CCE and SAE pronunciation features.
[a]In CCE, palatalization—the insertion of the /y/ sound—often occurs between any of the consonants /p, t, k, d, g/ and a following vowel, usually /a/. [b]Primarily rural feature. [c]In CCE, consonant clusters are typically reduced.

Table 1: How unconventional spelling can be used to reflect the phonetics of Caribbean English creoles (Source: Nero, 2000)

TABLE 2

Syntactic and Vocabulary Features of Caribbean Creole English (CCE) and Standard American English (SAE)

Syntactic CCE feature	CCE form	Corresponding SAE form
Zero copula if predicate is an adjective	*He strong*	*He is strong*
Zero inflection for subject-verb agreement	*She tell me everything*	*She tells me everything*
Zero inflection for tense[a]	*Yesterday, I wash the clothes*	*Yesterday, I washed the clothes*
Zero use of passive structure	*Eggs selling today*	*Eggs are being sold today*
Use of *does* (unstressed) to indicate habitual action with any person or number[b]	*He does go to church every week*	*He goes to church every week*
Zero inflection for plurals if plurality already indicated	*My father work two job*[c]	*My father works two jobs*
Zero marking for possession[d]	*Paul house*	*Paul's house*

Vocabulary Item[e]	Meaning in CCE	Meaning in SAE
hand	Part of the body from the shoulders to the fingers	Part of the body from the wrist to the fingers
foot	Part of the body from the thigh to the toes	Part of the body from the ankle to the toes
tea	Any hot beverage (may include coffee)	Specific beverage made from tea leaves
goblet	Covered pitcher made of clay in which water is kept cool	Drinking glass with a stem and base.
a next	Another (e.g., *I want a next one)*	—[f]

Source: Adapted from Allsopp (1996), Rickford (1987), and Roberts (1988).
[a]Tense is indicated by context. [b]Primarily Guyanese feature. [c]In this case *two* already signals *more than one*; thus the standard English *s* is redundant. [d]Possession is shown by the juxtaposition of possessor and possessed. [e]Many other false friends exist. [f]*Another* would be used in place of this form.

Table 2: How non-standard grammar and vocabulary can be used to reflect the syntax and lexicon of Caribbean English creoles (Source: Nero, 2000)

2. Eye dialect, non-standard grammar and vocabulary, and cognates to reflect one's cultural background in writing

This strategy is quite similar to the previous one, except that here we are not focusing on the linguistic particularities of Caribbean creoles. Instead, we will be looking at how Pineau has used non-standard language or specific terms to reflect features of orality when characters speak, or attempt to speak, standard French. These features include accents, other oral idiosyncrasies and culturally entrenched terms.

To understand how this strategy will be employed, let us look at the voice attributed to one of Pineau's characters, Fathia (Mohamed's grandmother), who is an immigrant from the Maghreb, has been living in France for three years and speaks "broken" French, which Pineau reflects

using unconventional spelling and grammar. When Félicie visits Mohamed's home for the first time and is introduced to his country's culture and cuisine, Mohamed's grandmother asks Félicie, "*Ti aimes loukoum ?"* (p. 56). In standard French, that would read *"Tu aimes le loukoum ?"* ("Do you like lokum/Turkish delight?"). We have briefly touched on Fathia's oral idiosyncrasies in a previous section, and it is clear that Pineau allows Fathia's accent to shine through the text. Again, later on, Fathia says "*lis ancêtres"* and *"li désert"* (p. 60) instead of the standard "*les ancêtres"* and *"le désert"* ("the ancestors" and "the desert"). In other instances, however, Fathia uses the standard pronunciation of "*les*", e.g. "*les chotts*" (p.56) ("the chotts"). It is unclear whether Fathia's mix of standard and non-standard pronunciations of "*les*" was intentional or inconsistent on Pineau's part. However, given that the French "u" as in "*tu*" is invariably substituted by "i", we will delve into this aspect of Fathia's orality.

Spelling "*tu*" as "*ti*" shows us that the French "u", usually pronounced /y/, is instead pronounced /i/. The phoneme /y/ is present in French but not in Fathia's mother tongue, Arabic. This explains why it would be more difficult for her to pronounce it. However, this can prove a bit tricky when translating because the French phoneme /y/ does not exist in English, which means that if we were to mimic Pineau's variation to the letter, an English reader would not realise that in Fathia's attempts to speak the standard variety, she introduces non-standard pronunciation, as the opportunity will never arise for her to say /y/ in English. In such cases, then, we could consider using non-standard pronunciation for a different English phoneme, such as /uː/, the long 'u' sound. If we try to replace it with /i/ as Pineau has, "you" will be pronounced and perhaps transcribed as "ye", which gives Fathia's speech an odd Shakespearean effect that Pineau did not attribute to it in the original.

Therefore, we might want to take the liberty of using a different non-standard pronunciation in an effort to preserve Pineau's message behind and description of Fathia's character as an immigrant who is trying to use a foreign language to communicate in the new country she has moved to, while still holding on to her home culture. In our English translation, then, we could maintain Pineau's process of replacing one phoneme with another, but adapt it to better suit English language conventions and still achieve the same effect. In practical terms, we could replace /uː/ with /ɛ/, thus transcribing the pronunciation of the word "you" as "yeh". I admit that this change might not reflect the tendencies of Arabic-speakers, however, as we have explained, what is more important is transferring Pineau's message to readers. In fact, I believe this is what led Pineau to inconsistently use the non-standard "*lis*" instead of "*les*" – her main

objective, and thus ours as translators, is to portray Fathia's cultural identity in writing, even if it means sacrificing an authentic portrayal of her speech.

Additionally, in "*Ti aimes loukoum ?"* Fathia omits the article "*le*" before the noun "*loukoum"*, as required by French grammar rules. English grammar rules, however, require that the article be omitted here; the inclusion of the article "the" is not grammatically incorrect but would lead to mistranslation in this case. For example, "Do you like the cupcake?" means that the speaker is referring to a specific cupcake, whereas "Do you like cupcakes?", with the noun "cupcake" in the plural and without the definite article, refers to a general like or dislike for cupcakes. Fathia is referring to the latter, a general like or dislike – "Do you like lokum?". Since including the article in English would change Pineau's meaning, we could perhaps 'compensate' (q.v.) for this by providing a non-standard form elsewhere in the sentence. Therefore, we could consider translating "*Ti aimes loukoum ?"* as "Yeh like lokum?" As discussed, "yeh" instead of "you" helps to preserve a difference in standard pronunciation, whereas the elimination of the question word "do" ("~~Do~~ yeh like lokum?") shows that Fathia's grammar strays from the norm. The translator should take care, however, to ensure that the use of non-standard forms in the target language does not simply look down on foreign cultures and portray their people as unintelligent (Montes, 2017). In the case at hand, Pineau uses language to paint a picture of an older woman who has known a specific language and culture for most of her life and is trying to retain her culture and share it with others in the country she has migrated to, while being constrained to use the language of that foreign land. Preserving non-standard forms in translation, even if not in the same way as the author of the source text, therefore allows us to transmit this nuance behind the writer's words to the readers of the target text.

Pineau could have transcribed Fathia's words in standard French, but she didn't. She could have used the description "*bonbons du Maghreb*" (sweets from the Maghreb) for "lokum", but she instead went for the cognate "*loukoum*", the French word that was closer to Fathia's mother tongue, the language to which her culture is so closely tied. I believe that if she has done that for her French-speaking readers, many of whom might never have heard of "*loukoum*", we should allow readers of the translated text to partake in the same cultural experience. Therefore, an alternative translation for "*loukoum*", particularly the more foreignized term "Turkish delight", would not be ideal. Thus, in using cognates, where possible, for culturally entrenched terms, we are able to create in our translation a literary effect similar to that created by the author in the source text.

3. Preservation

In the first strategy, we outlined how we can use linguistic features of another culture when translating; in our case, there is a shift from the sub-culture of the French-speaking Caribbean to the English-speaking Caribbean. One caveat here, however, is that the translator must take care not to paint a picture of another country, as highlighted by Rodriguez Herrera (2014). Put simply, Pineau is not writing about Grenada, Barbados, Jamaica or any other English-speaking Caribbean country. In fact, she is not writing (solely) about Guadeloupe either, but the hybrid experience of a Guadeloupean girl being "transplanted" in mainland France. For this reason, we will preserve some of the original Guadeloupean French creole. Niles (2016) highlighted the benefit of preserving some culture-specific terminology, such as food items specific to the Caribbean, very much like one would say "cordon bleu" instead of the clumsier, albeit clearer, alternative of "breaded chicken filet stuffed with ham and cheese". Niles admitted that another option would be to explicitate such cultural terms, but that it is almost always unnecessary as the reader could glean from the context that the foreign word is referring to a dish. Furthermore, she believes that when explicitating, the same cultural nuances in the source text are not carried over into the target text.

The word "preservation" has been carefully chosen. We will not be referring to it as calques in this paper, as we truly do want to *preserve* the source culture as much as possible. Preservation will be used, for example, for the names of certain dishes and some terms of endearment. "*Doudou"*, meaning sweetheart in most French creoles, is actually also used in Trinidadian English creole. This will be one of the terms we will preserve. Pineau provides footnotes for most terms in creole but does not repeat a gloss if the creole term reappears. I, however, agree with Hui (2009), who believes that footnotes and other explanatory terms are ways of colonising a text and a people. Hui looks at the relationship between translation from a colonised culture into a colonising culture and vice versa, or what he calls the dominated and dominating cultures. He deplores the tendency of translators of non-Western texts to judge and interpret practices uncommon to them and thus to feel the need to over-explain cultural norms from a Western point of view, thus rendering them inferior simply because they are different. In Hui's words, translators of non-Western cultures "may feel constrained to represent native views in the main body of the translation, but they are seldom shy of turning the paratextual space – prefaces, introductions, notes, appendixes, and so forth – into a colonizing space where cultural differences are interpreted as signs of the inferiority of non-Western cultures." In

reading Pineau's novel, I admit that when creole sentences were not phonetically similar to standard French, I simply went straight to the footnote instead of trying to read the creole. In my view, however, post-colonial studies and the creoleness movement aim to do the opposite, to not only bring foreigners into their world but also shock them with language that defies the Western norm. But even Chamoiseau, in his book *Texaco*, translates sentences appearing in creole, but he does not use footnotes. The creole is followed by in-text translation, which means that readers have to go through the creole before getting to the translation in standard French (N'Zengou-Tayo, 1996). N'Zengou-Tayo cites this example: "*Mé ola Matinityèz-là pasé ô-ô, Mais où est passée la Martiniquaise, oh ?*" (*Texaco,* p. 248) (N'Zengou-Tayo, 1996, p. 161). Perhaps Chamoiseau is trying to balance remaining true to his creole culture and finding a way to transmit his text to his non-creole-speaking readers. To strike this same balance, we will try to limit the footnotes used and provide glosses only when absolutely necessary, for example when the phrase in creole differs so much from Standard English that it might not be understood.

4. Standardisation

Standardisation, also called normalisation, occurs when non-standard language is rendered as standard language in the translation. In some instances in *Un papillon dans la cité*, the language used does not map onto an equivalent in English or any English-based creole. For example, Pineau's story begins, "*Le facteur n'apporte jamais rien à ma grand-mère. Il passe devant notre case en hochant la tête, puis détourne vivement son regard*". The *Grand Robert* dictionary says that a *case* is a traditional house in some countries in the tropics, made out of light materials. However, after consulting a Guadeloupean friend of mine, I learned that the meaning of *case* goes beyond that definition. "*Case*" was the term used for the slaves' quarters in some French colonies. Today, it's any home, but more so it evokes the place where one is most at peace and loved by those around them. Since, to my knowledge, we do not have a similar term in the English-speaking world, this should be one of the few instances in which we might consider standardising the language by translating *case* as "house/home", especially as preserving "*case*" in our translation could be misleading, considering the many unrelated meanings of the English word "case". However, in a bid to maintain the author's literary effect as much as possible and in light of the many shortcomings of standardised translations of *The Adventures of Huckleberry Finn*, as we have discussed, I believe standardisation should be reserved as an option of last resort.

5. Compensation

In his *Textbook of Translation* (1988), Newmark states that compensation occurs "when loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence" (Newmark, 1988, p.90). Of course, this is not a clear-cut situation, as it is up to the translator to decide how and where to compensate depending on the language variety at hand. But I would add that compensation, making a change in the target text that is not present at that point in the source text, should not alter the author's words or message.

Let's look at an example. Félicie's best friend, Mohamed, migrated from the Maghreb to France when he was five years old. Although he is a weak student, his spoken French could be considered native, and his speech is similar to that of the average French-speaking young person – words are shortened and the register is generally familiar. When Félicie visits his home for the first time, he says, "*C'est du couscous, Féli. T'en as déjà becqueté ?*" (p. 56). "*T'en*" here is an elision of "*tu en*", which is not grammatically correct but is acceptable in the spoken language. The same linguistic process of elision occurs in English. For instance, "I am" becomes "I'm" or "should have" becomes "should've"; only the first is grammatically correct in standard English, but both elided forms connote a more familiar register.

We could therefore consider reproducing this linguistic process to produce a similar effect for the target audience. "*T'en as déjà becqueté ?*" could be translated as "Have you ever eaten it?". Since English grammar rules would have it that the subject and verb must be inverted in questions, "Have you" rules out the possibility of the elided form "you've". We could possibly translate it as "haven't you ever eaten it before?" but this is a slight mistranslation of what Pineau has said – this wording might sound condescending, as though Félicie were being teased for never having tried couscous. Since reproducing Pineau's elision in this part of the sentence would change her message, we could consider compensating by shifting her elision to another sentence – "*C'est du couscous, Féli*", for example, could be translated as "That's couscous, Féli" as opposed to "That is couscous, Féli". The elided form "that's" makes Mohamed's language more akin to the conventions of spoken English, just as Pineau has done in the original. I will admit, however, that "that's" may not be perceived to be as familiar as "*t'en*" is in French. A president could very well use "that's" in a state address, and it would not stand out at all. In a French-speaking context, however, if a head of state says "t'en", the public would probably find it shocking.

Furthermore, the word "*becqueter*" is a familiar term, meaning "to eat". In English, there are several synonyms for the word "eat" in the same register, such as nosh, chomp, nibble, wolf down, etc., but they all seem to convey the manner in which something is eaten and not the general sense of the verb "to eat", as "*becqueter*" does. For this reason, one could consider standardising Mohamed's "*becqueté*" by using "eaten" (Have you ever eaten it?) or perhaps resort to the slightly more informal "had" (Have you ever had it?). I would argue, however, that neither of these verbs are as informal as "*becqueter*" is in French. We could therefore toy with the rest of the sentence to bring the register down to be more in line with the voice Pineau has attributed to Mohamed. I would suggest compensating by adjusting the grammar so that it sounds more informal. For example, instead of "Have you ever had it?", we could use "Ever had it?", a construct that is quite common in informal spoken contexts. The omission of the auxiliary verb (have) and the subject (you), as we have done here, is not common in French. But I would argue that it allows us to achieve the similar effect of having a familiar register in the translation as Pineau did in the source text. Our translation of "*C'est du couscous, Féli. T'en as déjà becqueté ?*" would therefore read "That's couscous, Féli. Ever had it?".

Applying the strategies to different categories of cultural terminology

In this section, we will apply the strategies discussed to categories of cultural terms, as identified by Newmark (1988). Newmark groups cultural terminology into five main categories, four of which are relevant for this study: ecology, material culture, social culture, and gestures and habits. Let's look at each of these categories as it pertains to Pineau's book and attempt to apply our translation strategies as necessary. Where appropriate, we will try to determine whether a certain strategy is better suited to a specific category of cultural terminology.

Ecology

Newmark (1988) explains that not only do geographical landforms, plants and the like vary from one region or culture to another but also knowledge of them. Thus, the strategies used to translate terms in the cultural category of ecology depend on several factors: the prominence of the country and culture associated with the ecological term; the degree of specificity of the term; and the commercial importance of the term's referent (Newmark, 1988). For example, many people have heard of or seen a Japanese cherry blossom tree. It is known for its abundant flowers and short blooming period and is an icon of Japan. There is a similar tree in Trinidad

and Tobago, called a pink poui (*Tabebuia rosea*), which is common throughout the warmer climes of the Americas, such as Belize, Mexico and Panama[1]. Since the American "version" of the Japanese cherry blossom tree is much less well-known, it may require glossing in a translation and might even be likened to the Japanese cherry blossom tree for the benefit of the target reader.

In *Un papillon dans la cité*, the protagonist remembers her best friend back in Guadeloupe and, daydreaming, she says, "*J'imagine Laurine en train de grimper dans le manguier de la cour pour ramener des tas de mongo-ponm* [sic] *tout ronds*" (p. 66) to which Pineau adds the footnote "*Mango-ponm : mangue-pomme*". She uses the creole term "*mango-ponm*" to describe a variety of mango. Translating this ecological cultural reference can be quite tricky because there are hundreds of mango varieties and each country sometimes has its own name for the same variety. Furthermore, there has not been much development in providing multilingual glossaries of mango varieties. A literal translation of "*mango-ponm*" would be "apple mango". While I am not familiar with this variety, the Kenya Forestry Research Institute lists it as a variety having originated in Kenya. The French agricultural research group Cirad describes the "*mangue-pomme*" as being low in fibre, as did the Kenyan site. This sentence could therefore be translated as "I can imagine Laurine climbing the mango tree in the yard to get loads of perfectly round apple mangoes." It is not impossible, however, for both authorities to designate two varieties by the same name, but given the circumstances, I think we can use the literal translation, as the same effect is achieved – the target readers know that Pineau is describing a type of mango.

Material culture

Under this category, Newmark places food (e.g. dim sum in China), clothes (e.g. dashiki in Africa), houses and towns (e.g. *HLM* in France) and transport (e.g. tuk tuk in Sri Lanka). Let's look again at the excerpt in which Fathia, Mohamed's grandmother, tries to remind him about the culture of their country: "*Lis ancêtres de tes père et mère étaient des Touaregs di Hoggar… Ils mangeaient des tagnellas* [sic]*, gardaient l'eau dans des aboyars, et faisaient de fantastiques courses dans li désert, superbes cavaliers sur leurs chameaux azelraf*" (p. 60), with the following footnotes:

- *Tagnella* [sic] *: galette* (Taguella: flatbread)

[1] https://npgsweb.ars-grin.gov/gringlobal/taxon/taxonomydetail?id=105257

- *Aboyar : peau de chèvre dans laquelle on conserve de l'eau* (Aboyar: goat skin in which water is kept)
- *Chameau azelraf : chameau noir et blanc aux yeux bleus* (Azelraf camel: black and white camel with blue eyes)

In this excerpt, the material culture is present in the form of food or food-related items (the taguella and water bottle) and, in a sense, transport (the camel). Despite a spelling error in "taguella", a Tuareg staple in the Central Sahara (Abd-El-Khalek et al., 2022), Pineau decided to preserve the terms used in Fathia's language; the words "taguella", "aboyar" and "azelraf" do not appear in major French dictionaries. I believe that if English-speakers say "naan" instead of "flatbread" we could use "taguella" here. Of course, naan has been commercialised much more (Newmark, 1988), therefore we might have to consider including an explanatory gloss as Pineau has. The question, of course, is what kind of gloss.

As already mentioned, I believe that Hui (2009) was right in arguing that explanatory notes on a culture other than one's own are not always well received, particularly if a text in a colonised language is being translated into a colonising language. I also believe that too many footnotes tend to disrupt the flow of the text in a novel as opposed to a research paper, for example. Therefore, we can implement the strategy of preservation using Chamoiseau's approach in *Texaco,* which was also discussed earlier in this paper. When Chamoiseau used creole in that novel, it was followed by an in-text translation in standard French. Our food-related terms could therefore be translated as "taguella flatbread" and "goat-skin aboyars", the second needing no further explanation as the words preceding the term ("*gardaient l'eau dans" - "kept water in")* explain how the item is used.

Turning to transport, the term "azelraf camel" is not very common in English, if common at all, and would lead to a loss of understanding. My research on "azelraf camels" in English-speaking forums was not very fruitful, therefore using the translation "azelraf camels" would simply confuse readers. The term "*chameau azelraf*" is generally translated as "piebald camel". Therefore, it would be useful to include the English term "piebald" to point readers in the right direction. Since it is not our intent to take away from the mystic air Pineau has created in Fathia's stories, we could consider integrating the Arabic term into the standard translation, for instance "azelraf piebald camels" – although I find this phrasing to be somewhat clunky – or we can use Chamoiseau's side-by-side translation technique to give something along the lines of "azelraf camels, that is, piebald camels".

It is clear, then, that preservation with side-by-side explanation is a useful translation strategy when dealing with material culture, particularly items or concepts that are foreign to the target culture. Taking into account Fathia's accent and non-standard grammar, our translation of this excerpt could be: “Yer mother and father ancestors were Tuareg from Hoggar… They used to eat taguella flatbread, keep water in goat-skin aboyars and race spectacularly across the desert, wonderful riders they were on their azelraf camels, that is, piebald camels.”

Social culture

Newmark uses this category to group the following:

- Styles of music or musical instruments (e.g. soca music in the Caribbean and the traditional stringed instruments erhu and guqin in China)
- Types of establishments (e.g. a *brauhaus* in Germany technically means “brewery”, but it is used in everyday language to mean a restaurant that often serves a pork filet known as a schnitzel and brews its own beer. It does not quite map onto the term “pub”, for example, as used in the UK, as children aren’t allowed into a pub)
- Social classes (e.g. “coloured” is used in South Africa to designate a mixed person born to one white parent and one black or Indian parent. During the apartheid, and even today, coloureds were ranked below whites and Indians but above blacks. Although the apartheid has been over for more than three decades, South Africa still uses the term “coloured” to refer to such people, as opposed to “biracial” or “mixed” as in other English-speaking countries. The difference here is that the term “coloured” carries historical and political value that “biracial” and “mixed” do not.)
- Sports-related terms (e.g. pétanque, a sport originating in France; and the expression “hit someone for six” – meaning to shock someone with an unpleasant surprise – which is used particularly in the varieties of English spoken in countries where cricket is common, mainly the UK and its former colonies)

In *Un papillon dans la cité*, Félicie and her family attend a wedding, and she mentions that her stepfather Papa Jo prefers traditional Guadeloupean music, such as “*le zouk de Kassav*” and “*les violons de Malavoi*” (pp. 86-87). Zouk, as we already mentioned, originated in the French Caribbean, and is a mixture of African, Caribbean and Latin beats. The word “zouk” is also used in English, so we can simply follow this trend of preservation, which is also seen in other types of music and dances from other cultures such as “salsa, waltz and bachata”, for example. Kassav is the band that invented zouk, so we could envisage a translation as simple as

"Kassav's zouk" for "*le zouk de Kassav*". With regard to "*les violons de Malavoi*", Malavoi, is a Martinican band that has mixed traditional Caribbean beats, salsa and jazz to create a genre that is truly their own.[1] In my view, a general term, such as "band" or "musical group", does not transfer the depth of the cultural references that "Malavoi" holds. In such cases, where a trade name or name of a group holds value for a society and its culture, we would have to determine whether we want to explicitate and to what extent. We could opt for "the violins of the Caribbean salsa-jazz band Malavoi", but that seems to be unnecessary over-explanation. Not even Pineau provides that much information; the French-speaking readers of Pineau's text who are unfamiliar with Malavoi might simply infer that Malavoi is a violin orchestra instead of an upbeat band. But we have to remember that our aim is to preserve Pineau's message behind her words – Papa Jo, though he has moved to a new country, wants to anchor himself in his home culture. We could therefore try to keep explicitation, where necessary, to a minimum, for instance "the band Malavoi", thus building readers' interest to research the band, or any other such cultural referent, to find out more about it.

Gestures and habits

This is a more restricted category under which Newmark includes differences in habits between cultures, such as shaking the head from side to side – it means "no" in most cultures, but in most parts of India, for example, it means "yes"; or greeting a friend with a kiss on the cheek – which, if not done when meeting a friend in many French-speaking countries, could seem offensive, whereas kissing someone on the cheek in an English-speaking country could be seen as harassment, particularly if involving a man and woman.

I would like to extend Newmark's category of gestures and habits to include the more abstract habit of respect, particularly respectful forms of address. For example, "aunty/uncle" is used in the Caribbean and in India to address an older person, whether or not they are related to you; and "ma'am/sir" is used, especially in the south of the United States, to address not only strangers, such as patrons of a business, but also one's own parents, giving rise to a parent-child relationship that other cultures may perceive as a submissive child to an authoritarian parent, when this is not always the case.

The main example of respectful forms of address in Pineau's book would be the use of the creole form "*Man*", which is a shortened form of "madanm", that is, "*madame*" in creole. "Man" is placed before a woman's name for respect. Félicie's grandmother is Julia, but everyone calls

[1] https://musique.rfi.fr/artiste/chanson/malavoi

her “Man Julia” or “Man Ya” (p. 6). Félicie also addresses her best friend’s mother as “Man Justine” or affectionately as “Titi” (p.12). With Man Ya being a central character, we would have to determine how we want to tackle this. Given that the name "Man Ya" carries sentimental value for Pineau, as it is her grandmother's name, I believe preservation is best here. Furthermore, the use of "Man" invites readers, of both the original and the translation, to be immersed in Guadeloupean culture. In The Spanish translation of Pineau’s *L’Exil selon Julia,* translated by Laura Ruiz Montes, Man Ya’s name is changed to “Mamá Yaya” (Montes, 2017). The translator does not explain why, but I suspect it is partly because the word “ya” in Spanish means “already”, which does not sound like the most plausible name. Similarly, in English, we have to consider that the title “Man” is being used for women. The first time the term comes up, however, Félicie says “*Depuis ma naissance, je vis avec ma grand-mère, madame Julia Benjamin. On l’appelle Man Julia ou Man Ya”* (“Since I was born, I’ve been living with my grandmother, madame Julia Benjamin. People call her Man Julia or Man Ya”), which I believe clearly shows readers that this term is used as a title. For this reason, I do not think that any further explicitation is necessary.

Applying the strategies to excerpts of *Un papillon dans la cité*

In this final section, we will apply our strategies to excerpts from Pineau’s work that display a wealth of cultural terms and a blend of language varieties. Please note that the footnotes provided in this section are only those included by Pineau in her original French text. I will explain some of my translation choices involving polylingualism and/or cultural terms, particularly those that posed a certain level of difficulty. Terms or constructs already discussed in this paper have not been given further explanation.

Excerpt 1 (Pineau, pp. 7-14)

In this excerpt, Félicie receives a letter from her estranged mother, who would like Félicie to move to France to live with her. While waiting for her mother’s friend Marie-Claire to fetch her so they can go to France together, Félicie enjoys the time left with her grandmother Man Ya, who raised her, and her best friend Laurine.

Excerpt 1, part 1

Pineau	**Noel**
— Mademoiselle Félicie Benjamin ? C’est ici ? — Oui, a simplement répondu Man Ya en attrapant l'enveloppe encadrée de bleu-blanc-	“Is there a Miss Félicie Benjamin living here?” “Yes,” Man Ya simply replied, taking the envelope with a red, white and blue border

rouge qui m'était destinée. Elle a marmonné entre ses dents quelque chose que je n'ai pas compris et ma toisée comme si j'avais fait une bêtise plus grosse que ma tête. Elle a déposé mon courrier sur la table de la cuisine et a fait mine de l'ignorer tout le restant de la matinée. En vérité, je sentais son trouble pareil à une personne inquiétante venue nous visiter. A un moment, ma grand-mère s'est assise sur sa berceuse et les yeux fermés, s'est balancée nerveusement jusqu'à sombrer dans une véritable sieste matinale. Sur la pointe des pieds, prenant garde à ne pas faire crier le vieux plancher, j'ai quitté la galerie. J'espérais, au moins, toucher du bout des doigts l'enveloppe qui m'appelait désespérément depuis la table de la cuisine. J'avançais lentement, mais sûrement. J'apercevais déjà le coin où avait atterri, le petit avion bleu, lorsque Man Ya s'est réveillée en sursaut. — Félicie ! Où es-tu, ma fi ? … Féfé !	that was addressed to me. She muttered something incomprehensible between her teeth and looked me up and down as though I had made a mistake bigger than my head. She put my letter on the kitchen table and pretended to ignore it for the rest of the morning. In fact, I could feel her concern like an annoying guest that had come to see us. At some point in time, my grandmother sat on her rocking chair and, with her eyes closed, rocked back and forth nervously until she fell into a deep morning nap. Careful not to make the old floorboards creak, I tiptoed inside from the gallery.[(a)] I hoped I could at least touch the envelope with the tips of my fingers; it was calling me desperately from the kitchen table. I walked forward slowly but surely. I could already see the spot on the envelope where a little blue plane had landed when Man Ya woke up with a start. "Félicie! Where are you, darlin'?[(b)] Féfé?"

a) Gallery: Vocabulary based on word usage in the English-speaking Caribbean. This term is accepted in standard English in the OED. However, in English and French, the terms "gallery" and "*galerie"* in this sense have been replaced with "balcony" (or "porch") and "*balcon"* in mainstream English and French respectively, thus attesting to the different evolution of languages in colonised and coloniser countries, which leads to language varieties. I have therefore translated "sur la pointe des pieds … *j'ai quitté la galerie*" not by "left the gallery on my tiptoes" or "tiptoed out the gallery", but by "tiptoed inside from the gallery", using the directional word "inside" to make it somewhat clearer to readers, but without overexplaining, that the gallery is an external part of the house.

b) Darlin': Eye dialect based on the phonetics of English-based Caribbean creoles. Here, Pineau uses the creole term "*ma fi*" without a footnote. I suspect that she thinks that it is obvious that she means "*ma fille*" ("my daughter/my child"). A literal translation of "*ma fi*" would be "my chile" or "meh chile", thus using unconventional spelling to reflect the phonetics of English Caribbean creole. However, "Where are you, (my) chile?" has a vindictive tone, whereas Pineau's "*Où es-tu, ma fi ?*" is affectionate. I have therefore opted for a different, more appropriate term of endearment in English, but ensuring that its written form was unconventional as Pineau's is.

Excerpt 1, part 2

Pineau	**Noel**
C'est après le déjeuner qu'elle m'a demandé d'aller lui chercher la lettre. — Ouvè-y[1] ! Ne nous cachons plus. Sa ki la pou-w, larivyè pa ka chayè-y...[2] — Oui, Man Ya. — Lis d'abord tout ce qui est marqué sur l'enveloppe et ne t'avise pas de profiter de mon ignorance… Man Ya ne sait pas lire. Elle n'en tire aucune fierté mais se plaît à répéter que le seul fait de déchiffrer des signes sur papier ne veut pas dire intelligence assurée et n'ouvre pas automatiquement les portes de la raison. Elle s'est carrée dans sa berceuse, a chaussé ses lunettes et croisé les jambes. Je n'avais même pas besoin de la regarder pour savoir qu'elle s'était mise à rouler entre ses doigts un coin de son tablier. — C'est écrit : Mademoiselle Félicie Benjamin. Route de l'Ermitage. Haute-Terre. Guadeloupe.	After lunch, she asked me to go get her the letter. "Leh we open it.[(a)] No use hiding anymore. If sometin[(b)] is for you, is for you; not even de[(c)] rivah[(d)] could wash it away." [(e)] "Yes, Man Ya." "First read everything that's on the envelope and don't even think about taking advantage of my ignorance." Man Ya doesn't know how to read. It's not something she prides herself on at all, but she loves to say that simply being able to decipher markings on a paper does not guarantee intelligence or automatically open the doors of reason. She settled herself comfortably in her rocking chair, put on her glasses and crossed her legs. I didn't even need to look at her to know that she had begun to roll the edges of her apron in between her fingers.

[1] Ouvre-là !
[2] Ce qui t'es destiné, la rivière ne l'emporte pas. Nul n'échappe à son destin.

Man Ya a poussé un soupir désolé et, de la main, m'a encouragé à poursuivre. *La Cité, le 3 juin* *Ma très chère fille,* *Je sais d'avance que tu seras étonnée de recevoir de mes nouvelles derrière un si long silence. Je ne pouvais faire autrement. Après des années difficiles, je connais aujourd'hui une vie meilleure. Sache que depuis mon départ, j'ai pensé à toi chaque jour. Je suis sûre que ta grand-mère t'élève bien et t'aime beaucoup. Mais il est temps maintenant de me rejoindre en France où ta famille t'attend. Je suis mariée et tu as un petit frère de 4 mois.* *Une de mes amies sera en Guadeloupe pendant les vacances. Vous repartirez ensemble. Tu peux lui accorder ta confiance. Ma chère fille, j'espère que cela te fera plaisir de me retrouver.* *Je t'embrasse très fort.* *Ta maman Aurélie.* Chaque mot prononcé plissait un peu plus le visage de Man Ya, tandis que ses soupirs se transformaient en gémissements. A la fin, elle a crié : — Ta mère arrache mes deux bras et me vide de mon sang… Elle m'a tirée à elle, m'a serrée contre ses gros tétés et m'a embrassée longuement.	"It says: *Mademoiselle Félicie Benjamin. Route de l'Ermitage. Haute-Terre. Guadeloupe*." Man Ya let out a sad sigh and gestured me to continue reading. *La Cité,* (f) *June 3* *My dearest daughter,* *I already know that you will be surprised to hear from me after such a long period of silence. I had no other choice. After several difficult years, I now live a better life. Know that since I left, I've been thinking of you every day. I am sure your grandmother is raising you well and loves you a lot. But it is now time to join me in France, where your family awaits you. I am married, and you have a little brother, who is four months old. One of my friends will be in Guadeloupe during the holidays. You will come back here together. You can trust her.* *My dear daughter, I hope you will be happy to reunite with me.* *Lots of love,* *Your mother Aurélie* Every word added another frown line to Man Ya's face, while her sighs turned into moans. At the end she cried out, "Your mother has yanked off my two arms and drained me of my blood."

C'était la première fois que je la voyais en pleurs, alors les larmes se sont mises à couler sur mes joues.	She pulled me towards her, squeezed me against her big tot tots[g] and gave me a long hug. That was the first time I saw her cry, then tears began to stream down my face.

a) Leh we open it: Eye dialect and non-standard grammar based on Caribbean English creole phonetics and syntax. The French creole *ouvè-y* ("open it") is a command directed to Félicie alone. But we have gone with the first person plural, in which Man Ya includes herself (leh we > let us). Had we kept this sentence in the singular, incorporating a form of creole would have been more difficult, as "open it" remains unchanged in Caribbean English creole. Some dialects would add "nah" to the end, a term used to soften a request, thus leaving us with "open it nah." While this sounds undeniably Caribbean, a non-West Indian reader could misunderstand Man Ya's words, believing "nah" to mean "no", as it does carry this meaning in informal settings, including in standard English. It is even easier for "open it nah" to be understood as "do not open it" given Man Ya's initial reluctance. Therefore, to avoid any confusion but to maintain Pineau's non-standard language, I have decided to change the voice to the first person plural (we), where the English creole form is understandable but unmistakably creole.
b) Sometin: Compensation. Spelling changed to mimic non-standard pronunciation of standard English vocabulary, whereas the original uses creole vocabulary ("*sa ki la…"*). In Caribbean English creole, the voiceless 'th' /θ/ in "something" is pronounced 't' /t/ and the final "-ing" loses its nasal vowel at the end, and is thus pronounced "in", or [ɪn] instead of [ɪŋ] (Nero, 2000).
c) de: Eye dialect. Phonetic transcription of the creole pronunciation of "the". It is also written as "d". The voiced "th" or /ð/ in "the" is replaced by /d/ in Caribbean English creole.
d) Rivah: Compensation. Spelling changed to mimic non-standard pronunciation of standard English vocabulary where the original uses creole vocabulary ("*larivyè"*). The schwa /ə/ at the end of "river" becomes an open 'a' /æ/ in Caribbean English creole (Nero, 2000).

e) If sometin is for you, is for you; not even d rivah could wash it away: In her footnote to "*Sa ki la pou-w, larivyè pa ka chayè-y*", Pineau writes "What is destined for you, the river does not take away. No one escapes their destiny." The first sentence therein is a standard French translation of the sentence Man Ya says in creole. The second sentence "No one escapes their destiny" is, in my view, over-explanation. I believe that Pineau assumes that non-creole-speaking readers will not understand the Guadeloupean metaphor she has used. Therefore, although she comes from a colonised region, it would seem that the latter half of her footnote is influenced by the practice of dominating cultures to deem the original language and imagery insufficient, as deplored by Hui (2009). As we have seen, the pioneers of the creoleness movement advocate the importance of the creole way of naming concepts, even if translated afterwards into the standard variety, but they, too, decry over-explaining. For this reason, I have kept the river metaphor and used Caribbean English creole linguistic features to maintain the use of a non-standard variety.

f) La Cité: Preservation. I was quite hesitant to use this term, as it seemed too opaque to the English-speaking reader. The French term "*cité*" refers to an agglomeration of buildings, usually apartment buildings, or a small area within a city, destined for a specific group of people (Grand Robert, 2013). For example, a *cité universitaire* is a part of a city designated to house university students and would generally include lower-priced amenities. The "*cité*" referred to by Pineau is a culturally entrenched term, used to designate a group of apartment buildings offering low-cost housing, often home to immigrants. The use of "*La Cité*" in the header of the letter Aurélie sends to her daughter shows that Pineau treats "*La Cité*" as an address, somewhat like a small town in Paris. I have therefore decided to do the same, preserving the French term and treating "*La Cité*" as an abstract place. This solution is not ideal, as the cultural nuance evoked by "*La Cité*" (the type of building/neighbourhood it is and its typical residents) is lost to an extent, but I believe that as translators, we sometimes have to compromise.

g) Tot tots: "*Tétés"* in the original is Guadeloupean French creole for "*seins*" (breasts). The term "tot tots", also meaning "breasts", is derived from French creole and is used in English-based Caribbean creoles that involve elements of French creole (Bishop, 2004). These include the English creoles spoken in Trinidad and Grenada.

Excerpt 1, part 3

Pineau	**Noel**

Un peu plus tard, s'étant ressaisie, elle m'a demandé si j'avais envie de vivre si loin d'elle. J'ai répondu que ça me plairait de connaître ma mère.	A bit later, she composed herself and asked me if I wanted to live that far away from her. I said that I would like to get to know my mother.
— En plus, Man Ya, je peux pas refuser puisqu'elle a déjà payé le billet, ça fait de l'argent. Elle dit aussi qu'elle pense à moi tous les jours…	"Plus, Man Ya, I can't say no because she's already paid for the ticket, and that cost money. And she also said that she thinks of me every day.
— Ingrate ! a craché Man Ya.	"Ingrate!" spat Man Ya. That horrible word hurt me more than a sound licking with a belt. And then she added, "You are like her, eh![(a)] You and she is the same.[(b)] You just need two-three[(c)] sugar-coated words and you forgive her completely. You're forgetting that all these years she didn't even try to find out how you were doing! Alright, go on, go on, run into her arms! Go join her! You can't see that she treating[(d)] me like dog mess. And she said not one word to me. Do you think that's normal, Félicie?" What she muttered under her breath afterwards got lost in the noise of her blowing her nose repeatedly. Tears, a mixture of hers and mine, flowed until evening.
Ce terrible qualificatif m'a fait plus mal qu'une sérénade de coups de ceinture. Et puis, elle a ajouté :	
— Tu es comme elle, hein ! menm bèt, menm pwèl[1]. Il te suffit de deux-trois mots enrobés de miel et tu lui donnes l'absolution. Tu oublies ce paquet serré d'années où elle n'a même pas cherché à savoir comment tu te portais ! Allez, allez, vas-y, cours dans ses bras ! Va la retrouver ! Tu n'as pas vu qu'elle me considère comme du caca-chien. Pas un mot pour moi. Tu trouves ça normal, Félicie ?	
Ce qu'elle a marmonné ensuite entre ses dents s'est perdu dans le brouhaha de ses mouchages répétés. Nos larmes se sont mêlées jusqu'au soir.	
Les jours ont passé. Longs, longs, longs. Parce qu'il me fallait contrôler sévèrement les sujets de conversation, afin d'éviter les gaffes et surtout, rayer de mon vocabulaire courant certains mots douloureux tels que : départ, avion, maman, lettre, voyage, partir,	Days went by. Long, long, long. That's because I had to be extremely careful about the topics of conversation in order to avoid any slip-ups and above all delete from my vocabulary certain painful words like departure, plane, Mummy[(e)], letter, trip, leaving, going, and so on. Man Ya was especially sweet with me, even when I was at

[1] Même bête, mêmes poils. C'est du pareil au même.

aller... Man Ya était tout douce avec moi, même à mes moments de pire étourderie. Elle disait :	my stubbornest. She would say, “Enjoy the holidays, Féfé. Enjoy it. You don’t know what tomorrow will bring.”
— Profite de tes vacances, Féfé. Profite. Tu ne sais pas de quoi sera fait demain.	It appeared as though our lives went on as they did before the letter had arrived, but our days were spent waiting. Waiting without actually showing it. Waiting for Mummy's friend. Waiting for something to happen that would shake things up and set free the time held in the clutches of this waiting, just like a genie imprisoned in a magic lamp. The whole month of July was sacrificed to this infernal waiting. Man Ya was praying with absolute fervency that that lady would never find the way to Haute-Terre and would get lost for eternity in the surrounding woods. She would light candles at church and kneel down for long periods of time in front of the plaster statue of the Holy Family. At night, she would wake up with a start and, unable to see anything, she would feel the sheets to see if I was there on the bed.
Nous vivions en apparence comme avant la lettre, mais nos journées se traînaient dans l’attente. Attendre sans le montrer. Attendre l’amie de maman. Attendre que quelque chose se passe pour secouer et délivrer le temps enfermé dans cette attente, comme le génie prisonnier de la lampe merveilleuse. Tout le mois de juillet a été sacrifié à cette infernal attente. Man Ya priait avec une ferveur multipliée pour que la dame ne trouve jamais le chemin de Haute-Terre et aille se perdre, pour l’éternité, dans les bois environnants. Elle mettait des bougies à l’église et s’agenouillait de grands moments au pied de la Sainte Famille de plâtre. Le soir, elle se réveillait en sursaut, me cherchait dans le lit en tapotant les draps à l’aveuglette.	
Tu es là, Féfé ? Viens plus près de moi. Viens réchauffer mes vieux os.	“Are you there, Féfé? Come closer to me. Come and warm up my old bones.”
Je suis là, Man Ya. Je vais juste faire un p’tit pipi.	“I'm right here, Man Ya. I’m just going to pee.”
— Ne me quitte pas, doudou. Approche le seau. Tu es là...	“Don't leave me, doudou.[f] Bring the bucket over here. Are you there?”
— Oui, je suis là. T’en fais pas, je partirai pas sans te dire au revoir.	“Yes, I'm right here. Don't worry, I won't leave without telling you goodbye.”
Alors, elle se rendormait, son bras m’enlaçant étroitement comme dans une prise infaillible au karaté. Je me retrouvais,	She then went back to sleep, her arm wrapped tightly around me like an unbeatable karate hold. There I was, stuck,

coincée, le nez niché dans son aisselle odorante. Nous étions des sœurs siamoises. Sa respiration resonnait en moi ainsi que chacun des remous de son gros ventre agité de gaz sonores.	with my nose nestled in her fragrant armpit. We were conjoined twins. Her breathing resounded in me, as did every single gurgle coming from her big belly, where gas moved about noisily.

a) Eh: Vocabulary reflecting Caribbean word usage, in this case, a mark of orality. In the Caribbean, "eh" is often used at the end of sentences, similar to "huh" in the US, "eh" (pronounced "ay") in Canada, and "innit" in some parts of the UK. For example, "That's a nice car, eh?" (Caribbean/Canada) and "That's a nice car, innit?" (UK); or "You must have had a nice time, eh?" (Caribbean/Canada) and "You must have had a nice time, huh?" (US).
b) You and she is the same: Non-standard grammar based on the syntactical features of Caribbean English creoles (cf. the section of this paper entitled "Our proposed strategies").
c) Two-three: Non-standard syntax in line with the grammar of Caribbean English creoles. "*Deux-trois*" is an example of standard French vocabulary with creole syntax. The word "*ou*" (or) has been omitted from the standard "*deux ou trois*". In the English-speaking Caribbean, many creoles use this unconventional form of syntax as well (e.g. "we just need five-six minutes instead" of "we just need five or six minutes". I therefore simply reproduced the syntax used in the French creole as it was already available in English-based Caribbean creoles.
d) She treating: Compensation. Omission of the auxiliary verb "to be" in the present continuous is a feature of Caribbean English creoles (Nero, 2000). It serves as compensation for "caca-chien", which is standard French vocabulary with creole syntax. When applying standard French grammar rules, it would read "caca de chien". While we could envisage compensating with similar English creole vocabulary, the term "caca" in Caribbean English creole is considered vulgar and thus changes Pineau's tone. I have therefore decided to compensate to preserve the strategy of non-standard syntax, but shifted it to elsewhere in the sentence.
e) Mummy: Compensation. The French term "*maman*" is used by young children and adults alike. In most English-speaking societies, however, there tends to be a distinction between "mummy" and "mum", where, in general, the former is used by young children

and the latter by older children and adults. In the Caribbean, while some people use "mum", "mummy" is most often used by both children and adults, without "mummy" sounding childish. There have been instances throughout the text where we have had to standardise language, such as "*case*" (house) and "*morne*" (hill). The use of the Caribbean "mummy" here is therefore an attempt to bring more Caribbean undertones to the text to compensate for those that were lost.

f) Doudou: Vocabulary in line with word usage in Caribbean English creoles. As previously mentioned, the term "doudou", meaning "sweetheart/darling" is also used in some English-speaking Caribbean countries.

Excerpt 1, part 4

Pineau	**Noel**
Ma meilleure amie s'appelle Laurine. C'est aussi notre voisine car nous partageons la même cour. Son père, Robert, est le plus fameux pêcheur de Haute-Terre. On vient de loin, même de Pointe-à-Pitre pour acheter son poisson de nasses. Man Justine, ou Titi, la maman de Laurine, montre toujours ses dents quand ça bouche se fend en un sourire. Titi est plus douce que le sorbet coco qu'elle vend le samedi après-midi devant le stade municipal. Titi ne crie jamais, elle semble ménager sa voix qui ne sait que murmurer comme bâillonnée dans une convalescence éternelle. Rien à voir avec Max, le grand frère de Laurine. Monsieur est un rara [1] international dans la peau d'un chasseur de crabes professionnel qui se voit en rêve remporter le tour de la Guadeloupe à bicyclette.	My best friend's name is Laurine. She's also our neighbour because we share the same yard. Her father, Robert, is the most famous fisherman in Haute-Terre. People come from far, even from Pointe-à-Pitre to buy his reef fish.(a) Man Justine, or Titi, Laurine's mother, always smiles with her teeth. Titi is sweeter than the coconut sorbet she sells on Saturday afternoons in front of the municipal stadium. She never shouts but seems to lower her voice in a way that it can only murmur, as though muffled in an eternal convalescence. Max, Laurine's older brother, is the complete opposite. Everywhere he goes, it's like he's eaten parrot; he never stops talking.(b) He's a professional crab hunter and dreams of winning the Tour de Guadeloupe bicycle race. Every morning after I've done my chores (doing the dishes, sweeping and filling the

[1] Rara : crécelle, moulin à paroles.

Tous les beaux matins, après mes petites corvées (vaisselle, balayage, remplissage des seaux d'eau), Laurine m'appelle jusqu'à ce que Man Ya accepte de me laisser partir. Man Ya n'aime pas me savoir loin de son regard. Elle a toujours mille et une recommandations à énumérer pesamment avant que je ne file. — Ne va pas chez les gens que tu ne connais pas ! Ne joue pas avec les garçons qui regardent sous les robes des filles ! T'as compris... Ne va pas loin-loin ou tu pourrais pas entendre ma voix, et patati et patata... C'est comme une chanson à la mode qui sort de la radio toutes les demi-heures. On en retient la musique, mais les paroles glissent d'une oreille et à l'autre. Elles s'envolent et vont se perdre, au-delà de la savane, dans les grandes oreilles des mornes verts habités par les esprits de quelque nèg-mawon[1]. On dit qu'après le coucher du soleil, ceux-ci dansent et chantent au son d'un zouk endiablé qui fait concurrence aux ka[2] d'antan. Je l'aime de tout mon cœur, ma bonne Man Ya, mais quand elle commence à radoter, j'ai envie de siffloter.	buckets with water), Laurine keeps calling me until Man Ya lets me go. Man Ya does not like to know that I'm far out of her sight. She always has a million and one warnings that she lists out heavy-handedly before I run off: Don't go into strangers' homes! Don't play with boys who look under girls' dresses. You understand? Don't go far-far(c) where you can't hear me calling you and yadda, yadda, yadda. It's like a hit song that plays on the radio every half hour. You remember the tune, but the lyrics go in one ear and out the other. They fly away and get lost, beyond the savannah, into the big ears of the green hills(d) inhabited by the spirits of the nèg-mawon, the ancient maroon slaves.(e) People say that when the sun goes down, the spirits of the nèg-mawon dance and sing to fast-paced zouk as it competes with the Ka drums(f) from long time.(g) I love my dear Man Ya with all my heart, but when she starts to drone on, I just feel like whistling while she speaks.

a) Reef fish: The term *"poissons à nasse"* in the French proved quite difficult to translate. Literally, it means "fish from a trap". In the Caribbean, however, "*nasse*" carries a more extended meaning and is thus an example of diatopism (Wissner, 2016). A *nasse* in the

[1] Nèg-mawon : du temps de l'esclavage, les nègres en fuite.
[2] Ka : tambour

French-speaking Caribbean refers to a specific kind of trap, one that is tailored to fishing on coral reefs, as opposed to deep-water fishing, as explained by Renchen et. al in their 2014 study on fish traps used in the Caribbean. A *nasse* is known as a chevron or arrowhead trap in English (Renchen et. al, 2014) owing to its flat base and pointed top (see image below). But I believe the material cultural item of a *nasse* is a part of everyday life in the French-speaking Caribbean, whereas the terms "chevron/arrowhead trap" are quite technical and opaque, even to people from the English-speaking Caribbean. For this reason, I have decided to use a more descriptive term, "reef fish", based on where the fish is caught and where such traps are used, thus creating a clearer and more relatable image in readers' minds. I also believe that the term "reef" produces a literary effect similar to that created by "*nasse*" by situating readers in the Caribbean.

Image 1: A chevron or arrowhead trap (*nasse*). Source: https://reproduction-ydan.fr/1345429-la-nasse-martiniquaise-et-guadeloupeenne.html

b) It's like he's eaten parrot; he never stops talking: Unconventional vocabulary based on word usage in Caribbean English creole. The Guadeloupean French creole term "*rara"* means "chatterbox", as identified in Pineau's footnote. "*Rara"* has a near equivalent expression in Caribbean English creole. The OED notes that it is used chiefly in Trinidad, has the variants "to eat parrot bottom/head" and bears a striking resemblance to the Italian expression "*mangiare il culo della gallina*", which literally means to eat a hen's bottom but also refers to a chatterbox. However, there is no proof that one expression was derived from the other. In this instance of English creole, I have adopted Chamoiseau's approach by providing a side-by-side explicitation in standard English (he never stops talking). Therefore, the explicitation ensures that people unfamiliar with the expression are not left to wonder what the text means, whereas the creole terminology appeals to English-speaking Caribbean readers and shocks or perhaps humours readers from other backgrounds.

c) Far-far: Unconventional syntax based on linguistic practices in Caribbean English creoles. The French repeats the term “loin” (far) for emphasis, meaning “very far”. This feature of repetition for emphasis is also common in English creoles spoken in the Caribbean, so we have used it to maintain a non-standard variety in our translation.

d) Hills: Standardisation. The term “*morne”* was quite difficult to translate. As previously discussed, it is standard French but is chiefly used in the Caribbean and Reunion Island. A *morne* refers to a small, isolated hill on an island, whereas a *colline* is a more general term for “hill” and the term used in most other French-speaking territories. In English, however, we do not make this distinction, nor is there a term in Caribbean English, whether its standard varieties or its dialects, that is used instead of the word “hill”. In Jamaican patois, the initial ‘h’ is often not pronounced. Therefore, we could consider writing “the ’ills”, but this can easily make readers think of “ills”, which is vastly unrelated. Furthermore, as Nero (2000) points out, the omission of the initial ‘h’ sound is a feature of basilectal creole, whereas lower levels of language are not used by Félicie, so to use this basilectal form would change the voice and characterisation Pineau has crafted for her. Lastly, we have to remember that “*morne*”, though used on islands, is still standard French. Therefore, using a standard form in English is, in my view, an acceptable option, even though it is true that the standard term “hill” lacks the cultural identity that comes with “*morne*”. For these reasons, I have decided to standardise the word “*morne*” by translating it as “hill”.

e) The nèg-mawon, the ancient maroon slaves: Preservation with explicitation. There is no English creole term for “maroon slave”. I have therefore kept the name in French creole to remind readers of the Guadeloupean setting and have patterned it after names of other folklore characters in the Caribbean, such as “la diablesse” and “soucouyant”, that have been brought over into English without being translated, much like “chupacabra”. Of course, the maroons are not just a legend but were actual slaves. However, Guadeloupean culture paints them as beings that come alive and give strength to the slaves’ descendants. Therefore, I think it is useful to apply a translation strategy similar to that used for other characters in folklore. In keeping with our aim to introduce readers to Caribbean culture, I have included the side-by-side in-text gloss “ancient maroon slaves”. I decided to add the term “ancient” because of how Félicie portrays the nèg-mawon as the valiant heroes of old in her culture. I believe that the term “ancient” adds to the mystical depiction of the maroon slaves.

f) Ka drums: Preservation with explicitation. The practice of *Gwoka*, which involves dancing and singing to traditional Guadeloupean hand drums known as Ka drums, was inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2014. In homage to Guadeloupean culture, I believe that preservation of this cultural term, and not over-explaining, is useful. Whereas the French refers to them as "*ka"* and adds an footnote explaining that they are drums, I have decided to add the in-text side-by-side clarification "drums" in keeping with our strategy to avoid footnotes, which can sometimes disrupt the flow of reading, as one has to shift from the main text to parenthetical information at the bottom of the page. What helps to solidify our argument here is that UNESCO refers to these drums as "Ka drums" as well.

g) Long time: Non-standard vocabulary based on word usage typical of Caribbean English creoles (cf. the section of this paper entitled "A foray into the evolution of language in post-colonial societies").

Excerpt 2 (Pineau, pp. 57-59)

In this excerpt, Félicie visits Mohamed's home for the first time and is introduced to his family and the Maghrebi culture, which lives on in the dishes they prepare, the clothes they wear and the way they speak, among others.

Pineau	**Noel**
— Viens, Féli.	"Come, Féli."
La grand-mère me barrait l'entrée.	His grandmother barred the door.
— Bonjour madame.	"Hello, ma'am."
— Bonjour, toi. Ti t'appelles Féli ?	"Hello there. Yer name is Féli?"
— Heu, Félicie en entier... c'est Mohamed qui raccourcit mon nom.	"Um, my full name is Félicie. Mohamed calls me that for short."
— Ti aimes loukoum ? Et makroude et baklawa[1] ?	"Yeh like lokum? And makroud and baklava?"[(a)]
— Oui, madame.	"Yes, ma'am."
— Où ti as déjà goûté ?	"Where did yeh taste it?"
— Heu... à Barbès-Rochechouart...	"Um, at Barbès-Rochechouart…"

[1] Makroude, baklawa : pâtisseries orientales.

C'était le seul endroit que je connaissais en dehors de la Cité. J'avais dû prononcer la formule magique parce qu'au même moment, son bras qui barrait l'entrée est tombé comme la branche morte d'un arbre. Elle m'a poussée au milieu du salon.	It was the only place I knew outside of La Cité. I must have said the magic word because at that very moment her arm that was blocking the way fell like a dead branch off a tree. She pushed me into the middle of the living room.
— En vérité, Féli, on dit loukoum par facilité. Le vrai nom c'est rahat-loukoum, ce qui signifie : le repos de la gorge...	"Actually, Féli, we say 'lokum' because it's easier. Its real name is rahat lokum, which means comfort for the throat."
Ma salive a coulé dans ma gorge comme le sirop d'un sucre d'orge.	Saliva flowed down my throat just like the syrup from brown sugar candy.(b)
— Va, va, Féli ! Mohamed va te donner. J'ai fait beaucoup au matin.	"Go, go,(c) Féli! Mohamed will give yeh some. I made plenty in morning."(d)
Elle m'a souri et ses dents en fer ont jailli tels des éclairs au mitan de son visage ridé.	She smiled at me, and her metal teeth stood out like eclairs in the middle of her wrinkled face.
Mohamed habitait le même type d'appartement que le mien. Un salon, une salle à manger, une petite cuisine et trois chambres. Nous y vivions à quatre, tandis qu'ils s'y entassaient à dix : le père et la mère de Mohamed, la grand-mère Fathia, les cinq enfants et les deux tantes, du côté maternel. La cuisine débordait presque dans le salon. Les chambres étaient remplies de lits superposés, d'armoires en plastique à fermeture à glissière, de grosses valises et de vieux cartons. Occupée à la cuisine, la maman de Mohamed portait une grande robe de soirée semblable à celle de la grand-mère, sauf que les broderies vaincues par trop de lavage pendaient, ternes et effilochées. Elle plongeait et remuait une louche dans un	Mohamed lived in the same kind of apartment as mine. A living room, a dining room, a small kitchen and three bedrooms. There were four people living in my apartment, whereas there were ten crammed into his: Mohamed's father and mother, his grandmother Fathia, five children and two aunts on his mother's side. The kitchen almost overflowed into the living room. The bedrooms were full of bunk beds, plastic wardrobes that could zip shut, huge suitcases and old cardboard boxes. Mohamed's mother was busy in the kitchen and wore a long gown that resembled his grandmother's, except that the bits of embroidery that had suffered from too much washing hung off in

canari[1] ou flottait des bouts de viande, des carottes et d'autres légumes dans une sauce grasse et rouge. — C'est du couscous, Féli. T'en as déjà becqueté ? — Non... Je me voyais déjà la bouche toute rouge de sauce. — C'est pas 'core prêt ! a dit la maman de Mohamed sans se retourner. — Tiens, goûte un loukoum ! Un délice. A chaque bouchée, une fine pellicule de sucre tapissait mes lèvres que je léchais et pourléchais avec application pour faire durer le plaisir. Mohamed riait parce que je fermais les yeux. — J'en mange tous les jours. Ma grand-mère est une passionnée de pâtisserie. T'as vu sa grosseur ! Et ses dents ! Blindées ! Elle dit tout le temps que c'est la dernière chose qui la rattache à son pays et que l'heure où elle oubliera une recette sera l'heure de sa mort, vrai.	places, were washed out and had become unravelled. She dunked a ladle into an iron pot(e) and stirred it, and bits of meat, carrots and other vegetables floated about in an oily red sauce. "That's couscous, Féli. Ever had it?"(f) "No..." I could already see my mouth with red sauce all over it. "It ain't(g) ready yet," Mohamed's mother said without turning around. "Here, try some lokum!" Delicious. Every time I took a bite, a fine dusting of sugar covered my lips and I licked them and licked them again, intently, to let the moment last. Mohamed was laughing because I had my eyes closed. "I eat them every day. My grandmother loves to make pastries! D'you see how big she is! And her teeth! She's like an armoured tank! She always says that making pastries is the only thing left that connects her to her home and that whenever she forgets a recipe that'll be the day she really dies.

a) Makroud and baklava: Pineau includes a footnote explaining that these are oriental pastries. I would argue, however, that it is clear from this context that they are food items, particularly given the sentence that follows, which includes the clue word "taste". Furthermore, a few paragraphs above (not included in this excerpt), Mohamed explains "*loukoum*" to Félicie and, at the end of this excerpt, he says that he eats them every day as his grandmother loves making pastries. I therefore believe that readers have enough context and that lack of a footnote or explicitation here does not impede the understanding of the text. Lastly, Niles (2016) states that when translating food names

[1] Canari : fait-tout

from other cultures, a useful option is to preserve the names, as sometimes it suffices for readers to know that a foreign dish is being mentioned without knowing exactly what it is.

b) Brown sugar candy: The candy known as "*sucre d'orge*" is generally translated as "candy cane" or "barley sugar", depending on the context. However, Guadeloupean *sucre d'orge* is a specialty made with brown sugar, much unlike the French *sucre d'orge*, which uses barley soaked in water to get a similar brown-coloured candy. I am not familiar with a similar sweet in the English-speaking Caribbean, therefore I decided to explicitate the name of this sweet as "brown sugar candy", especially considering the significance of the sugar industry to Guadeloupean history and its economy and culture today.

c) Go: Replication of non-standard forms to reflect Fathia's French. I believe "go on" would sound more polite and fit the context more appropriately (encouraging a visitor to try food). "Go" is an attempt to mimic Fathia's non-standard French, where she says "*va*" (go) instead of the usual and more polite "*vas-y*" (go on).

d) In morning: Replication of non-standard forms to reflect Fathia's French. Fathia says "*au matin*" instead of the standard expressions "*ce matin*" (this morning) or "*dans la matinée*" (literally "in the morning", but it is understood to mean "this morning). I have therefore tried to reproduce English phrasing that varies from the norm – "in morning" instead of "this morning".

e) Iron pot: Pineau's footnote as well as a study on Guadeloupean culinary practices (Arcangeli, 2014) confirm that a *canari* is a recipient in which you could cook practically any dish. Arcangeli's research (2014) explains that *canaris* were traditionally made from clay and were used by the Amerindians long before they were used by slaves who then passed on the practice from generation to generation, resulting in the use of *canaris* today. A *canari* is a pot that is a staple in any French Caribbean kitchen, just like the equally ubiquitous iron pot (also called "cast iron pot" and "Dutch oven") in several English-speaking countries. I believe that the term "iron pot" would allow English-speaking Caribbean readers to identify with the image Pineau is evoking, while still being self-explanatory, allowing non-Caribbean readers to picture the scene in Mohamed's kitchen.

f) That's couscous, Féli. Ever had it: Compensation (cf. the section of this paper entitled "Our proposed strategies").

g) Ain't: Non-standard grammar/vocabulary to reflect idiosyncrasies of orality. Mohamed's mother's speech includes a word with missing letters to reflect her pronunciation. While preparing a dish, she says "*C'est pas 'core prêt*" (It's not ready yet). In her pronunciation, "*encore*" (yet) is shortened to "*'core".* It is not clear whether her non-standard pronunciation is due to her being an immigrant or because it is an informal setting. I therefore thought including a non-standard form of truncation or elision in our translation could be useful. Hence, I have translated it as "It ain't ready yet". "Ain't" presents elision and is informal enough for the context but is still understood by readers just as "*'core"* is in this context.

Excerpt 3 (Pineau, p. 60)

In this short excerpt, Fathia pleads with Mohamed to accept Maghrebi culture as his own and reminds him of his roots.

Pineau	**Noel**
Mohamed ne se souvient pas du pays de sa grand-mère. Elle a beau lui dire que c'est aussi son pays à lui, qu'il y est né, y a vécu jusqu'à ses cinq ans, il répond que son pays s'appelle France. — Lis ancêtres de tes père et mère étaient des Touaregs di Hoggar qui s'arrêtaient parfois à Tamanrasset, sous les arcades du souk. Ils ne faisaient que passer, longeant les murs ocres ombragés de tamaris. Ils étaient fiers. Ils mangeaient des tagnellas [1] [sic], gardaient l'eau dans des aboyars [2], et faisaient de fantastiques courses dans li désert, superbes cavaliers sur leurs chameaux azelraf [3] … Allez ! va ! raconte voir tes parents français, puisque c'est ton pays, vrai !	Mohamed doesn't remember his grandmother's home. No matter how many times she's told him that it's also his home and that he was born there and lived there until he was five, he would always say that France is his home. "Yer mother and father ancestors[(a)] were Tuareg from Hoggar and they would sometimes stop off in Tamanrasset, under the arches of the souk.[(b)] They would just pass through, going along the ochre walls in the shade of salt trees. They used to eat taguella flatbread, keep water in goat-skin aboyars and race spectacularly across the desert, wonderful riders they were on their azelraf camels, that is, piebald camels…[(c)] Go on! Go! Tell me

[1] Tagnella [sic] : galette
[2] Aboyar : peau de chèvre dans laquelle on conserve de l'eau
[3] Chameau azelraf : chameau noir et blanc aux yeux bleus

	about yer[(d)] French parents, since France is yer real home!

a) Yer mother and father ancestors: Compensation. Fathia says "*tes père et mère*" (your father and mother), which in standard French would require the masculine and feminine forms of "your" before each word respectively ("*ton père et ta mère*"). Since English grammar is devoid of such masculine and feminine forms, I have decided to compensate, by altering the grammar of another part of the sentence to make it non-standard, to compensate for Pineau's non-standard language in the original. To do so, I have opted for the removal of the possessive ('s), therefore giving us "Yer mother and father ancestors" instead of the more standard "Yer mother and father's ancestors".
b) Souk: Cognate. Here, I have decided to translate "*souk*" by its cognate, as opposed to "market" to produce a similar literary effect – using a word of Arabic origin brings the reader closer to Maghrebi culture than "market" would, as "market" is too general a term and can apply to any culture.
c) Taguella flatbread, goat-skin aboyars, azelraf camels, that is, piebald camels: Preservation with explicitation (cf. the section of this paper entitled "Applying the strategies to different categories of cultural terminology").
d) Yer French parents, yer real home: Compensation. Fathia's uses standard French here, whereas we have used a non-standard form of language ("yer" instead of "your") in the translation. This is two-pronged: compensation for the non-standard "li desert", which is rendered by the standard "the desert", since Fathia's speech in English does not present deviations from the standard form of "the"; and consistency with previous instances of "your", which had been transcribed as "yer" to indicate that Fathia spoke with an accent.

Excerpt 4 (Pineau, pp. 66-69)

In this excerpt, Félicie reminisces about her life in Guadeloupe – the good, such as playing out in the sun with her friends, and the bad, particularly the threat of natural disasters.

Pineau	**Noel**
Des fois, je pense à Laurine, aux belles vacances qu'elle doit vivre à Haute-Terre. Je songe à tous mes amis que j'ai laissés là-bas.	Sometimes I think of Laurine and the lovely time she must be having in Haute-Terre over the holidays. I think of all the friends I left

Et mon cœur se serre. J'imagine Laurine en train de grimper dans le manguier de la cour pour ramener des tas de mongo-ponm[1][sic] tout ronds. Je vois sa bouche barbouillée du bon jus orangé, épais et sucré. Je ferme les yeux très fort et je prie pour me réveiller à Haute-Terre, au pied de ce même manguier, après une sieste habitée par un rêve qui m'aurait fait atterrir de dans la Cité grise de maman. Je me souviens… je me souviens aussi des bains de rivière que nous prenions avec toute la marmaille des alentours. On rassemblait nos sous pour acheter une grosse bouteille de Fanta orange ou de Coca-Cola. Après le bain, on en buvait à tour de rôle, en tenant le coude des plus voraces. Pendant les vacances, Man Julia criait toujours qu'elle deviendrait folle par ma faute. Elle n'aimait pas les filles qui suivaient les garçons dans tous les monté et désann[2]. Mais quand je lui demandais la permission, elle ne savait pas refuser. Un peu comme Madame Fathia. Elle faisait toujours semblant d'être fâchée. Elle promettait des coups de ceinture et des raclées phénoménales, mais son cœur était chaud et bon comme le soleil de midi qui sèche en trois minutes le linge etalé sur l'herbe, devant la case. C'est bizarre, quand je vivais auprès d'elle, je n'entendais que les « bêtes, sotte, couillon » qu'elle me lançait.	there. And my heart tightens. I could just imagine Laurine climbing the mango tree in the yard to get loads of perfectly round apple mangoes.(a) I could see her mouth with the thick, sweet orangish juice all over. I would close my eyes really tight and pray to wake up in Haute-Terre, at the foot of that same mango tree, after having taken a nap in which a dream had landed me in Mummy's grey Cité. I remember… I also remember when all the kids from the neighbourhood would bathe in the river. We would pool all our spare change to buy a big bottle of orange Fanta or Coca-Cola. After swimming, we would take turns drinking it and hold on to the greediest kids' elbows to stop them from drinking more than their share. Over the holidays, Man Julia would always shout that I would drive her mad. She didn't like "girls who does follow boys here, there and everywhere."(b) But when I asked her for her permission, she couldn't say no. She's a bit like Madame Fathia. She would always pretend to be angry. She'd promise me beltings and sound lickings, but her heart was warm and good just like the midday sun that in three minutes would dry the laundry that we laid out on the grass(c) in front of our house.(d) It's strange, when I was living with her I would only hear the "fool, idiot and dimwit" she would yell at me. Now that sea

[1] Mango-ponm : mangue pomme
[2] Monté et désann : allées et venues (monter et descendre).

Aujourd'hui que la mer nous sépare, d'autres mots me reviennent en mémoire. Oui, chacune de ses phrases finissait par « p'tit a manman[1], doudou en mwen[2], Féfé doudou ». Une fois, j'ai appelé ainsi Mimi : « Ti doudou en mwen ». Il s'est arrêté net de gigoter et m'a fixée longuement de ses gros yeux noirs, bouche bée. On ne parle pas créole dans l'appartement. Il n'est pas interdit de cité, mais il n'est pas non plus invité. L'autre jour, je racontais à Mo les vacances que je passais à Haute-Terre, les bains de mer et de rivière, les jeux dans la cour à l'ombre du manguier, les promenades dans les bois. Lors de l'évocation de mes ancêtres nèg-mawon, les yeux de Mohamed étaient moins ronds. Il m'a dit que depuis sa naissance, il n'avait jamais connu la mer. J'ai ri immédiatement, bien sûr. Parce que j'ai trouvé la blague trop facile. J'ai pensé qu'il me croyait assez naïve pour gober une telle énormité. Devant Mimi, il a juré sur la tête de sa grand-mère Fathia (qu'il aime plus que sa maman) que c'était la pure vérité. Incroyable mais vrai ! Mohamed pense qu'il ne verra jamais la mer. Faute d'argent pour y aller ! En plus, il connaît plein de grands à la Cité qui n'ont jamais touché la mer autrement qu'en caressant l'écran carré de la télé où les vagues déferlent comme dans un bocal. C'est	separates us, other words come back to memory. Yes, each of her sentences ended with "dumplin', doudou and Féfé doudou".(e) Once I called Mimi "mih lil' doudou". He stopped wriggling about immediately and stared at me with his big black eyes, his mouth wide open. We don't speak creole in the apartment. It's not banned outright, but it's not welcome either. The other day, I was telling Mo about how I would spend my holidays in Haute-Terre, bathing in the river, playing games in the yard in the shade of the mango tree, walking in the woods. When I spoke about my nèg-mawon ancestors, he narrowed his eyes. He told me he had never seen the sea in his life. I immediately started laughing of course. Because I thought it was obvious that it was a joke. I thought that he took me to be so naive to swallow such a big lie. In front of Mimi, he swore on his grandmother's life (and he loves her more than he does his mother) that it was the absolute truth. Incredible, but true! Mohamed thinks that he'll never see the sea. No money to go! Plus, he knows a lot of grown-ups at La Cité who have never touched the sea except when they hugged the square TV screen where the waves reeled in and out, just like in a jar. That's when I realised how lucky I was to have lived in Guadeloupe for ten years, with

[1] P'tit a manman : petite chérie de maman.
[2] Doudou en mwen : ma chérie à moi.

là que j'ai mesuré la chance que j'avais eu de vivre en Guadeloupe pendant dix ans, avec les rivières et la mer où plonger, les bois et les mornes à escalader. Et d'habiter au ras du sol, dans une vieille case en bois, aux planches toutes grises, au toit tiqueté de rouille semblable à la figure de Bernard, le fiancé de Marie-Claire. La Guadeloupe a la forme d'un papillon. Mais il ne faut pas croire les gens qui disent que c'est le paradis sur terre. Chaque année, à l'approche de la saison des cyclones, j'ai tremblé avec Man Ya dans notre case branlante. Et la Soufrière, notre terrible volcan, peut aussi se réveiller, sur un coup de tête, et tous nous engloutir. Et la terre peut se mettre à danser sous nos pieds, et puis nous faire chavirer ; c'est comme si le papillon battait des ailes pour un envol impossible et désespéré. Pourtant, il ne se passe pas un jour sans que je songe à ma vie de là-bas. Y retourner, voilà ce qui me travaille.	the rivers and the sea to bathe in, and the woods, and the hills to climb. And to have lived firmly planted on the ground in an old wooden house, with grey floorboards and a roof freckled with rust spots, resembling the face of Bernard, Marie-Claire's fiancé. Guadeloupe is shaped like a butterfly. But you shouldn't believe people who say that it's Heaven on earth. Every year as, the hurricane(f) season approached, I trembled with Man Ya in our rickety house. And La Soufrière, our terrible volcano, could also wake up just like that and swallow us all up. And the Earth can begin to dance underneath our feet and rock us back and forth; it's as though the butterfly were beating its wings, impossibly and desperately trying to fly away. But not a day goes by when I don't think of my life back there. Going back – that's what's eating away at me.

a) Apple mangoes: Standardisation (cf. the section of this paper entitled "Applying the strategies to different categories of cultural terminology").
b) "Girls who does follow boys here, there and everywhere": Compensation and non-standard grammar based on the syntactical features of Caribbean English creoles. The Guadeloupean French creole term in the original, "*monté et désann*", is an example of non-standard vocabulary, but since there is no similar term in Caribbean English creole, I have compensated with non-standard grammar, in accordance with common linguistic features of Caribbean English creoles. With "here, there and everywhere", my aim was to use an informal turn of phrase to maintain orality in writing, even though the language is standardised. In terms of the creole grammar it has been compensated with,

I have used the 'unstressed habitual does' (Nero, 2000), which suggests an action one is accustomed doing. The standard English version would read "girls who (would) follow boys here, there and everywhere". Since "does" is a standard English term, but its use here is non-standard, readers may perceive it to be an error instead of a marker of language variation. For this reason, I have enclosed this phrase in quotation marks to make it clear to readers that Félicie was repeating Man Ya's creole construction, which is even more useful as Félicie very rarely uses creole.

c) Dry the laundry that we laid out on the grass: No particular strategy was used here, but a comment is necessary to explain the word choice. Laying clean clothes on grass may be inconceivable to most readers – myself included – and might be thought of as mistranslation. I initially thought of translating this phrase as "the laundry that we hung on the clothes line on the grass". However, a 2007 blog post on laundry techniques shows that in some cultures fresh laundry is indeed laid on the ground so that the sun can dry (and bleach) it. According to the blog, this practice is still done in certain parts of India and, as we now know, Guadeloupe.

d) House: Standardisation (cf. the section of this paper entitled "Our proposed strategies").

e) Dumplin', doudou and Féfé doudou: Eye dialect and non-standard vocabulary based on Caribbean English creole phonetics and word usage (cf. the section of this paper entitled "Examples of post-colonial literature featuring Caribbean English creole: the case study of *Crick Crack Monkey* by Merle Hodge"). We could also have envisaged using the terms "darlin' and sugah", which are both terms that are used in standard English ("darling" and "sugar"), but using unconventional spelling to reflect the pronunciation of Caribbean English creoles. In a part of *Crick Crack Monkey* not before mentioned in this study, one character sings a song that features the creole terms of endearment we have employed here. The song is titled "Gimme piece o' yu dumplin Mae dou-dou" (Hodge, 2000, p. 1).

f) Hurricane season: A literal translation of Pineau's words would be "cyclone season". People in the Caribbean refer to the "hurricane season", not because it is a Caribbean or creole term, but because "hurricane" is the name given to that magnitude of tropical depression events in the region. A National Geographic article (Nunez, 2023) explains that "tropical storms with winds of at least 119 kilometers" are called hurricanes, cyclones and typhoons depending on the region. In the Caribbean the scientific term and the most common term in Caribbean society is "hurricane".

Excerpt 5 (Pineau, pp. 86-87)

In this excerpt, Félicie attends the wedding of two family friends. She describes the Caribbean food and music the crowd enjoyed, including the groom's family, who is European, and is being introduced to Caribbean culture. After seeing the couple's love and support for each other, she longs to treat Mo the same, especially as he has joined a gang against her wishes.

Pineau	**Noel**
Marie-Claire et Bernard se sont mariés. Maman portait une robe beige clair avec un grand col en dentelle et des chaussures noires à talons hauts. Les parents de Marie-Claire sont arrivés dans un Boeing 747. On aurait dit un groupe de touristes venus en voyage organisé. Grâce à eux, la salle de mariage s'est transformée en un extraordinaire jardin exotique où rivalisaient de beauté les grandes fleurs tropicales : roses de porcelaine, arums et anthuriums, lavande. C'étaient les Noirs, plus nombreux, qui menaient la danse. Les parents de Bernard, une poignée, faisaient penser aux derniers survivants d'une famille décimée. Ils s'amusaient bien quand même, surtout après avoir bu quelques ti punch et s'être brûlé la langue au feu du boudin pimenté. On a fêté jusqu'à quatre heures du matin. Vers deux heures, Marie-Claire et maman ont même dansé ensemble, pareil à deux sœurs boudées par les cavaliers. Papa Jo m'a invitée plusieurs fois. Je voulais lui apprendre à rapper, mais il préfère de loin le zouk de Kassav ou encore les violons de Malavoi[1]. J'aurais voulu que Mo soit là, c'est un super danseur ! À la fin, je me suis assise	Marie-Claire and Bernard got married. Mummy was wearing a light beige dress with a high lace collar and black high-heeled shoes. Marie-Claire's parents arrived on a Boeing 747. They looked like a group of tourists here on a package holiday. Because of them, the reception hall was transformed into a magnificent exotic garden where huge tropical flowers rivalled their beauty: torch gingers, arum lilies, anthuriums, and lavender. The black people, who were most numerous, led the dance. Bernard's relatives, just a handful, made you think of the last survivors of a family that had been wiped out. They were still having fun, especially after having a few glasses of rum punch[(a)] and having burned their tongue on the fiery pepper pudding. We partied until four in the morning. At around 2am, Marie-Claire and Mummy even danced together, like two sisters whom knights refused to dance with. Papa Jo asked me to dance several times. I wanted to teach him how to rap, but he preferred to listen to Kassav's zouk or even the violins of the band Malavoi[(b)] way more. I wished so much that Mo could be there! He

[1] Malavoi : groupe de musicicens

sur une chaise. Je dormais à moitié mais les pensées continuaient à circuler dans ma tête. Je songeais à Man Julia et au rêve des deux clés. La clé d'or pour libérer Mo des prisons et celle d'argent pour accéder à la connaissance. Est-ce que Mo irait à la geôle, la vraie ? Derrière les barreaux, des murs gris et des fils barbelés ! J'ai frissonné. Comment ferais-je pour le libérer ? Où était cachée la clé d'or ? J'ai ouvert les yeux. Marie-Claire et Bernard se balançaient doucement, accrochés l'un à l'autre, sans vraiment suivre la musique. Ils étaient seuls au monde et se fichaient des regards qu'on posait sur eux. En les voyant ainsi, j'ai pensé qu'ils se soutenaient comme deux amis doivent le faire en toute occasion, l'un encourageant celui qui faiblit. J'aurais aimé soutenir Mo de cette façon.	is such a good dancer! At the end, I sat on a chair. I was half asleep, but thoughts were still swirling around in my head. I was thinking about Man Julia and about the dream with the two keys. The golden key to free Mo from prisons and the silver key to access knowledge. Would Mo really go to jail for real? Behind bars and grey walls and barbed wire? I shuddered. How could I free him? Where was the golden key hidden? I opened my eyes. Marie-Claire and Bernard were swaying lightly, hanging on to each other, without really dancing in time with the music, as though it were just the two of them in the world and they didn't care about people looking at them. Just looking at them like that, I thought that they held each other up as two friends should in all circumstances. One encouraging the other when they were weak. I would have loved to support Mo just like that.

a) Rum punch: Standardisation with explicitation. Ti' punch, meaning "little punch" in creole, is a mixture of cane juice rum, cane juice or sugar, and lime. It is distinguished from most other rum punches in the Caribbean, as it uses rum made from fresh cane juice, given the technical name "rhum" (*rhum agricole* in French), as opposed to most other rums, which are made from molasses. Of course, we could envisage calling it "ti' rum punch", but that seems clumsy, or "rhum punch" to be more specific, but I don't think that level of technicality is required here. As Niles (2016) suggests, when translating food names, sometimes a simple explanation suffices, thus allowing readers to infer what is meant even though they don't entirely understand the food or drink being referenced. So, in this case, with "rum punch", readers would understand that it

is a concoction with rum in it, even though they don't know exactly what kind of rum is used.

b) Listen to Kassav's zouk or even the violins of the band Malavoi: Preservation and explicitation. As already explained, zouk is a form of upbeat traditional music from the French Caribbean. I have decided to preserve the term "zouk" and explicitate "Malavoi" by adding the term "band" for clarity. Furthermore, I have added the introductory clue "listen to" so that readers are clear that we are talking about music genres from the region, even though they would not all know what these two genres sound like.

Conclusion

In this study, we have been able to develop strategies to translate culturally entrenched terms and language varieties in Gisèle Pineau's *Un papillon dans la cité*, in a manner that more effectively conveys the author's literary effects to the target audience. These strategies are both inspired by and seek to align with the creoleness movement (*créolité*), championed by French Caribbean linguists and writers Jean Bernabé, Patrick Chamoiseau and Raphaël Confiant, specifically as regards the importance attributed by creoleness thinking to the presence of orality in writing.

Thus, we have explored the option of using unconventional spelling, grammar and vocabulary to mimic characters' accents, pronunciation and dialects. We were therefore able to use a blend of standard and non-standard English to reflect the varieties of French used by Pineau to voice, among other characters: an educated Guadeloupean girl (Félicie) who speaks mostly in standard French, uses some standard French words specific to Guadeloupe and very little creole; an older uneducated Guadeloupean woman (Man Ya) who speaks Guadeloupean French creole and standard French, which is often spoken unconventionally; a Maghrebi boy (Mohamed) who has grown up in France and often uses French slang and very little Arabic; and an older Maghrebi woman (Fathia) who is an immigrant in France and speaks French with an accent and generally with non-standard constructs.

The decision to maintain language varieties came about through careful analysis of translations of Twain's *Adventures of Huckleberry Finn*, where we saw that most translations were less successful because they had standardised all of Twain's language varieties. We then turned to Hodge's *Crick Crack Monkey* to examine how language varieties were dealt with in books set

in the Caribbean that had originally been written in English. It was clear that language varieties and accent markers were made plain to see, particularly in dialogues, through the use of unconventional spelling, grammar and word choice.

We therefore saw it fit to align our unconventional spelling, grammar and word choice to the linguistic practices in the English-speaking Caribbean. In instances where that was not possible, we implemented strategies of preservation, often with explicitation, which involved maintaining the word used in the source language and affixing a simple side-by-side explanation; compensation, which is the use of non-standard language in a different part of the sentence or paragraph; and, as a last resort, standardisation, which consists of using standard language although the source text used non-standard language. We first applied these five strategies to cultural categories, namely ecology, material culture, social culture, and gestures and habits (Newmark, 1998). We then applied them to excerpts of Pineau's book and saw that they were able to effectively and appropriately convey Pineau's message and literary effect in complete respect of the cultures involved.

In producing this research, I hope that these strategies can be exported so that a greater number of post-colonial novels, poems and more may use comparative linguistics to be more effectively translated, bearing witness of the language varieties used in source texts. This serves not only for the enjoyment and education of the reader, but also for the valorisation of the cultures being displayed, which have often been cast in a negative light in the media, as it is dominated by bigger, more powerful countries that have more often than not been colonising countries. It is time for translators and translation studies theorists to jump over the hurdle of dialects and stop using normalisation as a default translation strategy. But at the same time, we must ensure that our translations are culturally appropriate, not belittling or disdaining other cultures simply because they are different. Furthermore, as translators we must take heed not to overexplain, as – no matter our origin – we could easily provide wrong information or perhaps cloud the narration with excessive explanations in our efforts to ensure that readers understand.

While I believe the strategies outlined in this study will facilitate the translation of polylingual post-colonial literature, one major drawback remains: translators of such texts must be willing and able to do extensive research on unfamiliar and sometimes rare terms and concepts, some of which may seem untranslatable. I would argue, however, that most of the cultural terms encountered, though difficult to translate, are not untranslatable. In such cases, instead of

immediately turning to standardisation, we should consider preservation – keeping the original term – with an appropriate, succinct and preferably in-text explicitation, which has proved particularly useful in this study and will hopefully be applied in future translations.

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