

TRANSLATION AND INTERPRETING STUDIES  
SCHOOL OF LITERATURE, LANGUAGE AND MEDIA  
UNIVERSITY OF THE WITWATERSRAND

UNIVERSITY OF THE WITWATERSRAND

**TRANSLATION AND TRAGEDY : AIMÉ  
CÉSAIRE'S *LA TRAGÉDIE DU ROI CHRISTOPHE*  
IN ENGLISH TRANSLATION**

ANGE-MARIE GISELE KOUASSI

(968453)

A research report submitted to the Faculty of Humanities,  
University of the Witwatersrand, Johannesburg,  
In partial fulfilment of the requirements of the degree of Master of Arts in Translation

Supervisor: Professor JUDITH INGGS

Johannesburg, March 2017

## **DECLARATION**

I, Ange-Marie Gisèle KOUASSI, hereby declare that the work contained in this research is completely my own and I have not previously submitted it entirely nor partially at any university for a degree. It is submitted in partial fulfilment of the requirements of the degree of Master of Arts in Translation.

Signature: -----

Ange-Marie Gisèle KOUASSI

Date: -----

## **ACKNOWLEDGEMENTS**

I would like to express a special gratitude to my supervisor, Professor Judith Inggs and her contribution in inspiring suggestions and encouragement through the learning process of this Masters thesis.

I would like to thank Dr Christopher Fotheringham and Mrs Djouboussi Annick Vanessa for their support and guidance. It is much appreciated.

Finally, I would like to thank my loved ones, particularly my husband Yao Yao Valey and my son Daniel, who have supported me throughout the entire process, both by keeping me harmonious and helping me put pieces together. I will be grateful forever for your love.

**“This research study is a thanksgiving to God, the Father”**

## **DEDICATION**

To MiSí Niamien

# TABLE OF CONTENTS

## Chapter 1: INTRODUCTION TO THE RESEARCH

|                           |    |
|---------------------------|----|
| 1.1 Introduction          | 8  |
| 1.2 Research aim          | 10 |
| 1.3 Rationale             | 10 |
| 1.4 Research contribution | 11 |
| 1.5 Overview of the play  | 12 |
| 1.6 Chapter outline       | 12 |

## Chapter 2: LITERATURE REVIEW

|                                                                  |    |
|------------------------------------------------------------------|----|
| 2.1 Paratexts and Translation                                    | 15 |
| 2.2 Critical reaction to Césaire's works                         | 16 |
| 2.3. Postcolonial literature and postcolonial literacy criticism | 18 |
| 2.4. Uniqueness of postcolonial literary translation             | 20 |
| 2.5. Evolution of Caribbean literature                           | 22 |
| 2.6. Négritude literature and translation                        | 23 |
| 2.7. Embracing heteroglossia as a drama translation practice     | 26 |

## Chapter 3: THEORETICAL FRAMEWORK AND METHODOLOGY

|                                                               |    |
|---------------------------------------------------------------|----|
| 3.1. Descriptive translation studies (DTS)                    | 29 |
| 3.2. Lambert and Van Gorp's model for describing translations | 30 |
| 3.3. Practical application of Lambert and Van Gorp's model    | 31 |
| 3.3.1 Genette's paratextual elements                          | 31 |
| 3.3.2 Vinay and Darbelnet's translation strategies            | 32 |
| 3.3.3. Berman's Trials of the Foreign                         | 36 |
| 3.4 Methodology                                               | 40 |

**Chapter 4: DESCRIPTIVE ANALYSIS OF AIMÉ CÉSAIRE’S *La tragédie du roi Christophe* AND ITS TRANSLATION BY BESLIN AND NEY**

|                                                                                          |    |
|------------------------------------------------------------------------------------------|----|
| 4.1 Translators’ notes                                                                   | 42 |
| 4.2 Preliminary data analysis                                                            | 47 |
| 4.3 Bakhtin : Heteroglossia in <i>La tragédie du roi Christophe</i>                      | 56 |
| 4.4 The translation of <i>La tragédie du roi Christophe</i> and the deforming tendencies | 57 |
| 4.5. Macrostructural data analysis                                                       | 59 |
| 4.5.1 The layout of the play                                                             | 59 |
| 4.5.2. The internal structure of the play                                                | 60 |
| 4.6. Microstructural analysis                                                            | 63 |
| 4.6.1 First Unit: Act 1                                                                  | 63 |
| 4.6.2 Second Unit: Act 2                                                                 | 73 |
| 4.6.3. Third Unit: Act 3                                                                 | 79 |

**Chapter 5: CONCLUSION** 84

|                |    |
|----------------|----|
| Reference List | 89 |
|----------------|----|



## Chapter 1: INTRODUCTION TO THE RESEARCH

### 1.1 Introduction

*La Tragédie du roi Christophe* (1963) was written by Aimé Césaire, one of the founders of the négritude movement in francophone literature. The literary and ideological movement “Négritude” was led by francophone black intellectuals and politicians in the 1930s. The founders of the Négritude movement, known as *les trois pères* (the three fathers), were Aimé Césaire, Léopold Sédar Senghor, and Léon-Gontran Damas. Although each of the *pères* had different ideas about the purpose and styles of the Négritude movement, it was broadly concerned with:

- ❖ A reaction to colonialism: criticism of Europe's lack of humanity and the rejection of Western domination and ideas;
- ❖ Pride in “blackness” and African culture and values;
- ❖ The application of Marxism to black struggles.

The founders of Négritude believed that the best way to win the fight against the French colonialists was to use their black heritage. According to Senghor (1964: 45), Négritude was a way for black people in French colonies to be active in the process of the emancipation of the colonies. *L'Étudiant Noir* (The Black Student, 1933-1935), a student newspaper, was the starting point. African intellectuals began to draw ideas regarding race by exploring the idea that there was a basic commonality across all black cultures. Although the paper folded after a few years, the ideas expressed within its pages took root, and the Négritude movement was born (Maerhofer, 2007).

Aimé Fernand David Césaire was born in Basse-Pointe in Martinique into a modest family of seven children. He studied at the Lycée Victor Schoelcher in Fort-de-France and later in Paris at Louis-le-Grand high school. It is there that Césaire became friends with Léopold Sédar Senghor and both registered to further their studies at the École Normale Supérieure. Aimé Césaire attended the literary salon of Paulette Nardal where he had the opportunity to meet with young African students. In 1934, Césaire founded, with other Antillo-Guyanese and African students (Léon Gontran Damas, Senegalese Léopold Sédar Senghor and Birago Diop), the newspaper “*l'Étudiant noir*”. André Breton introduced him to Parisian literary

circles. In 1947, he co-founded an influential Paris-based journal, *Présence Africaine* (Tieme, 2008).

With regard to Césaire's works, three of his plays are of particular importance in the context of the Négritude movement. These include *La Tragédie du roi Christophe* (1963), *Une saison au Congo* (1965), and *Une tempête* (1969). The common ground of these plays is that Césaire discusses the social and political culture of African people, more specifically black people in Africa, the United States, or the Caribbean. The emphasis is more evident in *La Tragédie du roi Christophe* where he calls for a united front against colonialism.

The present study focuses on *La Tragédie du roi Christophe* (revised in 1970) as the research object. In the play, Césaire adopts a fascinating perspective on theatre; he uses a mix of lyricism, realism, and allegory to describe and support a political struggle for the ultimate freedom and cultural re-birth of people originating from Africa (Jeyifo, 2004). *La Tragédie du roi Christophe* (1963) was first translated as *Tragedy of King Christophe* in a long out-of-print version by Ralph Manheim in 1969. This translation was subject to a number of critiques. For instance, Arnold (1990: xii) wrote: "[a] curiosity of the Grove Press edition in English is that the text does not correspond to any of the French editions". Moreover, Ojo-Ade (1978: 14) observed that in addition to the textual problem with Manheim's version, it "lacks a great deal of the spirit exhibited in the original".

Drama translation is a challenging task and differs from the translation of other literary genres such as poetry or prose. It cannot be treated as a purely literary text because of the complex consideration of the style and register of language involved (Hakemi, 2013) and therefore in the process of translation pre-eminence should be given to the audience for which the translated text is destined. To achieve such a goal, a multidisciplinary approach is required to capture all the aspects of the drama from the source language to the target language (Hakemi, 2013).

It was more than four decades before Breslin and Ney attempted a new translation of *La Tragédie du roi Christophe*, which was published in 2015. Paul Breslin, a professor of English at Northwestern University in Illinois, is the author of *The Psycho-Political Muse: American Poetry since the Fifties*, published by the University of Chicago Press, and "*You Are Here*", a collection of poems. He is currently working on a book-length essay, "*The Third Poison: A Meditation on Anger*" and a short introduction to poetry for beginning student writers. In contrast, Rachel Ney is a native French speaker and a professor of French

in the Foreign Languages department at Southern Methodist University, Dallas, Texas. The translation is accompanied by a detailed preface and extensive annotations. In positioning Breslin and Ney (2015) in the context of the current study, this study adopts a critical reflection on the paratextual elements and their impact on the understanding of the book.

## **1.2 Research aim**

The study is a descriptive analysis of the translation of Aimé Césaire's *La Tragédie du roi Christophe* by Breslin and Ney. Given the canonical status of Aimé Césaire's writing in the francophone sphere, it is interesting to note that an English translation with an introduction and explanatory notes only appeared in 2015. The paratext that accompanies the text is used to establish the intended function of the translation and the stylistic stance adopted by the translators. This is done by analysing the extensive preface and annotations provided by the team of academic translators who produced the text. I then perform a close comparative analysis of the source and target texts to establish a profile of the approach assumed by the translation team to render the distinctive features of Césaire's heteroglossic style. Finally, I draw the two elements of the analysis together in an attempt to make causal links between the intended function and stance of the translators. The research questions are as follows:

- ❖ How does the translation compare to the source-text?
- ❖ What is the function of the target-text as evidenced by the rich paratextual apparatus?
- ❖ How do the translators approach their task and prepare their readership?
- ❖ What are the distinctive stylistic features of the play and how do the translators deal with these features?

## **1.3 Rationale**

Traditionally, the concept of translation is defined with reference to either the general subject field or the product (the text that has been translated) or the process (the act of producing the translation). The selection of *La tragédie du roi Christophe* as the research object is guided by various motivations. Firstly, this study embraces the product approach in which the focus of research is on the translated text. The goal is to examine the steps used by the translators in rendering the source text into the target text and to investigate the motives that influence the production of a translated text (Toury, 1995).

Secondly, despite translators' efforts to reproduce a single understanding of a text from one language to another, their task remains daunting. French and English are two international languages that, in many respects, have noticeable differences. The translation of *La Tragédie du roi Christophe* is a perfect case study for exploring what Pardo (2013) describes as the dilemma of either being faithful to the original text or being faithful to the target text within the context of full respect of the target language's society and rules

Finally, although the Négritude movement contains a vast and rich literature, there is scant literature available on Négritude drama and therefore literature on Négritude drama translation is lacking. The translation of *La Tragédie du roi Christophe* by Breslin and Ney is arguably the first "real" translation of the play. The inclusion of the rich paratextual apparatus such as the introduction, the explanatory notes, translator's preface, a detailed reading guide as well as a bibliography of further reading, provides ample data to explore the translators' overall approaches.

#### **1.4 Contribution of the research**

As indicated above, there is little literature on Négritude drama and even less on the translation of Négritude drama. So, by looking at the translation of *La Tragédie du roi Christophe*, the study will critically ascertain the effect of Breslin and Ney's choices in the translation process on the final product. Moreover, it will examine the techniques used in conveying the play in English. In this regard, Breslin and Ney (2015: ix) mention that they were tempted to make some modifications to the source text as Césaire tends to be "careless about editorial detail." The findings of this study may highlight key issues in evaluating Négritude drama translation in terms of translation strategies.

According to Frayn (1991: 355), "translating a play is rather like writing one". In this vein, the study encourages collaboration between literary, theatre, and translation studies in the production of drama translation, especially Négritude drama, where a good deal of research remains to be done. The preoccupation of the function of the translation in the target culture has shown that it is imperative to integrate all three fields of study.

## 1.5 Overview of the play

*La Tragédie du roi Christophe*, published in 1963, revised in 1970, takes place in Haiti after the war of independence against France, and tells the story of Henri Christophe who inherited the mantle of leadership, and had himself proclaimed king. Black people have mainly understood the play to be about the black struggle for freedom and independence, but the fate of African countries also becomes visible through the character of King Christophe.

*La Tragédie du roi Christophe* chronologically follows the post revolution period in Haiti from 1806-1820. Working within the tradition of the tragedy and the tragic hero while also challenging the genre through the use of hyperbole and comedy, Césaire traces both the rise of Christophe, the King of Haiti, and his downfall. Christophe, who is initially driven by good intent to unite a people and form a nation, is soon transformed into a dictator who upholds the colonial structures of power that the revolution sought to undo. In this sense, he is compared to Napoléon since both crown themselves and both reinstitute monarchical structures (Roxanne, 2005; Kaisary, 2008; People's Daily, 2015). *La Tragédie du roi Christophe* centres on the notion of nation building. The action verbs of building, moulding and constructing continuously punctuate the play and function as an extended metaphor for the processes of nation formation (Halpé, 2010). The play opens with a short prologue describing a popular Haitian cock-fighting sport. The first act depicts Christophe's entourage's lack of understanding of his mission. Christophe retreats to the North, which he proclaims a separate state, a monarchy, where he will be crowned King. The second act shows his growing frustration, his inability to listen to the people, and the eventual recourse to violence. The third and final act portrays his dying days. It describes an imagined passage from the fraught reality to an idealised Haiti. Christophe's ill-judged expectations exceeded the reality of the condition of the Haitians at the time.

## 1.6 Chapter outline

The research report consists of five chapters. Chapter 1 forms the introduction to the research where the need for the study is justified. It also presents the objectives and research questions that arise from the study. Chapter 2 deals with the literature review which indicates the theory on which the study is based and in which key concepts in relation to the research are addressed. Therefore, postcolonial literature and the particular concerns of the translation of postcolonial literature are discussed, as well as the evolution of Caribbean literature and the

Négritude literature in relation to translation. Chapter 3 describes the theoretical framework and methodology underlying the study. It involves investigating the approaches used by the translators in the translation of *La tragédie du roi Christophe*. Chapter 4 consists of the descriptive analysis. The translated play is investigated by focusing on the preliminary data and the micro-structural analysis. In this last chapter, the main findings with regard to the research questions are summarised and a general conclusion based on the findings of the analysis presented in this study is provided. Moreover, the strengths of the analysis are highlighted and suggestions for further research into Négritude drama translation are presented. This chapter concludes with recommendations.

## Chapter 2: LITERATURE REVIEW

### 2.1 Paratexts and translation

Since the publication of Gerard Genette's book entitled *Thresholds of Interpretation* in 1997 (first published in French in 1987), the word paratext has officially entered literary translation vocabulary and is likely to remain for many decades. Before embarking on the effects of paratexts and their mediating role in literary translation, it is necessary to understand significance of the paratext.

The underlying reason for devoting so much attention in literature and, more specifically, in this study, to paratexts stems from the fact that reading a book is generally perceived as a journey, an encounter in which the reader's experience will be moulded, changed, or even formed by a diverse representation of the 'bigger picture' of the book. Such a bigger picture, as a dynamic phenomenon, is consciously or unconsciously framed by additional literary phenomena (Kloppenburger, 2006), commonly known as paratexts. In other words, from the above, it can arguably be asserted that a book is the making of the author. The acknowledgment of the importance of understanding paratexts is the core of Genette's book. In this regard, Genette (1997:1-2) defines paratext as:

... What enables a text to become a book and to be offered as such to its readers and more generally, to the public...an undefined zone between the inside and the outside...those liminal devices and conventions, both within the book (peritext) and outside it (epitext), that mediate the book to the reader: titles, and subtitles, pseudonyms, forewords, dedications, prefaces, intertitles, notes, epilogues and afterwords.

In other words, paratexts are the complementary details such as titles, forewords, preface, author's name, illustration or publishers' jacket copy, to a text. These elements may include several subjective attitudes, words, design, colour or anything used by the author for a literary work to be satisfactorily translated, understood and interpreted. A new exposition of the definition provided by Buendía (2013) offers more clarity as to what paratexts really mean in the context of translation when she defines them as: 'the voice of the translator'.

Paratexts are frequently the focus of recent academic publications with a vested interest in understanding the impact of specific literary genres on their audience. Their nature, content and context have also received attention. Paratextual elements are influential in literature (Dunne, 2014) and more specifically in translation studies. Such an observation triggers the fundamental question ‘what are the functions of paratexts in translation?’ or ‘why is there a need to use paratexts in translated works?’.

According to a number of authors (Genette, 1997, Pellatt, 2013), paratexts possess four distinct functions. The first function is that of designating or identifying. The second is a descriptive function and is dependent on the qualities that the author chooses to accept in a description. The third function is a connotative function. It is connected to the descriptive function. The last function is the temptation function, which depends more on the third function than the second (Pellatt, 2013). According to Genette (1997: 93) the reason behind “the scepticism of the last function is due to the fact that a title might seem too appealing at the expense of its content. As a result, one may fear or avoid such books.”

Paratextual elements are also key in the final quality of the translated work. According to Lefevere (1992) translations move through the whole publication system involving translators, editors, publishers, and critics, with each and every one of them leaving an imprint on the quality of the final text.

The role of paratexts can also be understood in relation to culture. From a cultural perspective, paratexts provide cultural signals and insights that will guide, direct and shape the analysis, perception, reception and even consumption of a text in the target culture (Şahin, 2014). It is in this vein that the analysis looks at how the translators’ notes as paratextual elements accompany the translation of *La tragédie du roi Christophe*.

## **2.2 Critical reaction to Césaire’s works**

Césaire is an influential francophone Caribbean writer of his generation who has made a huge contribution to literature (Nixon, 1987; Zhaoguo, 2011; Nganang, 2012). Césaire’s oeuvre takes root in his personal and global reaction to the history of slavery and the impact of slavery in the content of his writings is perceptible. Césaire (2007) in Clément (2011: 182) confirms this when he says: “my memory is circled with blood. My memory has its belt of corpses”. However, that suffering is converted into a positive energy that is reflected in this

work in general and especially when he writes about his homeland, where he resuscitated the hidden part of him that remained unrevealed for a long time (Clément, 2011: 186-187).

Amor (2010) observed that the authors of the Négritude movement in their writings (and particularly Césaire), were largely influenced by the surrealist movement. This is noticeable in their common objectives such as the critique of colonialism and its system and the affirmation of African heritage. Césaire was a forward-looking thinker, in the poetic and political scene of his times, which exerted considerable force on the evolution of ideologies (Sarwoto, 2004). This can be observed in his ideas and attitudes towards race, women, governance, and aesthetics, among other things. He lived to promote freedom and equality nationally and internationally. Césaire also described the strong link between politics and literature (Hale & Véron, 2010) based on the following statement:

Mon rôle est de me souvenir, d'être, si je le puis, un de ces "griots" qui relient le peuple à son histoire (d'où la note douloureuse de si nombreux poèmes), mais il est aussi de construire et d'exalter l'effort de ceux qui construisent. Ainsi mon poème "À la mémoire d'un syndicaliste noir." C'est pourquoi je suis homme politique. Car la révolution littéraire et humaine ressemblerait fort à une tempête au fond d'un encrier, si elle ne débouchait sur la révolution politique.

(Césaire, 1983: 10)

Césaire was well known for leading the Négritude movement as both an instrument to promote black identity and as a medium to celebrate black people coming together (Howell, 2012). He was internationally recognised as a great play writer. *La tragédie du roi Christophe* has been compared to *The Plebeians Rehearse the Uprising* (1966), one of Bertolt Brecht's plays. From the viewpoint of some authors, *La tragédie du roi Christophe* was a medium to express Césaire's political stand (Gilbert & Tompkins, 1996; Maerhofer, 2007). Being a charismatic leader and a renowned writer, Césaire was the icon of the revolution of cultural affirmation among his fellow writers and above all among Caribbean writers.

### 2.3 Postcolonial literature and postcolonial literary criticism

*La tragédie du roi Christophe* (1969) falls under the umbrella of postcolonial literature. Therefore, it is significant to discuss the nature of such literature in relation to translation. This section aims at defining the concept of postcolonial literature and describes the attitude of postcolonial writers in response to the coloniser's language dominion.

This literary movement originated at a moment when most colonies were fighting for their sovereignty. Its literature, composed mainly of novels, drama and poetry, was published between the 1950s and 1990s. According to Ashcroft, Griffiths and Tiffin (1989: 2), postcolonial literature refers to writings which have been "affected by the imperial process from the moment of colonisation to the present day". In other words, postcolonial literature is about literature that relates to issues of colonisation, decolonisation, and the political and cultural independence of people formerly under colonial rule.

The early texts were produced in the language of the colonising power. Such texts, although objective, act as blinds to cover up the imperial discourse within which they were made. The nineteenth century defines the second stage of postcolonial literature, where a great deal of poetry and drama were produced by the English educated Indian upper classes or African missionaries. Writing in the language of the dominant culture is viewed as a privilege even though the imperial ruler is the only authority who licenses and permits the distribution and publication of any work (Ashcroft et al, 1989: 5-7).

Postcolonial writers use language as a medium of power in their writing through two processes. Firstly, by denying the privilege of "English" as a means of communication: through abrogation. "Abrogation is a refusal of the categories of the imperial culture, its aesthetic, its illusory standard of normative or correct usage and its assumption of a traditional and fixed meaning in words" (Ashcroft et al, 1989: 38). The second process, appropriation, uses language as a tool to express the different cultural experiences. Moreover, it deals with remoulding the language for new uses (Ashcroft et al, 1989: 38-7).

Postcolonial discourse is made up of three linguistic groups: monoglossic depicts single-language communities, diglossic the bilingual societies and polyglossic groups are mostly present in the Caribbean, where many dialects continuously interact. *La tragédie du roi Christophe* falls into the last category, where Césaire on the one hand uses French words that are familiar to all French-speakers and on the other hand uses other words with national and regional particularities which differentiate them from other forms of French. Throughout the

play, Césaire ensures that there is a creative interaction of languages in such a way that the grammar and syntax of languages overlap with one another. He also makes use of a selective lexical fidelity, which leaves words referring to divinities' names such as “*Ati Dan! Ibo Loko*” untranslated in the text. This technique emphasises the difference between cultures as well as the importance of the discourse in interpreting cultural concepts (Ashcroft et al, 1989: 64).

According to Ashcroft et al (1989:44-46), a characteristic in postcolonial literature is the way in which difference, separation and absence from the metropolitan form are constructed. Such construction rejects the essentialist assumptions of that norm. Furthermore, the Creole continuum is an interesting example of a postcolonial approach to linguistics. Such an approach is a constant reminder that language is above all a form of human behaviour and deals with what people do. A writer working under this approach, as Césaire did in the play, will have access to a wide linguistic culture and has to find a consensus among a series of decisions regarding the suitable representation of that culture in writing.

Furthermore, postcolonial critics believe that language is not a neutral tool and that translation can never be a purely technical activity. Notably, they insist that one always needs to consider the larger framework of power relations in which intercultural and inter-lingual transfer takes place (Tymoczko, 2000: 32). To maintain the power relations, many writers ensured that they used the colonial language in literature in a manner that captures linguistic particularities and yet remains globally comprehensible (Mugubi, 2012:155). Therefore, in response to the control over language some postcolonial writers added their personal touch to the coloniser's language by using some vocabulary from their mother tongue (Brar & Singh, 2011: 5-469).

One of the most perceptible reactions to the coloniser's language control is certainly that of the Nigerian writer Chinua Achebe. In *Things Fall Apart*, Chinua Achebe consistently uses words and expressions from Igbo as a sign of rejection of English dominion (Guthrie, 2011). The same applies to francophone African writers (Sembène Ousmane, Camara Laye, Bernard Dadié, Aké Loba, Mongo Beti etc.). In relation to translation, the use of native languages in postcolonial literature appears to be a challenge, and this is acknowledged by Breslin and Ney (2015). They (2015: xvii) state that one of the greatest challenges was to “find a way of

rendering in English the protean French, a combination of Kreyòl, Latin and Spanish” while working on the translation of *La tragédie du roi Christophe*.

## **2.4 Uniqueness of postcolonial literary translation**

When it comes to postcolonial literature, language is viewed as “the medium through which a hierarchical structure of power is perpetuated, and the medium through which conceptions of ‘truth’, ‘order’, and ‘reality’ become established” (Ashcroft et al, 1989: 7). Postcolonial writing, through its voice, rejects such hierarchy and gains control over the dominant western culture. Critics have been aware of the uniqueness of postcolonial texts and for that they have developed four models to understand them. These four models, according to (Ashcroft et al, 1989: 7) are as follows:

- a national or regional model, which emphasises the distinctive features of the particular national or regional culture;
- a race-based model which identifies certain shared characteristics across various national literatures addressed by the ‘Black writing’ model,
- a comparative model of varying complexity which seeks to account for particular linguistic, historical, and cultural features across two or more post-colonial literatures;
- a more comprehensive comparative model which argues for features such as hybridity and syncreticity as constitutive elements of all post-colonial literatures.

The ‘Black writing’ model treats race as the principal element of economic and political discrimination and brings African diaspora writers together irrespective of their nationality. Although the concept of Négritude emphasises the distinctive qualities of Black culture and identity, it creates stereotypes about European prejudice (Ashcroft et al, 1989: 20). *La tragédie du roi Christophe* falls under Black writing with a specific accent on unity of togetherness as well as distinctive rhythms, voices and African views.

Postcolonial literature has some characteristics that are unique, and these give rise to some translation challenges that influence the translation of postcolonial texts. Barry (1995: 193) presents, in general, four features about postcolonial literature:

- ❖ The first feature is about being aware of representations that are non-western and therefore, inferior or immoral, characterised as ‘Other’ as postcolonial authors create a new version of their own nation that is not corrupted by any colonial acquaintance;
- ❖ The second deals with the colonial language. Some viewed it as something that is permanently tainted; to write in it involves acquiescence with colonial structures. However, Bandia (in Inggs & Meintjes, 2009: 15) states, “Writing in the colonial language is a means to counter the hegemony of a powerful and oppressive colonial métropole”. Additionally, the writers believed that there is no “true” way of writing history because it is told from one perspective. Instead, it is a tool to voice their concerns to the world;
- ❖ The third attribute is the double cultural identity. Here postcolonial authors shared the identity of the coloniser as well as their own identity as colonised people. Within Caribbean literature, cultural identity is essential because of the uniqueness of their geographic region that welcomes various immigrants along with their different cultures across the world;
- ❖ The last attribute focuses on cultural interactions. Postcolonial literary writers move from the European style into the African models. First, they “adopt” the European way of writing, as it is believed to be of a universal standard; then they “adapt” by adjusting the European form to African reality. Finally, they “become experts” by constructing a standalone style. Bandia (2009: 15) affirms that the writers obtain autonomy by manipulating the language. They make use of creative linguistic methods that do not exist in the colonial language, such as including some Kreyòl words in a French sentence.

The pre-eminence of cultural interactions is evident. Building on the above-mentioned characteristics, one can consider postcolonial literary translation as an intercultural means of communication. A particular focus should be on the examination of the strengths and weaknesses of these interactions in order to highlight the role of power in the production and reception of translated texts. Bassnett and Trivedi (1999:12) adhere to this consideration when they position translation in the colonial era as “an overreaching metaphor for the unequal power relationship which defines the condition of the colonised.” When approaching a postcolonial text, one has to appreciate the individual artistic aims and the cultural experience which mould the author’s work and the particular contexts from which he is writing (O’Reilly, 2001: 68). In relation to this idea, Rafael (1993: 210) believed that

“[t]ranslation does not involve simply the ability to speak in a language other than one’s own but the capacity to reshape one’s thoughts and actions” around that language’s linguistic and cultural principles.

Tymoczko (1999: 20-21) notes that “when writing for the target audience, the literary translator should not only be concerned with the differences in languages but also with the cultural elements the author puts in place in his original work”. In addition, reconstructing an original literary text is a challenging task; therefore, she suggests that the literary translator could use the paratextual elements at his disposal, such as introductions, footnotes, critical essays to transfer the essential cultural information to the target audience, “in order to explain the source text” (Tymoczko 1999:22). Breslin and Ney’s (2015) translation is accompanied by a detailed preface, notes and critical apparatus, which serve as useful data to analyse their approaches to the translation. Venuti (1995) points out that whatever the translation is, it is to some extent, circumscribed:

Every step in the translation process from the selection of foreign texts to the implementation of translation strategies to the editing, reviewing and reading of translations is mediated by the diverse cultural values that circulate in the target language, always in some hierarchical order. (Venuti, 1995: 308)

Postcolonial writers, translators, and literary critics and theorists are, in different ways, consistently engaging with translation (Bassnett, 2010:94). As Caribbean literature is positioned within postcolonial literature the next section focuses on that literature.

## **2.5 Evolution of Caribbean literature**

Caribbean literature encompasses literary works of various Caribbean regions, written in Spanish, French and English (Smith, Tagirova & Engman, 2010). It is the written work of Africans and South Asians that were brought to the Caribbean region between the fifteenth and nineteenth centuries. This literature is unique as it retained strong bonds with traditional African expressions. Udofia (2007: 59) observes that “there have been diverse literary responses to the Caribbean realities and experiences; as a result, most writers are in constant search for identity and self-discovery”. Despite that plurality in responses, Udofia (2013) distinguishes two distinct approaches to this literary regional tradition. On the one hand, there are some scholars, including Naipaul, (in Udofia, 2013:56) who believed that the Caribbean

is just a simple geographic region that was discovered by Christopher Columbus. As such, there is no history attached to it: “History is built on creation and achievement and nothing was created in the West Indies” (Naipaul, 1969: 39). On the other hand, Cudjoe (2001) mentioned that scholars such as Vic Reid claim the uniqueness of the Caribbean story. Africans brought to the Indies as slaves did not have a written tradition but rather an oral one. Therefore, the prevailing culture of orality of a rich storytelling resulted in an African Caribbean heritage

The early literary texts were based on European models and came from the Anglophone Caribbean, and the French and Spanish islands (Premdas, 1996, Cudjoe, 2004). A number of authors, including Aimé Césaire of Martinique, Luis Palés Matos of Puerto Rico, Jacques Roumain of Haiti, Nicolás Guillén of Cuba, and Léon Damas of French Guiana were the first writers to create a distinctive Caribbean literary identity (Nurminen, 2012). They were great storytellers who spoke with creative and vigorous voices in various languages to ensure that they were heard throughout Europe and America (Ledent, 2007).

According to Sampietro (1991:11):

It is impossible to talk about Cuban or Puerto Rican poetry without mentioning Jiménez, Lorca, or Ruben Darío and its connection to Baudelaire, Whitman or Verlaine. Nor can one mention Césaire without alluding to the French surrealists, the problem of Négritude. One cannot be listening to the poetry of Braithwaite without acknowledging its links with African sonorities or with jazz.

Notably, over the last twenty years, Caribbean texts have become the centre of great interest as the focus of the literature shifted. Criticism is no longer on the form but rather on the richness of the content (Hillman & D’Agostino, 2003: 305). The historical and cultural claims in those written works are about the empire, slavery, race, sexuality, natural history, the environment and more. According to Oakley (2003: 1-15) two major themes dominate the criticism of Caribbean literature, namely the affirmation of Créole identity and the adoption of linguistic diversity.

## 2.6 Négritude literature and translation

Négritude was an early postcolonial intellectual and cultural movement led by francophone Black intellectuals who used the French language to affirm their cultural identity and African heritage. According to various authors (Egar, 2009; Miller, 2010; Diagne, 2014), the origins of the Négritude movement can be traced back to the Pan-African congresses, exhibitions, organisations and publications produced to challenge the theory of racial hierarchy and black inferiority developed by philosophers such as Friedrich Hegel and Joseph de Gobineau. The objective of this literary and ideological philosophy was an effort to bring about an end to the denigration of black people and to acknowledge their contributions to the world as well as reinstate them in their rightful place within the global community (Feuser, Dunton, Panofsky and Gates, 1987; Miller, 2010).

Mabana (2006) states that Césaire originated the term Négritude (blackness) from the French word *nègre*. He used it for the first time in the verse of his poetic work *Cahier d'un retour au pays natal* (Notebook of a Return to the Native Land, 1939): “my Négritude is not a stone, its deafness hurled against the clamor of the day” but instead, his Négritude “takes root in the ardent flesh of the soil.” Just like Christophe joins himself with the Haitian nation to reinvent and proclaim their cultural identity in *La tragédie du roi Christophe*, Césaire and his African fellows joined together to reimage the French language in order to protest against the colonial rule. According to Eshleman and Smith (1983: 114), the Martiniquan writer argued that Négritude is “the simple recognition of the fact that one is black, the acceptance of this fact and of our destiny as blacks, of our history and culture”. Therefore, the concept of Négritude is a tool to gather, fight and set the francophone black free to search for his identity.

The literary criticism of Négritude mainly focused on the historical problem of the dominance of western countries and the discourse of the inferiority of African culture. A collective of black writers formed the powerful group that initiated the literature of Négritude. In this regard, Irele (1965: 499) mentions that the metaphoric style of these writers provides their audience with precious evidence of the kind of problem and conflicts faced by black people in the global community. Furthermore, it is possible to observe an imaginative hierarchy evolution within the movement as one looks at the major themes of the criticism.

It was through the medium of poetry that most of these writers voiced their preoccupations (Bernasconi, 2010: 70). Poetry was the platform that gave adequate inspiration to Négritude poets as it allowed them to convey their world to their audience (Joseph, 2015 277). The dominant theme in most poems was the valorisation of Africa. Such valorisation is expressed in a particular way in David Diop's poem "Africa" from his first and only book of poems, "Coups de Pilon" in 1956:

Africa, my Africa  
Africa of proud warriors in ancestral savannahs....  
Is this you, this back that is bent  
This back that breaks under the weight of humiliation  
This back trembling with red scars  
And saying yes to the whip under the midday sun...  
That is Africa your Africa  
That grows again patiently obstinately  
And its fruit gradually acquires  
The bitter taste of liberty.

From the above, one may say that Négritude literature is essentially about the people, their history and their culture. Language is arguably one of the best means of reaching out to their audience. Therefore, it is of paramount importance for a translator of a literary text, especially of a Négritude literary text, to be detached and context-specific. The call of Hartmann (1980) is certainly positioned within this context when he writes:

The traditions, judgments and methods of literary theory must be respected when we try to account for the ways in which works of literary art cross-linguistic and cultural boundaries. The task of the (literary) translator is to produce an equivalent text, typically for a reader who is not proficient enough to understand the text in the language of the original. (Hartmann, 1980: 62-63)

This would simply mean being aware of the constraints that influence this particular type of text. The remarks made by both Lefevere and Hartmann are pertinent particularly in the context of this study. As Bandia (2009: 16) argues, "there are various voices to translate and multiple linguistic layers in such texts."

It can be concluded that Négritude literature differs from other literary genres. Literature supports the evidence of a number of challenges that the translator should face in rendering a

Négritude drama text into a target language such as French, English or even Spanish. Drawing on the linguistic and stylistic features, one may observe how translators “played with the language”. Therefore, the next section will look at Mikhail Bakhtin’s notion of heteroglossia, a concept resulting from a multiplicity of languages and voices.

## **2.7 Embracing heteroglossia as a drama translation practice**

Mikhail Bakhtin was an important theorist of discourse in the twentieth century. In the beginning of his work, he affirms that each person is unique and irreplaceable. Each of us exists as relations between particular coordinates in time and space, differentiating and relating to other coordinates. We are always in dialogue, not only with other people, but also with everything in the world (Robinson, 2009:38). The concept of ‘polyphony’, borrowed from music, which means multiple voices, is the cornerstone of his work in *Problems of Dostoevsky’s Poetics*. Bakhtin affirmed that Dostoevsky’s work contains many different voices and each voice has its own perspective, validity and narrative in the novel. This analysis is furthered through the concept of heteroglossia, where he emphasises the speech-genre to construct a text. According to Bakhtin, any language is classified into many voices: “social dialects, characteristic group behaviour, professional jargons, generic languages, languages of generations and age groups, tendentious languages, languages of the authorities, of various circles and of passing fashions.” This diversity of voice is the significant characteristic of the novel as a genre. The purpose of this section is to demonstrate how Bakhtin’s notion of heteroglossia is significant in Césaire’s play of *La tragédie du roi Christophe*.

The linguistic repertoire is not to be regarded as stable and geographically fixed, but as fluid and flexible, and therefore as being related to different social spaces and moments in time (Busch, 2011:1). The concept of heteroglossia derives from two Greek words: *Hetero* meaning different and *glossia* which means tongue or language. So traditionally, the concept of heteroglossia would mean a diversity of influences on one’s language. Within the understanding of heteroglossia as introduced by the Russian linguist Bakhtin (1934/ 1981) in relation to language, he meant that “social class, gender, cultural background, the geographic region and many other aspects of one person’s life affect the way he or she speaks” (Robinson, 2011). Bakhtin’s thinking has been influential in various fields such as semiotics, applied linguistics, literary studies, postcolonial and cultural studies, media studies as well as

translation studies (Busch, 2011: 2). Embracing the understanding of a drama text from the perspective of heteroglossia provides a sound and broader basis for drama translation.

Heteroglossia presents itself as a valuable tool in the way in which it reveals the different voices in the play. According to Lodge (1964, cited in Nesaria 2015:645), a polyphonic novel is a “novel in which a variety of conflicting ideological positions are given a voice and set in play both between and within individual speaking subjects, without being placed and judged by an authoritative authorial voice”. This definition can also be applied to *La tragédie du roi Christophe* through the concept of polyphony, which reveals that a voice does not act on its own but rather through a diversity of themes and styles, arranged in an artistic way, which is very much relevant to theatre. This thought is emphasised by Carlson (2009: 110-113) who observes that the postcolonial theatre is a platform of multiple voices, particularly in Caribbean drama where scriptwriters, through the strategy of code-switching, use different linguistic combinations to represent their characters who speak various forms of the colonial language.

With the theory of dialogue and dialogism, Bakhtin states that “any utterance, whether spoken or written, that people use in communication with each other is internally dialogic” (Bakhtin, 1986 as cited in Marchenkova, Joan & Gergana, 2005: 72). He goes further to emphasize that the dialogue is a platform where voices compete among each other. Consequently, in order to enter into effective communication, a person must enter into a dialogue that never ends, as one answer gives place to a new question, which in turn calls for a new answer: “Dialogism continues towards an answer. The word in living conversation is directly, blatantly, oriented toward a future answer-word: it provokes an answer, anticipates it and structures itself in the answers direction” (Bakhtin, 1981: 280). Therefore, once *La tragédie du roi Christophe* enters into dialogue, the themes and language found in each act and scene reveal an understanding of historical facts that could not be understood if they were read alone, meaning monologically. Also, Césaire challenges his readership with the mixed personality of Christophe, as one moment he is against the western way of behaving and the next, he is adopting the same way with his people. Césaire achieved these multiple layers of personality and identity by creating smooth stylistic hybrids that allow for varied play within his characters’ speech types, by combining the elements of the conventions of the classic tragedy and Greek tragedy. At a linguistic level, with the different sociolects, it was possible to observe what Berman defines as “polylingualism” (Berman 1999: 51). This dimension of a certain “mal écrire,” suffers the most in translation. The translators have the delicate task of

replacing the language with a standard form of English which risks homogenising all the different voices in the source text.

To conclude, postcolonial literary, and more especially Négritude drama, is unique. As part of translators' competence, translators arguably need to be able to capture the diversity, context-specific and rich stylistic features in literary text production which might have influenced drama texts such as *La tragédie du roi Christophe*.

## Chapter 3: THEORETICAL FRAMEWORK AND METHODOLOGY

In this chapter, theoretical approaches to translation and translation strategies are explained as they are used in this descriptive study of the translation of *La tragédie du roi Christophe*.

### 3.1 Descriptive translation studies (DTS)

The concept of descriptive translation studies (DTS) was presented by Gideon Toury in the 1970s (Naudé 2012), at a time when ideas challenged the establishment of conventions of translation. Toury's descriptive approach was a less formal understanding of equivalence, which became a functional and more relative term. DTS aimed to distinguish trends in translation behaviour by first theorising on the general nature of translation. These assumptions were based on in-depth analyses of texts, rather than on intuitive data (Toury 1995).

Translation is typically a “multilingual and interdisciplinary study, encompassing any language combination, various branches of linguistics, comparative literature, communication studies, philosophy and a range of types of cultural studies, including postcolonial studies and postmodernism as well as sociology and historiography” (Munday, 2008: 1). James S. Holmes (1924–1986) suggested the name “Translation Studies” for the first time in 1972 in his seminal article “The Name and Nature of Translation Studies”. Since then “Translation Studies” has become the standard term for the discipline and has been “unquestioningly used in English today” (Snell-Hornby 2006: 42). Holmes structured translation studies into three distinct branches: theory, descriptive studies and practice. He proposed the term “Descriptive Translation Studies” in the same paper:

As a field of pure research that is to say, research pursued for its own sake, quite apart from any direct practical application outside its own terrain translation studies thus has two main objectives: (1) to describe the phenomena of translating and translations as they manifest themselves in the world of our experience, and (2) to establish general principles by means of which these phenomena can be explained and predicted. The two branches of pure translation studies concerning themselves with these objectives can be designated descriptive translation studies (DTS) or translation description (TD) and theoretical translation studies (ThTS) or translation theory (TTh).

(Holmes, 1988: 71)

According to Hermans (1999: 35), DTS is a target oriented approach. Consequently, translated texts are examined to determine the literary norms that influence the nature of the target text. The concern is not to judge the translation as good or bad but to explain why it has been translated as it is (Díaz Cintas, 2004:26). While examining the way a translation appears, the focus remains on the translation norms and constraints that impact on the method and production.

Holmes (1988: 72) classifies Descriptive translation studies into three (3) broad categories:

- ❖ Process-oriented DTS deals with the translation process itself, specifically, what is happening in the “black box” of the translator’s mind as he performs the translation task;
- ❖ Function-oriented DTS focuses on the function of translations within the recipient socio-cultural system;
- ❖ Product-oriented DTS emphasises the description or comparative and contrastive analysis of translation products. It describes the structures of individual translations or compares the similarities or differences between the source text and target text.

Ulrych and Bollettieri Bosinelli (1999: 221) state that these sub-categories of DTS are all target-oriented and focus on the translated text itself (and not on the source text).

This study is based on product-oriented DTS because the focus is on the 2015 translation of *La tragédie du roi Christophe* by Breslin and Ney, a target text as product rather than on the translation process.

### **3.2 Lambert and Van Gorp’s model for describing translations**

Translation scholars have proposed diverse methods of comparing two texts, under the DTS umbrella. These include Lambert and van Gorp’s (1985) synthetic scheme for translation description as an analysis method which has shown the ability to reduce the “wide gap between the theoretical and the descriptive approach” by specifying how DTS should be executed. Furthermore, the method has been applied in a number of similar research studies (Benfoughal, 2010; Minnaar, 2012; Ropp, 2016; Magne, 2016).

The current study embraces Lambert and van Gorp’s model to analyse the English translation of *la Tragédie du roi Christophe*. The application of the model includes the following steps:

- ❖ Preliminary data is the first step where one is required to gather general information about the translation, ranging from the title, the title page and paratext. Information about the strategy used by the translators, which constitutes metatextual elements found in the preface and in the footnotes, is also collected. This action provides the introductory data from which a temporary hypothesis can be drawn.
- ❖ Macrostructural data: this second step deals with the analysis of the characteristics found in the translation. It also takes into consideration the division of the text, the layout of the chapters, and the translators' introductory and explanatory notes.
- ❖ Microstructural data is the third step where the linguistic choices (lexical, syntactic, stylistic, phonic, graphic and elocutionary, including the choice of words and grammar patterns) are examined.
- ❖ Systemic context: Toury (1995) recommends a three-phase model for systematic DTS to describe the translation product and other related aspects. In this regard, Munday (2001: 112-121) asks the followings questions:
  1. Is the translated text acceptable in the target text cultural system?
  2. Are there any equivalents and or shifts between the source text and the target text? What is the overall approach of the translation?
  3. What are the translation strategies and approaches used in general?

### **3.3 Practical application of Lambert and Van Gorp's model**

With regard to this study, the analysis begins with a look at the external presentation of the translation. These external elements are called paratextual elements because they surround the actual text. They determine the characteristics of the target text.

#### **3.3.1 Genette's paratextual elements**

The concept of 'paratext' was introduced by Genette in 1987. It takes into account everything that surrounds a text, such as titles, prefaces, dedications, illustrations and so forth. Genette (1997:2) argues that the paratext is "at the service of a better reception for the text and a more pertinent reading of it". It is in the same vein that Kovala (1996: 120) states that what is special about the paratext is its "ability to influence the reader's reading and reception of the works in question".

With regard to the translation of *La tragédie du roi Christophe*, some paratextual materials (such as the cover page, translators' notes, and translators' annotations) are examined at the macro level. The next section deals with the microstructural analysis. This is done using Vinay and Darbelnet's model for describing linguistic modification in a specific translation

### **3.3.2 Vinay and Darbelnet translation strategies**

In their book *Comparative Stylistics of French and English* (1958/1995), Vinay and Darbelnet presented two general translation strategies, which are direct and oblique strategies. These strategies comprise seven methods of translation. Direct translation strategies consist of borrowing, calque and literal translation. Under oblique translation, Vinay and Darbelnet propose transposition, modulation, equivalence and adaptation. The decision to use one of the two strategies or to combine them depends on the translators, as they examine the source and target texts.

#### **a) Borrowing**

According to Fawcett (1997:34) borrowing occurs when "the source language form is taken into the target language, usually because the latter has a gap in its lexicon". This direct method of translation makes room for the cultural elements of the source language in translation as well as foreign words (Baker, 2000:85). With regard to the translation of *La tragédie du roi Christophe*, Breslin and Ney kept the characters' names (Christophe, Pétion, Hugonin, Prézeau), and the place names (Morne Bédoret, Le Cap). Other forms of borrowing that one can observe in the target text include the use of the French word "Madame" for example (Madame Christophe) throughout the play.

#### **b) Calque**

Calque is a "special kind of borrowing" (Vinay and Darbelnet, 1995: 85) where the structure or expressions from the source text are transferred literally. Breslin and Ney have applied this method throughout their translation, particularly lexical and structural calque. A lexical calque observes the syntactic structure of the target language by simultaneously introducing a

new expression, whilst a structural calque instigates a completely new construction into a language (Minnaar, 2012:21). One example is:

- Plus fort que Tambour-Maître et que Becqueté-Zié (P.13) // He's stronger than Great Drummer, stronger than Peck-Out-His-Eye! (p6)

### **c)      Literal translation**

Vinay and Darbelnet (1995:33) state that this word for word method transcribes the source language text directly into appropriate grammar and idioms. Also, they mention that it is mostly used between languages of the same family such as French and Italian. Newmark (19981:21) suggested that this strategy is suitable for all translations and only a bad translator will do his best not to use it. He also states that all good translation should be literal. Examples of literal translation include:

- Et pourquoi dites-vous cela? (P.21) // And why do you say that? (p10)
- De quoi te plains-tu? Tu connais la chanson: (P27) // What are you whining about? You know the song (p14)

The translators will resort to the oblique translation strategy methods if these first three direct translation methods are not suitable. Oblique translation methods are employed as the structural or conceptual elements in the source text are affected grammatically and stylistically because they cannot be directly translated into the target text. The oblique translation methods are as follows:

### **d)      Transposition**

For Vinay and Darbelnet (1995:36) transposition takes place when a word in the source language is transferred using a word of a different class in the target language. In other words, it is the same meaning that is rendered in different word classes. Vinay and Darbelnet (1995:94) list them as follows:

- i.    SL Noun – TL Past Participle
- ii.   SL Verb – TL Preposition
- iii.   SL Adverb – TL Noun
- iv.   SL Past Participle – TL Noun

- v. SL Adjective – TL Noun
- vi. SL Prepositional Expression – TL Adjective/Adverb
- vii. SL Adjective – TL Verb

Baker (2000: 88) states that transposition involves replacing one word class with another without changing the meaning of the message. Vinay and Darbelnet (1995:94) describe transposition as “probably the most common structural change undertaken by translators to produce the same effect on the readership of the translation”:

- **Mal élevé! Polisson!** Messieurs, par ici pour l’akassan! Akassan! Akassan! (P.24) // **Rude little devil!** Sirs, this way for corn mash. Corn mash! Corn mash! (p12)
- Vaurien! **Goujat!** Police, police, à moi! (P.24) // **Worthless** scoundrel! Help! Help! Police (p12)
- **Abrogat** n’est pas mort! (P.12). // **Out** ent dead! (p6)

In these examples, the translators convey the idiomatic expression “*mal élevé*” by the adjective “rude” and the noun “*polisson*” by the idiom “little devil”. The noun “*Goujat*” becomes an adjective “worthless” Finally, “*abrogat*” used as a noun in the source text became an adverb “out” in the target text. Césaire’s footnote states that “from the Spanish *abrogado* means removed, withdrawn, said of a cock taken out of combat”.

### e) Modulation

Vinay and Darbelnet (1958:51) define modulation as the translation method which results in a change of point of view. This change occurs when a literal translation, although grammatically correct, may sound unsuitable in the target text (Munday (2001:133). Vinay and Darbelnet (1995:246) believe that modulation is “the touchstone of a good translator whereas transposition simply shows a very good command of the target language”. Modulation can be obligatory or optional.

### f) Equivalence

This term refers to situations where languages explain the same situation using different stylistic or structural means (Vinay & Darbelnet, 1995: 90). This translation method is mostly used when dealing with idioms and proverbs that tend to be complex to translate. Potgieter

(2006:187-198) makes a distinction between zero equivalence and surrogate equivalence while searching for a substitute for a specific idiomatic expression in the target language. When there is no immediate translation in the source text; we are dealing with zero equivalence. She suggests that not all idiomatic expressions in the source text have direct equivalents in the target text. Translators use surrogate equivalence by creating an equivalent in the target language. In the context of this study, Breslin and Ney are not only conveying a French play into English but also Kreyòl idioms that are typical of the Haitian people. Therefore, in the process of rendering the translation, they need to make their translation as sound as possible to their readers.

- Allons, allons, Pétion est un poulet de savane (P.12) // Cluck! Cluck! Cluck! Pétion's a yard fowl! (p6)
- Ma mère, quel coup de salière. (P.13) // O Mother, what a jook in the eyeball! (p7)
- Hurrah! Hurrah! (P.130) // Yay! Yay! Yay! (p7)

#### **g) Adaptation**

This is the last oblique translation strategy method in Vinay and Darbelnet's model. Aubert (1997:8) describes adaptation as "a culturally assimilative procedure" whereby the name of places, qualifications and so forth change when translated from the source text to the target text. Vinay and Darbelnet (1995:52) define adaptation as a method used when there is no equivalence in the target language. In this case, the translators need to re-create something suitable. Newmark (1988:46) perceives it as the "freest" form of translation. He also notes that it is a method mostly used in transferring books and film titles, plays, poetry and plots. The translator tends to "rewrite" the story in the process of converting the source culture in the target culture.

In addition to the above, another approach useful to a better understanding of the translation of *La tragédie du roi Christophe*, as a product is Berman's analysis of deformation.

### **3.3.3 Berman's Trials of the Foreign**

Antoine Berman (1942–1991) was a well-known theorist of translation whose name is associated with concepts such as foreignisation, ethics of translation and literal (but not word-for-word) translation.

Berman (2012: 284) views translation as the “trials of the foreign”, where the trial is an exile that can display a particular power of the translating act: “to reveal the foreign work’s most original seed, its most deeply buried, most self-same, but equally the most ‘distant’ from itself”. During the process, the translator will identify the self-same of the work, render it into the target language, and if necessary place emphasis on it. It is through such a task that the target audience will be closer to the foreign work’s character. Berman (2012) examines different forms of domestication that take place in every translation, known as the negative analytic of translation. This system of twelve deforming tendencies can be harmful to a translation while Berman also admits that they are almost universal to a lesser or greater extent.

#### **1. Rationalisation**

Rationalisation “bears primarily on the syntactical structures of the original, starting with that most meaningful and changeable element in a prose text: punctuation” (Berman, 2012:288). This first type of manipulation “rearranges sentences and sequences of sentences as well changing their order per a certain idea.” (280). Rationalisation occurs because every language has its own structure. As a result, the translator intervenes in order to deal with these fundamental differences, both written and oral. More important is that rationalisation imposes target culture norms of “well-ordered” language on to a source text with different norms or one that deliberately seeks to undermine the norms of ‘rational’ or ‘well ordered’ discourse. Rationalisation can consequently undermine the polyphonic nature of a text where characters may express themselves imperfectly for literary effect.

#### **2. Clarification**

Berman (2012:281) states that “[clarification] is explicitation [that] aims to render clear that which does not wish to be clear in the original”. He affirms that all translators have an

intuitive desire to clarify what may have been left unclear or ambiguous in the original (289). Clarification relates to rationalisation in that it entails the restructuring of the sentence in order to render the text more ‘logical’ and accessible to the target reader.

### **3. Expansion**

This third tendency is the result of the two previous tendencies. Rationalization and clarification, when both take place in a translation, enlarge the mass of the original text. According to Berman (2012: 282), it is the “unfolding of what, in the original, is folded”. He also believes that sometimes by making the text clearer, one adds meaningless elements which stretch the text and disturb the rhythm.

### **4. Ennoblement and popularization**

Ennoblement rewrites the source: it is a “stylistic exercise” based on the original (Berman, 2012: 246). It refers to it in poetry or prose:

In poetry, it is “poetization”. In prose, it is rather “rhetorization”. [...] Rhetorization consists in producing “elegant sentences”, which utilizing the source text, so to speak, as raw material. Thus the ennoblement is only a rewriting, a “stylistic exercise” based on and at the expense of the original. This procedure is active in the literary field, but also in the human sciences, where it produces texts that are “readable”, “brilliant”, rid of their original clumsiness and complexity so as to enhance the “meaning” (Berman, 2012: 282).

Ennoblement allows a translation to erase the awkwardness and complexity of the source text (Cruess, 2011).

### **5. Qualitative impoverishment**

This expression refers to the replacement of terms, expression or figures in the original with the terms that lack their richness. This deforming tendency:

[...] refers to the replacement of terms, expressions and figures in the original with terms, expressions and figures that lack

their sonorous richness or, correspondingly, their signifying or “iconic” richness. A term is iconic when, in relation to its referent, it “creates an image”, enabling a perception of resemblance. (Berman, 2012:283)

In other words, in the translation process, it happens that the translators may transfer words or expressions that depict images or words that carry a certain charisma to something worth less in the target text. One may say this deforming tendency is bound to take place in every translation as languages are different.

## **6. Quantitative impoverishment**

This tendency refers to “lexical loss” (283) while translating. Just like with qualitative impoverishment, there are more terms to describe something, with quantitative impoverishment, fewer words are available to depict certain objects

## **7. The destruction of rhythms**

According to Berman (2012: 292), novels are no less rhythmic than poetry. However, they are more fragile. Particularly, changes in punctuation or word order can easily destroy rhythm in prose.

## **8. The destruction of underlying networks of signification**

Berman argues that in every literary work there are two epistemic levels, a surface and a hidden one. The hidden one “constitutes one aspect of the rhythm and signifying process of the text” (Berman, 2012: 292). Translators that are unable to correctly convey these underlying aspects of the text into the target text destroy the hidden the semantic links that form a matrix in the text.

## **9. The destruction of linguistic patterning**

The translator may impose his style onto a translation. This may result in the fact that the text is more homogenous than the original. Thus, a text may seem homogenous and incoherent at the same time.

## **10. The destruction of vernacular networks or their exoticization**

This is related to the way vernacular language is conveyed. Sometimes, translators tend to transfer these expressions using general ones which may impair the idiomatic expressions in the source text. In other instances, those vernacular expressions are put in italics or translated by local speech in the target text. Berman (2012) believes that none of these solutions are ideal as a vernacular language takes roots in the region where it is used.

## **11. The destruction of expressions and idioms**

This deforming tendency is linked to the previous one. In every language, one may find metaphorical, historically or culturally significant expressions. Attempting to replace them with similar expressions in the target text can hurt the originality of the source text. Berman (2012) suggests that translators should look for equivalent expressions to translate them. They should be “proverb conscious” which will allow them to detect new proverbs as equivalents to the ones in the target culture

## **12. The effacement of the superimposition of languages**

According to Berman (2012), this last tendency is the central challenge in translation:

This is the central problem posed by translating novels—a problem that demands maximum reflection from the translator. Every novelistic work is characterized by linguistic superimpositions, even if they include sociolects, idiolects, etc. The novel, said Bakhtin, assembles a heterology or diversity of discursive types, a heteroglossia or diversity of languages, and a heterophony or diversity of voices.

(Berman, 2012: 287-288)

In other words, translators, in their quest to produce a “clear” and “fluid” translation, compromise on the stylistic features of the source text by rendering a homogenous translation where there is no difference between dialect and common language.

From the above, it is important to mention that these deforming tendencies affect translation in general because it is difficult not to interfere with the source text in translation. They occur because the translators seek to convey a “clearer”, “elegant” “fluid” text than the source text.

In connection with the translation of *La tragédie du roi Christophe*, some of these deforming tendencies are observable. The challenge, however, is to find a balance between preserving the source text's authenticity and producing a target text that is informative but does not compromise on the natural structure of the text.

To some extent, when dealing with literary texts, Bakhtin and Berman have some shared ideas. Berman (1992: 243) says that "the novel results from an enormous brew of languages and linguistic systems operating in the works" while Bakhtin's view of heteroglossia in the novel refers to the fact that "no word relates to its object in a singular way", but words are in constant interaction with their linguistic, social, historical and ideological surroundings (Bakhtin, 1034/1981: 276). Although *La tragédie du roi Christophe*, is not a novel but a play, its multiple voices and linguistic layers reflect a similar situation.

### **3.4 Methodology**

The descriptive analysis looks at the preliminary data according to Vinay and Darbelnet's (1958) strategies and methods. This is the first stage in analysing the translation of *La tragédie du roi Christophe*, and I examine aspects such as the external presentation and the wrapping of the translation. I collect broad information about the target text by determining the nature and characteristics of the target text as well as the readership pictured by the publishers. The paratextual elements are the title page, cover page and information on general strategies of the translators contained in the paratexts such as prefaces, dedications, disclaimers, introductions and footnotes (Lambert & Van Gorp 1985: 52).

In the second stage, I examine the macrostructural data in terms of Vinay and Darbelnet's (1958) approach, once again. I look at the way the play divisions are presented. Also, I look at the translation in comparison to the source text. The original text of the play was subject to several revisions. This latest version, the focus of the study, is the result of a fruitful collaboration between the author Aimé Césaire and the director Jean-Marc Serreau.

Lastly, I investigate the microstructural data, in order to observe the distinctive stylistic features of the play and how the translators deal with these features. I perform this analysis in terms of Vinay and Darbelnet's (1958) seven translation procedures because the analysis of a translated text provides information about the translator's competency, compliance (to norms), ideology, and styles. This step involves a careful comparison of the lexical and

syntactical differences. Using Berman's analytics helps in understanding the decision-making approach Breslin and Ney took in rendering this play in such a way that it might reach the English readership as it did the French audience. I believe that associating Berman and Vinay and Darbelnet's approaches in this descriptive analysis reinforces the idea that translation does not take place in a vacuum, as it should be clear, natural and understandable. Furthermore, translators are constantly searching for the cultural meaning surrounding a language as well as assessing the degree to which two different cultures can inhabit (Simon, 1996: 139). In this regard, the selection of the extracts assists in supporting my argumentation, in order to generate a general idea of the translation of *La Tragédie du roi Christophe*.

*La Tragédie du roi Christophe* is a three-act play that should ideally be analysed as a whole. However, this would be too lengthy and unrealistic in the context of this study, so I selected certain sections from the different stages of the play. Particular attention is paid to expressions, verbs, idioms, dictions. A critical and deeper reading of *La Tragédie du roi Christophe* allows one to subdivide the play as follows.

The first stage relates to when Christophe is inaugurated as a king and manages his army against Pétion. The following sections, Act I, Scene 4, Scene 5 (battlefield) and scene 7 (Madame Christophe) confirm that the dialogue, firstly initiated by Pétion and later by Christophe, did not reach consent.

The second stage depicts Christophe's challenges in rebuilding the Haitian kingdom. Previous mistakes are corrected for the birth of a new society that conquers and restores its identity and their dignity. The challenges include Christophe's frustration as a result of his inability to listen to the people, and the eventual recourse to violence. This is depicted in Act II, Scene 4. Here a kingdom is turned into an army where no mistake is tolerated, and death is often the solution.

In the final stage, Act III, the people who no longer understand their King feel like there are under a new form of slavery. They revolt against him. The latter is betrayed by most of his subjects. Losing hope, he engages in voodoo worship along with his faith in Christianity. He is later partially paralysed and in Scene 7, he commits suicide when he feels that life is no longer worth living.

## **Chapter 4: DESCRIPTIVE ANALYSIS OF AIMÉ CÉSAIRE's *La tragédie du roi Christophe* AND ITS TRANSLATION BY BESLIN AND NEY**

### **4.1 Translators' notes**

The translators' notes are paratextual elements that allow the translators to be heard by their audience. Along with the other paratextual elements, they have an impact on how a text is read and interpreted (Buendía, 2013). This section discusses the purpose of the translators' notes accompanying the translation of *La Tragédie du roi Christophe*.

#### **a) Overview of the translators' notes**

The number of notes accompanying the translation is striking and has a strong impact on the reader. The translators narrate their translation's journey. In doing so, they share their understanding of Césaire's work and their role as translators. Furthermore, translators' notes are a specific kind of paratextual device found in translation studies. "Translators' notes" comprise translators' prefaces, introductions, notes, afterwords, or any other commentary preceding or following a translation written by the translators.

Scholars argue that translators' notes are important tools when dealing with the history of translation (Schulte and Biguenet, 1992; Vega, 1994; Delisle & Woodsworth, 1995; Robinson, 1997). They "offer clues about a culture's definition of translation as well a valuable insight into the production and reception of translated texts" (Tahir-Gürçaglar, 2002: 45). This paratextual element depicts the translator's voice, which is entirely different from the source text author's voice. Translators not only use this device to share relevant details which could not be included in the text but also as a way of making themselves visible to their readership (Buendía, 2013:149).

Translators' notes provide information that documents the translation process. In this connection, Gentzler (1998) mentions that the recorded process allows the reader to look into the translator's minds and understand their decision-making processes. Newmark (1983) argues that the translators' notes contribute to a better understanding of intercultural interactions. Also, he states that the translator should be more present when the cultural

difference between the source and target text is greater because his notes can assist in filling the gap.

The future role of the translator is less open to question. She must be seen as the key figure in promoting better understanding among peoples and nations. She must not be regarded as anonymous.... In other cases, where there is doubt or cultural bias...she should write a separate preface, explaining how she has treated the work, how she has interpreted any controversial key terms... (Newmark 1983: 17)

McRae (2010: 9) states that theorists such as Koller and Vermeer are in favour of this argument and argue that critics of translated texts should not stop at comparing the source text and the target text, but take into account the translators' interpretation and decision-making. This kind of information is found in the translators' notes (Hartama-Heinonen, 1995:41).

All in all, in this review, all agree that translators' notes are essential paratextual instruments that accompany translated texts. Mostly they play a significant role in displaying the translators' voice as well as providing information about how specific problems such as style, dialect and cultural issues have been tackled.

## **b) The role of the translators' notes in *La Tragédie du roi Christophe***

### **❖ The explanatory role**

According to Dimitriu (2009: 197), the translators' notes play an explanatory role when they are supplying additional information to facilitate a better understanding of the source text.

We believe that The Tragedy of King Christophe speaks home truths about the dilemmas of decolonization and the difficulty of shedding internalized racist conceptions of identity. It provokes rather than comforts; it offers, and demands of its audience, a complex dialectical probing of the meaning of race, power and independence both psychological and political. (Breslin & Ney, 2015: xxii)

In addition, the translators are confident that the readers need sufficient knowledge about the history and cultural background of the work they are about to read in order for them to have the same understanding as a native of the source culture.

The first thing one is obliged to note is the author's extraordinary fidelity to real persons and facts [...] the play turns out to contain exact quotations from historical documents, Vastey's description of Christophe's coat-of arms is taken, word for word, from the language of an edict of 1811. (xxiv)

Furthermore, their notes explain their choices as well as their proposed solutions for any problems they encounter in the reproduction of the target text. Breslin and Ney explain the challenge of translating the court titles, for example. Although the courtiers find them ridiculous, the translators chose to translate them literally, so that the English-speaking audience could understand the humour.

Sale-Trou was translated as Foulditch, which is that something resembles certain English place names, such as Shoreditch, while catching the unflattering literal sense. (xxii)

#### ❖ Prescriptive role

Dimitriu (2009: 198) argues that the translators' notes serve as guidelines to specific translation problems for other translators. Furthermore, these guidelines can turn into translation norms for a target culture which can be adopted or rejected. A notion that goes hand in hand with this role is "fidelity/ faithfulness". In their notes, the translators opt to either remain faithful to the author, in this case to the source text, or to the audience, the target readership.

Breslin and Ney (2015: ix) pledge to remain loyal to Césaire although he was "rather careless about editorial detail and consequently, small inconsistencies and omissions abound". Except on a few occasions, they did not give into the temptation of correcting the author. For instance, they had to decide on whether to "leave Césaire's gallicised orthography of the Kreyòl songs or convert them to the standard Kreyòl, whether to render them in Martiniquan or Haitian form" (xxiv).

"The fidelity to history matters because the play is in part a political critique, attempting to draw, from the tragic failure of an early postcolonial state, guidance for the decolonizing new states of the 1960s". (xxix)

We have sought to provide a translation that strikes a balance between fidelity to the letter and fidelity to the spirit [...] apart from adding two minor characters omitted from the *dramatis personæ* and supplying the names of characters who appear in

each scene, we have left Césaire's somewhat inconsistent formatting as it is in the original. (xxiv)

### ❖ The informative role

The translators also, in their notes, provide relevant information in the form of an analysis regarding the originality of the source text. The descriptive analysis in the notes addresses specific translation difficulties shared with the readers in order to enable them to critically assess the translation.

On translating *Christophe*, Breslin and Ney (2015: xii) state that the play “encompasses an extraordinary wide range of stylistic registers, ranging from lines adapted from Racine and Lamartine to songs in a Martiniquan-inflected Haitian Kreyòl, from the derivative neoclassical verse of the court poet Chanlatte to the surrealist poetic soliloquies of *Christophe*.” Also, they “tried to capture in English, the play’s wide range of diction and idiom”. Moreover, Breslin and Ney remember to carry into English “as many as possible of Césaire’s multiple meanings and connotations and to reproduce in English, as closely as possible, the subtle shifts of linguistic register in the play” (xiii).

In addition, the translators have introduced Césaire and his oeuvre to an English-speaking audience. It is believed that such action will inspire the readers to look into the literature of the source text. Chang (1980) affirms that it is “through such translations that new links of understanding and communication between peoples can surely be forged”.

Césaire was famous as a poet, a political essayist, and a political leader [...] In addition to his poetry and political writings, he published four plays, beginning with *And the Dogs were silent*, 1956 and ending with *A tempest*, 1969. (xi)

Césaire published the first version of *Notebook of a Return to the Native land* in 1939. This most famous and admired of all Césaire’s poems was his first book. And in many ways it set the pattern for what followed. Despite his advocacy of surrealism, with its aesthetics of spontaneous eruption from the unconscious mind, he was an inveterate reviser of his works. (xli)

## ❖ Debts and Acknowledgements

Breslin and Ney humbly express their appreciation to the people who assisted them with the translation process, either as critical reader or editor and they take responsibility for any mistakes.

We are grateful to Nick André of the Indiana University Creole Institute and Jean Jonassaint of Syracuse University for reviewing our translations of songs and offering corrections and suggestions. [...] Any that remain are, of course, our responsibility. (xxiv)

Saint Lucian poets McDonald Dixon and John Robert Lee, as well as the Guyanese writer and actor Marc Matthews, assisted with a final read-through. Our gratitude to all, and especially to Kendel Hippolyte, for his invaluable help. (xxv)

## ❖ Reception of the source text and the author's position in Martinique

According to McRae (2010), how the original text and its author are perceived in their own country, is one of the topics most frequently discussed in translators' notes. The intention is to increase the audience's knowledge of the source culture, the author and if possible establish a cultural comparison.

Two years before the publication of the *La Tragédie du roi Christophe*, in book form, Césaire has been in politics for nearly sixteen years, as mayor of Fort-de-France and a Martiniquan deputy at the National Assembly (xxxv)

The play stages both the story of Christophe's career, insofar as we can reconstruct it, and the story of its meaning in the collective consciousness of Haiti—and, more broadly, of Africa and its Diaspora (xxxvii).

In summing up, translators' notes occupy a vital place in translation, particularly in literary translation. They focus on diverse translation issues such as culture-specific problems and issues of fidelity. Furthermore, they serve as a platform for the translators to reveal to their target audience why their work should be read as well as the reason behind its translation. Although the translators' notes offer a channel of communication between the translators and the reader, they can become a relevant source of documentation for future research.

In *La Tragédie du roi Christophe*, Breslin and Ney came across instances where that they had to take a moment to ensure that understood what was before them. They have had recourse to people who have a better understanding of Césaire’s work for their opinions. Overall, they use their notes as a “journey diary” to share their experiences.

## **4.2 Preliminary data analysis**

The preliminary phase analyses the paratext of the English translation of *La tragédie du roi Christophe*. My main focus in this section is to investigate how the translators “coat” the translated text for the audience they had in mind. Genette (1997), in the introduction to *Paratext: Thresholds of Interpretation*, defines paratext as:

What enables a text to become a book and to be offered as such to its readers and more generally, to the public...an undefined zone between the inside and the outside...those liminal devices and conventions, both within the book (peritext) and outside it (epitext), that mediate the book to the reader: titles, and subtitles, pseudonyms, forewords, dedications, prefaces, intertitles, notes, epilogues and afterwords. (Genette 1997:1-2)

Thus, in order to understand the real meaning of a translated text, the reader may have to consult the paratext to see how the publisher made the English translation appealing to its readership.

### **1. Peritext**

According to Genette (1997: 16), peritext deals with “the cover, the title page, and their appendages and with the book’s material construction such as selection of format, of paper, of typeface, and so forth.” The decision on these elements is made by the publisher in collaboration with the author. Therefore, I made it a priority to examine the bindings, and cover pages of the source text and target text to determine the publisher’ approach.

#### **1.1 Bindings**



La Tragédie du roi Christophe (1970)

Breslin and Ney's translation (2015)

The source text, *La Tragédie du roi Christophe* (1970), (ST) is a soft cover book of 153 pages. The book is divided into three acts. On the ST binding, the first element is the title of the play, followed by the author's name and surname and ending with the emblem of the publishing house, *Présence Africaine*. Established in 1949, *Présence Africaine* provides African novelists, storytellers, essayists, poets and thinkers with a platform to express themselves and where they can see their works circulate.

Breslin and Ney's translation (2015) is also soft cover. However, it begins with two pages of acknowledgements followed by 41 pages of translators' notes. The play itself covers 91

pages. The last 38 pages consist of the translators' annotations and a reference list. It is important to mention that the source text contains only the play.

On the translation binding, as it appears in the above illustrations, the author's surname appears first. In second position is the title, then the publisher, Northwestern World Classics and in last position the emblem of the publisher. Northwestern World Classics /Northwestern University Press is committed to the publishing of quality works from many scholars as well as works related to drama, fiction, poetry and so forth.

## **1.2 Titles**

The original title of the French play is *La Tragédie du roi Christophe*. The term tragedy comes from the Greek: “τραγωδία, *tragōdia*”. It is a play in which sad events take place with an unhappy ending, more specifically with the downfall of the main character. Shakespeare, very comfortable with the Greek tragedy style, is well known for blending comic and tragic events. Césaire used this literary technique to revisit the past of Haiti in order to analyse the situation of Africa. Furthermore, the inevitable side of destiny brings back the classical tragedy of the Greeks, while the human weaknesses of the hero are reminiscent of the work of Shakespeare.

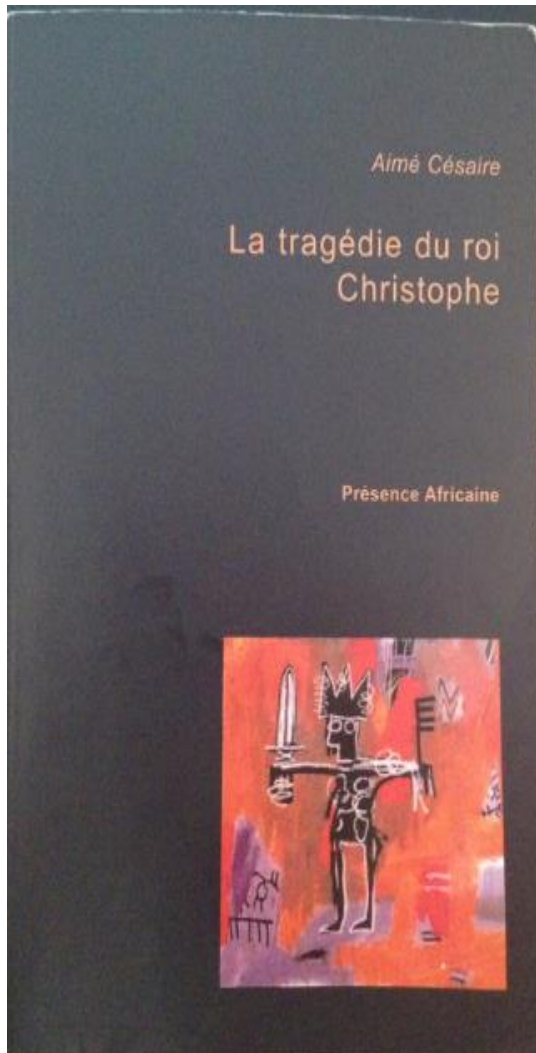
*La Tragédie du roi Christophe* is a classic in its own right as it represents a vital text in the tradition of Négritude literature. Above all, this piece of art presents a mixture of modern and old theatre techniques. I would call it an African drama because of its originality: songs, dance and music mix to create a joyful atmosphere, although it ends tragically. Finally, I strongly believe that Breslin and Ney did not want to interfere with the unique qualities of the play and therefore opted to convey the title in English word for word as *The tragedy of King Christophe*.

## **1.3 Front cover page**

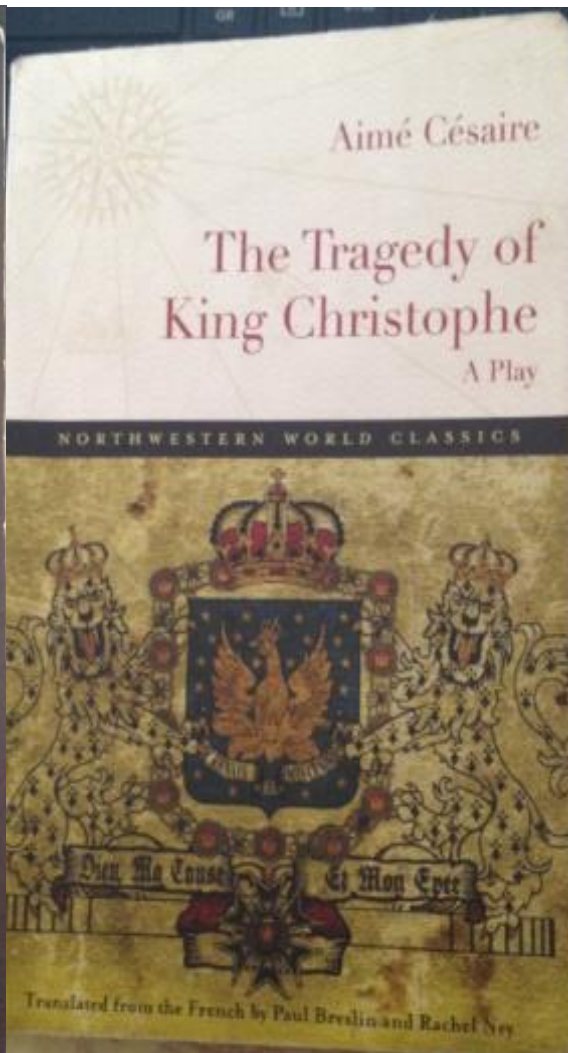
According to Genette (1997: 24), the following information is often included on the front cover:

- The author(s) name and title (professor, doctor, etc.)
- The title of the work and its genre (fiction, poetry, novel, play)

- Name of the translator(s)
- Name or trade name of the publisher



Front cover of the ST



Front Cover of the 2015 translation

#### a) Descriptive analysis of the source text (ST) front cover page

When I look at the cover page of the source text *La Tragédie du roi Christophe* (1970), the paratextual elements Genette (1997) mentions are present. In the first line is the author's name: Aimé Césaire, then the name of his work: *La Tragédie du roi Christophe* and finally the publisher's name: Présence Africaine.

We see that the author and the publisher's names are in a smaller font, compared to the title which is written in a larger font. This could be a marketing strategy chosen by the publishing house. Aimé Césaire and *Présence Africaine* are both well-known because of their collaboration. In addition, *Présence Africaine* is the medium through which Négritude expressed itself, Césaire being one of the founders; therefore, no specific rule is needed when dealing with them both. However, *La Tragédie du roi Christophe* as the first part of his group of three related plays raised more interest and attention.

After these paratextual features, there is a drawing depicting a combative figure stretching out both arms and waving weapons in both hands (a sword in the right hand). It is impossible to ignore the violent burst of red, which resembles a battle scene. This dominant red colour in the drawing creates a powerful and striking contrast with the black colour of the king-warrior.

This drawing is a painting by Jean-Michel Basquiat, an acrylic and oil stick on canvas of 50 x 50 in. or 127 x 127 cm, dated and signed in 1981 in New York. A pop icon, cultural figure, graffiti artist, musician, and neo-expressionist painter, Jean-Michel Basquiat was born in Brooklyn in 1960 to a Haitian father and Puerto Rican mother. He spoke French, English, and Spanish fluently. His life as an artist began in 1970, under the pseudonym of SAMO, which made him famous. He died in 1988 of an overdose of heroin (Artnet, 2016). Jean Michel Basquiat's art expresses the constitutive revolt of a multi-ethnic identity and culture of urban poverty within an exacerbated consumer and media society: "Every line means something" (Jean-Michel Basquiat). The issue of racism haunted him from an early age. Most of his paintings evoke the difficulty of being black. His Créole origins which he carries within him meant that he found it difficult to find his place in a world with a majority of white people. He carries in his paintings this reflection on the *négritude* so much sung by Aimé Césaire : "Ma *négritude* n'est pas une taie d'eau morte sur l'oeil mort de la terre ma *négritude* n'est ni une tour ni une cathédrale elle plonge dans la chair rouge du sol elle plonge dans la chair ardente du ciel elle trouve l'accablement opaque de sa droite patience."

Colour is perceived differently by people of different ages, genders, and ethnicity, and is powerful enough to create moods and brand images (Khouw, 2003; Sable and Akcay, 2010). The meanings associated with different colours are important because they can be tools used to communicate a brand image and are mechanisms of meaning transfer. If the meaning associated with a colour or combination of colours is different across cultures, it might be beneficial to pursue a customised strategy with respect to the colour associated with the

brand, package, web page and so on. In contrast, when colour meanings are similar across markets, a standardised strategy is more viable.

The background colour of the front cover of the source text is black while the writing is in orange. Black implies self-control and discipline, independence and a strong will, and gives an impression of authority and power. Black absorbs negative energy. People who like black may be conventional, conservative and serious, or they may think of themselves as being sophisticated or very dignified. The colour black is often seen as a colour of sophistication, as in “the little black dress”, or “the black-tie event”. Black is the end, but the end always implies a new beginning. When the light appears, black becomes white, the colour of new beginnings.

#### **b) Descriptive analysis of the translation’s front cover page**

On the front cover page of the translation by Breslin and Ney, the author’s name is on top just as it is in the source text. The title follows in a larger font. Here, the genre of the work is specified: a play. The publisher’s name is present and finally at the bottom appears the names of the translators appear: “*Translated from the French by Paul Breslin and Rachel Ney*”.

I notice that the front cover page looks as if it is divided in two. The divider is the publisher’s details written on a black background. There is a white background at the top with what appears to be a compass and two ships. The bottom part is dominated by a green olive colour, described a coat of arms with the followings words: “*Je renais de mes cendres*” in the middle with a phoenix and “*Dieu, ma cause et mon épée*” at the bottom. On both sides, there is a picture of a crowned angry lion.

Furthermore, it seems as if this front cover template is specific to the publisher, its way of advertising its work. I found similar templates with other translated works such as Alexander Pushkin’ *Selected lyric poetry* translated by James Falen and *Letters on God and letters to a young woman* by Rainer Maria Rilke, translated from the German by Annemarie Kidder.

The illustration on the front cover arouses curiosity from a reader’s perspective because the publisher has opted for a cover design based in history. The words (*I arise from my ashes*) were written on the coat of arms of King Henri. These words are also found in the prologue, where the state of Haiti is described after the independence: “*Haiti arose from the smoking ashes of Saint-Domingue, and a black republic was founded on the ruins of the most beautiful*

*of all the white colonies [...]*” (2015:7). Although there have been other editions of the source text, when I look at the 1970 edition of the source text and the 2015 edition of the target text, I felt more attracted to the translation than to the source text front cover page. I wanted to read it instantly because of its appealing feature.

The choice of colours is quite different from the source text, although they have the colour black in common. The top part in white could be describing a successful beginning because the colour white is associated with light, purity and perfection. This is why it is traditionally worn by western brides, and the reason why doctors wear white jackets. Also, I believe that it is the way people viewed Christophe as a king in the early days of this reign. The bottom part is dominated by green, which symbolises harmony, growth and fertility. It is also the colour of nature.

From the perspective of the meaning of colours, green is also the colour of growth, the colour of spring, of renewal and rebirth. It renews and restores depleted energy. It is the sanctuary away from the stresses of modern living, restoring us back to a sense of wellbeing. This is why there is so much of this relaxing colour on the earth, and why we need to keep it that way. Both colours reinforce the Haitian people’s mental attitude when Christophe was proclaimed King. The third colour, red, is a warm and positive colour associated with a person’s physical needs and his will to survive. It exudes a strong and powerful masculine energy. It signifies a pioneering spirit and leadership qualities, promoting ambition and determination, which to some instances depicts the character of King Christophe. This is to show how colour can be a critical factor in communication and that it can have an effect on perception in different cultures.

#### **1.4 Inside the front and back covers**

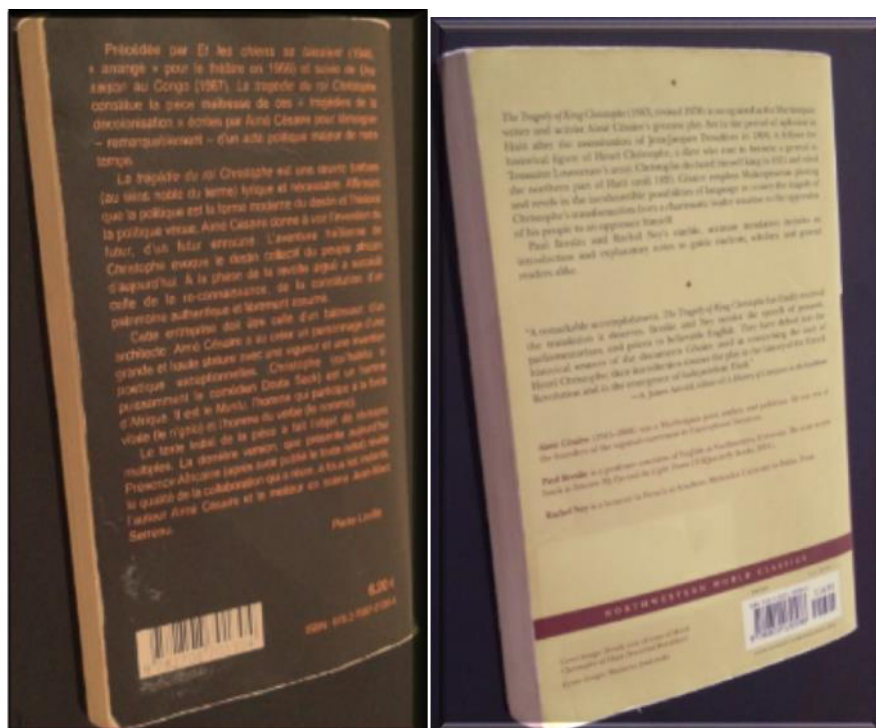
These pages are usually blank, although with some exceptions, it is possible to find details on the publisher (Genette, 1997: 25). Présence Africaine respects the rule by leaving the inside front cover of its edition blank. Northwestern World Classics, in contrast, rewrote the title of the play on the inside cover.

The back cover of the Présence Africaine edition carries information about where the book was printed (*en France à Saint-Armand- Montrond, en Octobre 2013*), by whom (*CPI*

Bussière), the impression number (2005766) and finally the legal deposit details (2<sup>e</sup> trimestre 1970). Northwestern World Classics left its back cover blank.

## 1.5 Back Cover

Genette (1997: 25) suggested that the fourth cover (back cover page) “is another strategically important spot.”



Source text back cover

Translation back cover

The source text back cover contains the following:

- **Laudatory comments** by Pierre Laville, a playwright, a director, journalist and founder of a magazine. Despite his accomplishments, he found joy in communicating his love of theatre to others. He assisted Jean-Marie Serreau in directing several plays, particularly *La Tragédie du Roi Christophe* and *Une saison au Congo*.

The comment begins with a presentation of Césaire’s earlier works (*Et les chiens se taisaient*, 1946 and *Une saison au Congo*, 1967), then *La Tragédie du Roi Christophe* and how the comedian Douda Seck embraces Christophe’s character: “*Christophe (qu’habita si puissamment le comédien Douda Seck) est un homme d’Afrique*”. At the end, he comments on

the different revisions made to the initial play and how this new edition results in the collaboration between Césaire and Serreau.

- **Price:** the cost of *La Tragédie du roi Christophe* in France is 6,20 €
- **Bar code**
- **ISBN (International Standard Book Number)** is: 978-2-7087-0130-4.

Genette (1997:26) mentioned that: “the first numeral indicates the language of publication, the second the publisher, the third the book’s own number within this publisher’s output, and the fourth refers to an electronic control key”

The translation’s back cover on the other hand, holds:

- **A brief overview of work and its genre:** “*The tragedy of King Christophe (1963, revised 1970) is recognized as the Martiniquan writer and activist Aimé Césaire’s greatest play*”.
- **Laudatory comments** about the translators’ work: “*Paul Breslin and Rachel Ney’s nimble, accurate translation includes an introduction and explanatory notes to guide students, scholars, and general readers alike.*”
- **Press quotation:** by James Arnold, editor of *a History of Literature in the Caribbean*.
- **Biographical note on the author:** “*Aimé Césaire (1913-2008) was a Martiniquan poet, author, and politician. He was one of the founders of the négritude movement in francophone literature*”.
- **Brief presentation of the translators:** Paul Breslin and Rachel Ney.
- **Name of the publisher:** Northwestern World Classics.
- **Mention of the designer of the cover art:** Marianne Jankowski.
- **Mention of the cover's printer:** “*Detail, coat of arms of Henri Christophe of Haiti*”.
- **Genre indication and price in USA:** Drama/ \$16.95.
- **Bar code.**
- **ISBN:** 978-0-8101-3058-6.
- **The publisher’s website:** <http://www.nupress.northwestern.edu/>

### 4.3. Bakhtin : heteroglossia in *La tragédie du roi Christophe*

In order to highlight the technique used in *La tragédie du roi Christophe*, reference should be made to the literary tradition prior to the work of Aimé Césaire. It is necessary to say how the author behaves in relation to the aesthetic canons in force in classical tragedy and in Greek theatre. A classic tragedy usually consists of five acts and complies with the rule of three units. Every play must present a story that takes place in one day (24 hours): this is the rule of the unit of time. It must also take place in one place, in a unique setting: this is the rule of unity of place. It must also deal with only one intrigue: this is the rule of unity of action.

A Césairian piece, on the other hand, consists of three acts, each with seven, eight and nine scenes. These acts correspond to the following stages: installation of Christophe in power, exercise of this power confronted with obstacles, then the failure and death of the hero. Consequently, Césaire imposes innovations on the classical norms, and uses free time and open space instead of imprisoning the action in one place and in a single day. Moreover, as Christophe's ambition comes up against multiple obstacles located in different places, the action is broken.

- *Le Cap. Place publique – Vue sur la baie. Bateaux à l'horizon. Grouillement de négresses étalant sur le sol légumes, volailles, sucre, sel...)* **Acte 1, scène 2, p23**
- *Au palais* **Acte 1, scène 3, p30**
- *Cathédrale du Cap*, **Acte 1, scène 4, p38**
- *Au cap- Henry. Un salon bourgeois*, **Acte 2, scène 2, p77**
- *Eglise de Limonade. Fête de l'assomption*, **Acte 3, scène 2, p152**

Césaire freed himself from the heaviness of the classic rules. However, his play remains strongly marked by a Greek influence, and introduces innovations by mixing the genre. The tragedy does not have a definite structure. It is a “stream of tears”, pity and terror. In this respect, Césaire's play is problematic because it is, in some places, comical and humorous. Indeed, Hugonin, the royal comic, can be considered the delegate of the function of derision. There are even some obscenities observed as Hugonin addresses a maize porridge seller:

*Hey, gorgeous, it ent that sugar I want, it's yours! And it ent  
that meat I g slice! I coming after you like a army, sweet thing!*  
Act 2, Scene 2, p12

But if the comic speaks the language of his environment, the king's interventions are symptomatic of changes in register. The monarch is sometimes distinguished by the belligerence of his remarks, and sometimes by the use of an academic language in which the flowers of classical rhetoric abound. Furthermore, the use of poetic language seeks to highlight the nobility of royal designs. At the same time, the processes of textualisation use neologisms and creolisms often explained in notes as well as others in the form of Créole songs:

- **Cariador**, fais lever Pétion (P.12)     **Game-Master**, pick up Pétion (p6)

The translators explain that “*cariador*” from the Spanish describes a person who is managing the cocks. This word would be obscure to speakers of standard French and it is one example of the creolised discourse of Césaire's play

*La tragédie du roi Christophe*, the structure of which is set against the canons of classical theatre and Greek tragedy, is addressed primarily to Africans at the dawn of independence. It is also a work of entertainment because the African comedy which can result from the worst situations appears there constantly, subtle or jaded, and is expressed either by the commentator, or through the salacious jokes of Hugonin, the royal comic. Thus, Césaire wished to instruct and please, to engage black people on the ill-prepared paths of rehabilitation, to point out the excesses and the mistakes to be avoided, while at the same time having a positive and optimistic effect.

#### **4.4 The translation of *La tragédie du roi Christophe* and the deforming tendencies**

Berman (2000) proposed a translation analytic that focuses on the universal deforming tendencies of which the twelfth out of the twelve problems are of interest in relation to this study

##### **The effacement of the superimposition of languages**

Berman (2000: 296) mentions that this problem is mostly observed in the translation novels. It requires a great deal of reflection from the translator. Any novel is characterised by the superimposition of languages, for it “mobilises and activates the totality of languages that coexist in any language” (Berman: 2000: 287).

In the translation of *La tragédie du roi Christophe*, the superimposition of French and Créole in the heart of source text is not eradicated in target text. The same feeling of ‘strangeness’ towards one’s language is re-created in text target with the effect that Césaire and Breslin and Ney speak the same and yet different languages. Hence, the source text “heteroglossia or diversity of languages” (Bakhtin cited by Berman, 2000:296) is successfully preserved in the target text. Some examples observed in the play:

- Apprentice raft-keeper (Singing): *Aguay rooh-oh! Aguay rooh-oh!* **Interlude p42.**
- The Latin liturgy, Sactua Maria, ora pro nobis...sanitate gaudere **Act 3, scene 2, 77.**
- Loko, Petro, Brisé-Pimba **Act 3, scene 2, p78.**
- Papa Sosih Baderre **Act 3, scene 7, p91.**
- Third lady: If I were you I’d say a prayer, always the same one, it always worked, you know, three times and really fast:

*Janman janman Ti Kitha pon ’goueh*

*Janman janman Ti Kitha pon ’goueh*

*Janman janman Ti Kitha.* **Act 3, scene 1, p73.**

It is important to mention that Aimé Césaire’s play is deep and varied. It is a theatre that is deeply immersed in Negro-African culture, but also in European culture. It can be grasped in all its dimensions only by appealing to one and the other. In addition, the play reveals certain survivals of the Hellenic and classical culture. The poet himself confesses that he nourished himself on Greek, Latin and French literature.

Breslin and Ney have ensured that the different forms of language in a source text are preserved in the translation of *La tragédie du roi Christophe*. If the traces of these forms are wiped out during a translation process, the originality and thus the “strangeness” of the text will be dented. When the differences between the languages are thrashed, the uniqueness and authenticity of the source text are lost. Consequently, “the strangeness” of the play has been preserved to a great extent. It can be said that the translators have adopted the idea of closeness to the original writing and accordingly they have adhered to the universe of discourse of the source culture rather than that of the target culture

## 4.5 Macrostructural data analysis

In order to investigate *La Tragédie du roi Christophe* and its English translation by Breslin and Ney, I examine the layout of the play, then the way the play is internally structured. This task is performed with reference to Vinay and Darbelnet's (1958) approach.

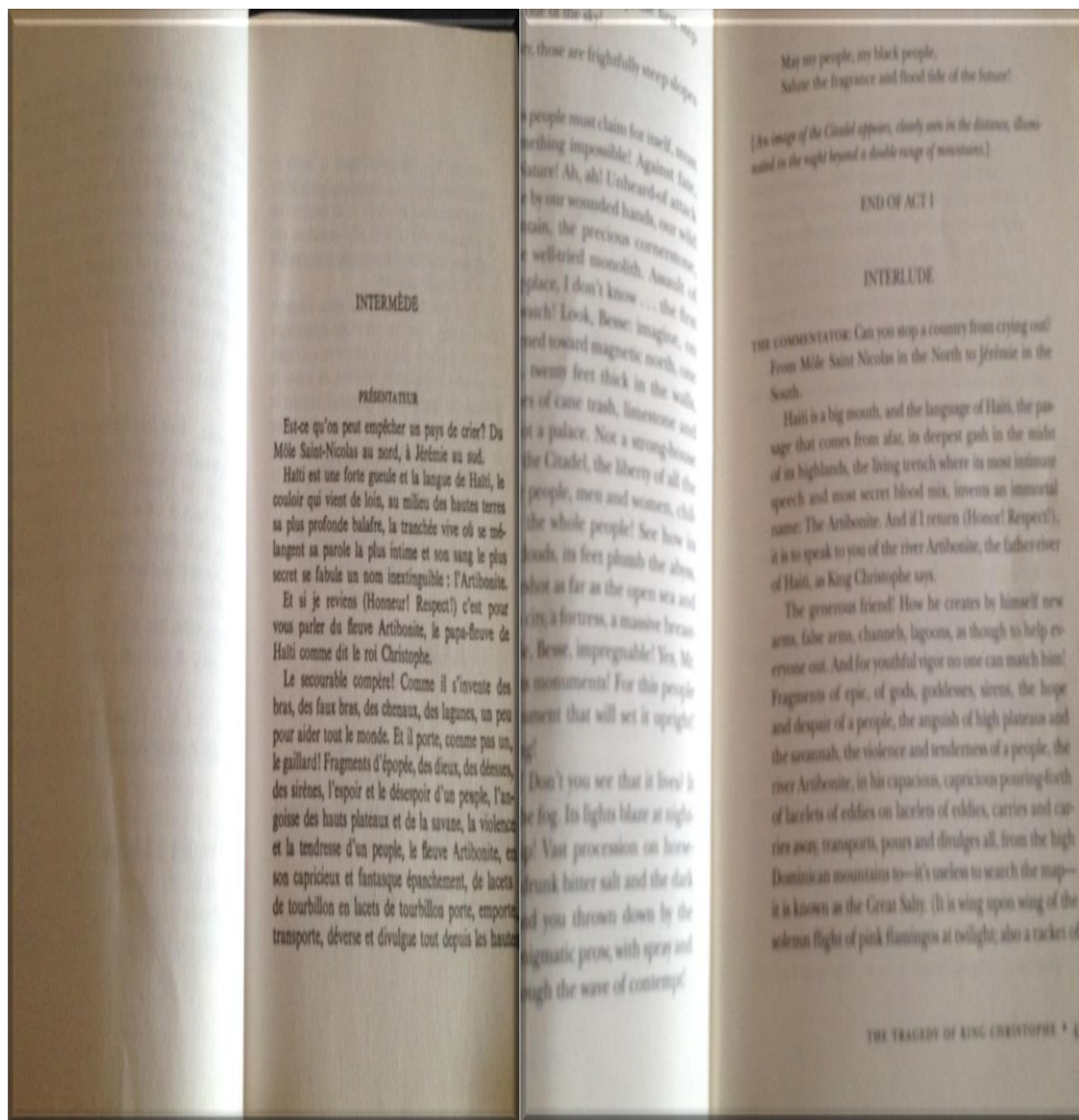
### 4.5.1 The layout of the play

The layout of *La Tragédie du roi Christophe* starts with a didascalia presenting the characters in order of entry. A didascalia, in the text of a play or the screenplay of a film, is a note or a paragraph, written by the author for the actors or the director. It has a scenic function by giving indications on the behaviour, the mood or the clothing of a character.

In the theatre, there are two main types of didascalia:

Initial and functional didascalia. The initial didascalia comes after the title and has the list of characters. The functional one presents the division of the play (acts, scenes). At the beginning of *La Tragédie du roi Christophe*, there is an initial didascalia. This paratextual element justifies the genre "play" mentioned immediately after the title. A prologue appears next, depicting a "passionate and heated atmosphere" (p11) a cockfighting pit. The two cocks are named after the two major political actors, namely, Christophe and Pétion. The third paratextual element which curiously does not form part of the didascalia, deals with the observations of the "announcer-commentator". He affirms that Christophe and Pétion are quarrelling like cocks, which is quite similar to the political struggle taking place between the King's clan and Pétion, the president of the republic.

The three acts follow and Acts 1 and 2 are clearly separated with an interlude in the source text. Césaire ensures that the interlude and Act 2 are started on a new page. This is also the case between Acts 2 and 3. It is not the case in the English version; the interlude and the end of Act 1 are on the same page, as well as the interlude and the end of Act 2.



Interlude in the source text

Interlude in the translation

#### 4.5.2 The internal structure of the play

The play is an allegory depicting many African countries after independence. Christophe's character is to some extent the portrait of an African head of State. In an interview with Jacqueline Siéger in 1961, Césaire declared:

Indeed, after the revolution, King Christophe took charge of the country and his failures demonstrate that it is easier to take over its independence than to build a world on new bases. The qualities required are quite different and they are rare, we notice that today. The decolonization period will be more difficult for the African world because we no longer have to

stand against an easily detectable common enemy but to struggle within ourselves against ourselves. This is a spiritual battle and it is just beginning.

(My translation)

*The tragedy of King Christophe* is divided into three acts to facilitate a clear understanding of the way events progress. Act 1 is composed of 7 scenes. In this act, Christophe (the protagonist)'s primary concern is to "rebuild" Haiti after the Revolution. He wants to unite the entire nation despite differences in opinion. He reaches this goal and is crowned King. The pages concerned in the source text are pp19-63 and pp9-p41 in the target text.

Eight (8) scenes form Act 2. In this part of the play, Christophe is unhappy with his people. He speaks of their lack of respect and their hatred of discipline. Furthermore, he speaks of a "nation of dunces" and calls the peasants "this rabble" (Act 2, Scene. 3, p53-54). The vision that he has for Haiti prevents him from taking a few steps back to change the course of events. He conceives of the Haitian's freedom in the form of a citadel. This marks the concretization of Christophe own aspirations and announces the dénouement. Even the reality of the crumbling economy (Act 2, Scene 6) does not divert him from his path. And the Haitians continue to suffer.

Finally Act 3 comprises 9 scenes, in which, despite his wife's warnings, Christophe persists in ruling the country as a tyrant. The hero lives in the isolation imposed on him by his role as leader. He judges without worrying about the opinions of others and the consequences of his decisions. Christophe is already defeated when he invokes the voodoo gods during a Catholic ceremony. This last challenge and this last refusal of assimilation lead to his downfall. The king dies confident of his return to Africa and is buried in a standing position on the top of a mountain: Christophe becomes a new Shango. In Nigeria, for the Yoruba people, Shango is the god of thunder and lightning. He was the fourth king of the ancient Oyo Empire. In artwork, he is often depicted as a fierce ram (Simpson, 2009:1205).

It is important to mention that the translation follows the same layout as the source text. In general, there is a stage direction at the beginning of each scene. These notes in the script are usually written in italics and are enclosed in parentheses or brackets. They describe the setting and how the characters should say their lines as well as their movement on stage. They explain the character's mood /feelings. Often stage directions also describe sets,

costumes, props, lighting, and sound effects. Below are examples of how they are presented throughout the play.

| Source Text                                                                                                                                                                                                                                                                                                                             | Translation                                                                                                                                                                                                                                                                                                                                           |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>(Le Cap. Place publique – Vue sur la baie. Bateaux à l’horizon. Grouillement de négresses étalant sur le sol légumes, volailles, sucre, sel. Chaudrons recouverts de feuilles de bananiers et cuisant en plein vent. Groupes de citoyens auxquels se mêlent les agents de Christophe, dont Hugonin.)</i> <b>Acte 1, scène 2, p23</b> | <i>[The Cape. Public square—view of the bay. Boats on the horizon. Stirring of black women spreading out vegetables, fowl, sugar, and salt on the ground. Cauldrons covered with banana leaves, cooking in the open air. Groups of citizens among whom circulate the agents of Christophe, Hugonin being one of them.]</i> <b>Act 1, scene 2, p12</b> |
| <i>(Décor: la citadelle. Travaux pharaoniques.)</i> <b>Acte 2, Scène 8, p102.</b>                                                                                                                                                                                                                                                       | <i>[The citadel. Pharaonic labors.]</i> <b>Act 2, Scene 8, p64</b>                                                                                                                                                                                                                                                                                    |

## **4.6 Micro analysis**

This detailed analysis looks at the distinctive stylistic and syntactical aspects in *La Tragédie du roi Christophe* and its translation by Breslin and Ney. I rely on Vinay and Darbelnet's (1958) approach together with Berman's analytic tendencies to perform this task.

### **4.6.1 First Unit: Act 1**

At the beginning of Act 1, Christophe confronts the Senate for entrusting him with a misleading power, emptied of its substance. The Senate, represented by Pétion, justifies its decision by the previous events that occurred under Dessalines. Moreover, the hardship in this reign left the Haitians with a bitter taste. In order to present Haiti as a great and united nation, some suggest that the power should only be in the hands of only one man: King Christophe. In a speech, he refers to the problems of the country, the sad colonial past and presents a way forward for the future of the kingdom.

Césaire in Arnold (1978: 240) mentions that in this first act, every single situation has some humour to some extent and as things progress the serious and tragic arise unexpectedly.

## Scene 4

| Source Text                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | Translation                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| CHRISTOPHE : <i>Débout, bras tendu<br/>devant l'Évangile</i><br><br>Je jure de maintenir l'intégrité du<br>territoire et l'indépendance du<br>royaume : de ne jamais souffrir sous<br>aucun prétexte le retour de l'esclavage<br>ni d'aucune mesure contraire à la<br>liberté et à l'exercice des droits civils et<br>politiques du peuple d'Haïti, de<br>gouverner dans la seule vue de l'intérêt,<br>du bonheur et de la gloire de la grande<br>famille haïtienne dont je suis le chef<br>(1970 : 39) | CHRISTOPHE: <i>[standing, his arms<br/>open in front of the Gospels]</i><br><br>I swear to maintain the integrity of our<br>territory and the independence of the<br>kingdom: I will never permit on any<br>pretext whatsoever the return of slavery<br>or any measure contrary to the freedom<br>and full exercise of civil and political<br>rights by the people of Haiti, and I will<br>govern with only one end in view: the<br>interests, happiness, and glory of the<br>great Haitian family of which I am the<br>head. (2015: 23) |

### i. Introduction

In the above passage Césaire makes use of stylistic tools such as metaphor to express his commitment to the Haitian people. A clear example is when Christophe is portrayed as father of the Haitian household who cares for his family, Haiti. He is now a father to a nation that was scattered in many pieces under Dessalines.

#### ▪ Metaphor

[...] gouverner dans la seule vue de l'intérêt, du bonheur et de la gloire de la grande famille haïtienne dont je suis le chef // [...] govern with only one end in view: the interests, happiness, and glory of the great Haitian family of which I am the head.

Another example is when he talks about the integrity of his territory, which is the intact state of Haiti. In other words, all the parts of the country that were divided are now united under his leader.

- Je jure de maintenir l'intégrité du territoire // I swear to maintain the integrity of our territory.

Concerning the translation, the first remark is that the translators respect the length of the unit. Although generally speaking sentences in French tend to be longer than in English, Breslin and Ney preserve the structure of the original version. The second remark is that they remain very close to the source text through the use of direct translation strategies.

## **ii. Direct translation strategies**

This direct translation strategy allows the translators to imitate the structure of the source text in producing their product.

### **Literal translation**

Some literal translations are present in this selected unit:

- Je jure de maintenir l'intégrité // I swear to maintain the integrity
- Le retour de l'esclavage // The return of slavery
- De la gloire de la grande famille haïtienne dont je suis le chef // Glory of the great Haitian family of which I am the head.

## **iii. Oblique translation strategies**

These strategies are mostly used when it is not possible to translate without changing the style and syntax of the source text.

### **Transposition**

In the below extract, it is possible to observe a change in the structure to fit the target language. The translators have inserted and have repeated "I + verb" while the source text relies on the infinitive. From a stylistic point of view, one may say that the transposed expression does not have the same value, but carries the same meaning. I assume that the translators use this technique to make the expression more literary in character. Most importantly, they tried to avoid the problems of misunderstanding, by using their own style to translate, without changing the main idea but correctly interpreting the content.

- Je jure de maintenir l'intégrité du territoire et l'indépendance du royaume: **de ne jamais souffrir** sous aucun prétexte le retour de l'esclavage [...] **de gouverner** dans la seule vue de l'intérêt // I swear to maintain the integrity of our territory and the independence of the kingdom: **I will never permit** on any pretext whatsoever the return of slavery [...] **I will govern** with only one end in view

#### iv. Conclusion

It is important to note that the translators ensure that their focus was to transfer what Césaire wrote. Translating word for word has helped them in preserving the essential of Césaire's work. However, they introduce changes in grammatical structure for the benefit of the target language reader and in strict accordance with the subject. Looking at this passage, I can say that the translators convey the sense of the text in terms of the reader's point of view. They kept in mind the meaning of the original text and the flow in the sentences was preserved.

#### ❖ Scene 5 (battlefield)

| Source Text                                                                                                                                                                                                                                                                                                                                                                             | Translation                                                                                                                                                                                                                                                                                                                                                                                                                                    |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>CHRISTOPHE, <i>au milieu d'un groupe d'officiers,</i></p> <p>Rude journée! Beaucoup d'hommes sont tombés!</p> <p>De grands pans de ce pays nôtre aussi, hélas! Hélas! Pauvre visage trop charpi de nos ongles!</p> <p>Drouillard, Garesché, Deschezelles, trop belles balafres, de la bonne glèbe, oui, des récoltes jamais vues, un chateau de pain béni de notre terre d'Haïti</p> | <p>CHRISTOPHE: A bitter day! Many men have fallen! Some important parts of our country also, alas! Alas, poor face, much torn by our nails! Drouillard, Garesché, Deschezelles, such beautiful scars of good farmland, yes, and harvests like none we've seen, now just a scrap of blessed bread from our Haitian earth. See the well-curbs hemmed in by brandles, the burned fragments of walls amid wild banana-tree thickets, the cacti</p> |

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>et voyez maintenant, des<br/>margelles de puits parmi les<br/>ronces, des pans de mur calcinés<br/>dans l'épais des bananiers<br/>sauvages, des cactus perçant de<br/>leur tête de poisson arme la vague<br/>sèche des bayahondes!</p> <p>Et puis l'odeur! Sentez-vous ça!</p> <p>Je ne suis pas un marin mais<br/>j'imagine que de loin ça doit être<br/>ca Haïti, à la narine du<br/>découvreur:</p> <p>Cette odeur de sang séché qui<br/>vous racle la gorge</p> <p>Cette fumée</p> <p>Ce moisi entêtant</p> <p>Cette odeur d'holocauste non<br/>agréé des Dieux!</p> <p>A la bonne heure, nous touchons<br/>au dernier</p> <p>Demain, et ça y est!</p> <p><i>(Désignant par terre un bicorné<br/>de général.)</i></p> <p>Il ne nous reste plus qu'à rapporter<br/>demain à Pétion son chapeau qu'il<br/>n'a pas eu le temps de ramasser!</p> | <p>piercing, with heads like an<br/>armored fish, the dry wave of<br/>acacias.</p> <p>And then the smell! Take a whiff of<br/>that!</p> <p>I am not a sailor,</p> <p>But I must imagine that from afar,<br/>Haiti</p> <p>Must smell like that, Haiti</p> <p>In the nostrils</p> <p>Of the discoverer:</p> <p>That odor of dried blood that<br/>scrapes your throat,</p> <p>That smoke,</p> <p>That intoxicant moisture,</p> <p>That smell of burnt offerings<br/>refused by the Gods!</p> <p>But all's well: these are the final<br/>moments-</p> <p>Come tomorrow, and that will be<br/>that!</p> <p><i>[Drawing on the ground a<br/>general's cocked hat]</i> The only<br/>thing left to do is to give Pétion</p> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

|                |                                                                                 |
|----------------|---------------------------------------------------------------------------------|
| (1970: 44-45). | back his hat, since he didn't have<br>time to pick it up himself!<br>(2015:27). |
|----------------|---------------------------------------------------------------------------------|

### **i. Introduction**

I opted for this scene, which describes one of the battlefields at sunset, because it comes to contradict Christophe who describes himself as a Father of the nation. Just after his coronation, there is an insurrection and Metellus (one of Pétion's officers) is captured after being seriously injured. Before his death, Metellus provides the background of the unstable Haitian past which started with Dessalines. He had the country's best interests at heart during his era and invited the entire nation to join him in a struggle with the purpose of setting Haiti free from French domination. However, that entire struggle was not without suffering, resulting in considerable human loss. Metellus believes that the same situation is reproducing itself under Christophe's reign. Furthermore, he is asking the entire country not to trust in Christophe or Pétion as he believes they are both seeking their own personal interest instead of building a dignified country. The translation of this scene remains very close to the source text, just like the previous one.

The main observation is that a number of Vinay and Darbelnet's (1958) translation strategies, particularly the direct translation strategies were used to convey the speech in the target language. Some examples are as follows:

### **ii. Literal translation**

The translators observe the same style and syntax of the French sentences in English. I assumed that Breslin and Ney could do so because of the close relationship which exists between French and English. Also, they ensure that their intention prevails at all times: to convey Césaire's originality to the best of their ability, by presenting a final product that is not a catalogue of confusing jargon. Some examples include:

- Beaucoup d'hommes sont tombés! // Many men have fallen!
- Et puis l'odeur! // And then the smell!
- Cette odeur de sang séché qui vous racle la gorge // That odor of dried blood that scrapes your throat

- Il ne nous reste plus qu'à rapporter demain à Pétion son chapeau qu'il n'a pas eu le temps de ramasser! // The only thing left to do is to give Pétion back his hat, since he didn't have time to pick it up himself

### iii. Modulation

An example of this semantic modification is:

- Des récoltes jamais vues. // Harvests like **none we've seen**.

In this extract, Breslin and Ney (2015:109) said this French sentence also means: "Harvests [we have] never seen" but they chose to transfer it as "Harvests like none we've seen.", as Christophe has been grieving over the destruction of the rich agricultural lands, unprecedented in their bounty. Furthermore, I think in this instance, the translators had their own affective reaction to this sentence and this outcome is the result of its effects.

### iv. Conclusion

Looking at this translation, one may say that the translators were consistent with their objective to remain faithful to Césaire's source text, while providing the English audience with a fluent text. Although, the analysis of the passage reveals that new expressions were introduced, they are not disruptive and they rather contribute to the semantic comprehension of the target text reader. It is important to mention that in this passage, I observed a mistranslation, while checking the actual translation:

**Désignant par terre** un bicorné de général // **Drawing on the ground** a general's cocked hat

According to l'Internaute, désigner means:

- « *Indiquer par des marques distinctives* » and in English, it is: **to point out**
- « *Signaler* » and in English, it is to **show, to select**
- « *Nommer d'avance, choisir* » and it is in English **to appoint, to designate**.

Therefore, I believe the suitable translation should be: "Pointing out a general's cocked hat, on the ground" instead of *drawing on*, which has to do with the fact that one is using

something that has been gradually gained or saved. They might have confused the French verbs “désigner” and “dessiner”.

❖ **Scene 7 (Madame Christophe)**

| Source Text                                                                | Translation                                                                                                              |
|----------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------|
| MADAME CHRISTOPHE                                                          | MADAME CHRISTOPHE:                                                                                                       |
| Christophe!                                                                | Christophe! I am nothing but a poor woman, I                                                                             |
| Je ne suis qu'une pauvre femme,<br>moi j'ai été servante                   | Who served, though I'm now queen,                                                                                        |
| moi la reine, à l'Auberge de la<br>Couronne!                               | At the Inn of the Crown!                                                                                                 |
| Une couronne sur ma tête ne me<br>fera pas devenir                         | A crown on my head won't make me anything else                                                                           |
| autre que la simple femme, la<br>bonne négresse qui dit à son mari         | Than the simple woman, the good black woman, who tells her husband:                                                      |
| <i>attention!</i>                                                          | <i>“Beware!”</i>                                                                                                         |
| Christophe, à vouloir poser la<br>toiture d'une case sur une autre<br>case | Beware, Christophe, of putting the roof of one house on top of another-<br><br>It will fall through, or will be too big. |
| elle tombe dedans ou se trouve<br>grande!                                  | Christophe, don't demand too much of men,                                                                                |
| Christophe, ne demande pas trop<br>aux hommes et à toi-même, pas<br>trop!  | And too much of yourself!<br><br>Besides, I am a mother,                                                                 |

|                                                                                                                                                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                                                                                                                                                                                                               |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Et puis je suis une mère</p> <p>et quand parfois je te vois emporte</p> <p>sur le cheval de ton cœur</p> <p>fougueux</p> <p>le mien à moi</p> <p>trébuche et je me dis:</p> <p>pourvu qu'un jour on ne mesure</p> <p>pas au malheur des enfants la</p> <p>démessure du père.</p> <p>Nos enfants, Christophe, songe à</p> <p>nos enfants.</p> <p>Mon Dieu! Comment tout cela</p> <p>finira-t-il? (1970: 58).</p> | <p>And sometimes when I see you</p> <p>spurring the fiery</p> <p>Horse of your heart,</p> <p>My own heart</p> <p>Falters, and I say to myself:</p> <p>Let's hope we won't measure</p> <p>The children's misery by their</p> <p>father's excess!</p> <p>Our children, Christophe, think of</p> <p>our children.</p> <p>My God! How will all this end?</p> <p>(2015: 36-37)</p> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

### **i. Introduction**

The chosen passage is a long tirade: King Christophe's spouse reminds him of his glorious ascension from being a slave to becoming Haiti's undisputed Head. During the civil war, Port-au-Prince is besieged and for the first time, Christophe's officers disagree with the way he governs. Moreover, the Senate refuses to associate its image with a tyrant. Christophe is therefore confronted with the sad reality of his failure, a failure to provide his kingdom with a new identity, a failure to rebuild Haiti on the "*ashes of Saint-Domingue*". In sum, he fails to unify the peasants and the working class.

During the coronation's anniversary meal, his wife warns him against the excesses apparent in his remarks and against the work he is imposing on the men of his kingdom. She asks him to be prudent. The first act ends with a vision of the monument that the king plans to build: a solid and imposing Citadel, a symbol of sovereignty and national pride.

In this unit, both Césaire and the translators make use of stylistic devices to emphasize Madame Christophe's concerns regarding the way her husband handles his power.

Examples include:

### ❖ Repetition and rendering of the noun *négresse*

In this sentence, the translators, by repeating the word “*beware*” in the English version, attempt to deepen this still vague idea of patience towards his people. Furthermore, I assume the translators are asking their readership to pay attention to upcoming events, as from this moment Christophe begins to lose, little by little, control over his people, and this will lead to a tragic end.

- La bonne **négresse** qui dit à son mari: **attention!** // The good **black woman**, who tells her husband: “**Beware!**” **Beware**

In the same sentence, Breslin and Ney conveyed the noun “*négresse*” as “*black woman*”. I think they tried to avoid the offensive connotation of “*negress*”. They mentioned that it was very challenging in rendering the word “*nègre*” as it is present throughout the play. “The unstable tone in Christophe's use of *nègre* arises in part from his ambivalence toward his own blackness, the conflict between his embrace of *négritude* and his simultaneous embrace of European modernity.” (xviii) Furthermore, “in Haiti, *nègre* has been deracialized, but in Europe it retains both its racial meaning and pejorative connotations.” (xx). Furthermore, *bonne négresse* is “euphemised” to *the good black woman* as a direct translation. That direct translation and respect of the dramatist's lexical intentions allows for political correctness.

### ii. Borrowing

The translators' intention is to remain true to Césaire. And once again this entire passage confirmed this. The English translation of “*Madame Christophe*” should ideally be “*Mrs Christopher*” but they chose to keep her title as Madame, which describes the borrowing technique described by Vinay and Darbelnet.

### iii. Literal translation

Some are examples from the passage:

- Christophe! Je ne suis qu'une pauvre femme. // Christophe! I am nothing but a poor woman.
- Une couronne sur ma tête ne me fera pas devenir autre que la simple femme. //. A crown on my head won't make me anything else than the simple woman.
- Nos enfants, Christophe, songe à nos enfants. //. Our children, Christophe, think of our children.

#### iv. Transposition

**J'ai été servante** moi la reine, à l'Auberge de la Couronne! // **I who served**, though I'm now queen, at the Inn of the Crown!

The source text grammatical structure is: I + verb + noun, while the target text one is: I who + verb. This French phrase could have been literally translated as "I was a maid" to maintain the grammatical structure of the source text, instead Breslin and Ney chose "*I who served*". It shows that it is possible to replace a word category in the target language without altering the meaning in the source text. Also, it seems as if they were in a situation where the source language style could not be transposed to the target language without amending its syntactic order.

#### v. Conclusion

The analysis of this unit reveals that the translators did their best to respect the originality in the source text, as in the previous selected passages. True, they have emphasised expression through the use of repetition to keep the reader captivated. Also, with grammatical shifts, they have shown that translators sometimes need to have recourse to more complex translation techniques. I believe these choices enhanced the target readership's understanding of the source text, without disrupting the overall idea of the play. The passage was reproduced in English as it appears in the original.

#### ❖ 4.6.2 Second Unit: Act 2

This act shows the gradual downfall of the King, demanding more and more unbearable sacrifices of his people, such as working in rain and thunder. He becomes more and more

uncompromising towards his people as he sends a peasant back to his ancestors for being caught sleeping at work. And to worsen the situation, he establishes a military practice of agricultural labour for all, including women and children. Furthermore, Christophe requested the Council of State to take part in the collective labour with shovels and picks. He goes as far as to organise a mass wedding so that they bear him more manpower as if that was not enough, he also has the Archbishop Corneille Brelle killed.

#### ❖ Scene 4

| Source Text                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | Translation                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>HUGONIN : Mesdames, Messieurs, le roi, dans sa sollicitude paternelle, a décidé de vous épargner la peine de courir pour choisir... Voilà, mes enfants, vous êtes tous là, vous êtes toutes là... A chacun sa chacune à chacune son chacun...et réciproquement. Voyons, toi, elle te va, celle-là ? oui, n'est-ce pas ? Un peu grasse ! mais les femmes grasses sont les meilleures... A toi, adjudé !...</p> <p>Pour toi, la petite maigre !</p> <p>D'accord... Il y en a pour tous les goûts... Toi, tu me parais taillé en Hercule... Et celle-là me paraît avoir de bons reins... Tonnerre, oui, des reins</p> <p>à lancer en l'air un éléphant. Alors, qu'attends-tu ? prends-là... Et servez-vous, Messieurs. A chaque pied sa pointure...</p> | <p>HUGONIN: Ladies and gentlemen, the king, in his fatherly solicitude, has decided to spare you the trouble of courting before you choose... Here you are, my children, all the men are here, all the women are here. To each his woman, to each her man... vice versa. Let's see—will she do, that one there? Yes, wouldn't she? A little bit fat! But the fats ones are the best ones! She's yours... Sold! ... For you, the little thin one! All right? There's someone for every taste... You, you've got a build like Hercules... And that woman there looks like she's got a strong back... By thunder, a back like that could throw an elephant into the air! So what are you waiting for? Take her... And serve yourselves!</p> <p>Gentlemen! To each foot its own shoe...</p> |

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Majesté, une femme ça, c'est une veine. On peut en tirer tout un régiment.</p> <p>Allons, Messieurs, Mesdames, l'agriculture a besoin de bras, et l'État de soldats...</p> <p>Alors, je vous dis comme ça, bonsoir et bêchez ferme !</p> <p>CHRISTOPHE : Voyons, Brelle, donnez-leur votre bénédiction... Et constatez que nous ayons encore besoin de vous... Parions que c'est le plus grand mariage que vous ayez jamais célébré, hein ?... (1970 : 89-90)</p> | <p>Your Majesty, a woman like that is a gold mine. With her, you could father a regiment!</p> <p>Come, ladies and gentlemen, agriculture needs hardworking arms, and the state needs soldiers...</p> <p>Well then, I'll put it to you like this: good night and plow hard!</p> <p>CHRISTOPHE: Let' see... Brelle, give them your benediction. And note that we still have need of you... I bet this is the biggest marriage you've ever presided at, eh? (2015: 55)</p> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

### i. Introduction

I selected this scene for the attention Breslin and Ney give to the syntactical structure in rendering it for their target audience. It substantiates their intention not to interfere with Césaire's work. Christophe prevents the Archbishop Corneille Brelle from leaving the island, to assist him in his mission of rebuilding Haiti. He comes to realise that family is a pivotal pillar of any nation and the symbol of stability in a nation largely depends on the stability of families. As a last resort, he took it upon him to collectively wed the Haitian peasants and have the ceremony blessed by the Archbishop.

The use of stylistic devices such as simile, a direct comparison that reflects on the reader's imagination while passing the information across, helps the reader to visualise the scene in his mind.

- Toi, tu me parais **taillé en Hercule** // You, you've got a **build like Hercule**.

Breslin and Ney use this comparison device to inform the reader about the appearance of the person by comparing it to someone who is familiar. Also, they have used an explicit simile in which an attribute is being compared between two persons. It succeeds in adding feelings and imagery to a text.

- Tonnerre, oui, des **reins à lancer** en l'air un éléphant // By thunder, **a back like that could throw** an elephant into the air!

This second example presents the use of imagery describing the strength in the lady back. In addition, the translators made some changes in this phrase: they have omitted the French adverb “oui” and the preposition “à”, which is related to the structure of the French language has been omitted.

Furthermore, Breslin and Ney have adapted this sentence for it to be understandable to the English audience. The French noun “*rein*” literally translated into English means kidney, while the “*back*” is *le dos* in French. Although these modifications took place, the content of the sentence has been reproduced in such a way that it resembles the idea of the source text.

## ii. Literal translation

It is frequent in this scene. Illustrations include:

- Mesdames, Messieurs, le roi, dans sa sollicitude paternelle, a décidé de vous épargner la peine de courir pour choisir...//. Ladies and gentlemen, the king, in his fatherly solicitude, has decided to spare you the trouble of courting before you choose
- Il y en a pour tous les goûts. //. There's someone for every taste.
- Et constatez que nous ayons encore besoin de vous. //. And note that we still have need of you...
- Parions que c'est le plus grand mariage que vous ayez jamais célébré, hein ?...//. I bet this is the biggest marriage you've ever presided at, eh?

## iii. Addition or Gain

It happens that during the translation process, the translators add information that is not available in the source text (Vinay and Darbelnet, 1955:170). An example taken from the passage:

- Allons, Messieurs, Mesdames, l’agriculture a besoin de **bras**, et l’État de soldats...//.  
Come, ladies and gentlemen, agriculture needs **hardworking arms**, and the state needs soldiers...

In this example, the translators add the adjective “*hardworking*” to the English version although it is not present in the French sentence. I suppose they felt it was necessary to mention the kind of arms needed for farming work to the target text audience in order to ensure that it has the same level of understanding as the source text audience. It was not the case with the French sentence, because farming is known to be a work that demands strength.

#### iv. Adaptation

Some observed instances comprise:

- Voilà, mes enfants, **vous êtes tous là, vous êtes toutes là**... A chacun sa chacune à chacune son chacun...et réciproquement. //. Here you are, my children, all **the men are here, all the women are here.** To each his woman, to each her man... vice versa.
- Majesté, une femme ça, c’est **une veine.** On peut en tirer tout un régiment. //. Your Majesty, a woman like that is a **gold mine.** With her, you could father a regiment!
- Alors, je vous dis comme ça, bonsoir et **bêchez** ferme ! //. Well then, I’ll put it to you like this: good night and **plow** hard!

With the first sentence, the translators employ an idiomatic expression acceptable in English to convey both French pronouns “*tous*” and “*toutes*”. “*Tout*” is a common word use in French. It means “*all*” and “*every*” in English. Also, it has many variants that serve diverse purposes. *Tout* becomes *tous* when modifying masculine plural forms, and *toute* and *toutes* modify feminine singular and feminine plural forms, respectively. It is probably based on this French grammatical rule that the translators use “*men*” and “*women*”, which agree with the noun they replace. Moreover, their decision was facilitated by the understanding of the content for the target text receptor as “*all*” is a word that does not vary much in English, but can play several roles in French.

In the second phrase, Césaire compares the woman to a vessel, “*une veine*” to describe her degree of fertility as well as her essential role in conception. Furthermore, the vessel plays a crucial role in the way the human body operates, as it drains about 90% of the blood within a person’s body. In anatomy, a vessel transports blood from the organs or tissues to the heart. From the lungs to the heart, the blood is rich in oxygen and is redistributed in the body, while from other organs to the heart, when the blood is low in dioxygen and filled with carbon dioxide, it is then “reprocessed” by the lungs in the pulmonary circulation (Audouard, 2015).

The idea is that a woman who produces many children is like a goose laying golden eggs, hence the comment *with her, you could father a regiment!* She is also pictured as a seam of rock, a stratum of mineral (children) that is economically viable. The translators needed to find imagery of the same level in order to convey the same content to the English audience. They, for some reason, preferred to compare her to a “*goldmine*”, so that a piece of luck thus becomes something completely different and on a dramatic and excessive scale.

In the third sentence, the French verb “*bêcher*” figuratively means “*sow a seed*” confirmed by the following expressions “*father a regiment*”, “*agriculture needs hardworking arms and the state needs soldiers*”. The acceptable equivalent familiar to the target audience, per the translators is “*plow*”, which is to cultivate. Moreover, the translators were able to maintain the semantic field of farming initiate by Césaire to bring a comic ton to this scene. As God in (Genesis 1:18) blessed Adam and Eve and told them “Be fruitful and multiply. Fill the earth”, Christophe through Hugonin asks his people to farm and bear enough fruit for his cultivation and army.

#### **v. Retrenchment or loss**

In the below example, Breslin and Ney omit the French noun “*messieurs*”. Probably this is done to the benefit of the linguistic patterns of the target language.

- ❖ Alors, qu’attends-tu ? prends-là... Et servez-vous, **Messieurs.** //. So what are you waiting for? Take her... And serve yourselves !

## vi. Conclusion

With this translation, the source and target language culture were crucial elements that the translators took into consideration. Most importantly, the target text makes sense in conveying the source text. Its version is sometimes less bestial, as in *courting before you choose*, instead of *running around [like chickens] to make your choice*. Even though there are some differences in the forms of the sentences, such as adding and retrenching information when necessary, the original idea of the source text has been well transferred. Furthermore, Breslin and Ney's use of translation techniques depicts that they are aware of the different stylistics and structural means in both cultures.

### ❖ 4.6.3 Third Unit: Act 3

Act 3 is the outcome of everything Christophe worked for in Acts 1 and 2. The picture is not positive as Christophe is disappointed and feels betrayed by a great number of his subjects. In addition, the scenery prepares the reader for the death of the King. After the assassination of his Grace Corneille Brelle, Juan De Dios Gonzales is appointed as the new Archbishop. He then invites the king to participate in the celebration of the feast of the Assumption, which is one of the most important solemnities in the liturgical calendar of the Roman Catholic Church. However, during the celebration, several confusing events take place, several of which are discussed below.

#### ▪ Conflict of religious identity

The typical context of the tragedy as embodied in the title of the play occurs here. During the celebration of the feast, while the Bishop invokes the Virgin Mary for her intercession, Christophe invokes his own gods, probably African gods, including the gods of lightning and thunder: "*Herzulie Freda Dahomey...Loko Petro, Brisé-Pimba...Zeïde Baderre Codonozome*". He even invokes Toussaint Louverture and Dessalines at the sight of the ghost of the late Archbishop Corneille Brelle. In relation to the current analysis, there is an evident ambiguity in the religious belief of the island and more specifically of Christophe. One might believe that Christophe was a Christian. Evidence is found in his inauguration by the Bishop. Also, in various instances, he consistently used his bishops to help build his kingdom.

Suddenly, however, Scene 7 reveals that the king, in fact, was not a Christian. When the ghost of Corneille Brelle appears to him, Christophe's faith is challenged both in public and in private. In this moment of truth, he had recourse to the African divinities for help: "*Dieu d'Afrique, Loas, corde du sang sanglante, Père attacheur du sang abobo, Afrique mon lieu de forces abobo*". At the very same moment, he falls and remains paralysed.

### ▪ Impact of Christophe's leadership style

The course of the events in this section of the play discloses that Christophe is the only driving force of the kingdom. As soon as he is paralysed, the kingdom starts collapsing. There is a considerable agitation and panic amongst the people as well as bad news coming from his army: The soldiers (the troops) are exhausted. His own loyal officers such as *Richard, Romain and the general Guerrier have deserted and gone over to the insurgents*". Consequently, "*The town of Saint-Marc, falls into the hands of the enemies*".

With reference to the reproach by Madame Christophe earlier in Act 2, Christophe's leadership was mainly characterised by continued violence and lack of patience towards the people. Such an attitude leads him to set unrealistic goals for his army. The population is tired and one could possibly say that Christophe has turned Haitians into slaves to a greater extent than they were under the French dominion. Worse, the head chiefs of the army have lost faith in him:

### ❖ Scene 7.

| Source Text                                                                                                                 | Translation                                                                                                                                                         |
|-----------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| CHRISTOPHE, <i>revenant à la réalité. Le page l'aide à se relever.</i>                                                      | CHRISTOPHE: <i>Comes back to reality. The page helps him get up.</i>                                                                                                |
| Afrique ! Aide-moi à rentrer, porte-moi comme un vieil enfant dans tes bras et puis tu me dévêtiras, me laveras. Défais-moi | CHRISTOPHE: Africa! Help me to return, carry me like an aged child in your arms, and then unclothe me, wash me. Strip me of all my vestments, strip me bare—as when |

|                                                                                                                                                                                                                                                                                                                                                                                                                          |                                                                                                                                                                                                                                                                                                                                      |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>de tous ces vêtements, défais-m'en comme, l'aube venue, on se défait des rêves de la nuit... De mes nobles, de ma noblesse, de mon sceptre, de ma couronne.</p> <p>Et lave-moi ! Oh, lave-moi de leur fard, de leurs baisers, de mon royaume ! Le reste, j'y pourvoirai seul.</p> <p><i>(Ce disant, il prend dans sa main le petit revolver qui pend à son cou, au bout d'une chaînette.)</i></p> <p>(1970 : 147)</p> | <p>morning comes, one strips off the dreams of the night—of my nobles, my mobility, my scepter, my crown.</p> <p>And wash me! Wash me of their disguises, their kisses, my kingdom.</p> <p>The rest, I can do alone.</p> <p><i>[As he says this, he grasps the little revolver that hangs from his chain necklace] (2015:93)</i></p> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

## i. Introduction

I selected this last passage of Christophe in Scene 7 of Act 3, full of imagery, in which Christophe expresses his last wishes before committing suicide. Scene 7 sheds light on the review of the Haitian revolution initiative under Christophe.

All this tension and unease drive Christophe to the verge and he has a kind of hallucination. Unfortunately, by the time he realises that the strategy put in place to rebuild Haiti's new identity has failed, it is too late. Forsaken by all, he now recalls his origins, through the following metaphorical expressions:

## ii. Metaphor

- Afrique! **Aide-moi** à rentrer, **porte-moi comme un vieil enfant dans tes bras** et puis tu me dévêtiras, me laveras. // Africa! **Help me** to return, **carry me like an aged child in your arms**, and then unclothe me, wash me.

In this extract, Christophe is calling Africa like a dying child calls his mother: “*Aide-moi*”, “*porte-moi ...dans tes bras*”. He finally realises that a successful future can only

be built on the solid foundations of the present. Consequently, all his titles of nobility and his excessive demands on his people contributed to his misery and served only to intensify their hatred towards him. In a cry, he casts them all away: “ *Strip me of all my vestments, strip me bare... strips off of my nobles, my mobility, my scepter, my crown*”.

- Et lave-moi ! **Oh, lave-moi de leur fard, de leurs baisers, de mon royaume.** // And wash me! **Wash me of their disguises, their kisses, my kingdom.**

In this second extract, Christophe affirms that he wants nothing to do with these intangible things, including his own kingdom. He views them like a kind of plague and needs a bath to purify himself. There is also a religious aspect to the imagery of this passage. Just like the Christians called upon the blood of Jesus to purify and sanctify them from all their sins, Christophe called on the African divinities to cleanse him of all the unworthy elements around him: “*Wash me of their disguises, their kisses, my kingdom*”. This also refers to an action that occurs in the everyday life: to wash oneself. Furthermore, it is an important moment of the voodoo ceremony: “*le lava*”, a ritual performed in order to purify the soul and the body.

### iii. Literal translation

Newmark (1988:47) confirms that such a technique “preserves its author’s idiolect, his peculiar form of expression, in preference to the ‘spirit’ of the source or the target language”. In other words, the translators preserve the original work of Césaire. His spiritual apparatus such as register, contextual meaning and phonetics have been fully transferred to the target readership.

- Afrique ! Aide-moi à rentrer // Africa ! Help me to return
- Et lave-moi ! // And wash me!
- Le reste, j’y pourvoirai seul. // The rest, I can do alone.

### iv. Expansion

- Défaïs-moi de tous ces **vêtements.** // Strip me of all my **vestments.**

In this example, the translators translate *vêtements*, a very general term for clothes, by *vestments*, which mean ceremonial robes. It seems as if Breslin and Ney overtranslate this sentence, which was not necessary to a certain point of view.

## **v. Conclusion**

Césaire takes his readership in his Caribbean culture and these metaphors and symbols are foreign to our environment. The translation of this passage is acceptable, as it appears that the translators were able to convey the imagery of the passage to their intended audience. Just like the French audience, the English-speaking audience experiences the Caribbean culture of Césaire. The translators have at their disposal many methods of rendering a text. They construct an easily readable localised text for all.

## Chapter 5: CONCLUSION

This final chapter briefly presents the main sections of the study, including the research aims, concise chapter overviews and the major concepts that were crucial for the study. In conclusion, this chapter comments on how the concepts discussed in Chapter 2 contribute to a better understanding of the source text and how the discussion in Chapter 3 facilitates the comparative analysis.

The intention of this study was to present a descriptive and comparative analysis of the play of Aimé Césaire, *La tragédie du roi Christophe* and its translation by Breslin and Ney. Looking into the rich translators' notes that accompany the English version, I was able to discover that there a great number of practices and messages that can be found under the term 'translators' notes'. However, it is the way the translators use them in terms of their role in a text that added value to the translation. Through this paratextual device, Breslin and Ney equipped their audience with the information necessary for them and the source text readership to reach the same level of understanding. Furthermore, a close comparative analysis of both works makes it possible to determine the translators' position in rendering "Césaire's multistylistic French which offers the surging prose-poetry of the presenter-commentator, the hyperbolic mania of Christophe's vision of the Citadel and the incantatory death-poems that the king utters as he confronts his ends" (xiii).

Chapter 2 of this study, the literature review, discussed postcolonial literature and its specificities in terms of literary translation, with a particular focus on the evolution of Caribbean literature and Négritude literature in relation to translation. Postcolonial literature, and more especially Négritude drama, is unique. Breslin and Ney not only needed to be equipped with general entrepreneurial skill sets and specific translation abilities, but they also needed to be able to encapsulate the diversity, context-specific and the rich stylistic devices in literary text production which might have influenced drama texts such as *La tragédie du roi Christophe*. It is in this connection that the work of Bakhtin (1981) was essential in transferring the multiplicity of languages and voices in the play.

Chapter 3 was devoted to theoretical approaches to translation and translation strategies. It has been said that an excellent translator should be able to reproduce the original text's style or its literariness will not be conveyed. Therefore, Vinay and Darbelnet's (1995) *Comparative Stylistics of French and English: A Methodology for Translation* was used to observe how Breslin and Ney attempted to capture and preserve Césaire's heteroglossic style in the English version of *La tragédie du roi Christophe*, in Chapter 4.

The study presents passages in the target language to illustrate Vinay and Darbelnet's (1995) seven translation strategies applied to the text in the source language. The analysis shows that Breslin and Ney were able to represent Césaire's play to the best of their ability. They ensured that the essence of the play and the stylistic devices were conveyed in English as they appeared in the source text. Breslin and Ney's work, *The tragedy of King Christophe* is as engaging as the original: the style, the syntax, the atmosphere of the play were elements to which they strove to remain faithful in their translation.

The objective of the study was to look into the translators' notes, along with a comparative analysis of the source and target texts in order to determine the intended function of the translation and the stance of the translators. The intrigue of the play emphasises the construction of the huge Citadel. This metaphoric imagery is a tool through which Césaire depicted the awakened consciousness of the newly independent Caribbean and African territories. This quest of identity throughout the play is presented as a twofold process: the construction of this fortress depicting a dignified nation capable of standing alone, and multiples changes before the nation and the rest of the world. In addition, the construction of the Citadel is a plan elaborated by Christophe to educate his people, as he declares: "*Donner à un peuple la possibilité de se réaliser, lui restituer ses valeurs propres, la dignité humaine et le goût au travail, cette oeuvre-là doit être conduite par un conducteur, un bâtisseur, un architecte qui soit à la fois ingénieur et poète*". After winning the cock fight, which was a representation of the civil war, Christophe strives to build his image to reflect one of a true leader, capable of providing economically and socially for his people. However, this noble vision is ruined, as the entire population feels oppressed rather than motivated. Finally, the moral of the play is that Césaire gives African leaders lessons to be drawn from the story of Haiti so that the euphoria born after the proclamation of independence should not be perceived as a guarantee of success. It is a challenge offered to any young republic: the Ivory

Coast of Laurent Gbagbo, Idriss Derby's Chad, Bozizé's Central African Republic, Kabila's DRC, Yuwery Musseveny's Uganda, Oumar El Béchir's Sudan, and Wade's Senegal: did any of them learn from the case of Haiti? How can we lay the foundations of true independence and at the same time pursue civil war?

Throughout the analysis, I stressed the fact that Breslin and Ney remain loyal to Césaire's work. Vinay and Darbelnet's translation techniques equipped me with the necessary evidence to justify that observation. They use the different strategies to produce a text that renders the original style of the peasants, parliamentarians and priests' speech. Furthermore, through their introductory and explanatory notes, they have provided sufficient historical information and sources for their intended audience to be at the same level of understanding as the source text audience, although, in fewer instances, the translator has adjusted the syntax by smoothing it out, not because there was no match for the English syntax, but in order to make the English more readable and familiar to the target audience. I would agree with the comments that state that Breslin and Ney have produced an accurate and equivalent translation useful to all those interested in African Négritude literature, particularly to students and scholars. The target text is a translation product of high quality. The translators' approach characterised by professionalism and creativity should be an example for translators to follow. They prove that Berman's deforming tendencies are not impossible to avoid in the process of translation, as they were able to produce a target text that preserved traces of the mixture of Creole and French. Heteroglossia in *La tragédie du roi Christophe* was a valuable tool in the way in which it reveals the different voices in the play. The Caesarian theatre is placed between two claims: one towards the Negro-African traditions, especially the Caribbean ones, the other towards the principles of classical Greco-Latin tragedy.

Césaire's plays are deeply rooted in the Negro-African world and deal mainly with his problems. Many elements of the Negro-African civilisation punctuate these texts, despite the use of writing and the French language. Césaire nourishes his work with African traditions by the frequent use of metaphors, sayings, proverbs, symbols, bestiary, expressive vocabulary, and also songs peculiar to the West Indies. Everything happens as if he wanted to echo, by expression, the militancy of inspiration. There follows an intimate interpenetration between the Negro-African thought and the French lexicon.

This study is only the first stage and may lead to further research. Indeed, the focus of my study was on the pursuit of cultural identity in *The tragedy of King Christophe*. However, there is more than one theme in the play. Further research into the influence of religion, particularly the African divinities, on the production of Césaire's work and its translation could be a fruitful area of further study.

## REFERENCE LIST

- Artnet worldwide corporation, 2016. Jean-Michel Basquiat.  
<http://www.artnet.com/artists/jean-michel-basquiat>
- Arnold, A.J. 1978. *Modernism and Negritude and poetics of Aimé Césaire*. Cambridge: Harvard University Press.
- Ashcroft, B., Griffiths, G., and Tiffin, H. 1989. *The empire writes back: theory and practice in post-colonial literatures*. London: Routledge.
- Ashcroft, B., Griffiths, G., and Tiffin, H. 2000. *Postcolonial studies. The key concepts*. London: Routledge.
- Aubert, F.H. 1997. *Translation modalities: A descriptive model for quantitative studies in translatology*. University of Oslo: Romansk Forum 6.
- Audouard, J. 2015. Système cardiovasculaire : Anatomie de la veine cave supérieure et inférieure. <http://www.aem2.org/wp-content/uploads/2011/05/Anatomie-veines-caves-16-fevrier-CR.pdf>
- Bakhtin, M.M. 1934/ 1981. Discourse in the novel. Trans. by C. Emerson & M. Holquist. In Holquist (ed.) *The dialogic imagination*. Austin: University of Texas Press.
- Bakhtin, M. M. 1986. *Speech Genres and Other Late Essays*. Trans. by. Vern W. McGee. Austin: University of Texas Press.
- Bandia, P. 2009. Translation matters: linguistic and cultural representation. In Inggs and Mentjes (eds), *Translation studies in Africa*. New York: Bloomsbury.
- Barry, P. 1995. *Beginning theory: an introduction to literary and cultural theory*. Manchester: Manchester University Press.
- Bassnett, S. 2010. *Translation Studies*. London: Routledge.
- Bassnett, S. and Trivedi, H. 1999. *Post-colonial translation: theory and practice*. London: Routledge.
- Berman, A. 2012. Translation and the Trials of the Foreign. In *The Translation Studies Reader*. 3<sup>rd</sup> ed. London: Routledge.
- Benfoughal, A. 2010. Students' difficulties and strategies in translation: The case of third year students, MA thesis. Mentoury: University Constantine.
- Bernasconi, R. 2010. The Assumption of négritude: Aimé Césaire, Frantz Fanon, and the vicious circle of racial politics. *Parallax* 8 (2): 69:83.
- Brar, B.S. and Singh, S. 2011. The politics of poetics: the quest for ethno- cultural identity and selfhood in modern African fiction. *International conference on social science and humanity* 5: 469-473
- Buendía, C.T. 2013. Listening to the voice of the translator: A description of translator's notes as paratextual elements. *Translation & Interpreting* 5 (2): 149-162.

- Busch, B. 2011. Trends and innovative practices in multilingual education in Europe: An overview. *International Review of Education* 57: 541-549.
- Carlson, M.A. 2009. *Speaking in tongues: language at play in the theatre*. Michigan: University of Michigan Press.
- Césaire, A. 1990. Lyric and dramatic poetry, 1946-82. Trans. by Eshleman, C & Smit, A.J and introduction by Arnold, A.J. Charlottesville: University of Virginia Press.
- Clément, V. 2011. Latitude and longitude of the past: place, negritude and French Caribbean identity in Aimé Césaire's poetry. *Caribbean Studies* 39(1-2): 171-193.
- Cudjoe, S.R. 2001. Identity and Caribbean literature.  
<http://www.trinicenter.com/Cudjoe/2001/June/24062001b.htm>.
- Cruess, S.L. 2011. A Study of Elena Poniatowska's *Amanecer en el Zócalo*: the contemporary Mexican Crónica in translation, PhD thesis. Ottawa: University of Ottawa.
- Dimitriu, R. 2009. Translators' prefaces as documentary sources for translation studies. *Perspectives: Studies in Translatology*. 17 (3) : 193-206.
- Diop, D. 1956. *Coups de pylon*. Paris : Présence Africaine.  
<http://www.grioo.com/info6464.html>.
- Egar, E.E. 2009. *The crisis of Négritude: a study of the black movement against intellectual oppression in the early 20<sup>th</sup> century*. Florida: Brown Walker Press.
- Eshleman, C and Smith, A. 1983. *Aimé Césaire: Collected Poetry*. Trans. by Eshleman and Smith. Berkeley: University of California Press.
- Fairclough, N. 1989. *Language and power*. New York: Longman.
- Fan, Z. 2012. Product and process perspectives: an empirical study of explicitation in Chinese English translation, PhD thesis. Ohio: Kent State University.
- Fawcett, P. 1997. *Translation and language: Linguistic theories explained*. Manchester: St. Jerome Publishing.
- Feuser, W.F., Dunton, C., Panofsky, H. E and Gates H.L.J. 1987. Letters to the Editor. *Research in African Literatures* 18 (2): 259-266.
- Genette, G. 1997. *Paratexts: Thresholds of interpretation*. Trans by Lewin, J.E. and Macksey, R. Cambridge: Cambridge University Press.
- Gentzler, E. 1988 *Contemporary translation theories*. New York: Routledge.
- Gilbert, H. and Tompkins, J. 1996. *Postcolonial drama: theory, practice, politics*. London: Routledge.
- Graphic Springs, 2006. Color wheel pro: See color theory in action. <http://www.color-wheel-pro.com/color-meaning.html>
- Guthrie, A. K. 2011. Language and identity in postcolonial African literature: a case study of Chinua Achebe's *Things Fall Apart*, MA thesis. Virginia: Liberty University.

- Hakemi, B.G. 2013. The possibilities and limitations of literary translation: A review of J. Payne's and Henri Clarke's Translations of Ghazalyat of Hafez. *International Journal of English and Literature* 4 (8): 375-387.
- Hale, T. A. and Véron, K. 2010. Is there unity in the writings of Aimé Césaire? *Research in African Literatures* 41(1): 46-70.
- Halpé, A. 2010. Between myth and meaning: the function of myth in four postcolonial novels, PhD thesis. Toronto: University of Toronto.
- Hartama-Heinonen, R. 1995. Translators' prefaces: A key to the translation? *Folia Translatologica*. 4: 33-42.
- Hartmann, R.R.K. 1980. *Contrastive Textology: Comparative Discourse Analysis in Applied Linguistics*. Michigan: Groos.
- Hermans, T. 1999. *Translation in systems: Descriptive and systematic approaches explained*. Manchester: St. Jerome
- Hillman, R.S. and D'Agostino, T.J. 2003. *Understanding the contemporary Caribbean*. Boulder, CO: Lynne Rienner Publishers.
- Holmes, J.S. 1988. *Translated! Papers on literary translation and translation studies*. Amsterdam: Rodopi.
- Inggs, J. and Meintjes, L. 2009. *Translation studies in Africa*. New York: Bloomsbury publishing.
- Irele, A. 1965. Négritude-Literature and Ideology. *The Journal of Modern African Studies* 3 (4): 499-526.
- Jeyifo, B. 2004. *Wole Soyinka: politics, poetics and postcolonialism* New York: Cambridge University Press.
- Joseph, S. 2015. Reclaiming the lost world through poetry; a study of African post-colonial poetry. *International journal of English language, literature and translation studies* 2 (2): 276-280.
- Kaisary, P.J. 2008. The literary impact of the Haitian revolution, MA thesis, England: University of Warwick.
- Kovala, U. 1996. Translations, paratextual mediation, and ideological closure. *Target* 8 (1): 119-147.
- Lambert, J. And Van Gorp, H. 1985. On describing translations. In Hermans, T. (ed.). *The manipulation of literature: Studies in literary translation*. Beckenham: Croom Helm.
- Ledent, B. 2007. Caribbean literature: looking backward and forward. *Vetas Digital* 5: 78-79.
- Lodge, D. 1964. Conrad's victory and the tempest: an amplification. *The modern language review* 59 (2): 195-199.
- Mabana, K.C. 2006. Critical insights on African philosophy and Négritude literature. *Langues, littérature et études culturelles* 1: 1-9.

- Maerhofer, J.W. 2007. *Aimé Césaire and the crisis of aesthetic and political vanguardism*. New York: University of New York.
- Magne, C. V.A. 2016. Freedom of the female sexuality in Calixthe Beyala's *C'est le soleil qui m'a brûlée*: A critical analysis in translation, MA thesis. Johannesburg: University of the Witwatersrand.
- Marchenkova L. A, Joan, K.H. and Gergana, V. 2005. *Dialogue with Bakhtin on second and foreign language learning: new perspectives*. New York: Routledge.
- Miller, B. 210. History, orality and Négritude: Léon-Gontran Damas and the folk tale genre. *The 2001 group postgraduate study day*. Liverpool: University of Liverpool.
- Minnar, R.A. 2012. A self-reflexive investigation into effective translation strategies with reference to Jeanne Goosen's *Louoond*, MA thesis. Port Elizabeth: Nelson Mandela Metropolitan University.
- Munday, J. 2001. *Introducing translation studies: theories and applications*. London: Routledge.
- Munday, J. 2008. *Introducing translation studies: theories and applications*. Abingdon: Routledge.
- Naipaul, V.S. 1969. *A flag on the island*. London: Penguin Books.
- Naudé, J.A. 2012. The shaping of cultural knowledge in South African translation. *Stellenbosch pap. linguist.*, 36: 35-57.
- Nesaria, 2015. Dialogism versus monologism: A Bakhtinian approach to teaching. *Procedia-Social and Behavioral Sciences* 205: 642-647.
- Newmark, P. 1983. *Approaches to translation*. Oxford: Pergamon Press.
- Newmark, P. 1988. *A textbook of translation*. New York: Prentice Hall.
- Nganang, P. 2012. The Négritude moment: explorations in francophone African and Caribbean literature and thought, by F. Abiola Irele. *Research in African Literatures* 43 (3): 131-134.
- Nixon, R. 1987. Caribbean and African appropriations of the Tempest. *Critical Inquiry* 13 (Spring): 557-578.
- Nurminen, L. 2012. Postcolonial cultural identity and the Caribbean white creole in Jean Rhys's *Wide Sargasso Sea* and Phyllis Shand Allfrey's *The Orchid House*, MA thesis. Turku: University of Turku.
- Oakley, S. 2003. A way to cross over: Caribbean literary criticism. *Literature compass* 1 (108): 1-15.
- Ojo-Ade, F. 1978. Problems of translation in black literature: An example of Aimé Césaire's *La Tragédie du Roi Christophe*. *Obsidian: Black Literature in Review*, 4 (2): 47-68.
- Olaniyan, T and Quayson, A. 2013. *African Literature: An Anthology of Cultural Theory and Criticism*. Malden MA: Blackwell.

- O'Reilly, C. 2001. Postcolonial literature. Cambridge: Cambridge University Press.
- Pardo, B.S. 2013. Translation studies: An introduction to the history and development of (Audiovisual) translation. <http://www.uax.es/publicacion/translation-studies-an-introduction-to-the-history-and-development-of.pdf> .
- Peoples Daily. 2015. The tragedy of King Christophe. <http://www.peoplesdailyng.com/the-tragedy-of-king-christophe/>
- Potgieter, L. 2006. The treatment of idioms in bilingual dictionaries [Die Bewerking van Idioms in Tweetalige Woordeboeke]. *Lexikos Journal* 16: 181-192. <http://lexikos.journals.ac.za/pub/article/view/655/255>
- Premdas, R.R. 1996. Ethnicity and identity in the Caribbean: decentering a myth. The Helen Kellogg Institute for International Studies, Working paper #234.
- Rafael, V. L. 1993 *Contracting colonialism: translation and Christian conversion in Tagalog society under early Spanish rule*. Durham: Duke University Press.
- Robinson, A. 2011. In theory Bakhtin: dialogism, polyphony and heteroglossia. <https://ceasefiremagazine.co.uk/in-theory-bakhtin-1/>
- Ropp, S.J. 2016. Subjectivity as skopos: On translating a Dutch novel, MA thesis, Austin: University of Texas.
- Roxanne. 2009. Play review : *La tragédie du roi Christophe* by Aimé Césaire. <http://edroxy.livejournal.com/39340.html> .
- Sampietro, L. 1991. The specificity of Caribbean literature. *Caribana*, 2: 11
- Senghor, L.S. 1964. *Liberté I : négritude et humanisme*. Paris: Seuil.
- Siéger, J. 1961. Entretien avec Aimé Césaire in *Afrique*, no. 5- 17-22, octobre.
- Simpson, G.E. 2009. The shango cult in Nigeria and in Trinidad. *American Anthropologist* 64 (6): 1204-1219.
- Simon, S. 1996. *Gender in translation: Cultural identity and the politics of transmission*. New York: Routledge
- Smith, D., Tagirova, T. and Engman, S. 2010. *Critical Perspectives on Caribbean Literature and Culture*. Newcastle: Cambridge Scholars Publishing.
- Sarwoto, P. 2004. The figuration of Caliban in the constellation of postcolonial theory, MA thesis. Louisiana: Louisiana State University.
- Tahir-Gürçaglar, S. 2002. The Use of Paratexts in Translation Research. In T. Hermans (Ed.), *Crosscultural Transgressions* Manchester: St. Jerome P.C.
- Tieme, J. 2008. Aimé Césaire: *Founding father of Negritude*. <http://www.independent.co.uk/news/obituaries/aime-cesaire-founding-father-of-negritude-811812.html>
- Toury, G. 1995. *Descriptive translation studies and beyond*. Amsterdam: John Benjamins.

- Tymoczko, M. 1999. *Translation in a postcolonial Context: Early Irish Literature in English Translation*. Manchester: St. Jerome.
- Tymoczko, M. 2000. Translation and political engagement: activism, social change and the role of translation in geopolitical shifts, *The Translator* 6 (1): 23-47.
- Udofia, J. 2013. The history and shaping of Caribbean literature. *American Journal of Humanities and Social Sciences* 1 (2):56-62.
- Ulrych, M. and Bollettieri Bosinelli, R.M. 1999. The state of the art in translation studies: An overview. *Textus English studies in Italy XII* (2): 219-242.
- Venuti, L. 1995. *The translator's invisibility: theories and application*. New York: Routledge.
- Venuti, L. and Baker, M. 2000. *The translation reader*. New York: Routledge
- Vinay, J. P and Darbelnet, J. 1958. *Stylistique comparée du français et de l'anglais. Méthode de traduction*. Paris: Didier.
- Vinay, J. P. and Darbelnet, J. 1995. *Comparative stylistics of French and English: A methodology for translation*, Trans. by J. C. Sager and M. J. Hamel. Philadelphia: John Benjamins.
- Zhaoguo, D. 2011. On resistance in anti-colonial Marxist writings. *Canadian Social Science* 7(1): 38-48.