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ANNICK VANESSA CHOMGA MAGNE

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

Supervisor: Prof Libby Meintjes

Johannesburg, March 2016

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ABSTRACT

The study provides a comparative and contrastive analysis of Calixthe Beyala's novel, *C'est le soleil qui m'a brûlée,* and its translation, *The Sun Hath Looked upon Me,* by Marjolijn de Jager focusing on textual, paratextual and metatextual elements of these two texts. The analysis shows how the translator dealt with the disruptive stylistic effects of a postcolonial text and the themes around which the novel is centred. Problems and solutions related to postcolonial translations and relevant theories are approached in the analysis. The textual analysis is done using Gérard Genette's (1997) model of analysis of the elements of the paratext and Vinay and Darbelnet's (1995) model of comparative analysis of French and English.

DECLARATION

I, Chomga Magne Annick Vanessa, declare that this research is my own unaided work. It is submitted in partial fulfilment of the requirements for the degree of Master of Arts in Translation. It has not been submitted for any other degree or examination in any other university.

Signature: _____

Annick Chomga

Date: _____

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Chapter one: Introduction

1.1. Research context

Calixthe Beyala is a renowned Cameroonian-French writer (Ogunyemi, 2007: 228). She was born in Douala, Cameroon in 1961. She migrated to France when she was 17 years old and continues to write there. She wrote her first novel when she was 23 years old. She has been awarded major literary prizes, including the *Grand Prix Littéraire de l'Afrique Noire* (*Maman a un amant* 1993) and the *Grand Prix du Roman de l'Académie Française* (*Les honneurs perdus* 1996). According to Hitchcott (2006b), she is one of the most influential African authors in Paris. Beyala is the founder of *Collectif Égalité* which is an organisation devoted to the promotion of the fair representation of French people of African descent in the French media Hitchcott, 2006b: 13). She is committed to many humanitarian issues and is involved, for example, in the International Organisation of *Francophonie* and the fight against HIV/AIDS.

She is admired by some critics and denigrated by others (Carson, 2007: 2). She was accused of plagiarism twice: firstly after the publication of *Le petit prince de Belleville* (1992), and secondly after the translation of *C'est le soleil qui m'a brûlée* (1987). It is worth noting that the second accusation of plagiarism came out after the publication of the translation of *C'est le soleil qui m'a brûlée*.

> The Cameroonian woman writer, Calixthe Beyala, continues to be popular in English-speaking, African circles, in spite of being twice accused of plagiarism in Paris (Hitchcott 129). In a parisian court in 1996, Beyala was found guilty of plagiarising Howard Butten, an American writer, in her novel *Le petit prince de Belleville*. Again, in 1996, when the translation of her first novel – *The Sun Hath Looked upon Me* (*C'est le soleil qui m'a brûlée*) – came out, she was accused of plagiarising another novel *Les honneurs perdus* (*Lost Honours*) (Hitchcott 129).
>
> (Hitchcott quoted in Ogunyemi, 2007: 228)

Her writing is unconventional in that she makes use of a nonlinear narrative style, reflecting the story telling style characteristic of traditional African oral literature. She shares this in common with other Francophone African writers.

Recurring themes in her novels include the misery and hardship of the patriarchal dominance of men over women in contemporary African society. In almost all her writings, Beyala raises the

problems of race and gender encountered in African societies, but also as an immigrant living in Paris. In *Lettre d'une africaine à ses soeurs occidentales*, 1995 she sends a call to women, who for years have been marginalised in the society by men, to wake up and fight for their rights. This call is for both Africans and Europeans. Five years later, she writes *Lettre d'une Afro-française à ses compatriotes*, 2000. In this one she denounces racism in France. She created a concept called 'féminitude', which is a blending of feminism and negritude. With this notion, she tries to raise the place of the black African woman to a higher rank of the society. She says to this effect that:

> En sublimant l'Africaine, des poètes comme Senghor ont en fait voulu glorifier le passé anti-colonial africain. La féminitude serait pour moi un mélange de féminisme et de négritude. Avec ce nouveau concept, je cherche à montrer en quoi la femme noire est supérieure. Je veux affirmer la suprématie de la femme noire sur l'homme noir.
>
> (Beyala, 1995)

This notion of '*féminitude'* has an important place in her work because it is at the basis of the issues developed in most of her writings. It is represented in her style. She uses an aggressive and revolutionary tone in her work. Some of the issues often encountered in her texts include her criticism of man's dominance in African society. Using a provocative language (Asaah, 2009), she writes openly about things usually considered taboo in African society, such as sex, violence and revolt. Opposing the stereotype that women are submissive to their fathers and husbands, she develops an image of a stronger and cleverer black African woman.

One of the most famous works of Calixthe Beyala is *C'est le soleil qui m'a brûlée* (1987). It is Beyala's first publication. The plot centres on the struggles of the main character, Ateba Léocadie, a young woman of 19 whose mother is dead. She lives with her aunt Ada and her aunt's friends who come and go in the Quartier General. She is courted by a man named Jean, whose role in the novel remains unclear. Ateba is quite a troubled character, searching for her role and that of others in society. She is ashamed of her sexuality and wants to escape from the power of men. Other characters in the novel include her mother, constantly in Ateba's thoughts, and Irène, Ateba's friend who is forced to abort at the end of the story. The particularity of this novel is the absence of a storyline. It is built around passages with no proper links, rendering the comprehension of the novel quite difficult. The author gives huge importance to the feelings of characters and to the description of the ideas Ateba develops. Another specificity of this novel is

that she presents is ‘the mixing of speech and writing’ (Ogunyemi, 2007: 229). However, the most important point made by the author in this novel is the ‘interconnectedness of various traditionally silent discourses’ (Ogunyemi, 2007: 228-234). This novel is specifically framed around issues of *féminitude,* patriarchy, the overt description of sexuality, and the exaggerated portrayal of the body as a sexual object.

1.2. Aim

The study provides a comparative and contrastive analysis of Calixthe Beyala’s novel, *C'est le soleil qui m'a brûlée,* and its translation, *The Sun Hath Looked upon Me,* by Marjolijn de Jager focusing on textual, paratextual and metatextual elements of these two texts. The analysis shows how the translator dealt with the disruptive stylistic effects of a postcolonial text and the themes around which the novel is centred. Problems and solutions related to postcolonial translations and relevant theories are approached in the analysis. The textual analysis is done using Gérard Genette’s (1997) model of analysis of the elements of the paratext and Vinay and Darbelnet’s (1995) model of comparative analysis of French and English.

The questions raised in this research are the following:

What are the effects of the translation procedures used by Marjolijn de Jager in Beyala’s text?

What are the main procedures of Vinay and Darbelnet’s approach used by the translator of *C'est le soleil qui m'a brûlée* and what impact do they have on the translated text?

How do these procedures link up with Antoine Berman’s deforming tendencies?

In the process of translation, is the text domesticated or foreignised, or even exoticised?

1.3. Rationale and objectives of the study

Beyala’s works are translated into more than ten languages. The English versions of her work are translated by Marjolijn de Jager. The magazine *Feminist Press* presents the translator’s biography: She is an Indonesian female author who grew up in the Netherlands. She has been living in the US since 1958. She is a literary translator. She works from French and Dutch into

English. Having a special interest in the works of francophone African and Middle Eastern women writers, she has translated the works of various authors such as Darina Al-Joundi, Tahar Djaout, Sayd Bahodine Majrouh, Assia Djebar and Isabelle Delloye. She has received many awards, such as the NEH grants and a NEA translation grant and the Silver Winner of ForeWorld Magazine's Book of the Year (2007).

Currently, little research has been done on the translation of Beyala's work. This research explores the issues of womanhood, female sexuality, the complexities of the writing of the author and the procedures used by the translator to overcome these complexities. To conduct my analysis I focus on scholars such as Gideon Toury, Antoine Berman, Gérard Genette, Lambert and Van Gorp, and Vinay and Darbelnet. This research will add value to the appreciation of this controversial and polemical writer.

I have found many editions of this novel in French, but only one edition in English. In the case of this study, I am using the 1999 French edition by *J'ai Lu*, reprinted in 2011 – which is the version with the most update cover, and the only English edition I came across, the 1996 edition by Heinemann. The French edition I am using for my analysis is based on the 1987 version. I decided to use the 1999 reprinted in 2011 French edition because it is generally the same period as the English version and the covers have remained the same and therefore, the level of language used in both should also be close.

Chapter two: Literature Review

2.1. Critical writings about Calixthe Beyala's work

Previous research on Calixthe Beyala works has focused specifically on her particular style of writing. Ayo Abietou Coly's (2002, pp34-35) *'Neither here nor There: Calixthe Beyala's Collapsing Homes'* and Suzanne Gauch's (2010) *'Sampling Globalisation'* in Calixthe Beyala's *Le petit prince de Belleville*. Coly's article discusses the question of home for Beyala by analysing the retrospective of Africa and Europe in her writings; Gauch discusses the cultural diversity in *Le petit prince de Belleville.*

Calixthe Beyala's writing is special in the way that she paints the African socio-cultural environment with European tools, instruments. Indeed, her literature is characterised by Bennetta Jules-Rossette (1999) as '*parisianist* writing'. By this Jules-Rossette means that Beyala is an immigrant writer who, in some of her works, develops the theme of the realities faced by African immigrants in Paris. In her article (1999), she introduces that new genre of literature (*parisianism*) and classifies Beyala's writing as belonging to this genre. She is impressed by Beyala's critical stance in her writings given that Beyala started writing when African female writers were just emerging in the domain of literature.

Nicki Hitchcott's interest in African authors whose works are influenced by European literature is better seen in her book *Francophone Afropean Literatures* (2014), which she edited together with Dominic Thomas. One of the major critics of African literature and African female writers in particular, Hitchott has published a number of works on the Cameroonian author Calixthe Beyala, including *Calixthe Beyala: Prizes, Plagiarism, and "Authenticity"* (2006a) and *Calixthe Beyala: Performances of Migration* (2006b). In the latter, she presents the critical responses to Beyala's writing, how the Cameroonian author is seen by the media and mostly how Beyala struggles to place herself among the best defenders of women's rights. She refers to some authors who are not really impressed by the quality of the work of Beyala. Mongo Beti (in Hitchcott, 2006b: 18-19) for instance accuses her of failing to contribute to the national struggle for the freedom of Cameroon by going into exile and promoting the RPR (*Rassemblement pour la République* – Rally for the Republic, a political French Party) leadership in France. Her self-

imposed exile and her adoption of what African writers see as a shocking style of writing, Beyala creates a certain polemic among African writers (Hitchcott, 2006b: 18).

Beyala's view of and approach to literature is not only criticised in her home country, but also across the continent. The Senegalese Amina Sow (in Hitchcott, 2006b: 19) for instance believes that Beyala's writing shows a negative and pessimistic picture of Africa, something Beyala does not deny:

> I shock some Africans, I know that. But those people don't interest me because they're the ones who have dragged this continent to the edge of the abyss […] I shock Africans more than Europeans because, first and foremost, this message is intended for them.
>
> (Hitchcott, 2006b: 19).

Beyala's presence on public media tends to raise questions around what she is actually fighting for: is it really for women or is it simply to build her personal popularity? According to the Guinean Tierno Monénembo (in Hitchcott, 2006b: 20) she is too present and should 'step back' if she wants to finish what she has started. He is of the idea she is not that interested in depicting Africa as it is or in defending women's rights as she claims, but trying to build her own 'commodification' through her strong presence in the media (Hitchcott, 2006b: 20).

Opinions are divided about the quality of Calixthe Beyala's work. Mongo Beti for instance believes that she is not a good writer. He says that she cannot write and she is more interested in quantity than quality (Hitchcott, 2006b: 23). By this claim, Beti means that Beyala looks for a larger audience by writing as a defender of women. The 'zombification' of the female characters is highlighted in Beyala's writings by authors such as Asaah (2006) and Kom (1996). Kom emphasises the fact that despite all her claims in favour of the female gender, Beyala does not present a model character in any of her writings. In the same line of contestations, Bernard Mouralis believes that the way Beyala represents feminism through her female characters is imaginary, not realistic. He says to this effect that Beyala's fantastic view is:

> « une image masculine de la femme […] que l'on pourrait qualifier d'utopique (car elle) s'exprime à travers une fiction qui tente de représenter des personnages féminins jouant un autre rôle que celui qui est leur réalité sociale »
>
> (Mouralis, 1994: 21-22)

In contrast, American critics are particularly interested in Beyala's writing style. They are interested in the uniqueness and particular kind of writing of the author, who has merged the traditional African socio-context with the free western form of writing. Sonja Darlington for instance published an analysis of *Tu t'appeleras Tanga* (2003) where she praises the style of the author, qualifying it as 'a new form of fiction that bears the stamp of African genius, experiments with new language and images, and does not need to be named by someone else' (in Hitchcott, 2006b: 23).

The question of gender, sexuality and objectification of the body of the women are the main characteristics of her writings. Juliana Makuchi Nfah-Abbenyi discusses this issue of sexuality in Beyala's writings (1997: 84-94). In her analysis of *Tu T'appeleras Tanga* and *C'est le soleil qui m'a brûlée*, she focuses on elements of sexuality and eroticism found in the novels. Beyala's presentation of women seeking their place in the society and women in quest of freedom from male oppression often tends to lead to 'a Lesbian Continuum' (1997: 90). Nfah-Abbenyi in her analysis presents extract of what she called "(un)spoken moment of/for lesbianism in *Soleil*", which is one of the various issues that brings controversy from some readers (1997: 91).

2.2. Style of Calixthe Beyala in *C'est le soleil qui m'a brûlée*

Calixthe Beyala can be considered a feminist because she places women at the centre of her writings. However, there are differing opinions on her style of writing. Some consider her writing to be politically inclined (Cazenave, 1996:133).

Beyala's writing is audacious and close to spoken language. She makes use of features such as irony and metaphors to portray the society her writing is peppered with, hilarious thoughts and flash backs connecting to the main storyline. Some consider her to be the author of a new feminist genre (as opposed to traditionalist authors like Mariama Bâ).

> « Authenticité » de la description, usage de l'oralité, violence du message, « souplesse absorbante » du texte, multiplication des voix narratives, présence de narrateurs multiples, intégration de mythes, traditionnels et inventés.
>
> (Fernandes, 2007: 237)

She tends to be provocative in her writings and this sometimes creates hostility towards her texts. For instance, Boniface Mongo-Mboussa in his article *Calixthe Beyala: writing in the margins* (1997) qualifies Beyala's work as an 'audacious' novel that portrays to an extreme the bad side of society: "showing a world that is totally marginal" (1997: 1). Mongo-Mboussa claims that Beyala's style is better accepted in the West because of the provocative nature of her writing. He further suggests that Beyala's writing does not really respect literary style. Her style is more functional than anything else because she seems to have a particular goal in her works: denouncing the problems of her society. Ambroise Kom says in this regard that:

> Compte tenu du réalisme de son style, de la vigueur et de la verdeur de nombre de ses descriptions, on peut dire que l'écriture de Beyala est essentiellement fonctionnelle, pratique : savoir dénoncer l'ordre patriarcal qui gouverne les relations entre les hommes et les femmes dans les sociétés contemporaines
>
> (Kom, 1996)

C'est le soleil qui m'a brûlée of Calixthe Beyala is a complex book as far as style and structure are concerned. It seems difficult to follow from time to time because of the non-linear narrative and fragmented style of the author. Adding to that, in the text we encounter a mix of various language styles such as standard, oral and street languages. The oral and street languages for instance are represented through the use of expressions like QG (Quartier Général), which is the name of a neighbourhood in Yaoundé. In addition, the narrative changes: at times, she uses the first person singular and at others she uses the third person singular. Marie Chantal Kalisa (1997) in her review of this novel by Beyala says regarding the author's style:

> The "I" appears to be the inner voice that incessantly invades the third person. The former is rebellious and constantly desires to speak up against men for the love of women. If, in Ateba's imagination, the "I" writes and talks to women about female empowerment, the "She" is hardly able to voice her revulsion of men. In the end, this conflict between the two main voices, amplified by the tragic events that strike the heroine's friend Irene, leads her to commit an ultimate act of violence.
>
> (Kalisa, 1997)

2.3. Feminism

With the advent of movements such as emancipation, women have gained in assurance and are more and more devoted to the fight for their rights. There has been a great movement of women fighting for their rights in the course of history. Following the feminist movement, the black women remained active. Some of the great black feminists include the black Americans Maya Angelou, Coretta Scott King, Oprah Winfrey, but also the Africans Moiyanttu Banya, Abena Busia, Osia Ojigho, Chimamanda Ngozi Adichie and Calixthe Beyala.

In the context of African literature, there has been a wave of female writers in West Africa particularly. One of the main questions at the centre of literary discussions and debates is the one of 'authenticity of African woman'. In other words, how should the authentic African woman be but as Stephanie Newell says in her work, such a question is utopic for every woman is unique and 'authentic' in her own way. In West African Literatures (2006) she discusses the notion of feminism in women writings. The patriarchal dominance observed in African societies is also observed in African writings. In fact, in Africa, women have been marginalised for many years. They were restricted to domestic work. And this was later on also observed in the field of the academy. Their writings were denigrated by male literary critics. Critics therefore started to follow the revolutionary stream introduced by those Americans and Europeans who defended women's rights.

African literature was always characterised as writing where the plot was centred on a situation of submission – women being the oppressed and passive characters in literary works. Feminist critics stood strongly against that. Stephanie Newell talks of a 'theory of African women's writing' (2006). This type of writing presents male dominance over women in society, a society in which women are powerless and submissive. She says that in West Africa for instance (From Senegal to Cameroon),

> The region's history is saturated with examples of assertive and outspoken women: these women are not simply outstanding exceptions to a prevailing masculine leadership rule

> but are common, ordinary women, inheritors to a long history of female political and economic power stretching back through the centuries to legendary figures like Inkpi and Moremi (see Amediume, 1987; Awe, 1992; Mba, 1992)
>
> (Newell 2006: 138)

However the voiceless situation of women in African literature was raised by feminists from the early 1990s. Calixthe Beyala is one of the female writers of this movement. Despite her particular style of writing highly criticised and controversial she paints the situation of women in society and expresses her dissatisfaction with male dominance. Her fight for women rights is particular in the sense that she also makes use of a suffering female character in most of her works as is the case with *C'est le soleil qui m'a brûlée*. However, Beyala does not stop at feminism. In fact she creates the notion of *féminitude* – which is a blending of feminism and negritude. But she claims that it is different from feminism and negritude in many ways. Quoting Beyala, Hitchcott says in *Performance of Migration* regarding this *féminitude*:

> Is an international solidarity movement that is 'très proche du féminisme mais divergente dans la mesure où elle ne prône pas l'égalité entre l'homme et la femme, mais la différence-égalitaire entre l'homme et la femme' [very close to feminism but different in the sense that it does not claim equality between men and women]
>
> (Hitchcott, 2006b)

2.4. African literature

There have been a number of debates about the nature of 'African literature'. Paul Bandia referring to Senghor and others says to this effect that:

> Since the inception of African European-language literature there have been endless debates about what it actually constitutes. Questions have been raised as to whether African literature means literature written by Africans or, more generally, literature about Africa or the African experience (Senghor 1964a; 1964b; Chinweizu et al. 1980; Wa Thiong'o 1986).
>
> (Bandia, 2008)

People were wondering whether African literature is the literature written by Africans, about Africa, or any literary piece of work written in African languages. But, as Bandia says, such a

debate has now lost its value since the advent of 'African-European language literature' (2008: 13).

Since independence in the 1950s and 1960s, Africans have gained recognition with their literature, especially female writers, who before these liberations were far less known. African authors wrote both in indigenous (e.g. Haoussa) and in European languages (e.g. English and French). Some of the most famous post-independence African writers include Wole Soyinka, Chinua Achebe, Cheikh Hamidou Kane, Mongo Beti and Leopold Sédar Senghor.

Calixthe Beyala can be classified among writers of 'African-European language literature'. As said previously, she is an author who writes about African society, but with a 'parisianist' style. Given Beyala's particular form of African literature, it is interesting to examine the way these texts are translated. A particularity of African European languages literature is that they contain elements of orality, which is one of the issues discussed by Bandia in his work (2008). Since Calixthe Beyala is a writer in the diaspora, it will be important to discuss Bandia's work because he talks of "questions related to acculturation and linguistic experimentation […] from a diachronic point of view, tracing the evolution of the status of European-language texts." (Bandia, 2006: 349). He also evaluates aspects such as 'exile', 'migration', 'education' and others in African European-language style (Bandia, 2006).

The particularity of style in African literature is the elements of orality found in writing. Despite the fact that they use the language of the coloniser, African writers want to create their own style of writing bringing in their work a 'distinctly African flavour'. By doing so, they create a narrative that appears to be oral. However, Bandia specifies that they are not simply translating from their oral language (2006). As said earlier, Beyala's writings are full of varieties of languages: heteroglossia – which is one of the things that make her writing so particular.

2.5. Postcolonial Literature and postcolonial translation

C'est le Soleil qui m'a brulée of Calixthe Beyala and its translation *The Sun Hath Looked upon me* by Marjolijn de Jager are characterised as postcolonial literature. Therefore, it is important to

apply postcolonial theories of translation to the analysis of these two texts. Many critics have emphasised the idea that postcolonial literature and translation are linked. According to Douglas Robinson in *Translation and Empire* (1997) for instance, postcolonial studies focus on the power relations that exist between cultures, societies and nations in translation (1997: 14). Postcolonial literature refers to the literature written after colonialism, literature of the post-colonies. Postcolonial translation deals with the way languages/cultures of the former colonies are represented by the colonisers.

> And in 'power-relations' studies, post colonialism is a way of looking at intercultural power, the psychosocial transformations brought about by the intertwined dynamics of dominance and submission, geographical and linguistic displacement. It does not attempt to explain everything in the world; only this one neglected phenomenon, the control of one culture by another.
>
> (Robinson, 1997: 16)

Maria Tymoczko (1999: 19) refers to translation as a metaphor for the postcolonial; indeed, she compares translation (as its etymology says: the transportation of sacred, specific and particular elements of a culture into another) to the activity of linguistics. The literature of former colonies is written in foreign languages meaning that the authors of these literatures write their stories in the languages of the coloniser, languages that are at the centre of power and that will help the authors to reach a wider audience. Translation according to Tymoczko often works in the same way. A number of differences are raised vis-à-vis literary translation and postcolonial literature. Maria Tymoczko enumerates them (1999: 20-22). From her analysis, it can be said that the differences between those two writings revolve around culture. Indeed, she says that postcolonial writers are different from translators in that they are not just transferring of idea from one language to another; they are also moving elements of their culture into the language of the coloniser (1999: 20). Adding to that, the translator is constrained by the 'fixed text' and cultural and linguistic barriers need to be overcome in the target language. This is where Tymoczko says that translators face the problem of 'faithfulness' because by trying to render a culture unknown to the target audience, they might be obliged to introduce some changes in the translation, creating some shifts. As she says, "in obscuring or muting the cultural disjunctions, the translator ceases to be 'faithful' to the source text" (1999: 21). Also, Tymoczko says that it may be that the author chooses quite strong or 'aggressive' language to present his/her cultural environment – as does Calixthe Beyala in most of her writings. Here too the translators have to make a choice:

they can either use a simple language or they can choose between a domesticated and a foreignised translation approach (Venuti, 1995). According to Venuti, domestication refers to "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home, whereas Foreignisation is "an ethno-deviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad." (Venuti 1995: 20). In other words, with domestication the translators reduce the chance of strangeness in the text, while with foreignisation they bring in the target language elements of exoticism. Nevertheless, regarding these differences, Tymoczko concludes by saying that:

> These differences are somewhat mitigated in practice by the choice actually exercised by translators in deciding which elements of a text to preserve in translation (Tymoczko, 1995); at the same time, writers are not necessarily so free as might be imagined, constrained as they are by history, myth, ideology, patronage and affiliation, which set bounds on the presentation of the source culture in the literary work. Thus, the two types of writing converge on the shared limit defined by cultural interface."
>
> (Tymoczko, 1999: 22)

Translators and authors of the postcolonial era are both writers, but each of them has their particularities. As said earlier, translators are obliged to work within a given context because they are *rewriting* in a new language what has formerly been written by an author, whereas authors are free to write on anything. In addition, they are both trying to transfer material from one culture to another. In the case of this study for example, Beyala is carrying Cameroonian culture into French, whereas Marjolijn de Jager is transferring the Cameroonian culture – formerly carried by Beyala from the Cameroonian context into French – from French into English. To bridge cultural differences, translators can use elements such as prefaces, footnotes and glossaries to help them fill the gap between cultures which is not the case with De Jager in *The Sun Hath Looked upon Me*. Writers adopt other strategies to bridge the gap between cultures such as the description of certain elements within the text as when Chinua Achebe explains the meaning of the names of characters (Tymoczko, 1999).

Regarding the translation of Calixthe Beyala, Ogunyemi (2007) describes Calixthe Beyala's *The Sun Hath Looked upon Me* as "Lunatic Writing". Indeed, the translation of *C'est le soleil qui m'a brûlée* starts with an epigraph of "The Song of Solomon" from the King James Bible. The translator took her title from a passage of that Bible. As Ogunyemi says, Marjolijn de Jager

translates *brûlée* by 'looked' instead of using 'burned'. For Ogunyemi, the translator therefore makes the novel "less grim than it is" (Ogunyemi, 2007: 229). The consequence of this choice by the translator is that it will influence the interpretation of the novel: "Whatever the reason for the change, the shift in focus complicates the issue of the ownership of words and affects the interpretation of the book" (Ogunyemi, 2007: 229). Hence she raises an interesting question: "Are we reading Calixthe Beyala (with the editor flagrantly shrouded) or Marjolijn de Jager or a mixture of both?" a question which follows on a question she asks in the preceding paragraph: "What boundaries should be respected especially when the language a writer is using is not originally hers and one text can move from one language to another through translation?" (Ogunyemi, 2007: 228). To give a sample of answers to this, it is useful to refer to Toury's view (1995) of literary translation.

Toury in *Descriptive Translation Studies and Beyond* (1995) discusses the issue of 'literary' and 'translation'. In fact, literal, literary, literariness are words that can confuse the general opinion when it comes to translation. In his work, Toury establishes a difference between the "translation of literary texts" and a "literary translation" (1995: 166-180). According to him, the translation of a literary text can be done following three aspects: 'linguistic', 'textual' and 'literary'. The linguistic translational approach respects the linguistic of the target language in terms of syntax, lexis, structure, etc. Such a translation does not necessarily have to conform to the source language. Then comes the textually translational approach. According to Toury, this one focuses on the general aspects of the target culture without necessarily adhering to any literary model. Finally he refers to 'literary translation' which deals with the literariness of the text, the respect of the forms of such a literary genre. (1995: 171). Hence, from the perspective of this approach to literary translation according to Toury, De Jager has tried to achieve a balance by staying true to the source text and also respecting the linguistic norms of the target language. As far as the boundaries questions she raises, it can be said from Toury's view that literary translation is not a simple transfer of a message from one language to another. The translator must ensure that the message, the form and the elements of the type of literature (poetry, novel, drama, etc.) are respected in the course of his work.

Notwithstanding all what precedes, it is worth mentioning that African authors themselves are first and foremost translator. Indeed, from the classic definition of translation (carrying a

message from a language system to another language system), African authors are working in this sense by carrying their cultures into western languages. Kwaku A. Gyasi wrote an article on the African writer as a translator (2003). In this article he presents African writing as a form of translation of African culture in the language of the former colonies. According to him, "translation goes beyond the linguistic process that consists in transferring meaning from one language to another to include the entire medium through which 'third world' cultures are transported to and recuperated by audiences in the west." (Gyasi, 2003: 143). In this article he discusses the essential issue of language as being the central element of African literature. The dominance of the European languages and the diversity of indigenous languages in Africa create a kind of challenge for the African writer (Gyasi, 2003: 143-144). In the case of Cameroon for instance where there are more than two hundred dialects, writers style will diverge from one part of the country to the other. Beyala, whose parents are both Bamileke and Beti, grew up within her mother environment – Beti. Her writing is therefore peppered with the cultural specificity of the language of her mother, which she presents throughout her writings.

Chapter three: Theoretical Framework and Research Methodology

3.1. Introduction to Descriptive Translation Studies

The comparative analysis is done within the framework of Descriptive Translation Studies. Also known as DTS (Holmes 1988: 71), Descriptive Translation Studies is one of the various branches of the diagram tree of translation traced by Holmes. It is subdivided into three main approaches, namely: product oriented, process oriented and function oriented.

Based on Holmes's fundamentals of translation, Toury further develops DTS. In his book *Descriptive Translation Studies and Beyond* (1995), Toury discusses the various aspects related to this branch of translation and proposes some laws of "translational behaviour". Indeed, according to Toury, a descriptive comparative analysis of a text and its translation can be done from three different approaches (Toury: 1995). The description of a translation as indicated above can be product-, process- or function-oriented. Toury in his analysis of these three approaches states that not only do they represent specific domains of study, but they are also all linked to a certain extent (1995: 11).

> In fact, to the extent that DTS aspires to offer a framework for individual studies of *all* kinds, at *all* levels, one cannot but proceed from the assumption that functions, processes and products are not just 'related', in some obscure way, but rather, from one complex whole whose constitutive parts are hardly separable from one another for purposes other than methodical. Consequently, whether an *individual* study is process-, product-, or function-oriented (and all three types will no doubt always be performed), when it comes to the *institutional* level, that of the discipline as a whole, the program must aspire to lay bare the *interdependencies* of all three aspects if we are ever to gain true insight into the intricacies of translational phenomena, and to do so within one unified (inter)discipline.
>
> (Toury 1995: 11)

Toury describing the function of translation says that translations are made within a particular constraint of cultural values (1995:12). The translator, according to him, produces a text that will follow the features of the target language culture. Indeed, since the translator's aim is to render a text that will be understood by the audience of the target language, he must use linguistic and socio-cultural elements of the target system, creating therefore an equivalent of the source text. But Toury also adds that this is done under certain circumstances and for specific reasons. The elements of the source text retained in the translated text are retained "not because they are

'important' in any *inherent* sense, but because they are *assigned* importance, from the recipient vantage" (1995: 12). Illustration of Toury's statements in my texts include:

Source Text:

Et tous les jours, Combi (a) ***racontait la même antienne*** *: « Si la vie n'arrête pas de me prendre à la gorge, je mange (b)* ***le corps*** *qui (c)* ***me*** *vole mon homme » (Page 5)*

Translation:

And every day, Combi (a) **would chant the same refrain**: 'If life doesn't stop grabbing me by the throat, I will devour (b) **the one** who's stealing my man (c) **from me**'. (Page 1)

In these extracts of *C'est le soleil qui m'a brulée* and its translation *The Sun Hath Looked upon Me,* we can see that the translator just like the author use the linguistic structure pattern of the languages in which they are writing. If we consider (a), from a lexical and literal point of view, we can see that the translator changes the choice of words. In fact, the back translation of the English version would be *'chantait le même refrain'* which is not exactly word for word what the source text says, but from a semantic approach it is what the author initially meant by *'racontait la même antienne'*. Therefore one could ask oneself why the translator chose these words instead of for example 'would tell the same story'. It is possible to justify this choice by Toury's statement on the function of the translation, intended for the target culture.

In (b) also we see the change of lexis. Instead of translating *'mon corps'* by 'my body', the translator uses 'the one'. This also could be intentional on her side, to produce a more natural and accurate text. However, this choice can bring a shift in what the author was initially trying to emphasise, since throughout her novel, Beyala is putting a strong accent on the woman's body and on sensuality (she is straight forward in her choice of words regarding sex).

The third highlighted segment deals with the internal structure of the sentence. In fact, we see clearly here that the translator replaces the French pronoun *'me'* by 'from me', but she changes its place and sends it to the end of the sentence. This is also a structural faithfulness to the English language system.

3.2. Macro and micro analysis: Lambert & Van Gorp model (1985)

DTS is the broad theoretical frame I use for this research. However, one of the methods of analysis I found helpful for the comparative analysis of these two texts include José Lambert & Hendrik van Gorp's (1985) model of macro analysis. They have written a paper based on Even-Zohar and Gideon Toury's works. In 'On describing translation', they propose a scheme for analysing a source text and its translation. It is divided into four steps (Lambert & Hendrik Van Gorp 1985: 52-53):

i) Preliminary data: it deals with the description of the title and all the information found on the title page such as the presence or the absence of the name of the author and the translator. It also deals with the metatextual elements found in the title page, on the preface, or in the footnotes. And finally it refers to the analysis of the strategy used by the translator: is it a partial or a complete translation? This preliminary analysis leads to hypothesis helpful for the macro and micro analysis.
ii) Macro-level: it is the analysis of the division of the text, the titles and presentation of chapters and the internal narrative of the text. This step generates hypotheses useful for the micro analysis.
iii) Micro-level: this is where we identify the linguistic shifts at different levels (lexical, semantic, phonic, modality, graphic, syntactic, elocutionary). This analysis leads to reconsideration of the preceding hypothesis and therefore to their 'consideration in terms of the broader systemic context'.
iv) Systemic context: here we come with norms after comparing the micro- and macro-levels text and theories. We also describe the intertextual relations (with other translations) and intersystemic relations (relations with other genres, codes).

3.3. Strategies used to apply Lambert and Van Gorp model.

3.3.1 Interpretation of elements of the paratext (1997)

To apply Hendrick and Van Gorp's theory of macro analysis, I use Gérard Genette's interpretation of elements of the paratext (1997). By paratextual elements are meant all the information surrounding the actual text. They include elements such as the publisher's peritext,

the name of the author, the title, the please-insert, the dedications, inscriptions, the epigraphs and the prefaces (1997).

3.3.2 Stylistique comparée du français et de l'anglais (1995)

For the micro analysis, I use Vinay and Darbelnet's methods of analysis. In *Stylistique comparée du français et de l'anglais* (1995), Vinay and Darbelnet propose two broad strategies that comprise seven methods of translation: the direct translation methods (borrowing, calque and literal translation) and the indirect translation methods (transposition, modulation, equivalence and adaptation). It will also be helpful to use their notion of gains and losses in translation.

Borrowing: The direct translation methods previously cited are referred to as literal translation (as opposed to free translation). In the first method, *borrowing*, the translator keeps the source language word in the target text. Examples in the book include the names of characters (Ateba, Etoundi, Jean Zepp, Ada), the names of places such as QG and Boulevard de la liberté. It is worth noting, when the QG is first mentioned, the translator spells it out as "Quartier Général" which is not the case in the source text. She probably did so to ensure that the target language readers understand what is being referred to by QG in the book. Other instances of borrowing in the translated text include "monsieur", like in the English version, "Monsieur Combi" (page 27) and *"pagne"* (page 63) which is written in italic in the translated text.

Calque: *Calque* is the second method of translation named by Vinay and Darbelnet in their book. They call it a 'special kind of borrowing' (1995: 32-33) where we see the structure of the source language literally copied in the target language. This type of calque is called syntactic calque as opposed to other forms of calque such as lexical calque. The translator of Calixthe Beyala's *C'est le Soleil qui m'a brûlée* makes use of this method throughout her translation. Some examples found in the texts include a passage from the first few pages of the book, where the author situates the action by describing the state of mind of Jean Zepp.

ST	Translation
Zepp Attend. Il se porte bien. Il s'applique à	Zepp waits. He looks good. He makes a

le faire voir. L'oeil offensive. La bouche encourageante. Un pouce levé. Les taxis passent. Le temps aussi. (Page 9)	point of showing it. His eye on the offensive. His mouth encouraging. A thumb in the air. The taxis pass by. Time does too. (Page 3)

Literal translation: *Literal translation* is one of the methods she uses most. This procedure according to Vinay and Darbelnet refers to word for word translation. They claim that literal translation is one of the methods of translation used mainly between languages which belong to the same family such as French and Italian (1995: 33-35). Here are some examples:

ST	Translation
Je vais au QG (page 10)	I am going to the QG (Page 3)
T'es malade ou quoi? (page 10)	You sick or something? (Page 3)
Pourquoi pas à Paris? (page 10)	Why not to Paris? (Page 3)

The second category of translation strategies Vinay and Darbelnet discuss about deal with what they call 'oblique' or 'indirect' translation. They are used when the translator cannot apply the three previous procedures.

Transposition: The first oblique translation technique is *transposition*. It deals with the change in word class in the process of translation. In other word, the translator goes from one part of speech to another. It is often done to respect the features of the target language. Vinay and Darbelnet name some of them (1995: 94-99) such as: from adverb to verb, verb to noun and noun to past participle. This word class change is mainly to help the translator overcome the linguistic difference (and sometimes preference in the target language system) between both languages. Illustrations of this technique in my paper include the following:

ST	Translation
Madame ***tout court*** *ou* ***madame la blanche*** *? (Page 15)*	**Simply** Madame or **white lady**? (Page 7)

*Qu'as-tu de **plus** à **adopter** la **pensée européenne** (Page 15)*	What have you **gained** by **adopting** the **European way of thinking** (Page 7)

We see in this extract that the translator changes the word class of the noun "*la blanche"* by the adjective "white". She also replaces the second "*madame*" by "lady".

Modulation: The second procedure of oblique translation is *modulation*. This is a further level of change the translator can make. The translator uses this technique to render a text that will be idiomatically and culturally correct in the target language. Just like transposition, it can be obligatory or optional depending on the context and on what the translator is emphasising (1995: 36-37). Some instances of this procedure can be found at different levels (1995: 246-55): from abstract to concrete; from the whole to the part (and vice versa) or from the active to the passive. The following are some illustration taken from the corpus of my research:

ST	Translation
*Conformément aux **prévisions des astres** (Page14)*	According to **the stars** (Page 7)
*Tout est **immobile** (Page 45)*	Everything **lies motionless** (Page 61)

Equivalence: Then we have *equivalence*. This form of translation deals with more cultural specific terms and idea within a language. According to Vinay and Darbelnet, this technique refers to the translation of idiomatic expressions, clichés, proverbs and even onomatopoeia. French and English, having different cultures, tend also to have different word choices expressing the same idea. If the translator were to translate them literally he would be missing out the thought of the author of the original. Therefore in the context of my research, not only is the translator moving from French to English, but also she is moving from a local standard type of French and Cameroonian one, with African idioms and expressions, and therefore needs to convey this into English in order to represent a certain reality in the target readers mind. Some instances include:

ST	Translation
Je garde mon identité (Page 15)	I am who I am (Page 7)

Hein ? (Page 15)	Eh? (Page 7)

Adaptation: The last of the seven methods named earlier is *adaptation*. As we could have notice throughout the classification of the procedures of translation by Vinay and Darbelnet, they go from the simplest to the most difficult cases of translation. Therefore, adaptation occurs when there is no proper equivalence in the target language system. The translator looks for something similar. According to Vinay and Darbelnet "the translators have to create a new situation that can be considered as being equivalent" (1995: 39). They take this method as a 'special form of equivalence' since the translator is looking for a suitable equivalent to express the original message. This is likely to be where most of the shifts in translation occur because the translator, by trying to render an idea that does not initially exist in a culture, might deviate from the intended message of the original. Vinay and Darbelnet go further by saying that adaptation is used to avoid over translation – as in their example of a father who, returning from a trip kisses his daughter on the mouth, which if translated in French literally will convey a message that the original did not intend (1995: 39). Vinay and Darbelnet indicate that adaptation occurs frequently in the translation of book and film titles. In the case of my research, the original title is *C'est le soleil qui m'a brûlée* and the translator rendered it as *The Sun Hath Looked upon Me*. The translator has adapted the text for its target audience. She could have translated it literally as 'the sun that burnt me' but she did not. Instead she chose to take a quote from the Bible.

Gains and losses: Gains and losses are two other notions useful in the comparative analysis of a text and its translation. Vinay and Darbelnet discuss these issues in their work. The principal goal of translation being the transfer of meaning from language A to language B, it can happen in the process that the translator adds or retrenches information to suit the linguistic patterns of the target language, or simply because there is no other way to transfer it. As the example they give (1995: 170) his patient which in French is *son patient*. We see from this example that the English version gives information about the sex of the doctor, whereas the French version tells us more about the patient. Such examples are common in translation.

Gain can be seen at various levels according to Vinay and Darbelnet. We can talk of gain in translation when the target text presents a situation that does not exist in the source text (1995:

170). Example of such in the novels of Beyala and De Jager include the following taken from the last passage of analysis:

- Elle sifflote // she whistles **under her breath**.
- Prise d'une nausée subite // overcome by a sudden **wave** of nausea.

Loss occurs when some elements of the source text are omitted in the translation. Examples include the following:

- **Mon** petit cœur // dear heart
- Elle le force à **jouir hors d'elle** // she wants him to **come outside**

These examples are explained in chapter four of this research. However, the methods used to compensate the lack of notions or ideas in the course of translation are mainly found in the oblique procedures of translation presented above.

3.3.3 Translation and the Trials of the Foreign (2012)

Another approach useful for this research is Antoine Berman (2012) view of translation as "the trial of the foreign". In his essay *Translation and the Trials of the Foreign*, Berman focuses on the challenges faced by the translator. He says that translation is a trial of the foreign in 'a double sense': "it establishes a relationship between the Self-Same *(Propre)* and the Foreign by aiming to open up the foreign work to us in its utter foreignness" and also because "the foreign work is uprooted from its own *language-ground (sol-de-langue)"*. In his article *Translation and The Trial of Foreign*, Berman identifies twelve deforming tendencies in his analysis of translation :

Rationalisation: It is the reconstruction, the rearrangement of elements of the source text. The translator can for instance choose to move from verbs to nouns or from abstract to concrete and vice versa. The punctuation of a text can also be affected at this level. If the punctuation of the original text is not similar to the one of target language, the translator can decide to proceed to a rearrangement of the punctuation system of the text in the course of his work – "rationalization deforms the original by *reversing* its basic tendency" (Berman, 2012). Such transformations will thus lead to the next deforming tendency.

Clarification: as it name entails, clarification in translation happens when the translator tries to clarify the original text. The translation here can appear more fluid and easier to understand than the source text. It could also be done to avoid ambiguity or to respect the target language system. This can be done through many processes such as explanation (that is develops in greater detail an idea expressed in the source text). But as Berman says, the mere fact that the translator is processing a new text in his mind will automatically come with newness. Citing Heidegger he says that "In translation, the work of thinking is transposed into the spirit of another language and so undergoes an inevitable transformation. But this transformation can be fecund, because it shines a new light on the fundamental position of the question" (Heidegger 1968: 10).

Expansion: this is the logical result of the previous tendencies. By rationalizing and clarifying the text, the translator automatically creates a translation longer than the source text. However, whereas clarification tends to render the text clearer, the expansion mode can make it heavier and therefore leading to what Berman calls obstruction of *its own mode of clarity*. He says to this effect that "expansion is, moreover, a stretching, a slackening, which impairs the rhythmic flow of the work. It is often called 'overtranslation'".

Ennoblement and popularization: this has to do with the poetics and the rhetoric effect of a literary text. It is most seen in the translation of classic texts. Berman says that it is the rewriting of classic texts in a such a way that the meaning of the text will be put in an 'elegant', 'brilliant', 'readable' form, without any form of awkwardness.

Qualitative impoverishment: this tendency follows inevitably the preceding ones. By rationalizing, clarifying or expanding elements of the original text, the translator can either come up with a poorer text or a richer text. According to Berman, this can happen when the translator uses words and expressions which do not really correspond to those used in the source text or do not carry exactly the same power as those of the original. We have for instance the use of images or proverbs that do not resemble the ones of the source text.

Quantitative impoverishment: as its name entails it is the loss of the lexis in the course of translation. This can happen when the translator tries to reduce long texts. However, it goes in pairs with qualitative impoverishment because in translation, any translator task is to render a

text that will be acceptable and understandable in any target language. Therefore by reducing and clarifying the text, the translator comes up with what Berman calls a *"poorer and longer"* text.

The destruction of rhythms: this tendency is seen more in poems than in novels for, as Berman says, novels are less rhythmic than poems. But it can be seen in the punctuation system of a novel.

The destruction of underlying networks of signification: in any piece of literary work, as Berman says, there are always two dimensions, namely the surface and the underneath/hidden dimensions. The latter is what constitutes the particularity of a text and its author. It is the mark of the particularity of an author represented by the choice of words he uses, the ones he avoids using, the kind of language present in his writing, the semantic fields, etc. It represents what is deeper in the work of an author, what is proper to him. Therefore the translator by disrupting this network loses the particular identity of the original work and of the author as well.

The destruction of linguistic patterns: just like the former tendency, this tendency deals with the loss of intrinsic particularity of a text in the process of translation. Indeed, Berman is of the idea the three first tendencies create a gap between the source text and the target text in terms of linguistic choices. Berman says that by trying to render a more coherent text in the target language, the translator comes up with an incoherent and heterogeneous text because the inconsistency he uses produces a text which is at the same time readable and vulgar – "like combining ennoblement with popularization where the original cultivates an orality" (Berman, 2012).

The destruction of vernacular networks or their exoticization: this deforming tendency deals with the transformation of vernacular languages in the process of translation, or the loss of exoticization in the target text. To keep the particularity of a text such as African novels for instance, the translator should try to use as much as possible the words that make this text stand out among others. Therefore by domesticating a text, the translator loses this vernacular network construction. Berman believes that "the effacement of vernaculars is thus a very serious injury to the textuality of prose works" (Berman, 2012).

The destruction of expressions and idioms: expressions and idioms are all contextual, that is

they belong to specific areas. As Berman says, proses are full of images which come mostly from the vernacular language. Therefore linked to the previous deforming tendency, this tendency deals with the loss of exotization within a text. Berman says that by replacing an idiom with the target language equivalent, the translator does not translate it.

The effacement of the superimposition of languages: this tendency, just like the two previous ones deals with the vernacularism, moreover, it is the way the translator renders the relationship that exist within the text between the common language and the various dialects. In a sense, in a novel where the author uses for instance French as the main language and African language expressions, the translator has the task to transfer such a text in a way that the hierarchy of languages found in the original comes out the same in the target. When that heteroglossia is lost in translation, the translated text will lack superimposition.

Some of the tendencies enumerated by Berman we can see in the translation of Beyala's novel include rationalisation and clarification, which is the outcome of rationalization. The translator by bringing in the text those previous transformation aspects ends by rendering a longer text, which is the third deforming tendency: expansion. The translator, according to Berman, can come up with a poorer text, which he called quantitative impoverishment. The comparative analysis of these two texts with the help of Vinay and Darbelnet's procedures of translation enable me to better elaborate on Berman's deforming tendencies found in the translation because Vinay and Darbelnet's approach is technically inclined, whereas Berman's is more evaluative and ethical.

In sum, it is useful to see how De Jager faces the foreign and which of these techniques she uses in her work. Relating to Berman's analytic scheme of translation is De Jager closer to the source text or is she rewriting it?

> Analytic in two senses of the term-detailed analysis of the deforming system, and therefore an analysis in the Cartesian sense, but also in the psychoanalytic sense, insofar as the system is largely unconscious, present as a series of tendencies or *forces* that cause translation to deviate from its essential aim.
>
> (Berman 2012: 242)

3.4. Research Methodology

To conduct this study, I start by doing a preliminary analysis of the data based on José Lambert & Hendrik Van Gorp's (1985) approach. I analyse the title, the metatextual elements and present hypotheses on the general strategy used by the translator in the course of her work. One hypothesis that can be drawn from the preliminary analysis of the English title is that even though the translator tries to be faithful to the original, she brings to her work elements of the English language system so as to be accepted by the target audience.

Then I proceed with the macro analysis of the data still following Lambert & Van Gorp's method. I present elements such as the internal division of the text – which at times I found difficult to keep track of due to the absence of a clear division system by the author. I also discuss issues such as the internal narrative structure and the types of narrative used by the author – these are key features that characterise the style of Calixthe Beyala.

Following this macro analysis, I proceed to a micro analysis of the data using Vinay and Darbelnet's (1995) procedures of translation. Since I cannot pretend to tackle all the elements to do such an analysis, I focus only on a specific angle. Given my background in comparative and contrastive studies of French and English, I do a comparative and contrastive analysis, focusing merely on the main themes of the text. Vinay and Darbelnet in their *Comparative Stylistics of French and English* (1995) explain the procedures that are used in the course of translation of French texts into English. I chose this model not only because the texts I am analysing match the criterion of Vinay and Darbelnet's language combination in their work, but also for the stylistic aspect of their approach to the translation process. It will help me to show that in literature as in any other domain, the choice made by a translator influences the kind of text s/he is about to produce and may or may not trigger the initial intentions of the author. In the context of my study specifically, I try to show that despite the fact that the preliminary comparative analysis of the title of the novel and its translation reveals that the translator is not faithful to the original, the content of the book in itself is closer to the original than we could imagine at first sight – despite the various procedures used by the translator. Based on Berman's approach to translation as trial of the foreign (2012), I try to show how Marjorlijn de Jager endeavoured to render Calixthe Beyala's text so as to be perceived and appreciated in English as it is in French. The analysis

bring together Berman and Vinay and Darbelnet's view of translations: with the detailed comparative analysis of the texts, I emphasise the idea that translation is not a simple cross linguistic or cultural process that aims at bringing a message from language A to language B; there is also a whole procedure in the course of translation which leads to the text being either too close to the original or too far as described by Berman in his essay (2012). I have selected an extract which helps me to support my macro analysis, the introductory italicised passage (from page five to page seven in the French text and from page one to page two in the English text). I chose this extract because its narrative is quite particular. Here, the narrator tries to give a general overview of the whole book. From this passage, the author is already presenting her mind and her anger towards the male dominance in her society. With this passage, the author introduces the voice of the narrator of the text, which is odd in that it is a sort of spirit, who knows the life of every character.

To carry on my micro analysis, since I cannot attempt to analyse the entire work of Calixthe Beyala and Marjolijn de Jager, I have chosen a few extracts from the texts.

The first extract to be analysed is the first part following the introductory passage. It is on page ten of the source text (ST), and goes from page three to page four of the translation. I chose this extract for a number of reasons: as far as the level of language is concerned, there are many illustrations of the popular jargon of Cameroon society. By analysing this passage, I try to present the style of the translator in the course of her translation.

The second passage goes from page sixteen to page seventeen of the ST and from page eight to page nine of the translation. This extract presents a few occurrences of dialogues and instances expressing the freedom of women upheld by the author, and the use of sex. It goes in the same motivation choice as the preceding passage of analysis. I show for instance that the method used by De Jager leads to an expansion of Beyala's text.

The third passage I will analyse goes from page fifty-seven to page sixty-five of the ST, and from page forty-two to page forty-nine of the translation. I chose this passage mainly for the same reasons I chose the preceding ones. However, it is special in that the themes discussed by Beyala in almost all her novels are found here: male dominance over women, sexuality and

women abuse by the society. I think this passage portrays perfectly the metaphor behind the title of the text because from a critical point of view, the sun can represent the society which in the original title seems to have burnt the main character in such a way that is she is influenced and pressurised by that sun.

And finally, the fourth passage of my analysis goes from page one hundred and thirty to page one hundred and thirty two of the ST, and from page one hundred and two to page one hundred and three of the translation. This is one of the most important passages of the novel because Ateba, despite her vivacious fight against male dominance, is raped by one of those men. This passage is interesting for the main reason that by losing her virginity in these conditions, Ateba in a certain way loses faith in what she is fighting for. She rejects the idea of male dominance and objectification of woman body.

Chapter four: Analysis of *C'est le Soleil qui m'a brûlée* and *The Sun Hath Looked Upon Me*

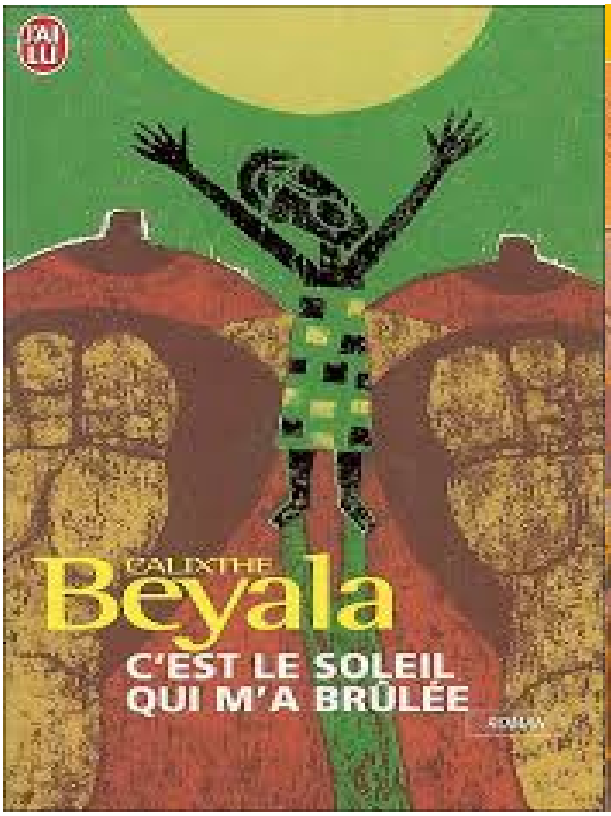
4.1. Preliminary analysis

In this section, I provide a general overview of the novel. I present a paratextual analysis of the novels, focusing on Gérard Genette's work (1997). As the translator of Genette's *Seuil* says in *Paratexts Thresholds of Interpretation*, "the paratext is what enables a text to become a book and to be offered as such to its readers and, more generally, to the public" (1997: 1). It is therefore important to examine elements such as the publisher's peritext, the title, the name of the author and the epigraph to see how the publisher succeeded in rendering this work attractive to the readers, and if the English version is as faithful to the French one as far as these preliminary elements are concerned.

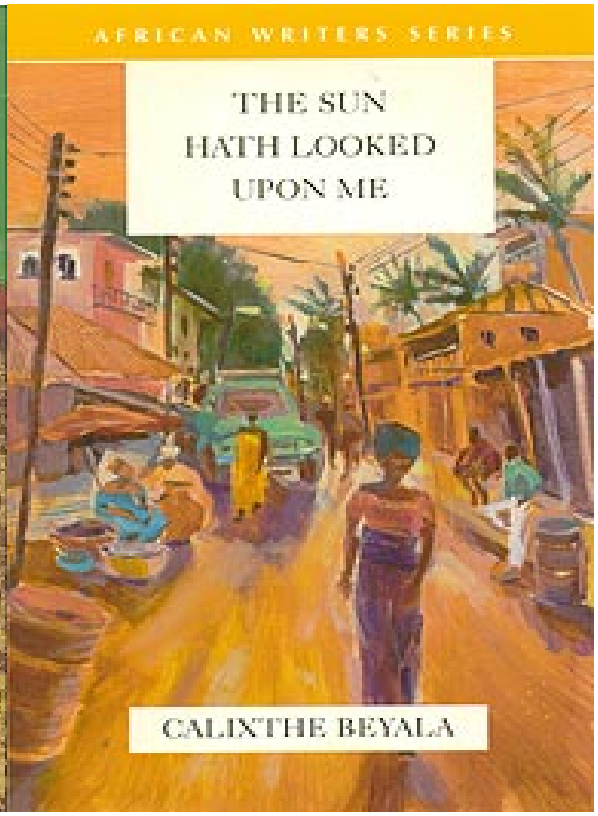
a) Publisher's peritext

According to Genette, the publisher's peritext is the presentation of a literary work as a whole (1997: 16). They refer to the general elements surrounding the text and representing the publishing house. They include the format of writing, the series and the covers. For the purposes of my research, I have decided to discuss the covers for the specific reason that the publishing house of the translation of *C'est le soleil qui m'a brûlée* has chosen a different approach to these elements.

- **The Front Covers – analysis**



ST first cover



Translation first cover

Also called the first cover, some of the features of the front cover include the name of the author(s), the title of the author(s) (such as professor, doctor or member of x or y association), the title of the work, the genre of the work (novel, play, poetry, etc.), the name of the translator(s), etc. However, Genette highlights that the elements that should figure on the front cover are the name of the author, the title of the work and the emblem of the publisher (1991: 24). Below is an analysis of the front cover of *C'est le soleil qui ma brûlée* (1987) and *The Sun Hath Looked upon me* (1996), respectively.

Description of the first cover of the ST

As it can be seen on this cover illustration, the aspects of the peritext, as discussed above, featured on the cover are the publisher's emblem (*J'ai Lu*) on top left of the cover. Then comes the name of the author, Calixthe Beyala, in the middle of the page, followed by the title of the book.

On this cover, we see a sort of painting of a black woman, dressed in a *"pagne"*. She is standing on a figure lying prone on the ground with her two feet strongly visible. It makes it appear as if the woman on the cover is actually standing on/in the prone figure's vagina. The woman standing raises her hands with her mouth wide open to the sun which is intensely shining above her head.

Interpretation of the features of the first cover of ST

We see here that the surname of the author is bigger than the title of the novel. This might well be a selling strategy on the part of the publisher because, given the polemical debates around Beyala, she is well-known and emphasising her name in this way would catch the reader's attention. *J'ai Lu* is a French publishing house created in 1958. It is not particularly inclined in African literature. Their designated target audience is the French readers. It is therefore important to mention that *J'ai Lu* is not the first publisher of this novel. There many editions of *C'est le soleil qui m'a brûlée*.

The picture of the first cover seems to show an African woman because of her traditional outfit and her skin colour. This woman seems to be crying for help (Or is she expressing her will of freedom?) The feet on the breasts may represent the metaphorical idea of superiority of men over women in African culture.

The choice of the colours is also an important feature to analyse. The main colours of this cover are yellow, green, red, white and black. Green might represent the nature, but also the virginity of women. Yellow, which is the colour of the sun on the picture (but also the colour the publisher used for the title) can be a representation of the heat, heat under which women walk to go to the farm or the market, heat which burns them. Then the red colour could be a representation of the blood or pain; because the breasts of the woman lays on the floor are painted in red, this colour might also be synonymous to giving birth or to sexual intercourse.

The next element to interpret is the title of the novel. From the analysis of the choice of colours and images, we see that they clearly represent the title of Beyala's work. But the remaining questions will be why this expression and how does it express male domination over women? These questions will be answered through the micro analysis of the text and through the deeper analysis of the title.

Description of the features of the first cover of the translation

The first cover of De Jager's translation of Beyala's novel, as it can be seen the illustration above reveals the emblem of the publisher ("African Writers Series" of Heinemann) on the middle top of the page, then we see the title of the book in English (*The Sun Hath Looked upon Me*). The name of the author appears at the bottom of the page. It is important to note that the name of the translator do not appear on this cover.

The picture on this page is the painting of a street. We see a woman traditionally dressed, walking in a street which looks like a market place.

Interpretation of the features of the first cover of the translation

The absence of the name of the translator on the first cover of the translated text might be indicative of her invisibility. The publisher might have decided not to put Marjolijn de Jager's name on this cover to make the translation stand as if it is a ST, and therefore avoiding any initial judgement by the readers. It could also have been for the simple reason that the African Writers Series (AWS) is well known for being a catalogue of books by African writers that are published by Heinemann, precisely Anglophone African writings. Therefore, any AWS book from authors who are not from an Anglophone country will definitely be assumed to be a translation – with or without the name of the translator appearing on the first cover.

The picture of this cover depicts sadness. This woman walking with her head down seems exhausted, and the people behind her do not seem to see her. The first interpretation I can highlight from the translation of the first cover of this novel is that the translation does not explicitly show the sexual aspect represented by the front cover of the ST. At first sight, it seems that is the translator and the editor have toned down the explicit sexual nature of the text. We might therefore expect the translator to follow suit throughout her work.

As far the choice of colours is concerned, the publisher of the translation uses almost the same tints as the ST, even though the design is different.

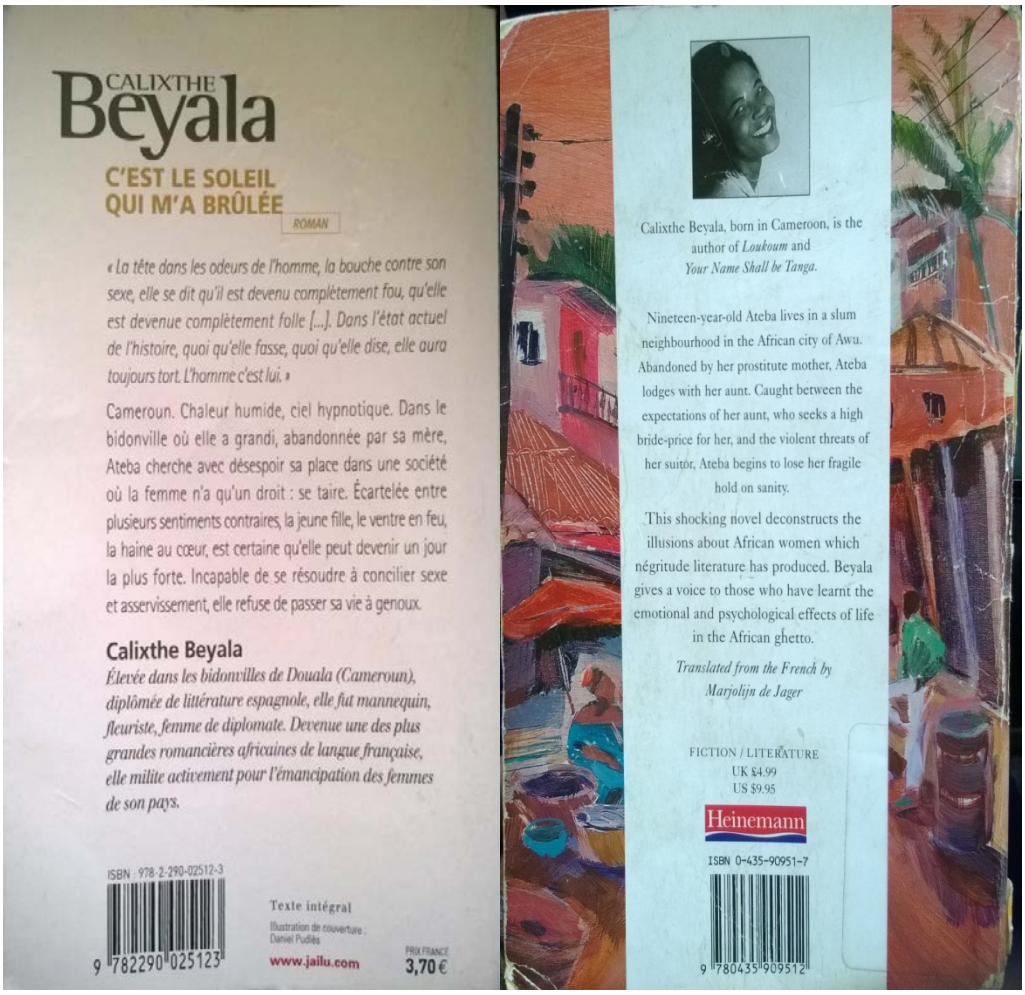
- **Covers two and three**

These covers refer to "the inside front and back covers" (1997: 25). The elements that appear there are often those of the publisher. In the French edition, cover two presents a list of the other

books of Beyala that have been published by *J'ai lu*. In the translated edition, the cover shows not only Heinemann publications of Beyala, but also a brief bibliography of the translator.

The third cover of the ST shows the publications details of the novel. However, there is no such indication in the translation. Owing to the fact that these covers are sometimes "mute" in some genres of writing, they are not really interesting in terms of the comparative analysis of these two novels.

- **The fourth cover**



ST fourth cover **Translation fourth cover**

Genette says this cover is "another strategically important spot" (1997: 25). It presents the following elements which appear on the ST as illustrated on the picture above:

- The name of the author: Calixthe Beyala
- The title of the work: *C'est le soleil qui m'a brûlée*
- The genre of the work: *Roman* (Novel)
- An extract of the work: *« la tête dans les odeurs de l'homme, la bouche contre son sexe, elle se dit qu'il est devenu complètement fou, qu'elle est devenue complètement folle … . dans l'état actuel de l'histoire, quoi qu'elle fasse, quoi qu'elle dise, elle aura toujours tort. L'homme c'est lui. »*

It can be seen that the publisher has chosen a passage which clearly summarises the novel and the themes developed by Beyala as I have highlighted in the first chapters of my research: sex, violence, domination of men over women. Other elements include:

- A résumé of the work, in which the publisher present the actual situation of the novel
- A short biography of the author
- The International Standard Book Number (ISBN): 978-2-290-02512-3
- The magnetic bar code
- The identification of the cover illustration
- The website of the publisher's house
- The price of the work in France: 3,70 €

On the fourth cover of the translation (appendix D), we can see the following set of elements:

- A picture of Calixthe Beyala
- The titles of some of her works which have been translated by Marjolijn de Jager: *Loukoum*, *Your Name Shall be Tanga*
- A résumé of the work
- A comment about the work
- The name of translator
- The genre of the work: fiction/literature
- The prices of the work in UK and US: £4.99 and $9.95
- The publisher's name: Heinemann
- The ISBN of the translation (followed by the one of the ST under the magnetic bar code)
- The magnetic bar code

Interpretation of the fourth covers

The fourth covers of these two books are similar as far as the form is concerned, but different in other aspects. When we compare the content of these pages, we realise that the résumé and the comments on the novel by the editor of the translation are less aggressive in tone than the language used by the French edition, as is shown below.

	ST	**Translation**
Résumé	*Cameroun. Chaleur humide, ciel hypnotique. Dans le bidonville où elle a grandi, abandonnée par sa mère, Ateba cherche avec désespoir sa place dans une société où la femme n'a qu'un droit : se taire. Écartelée entre plusieurs sentiments contraires, la jeune fille, le ventre en feu, la haine au cœur, est certaine qu'elle peut devenir un jour la plus forte. Incapable de se résoudre à concilier sexe et asservissement, elle refuse de passer sa vie à genoux. (1999)*	Nineteen-year old Ateba lives in a slum neighbourhood in the African city of Awu. Abandoned by her prostitute mother, Ateba lodges with her aunt. Caught between the expectations of her aunt, who seeks a high bride-price for her, and the violent threats of her suitor, Ateba begins to lose her fragile hold on sanity. (1996)

We can see here that the English text is similar in some respects to the French. They both present her poor situation and the fact that she has been abandoned by her mother. Whereas the French résumé focuses on the main character, Ateba, the English version also captures the characters around her, who may have a particular impact on the behaviour of the teenager. The French text, by focusing on Ateba, stresses the position of women in African society, while the translated version adds elements which may help the reader of this fourth cover to understand some of the causes and consequences of the situation of women in African society. This does not mean to say that the meaning is very different from that of the French version, but rather to add that the publisher of the translated text gives more details on the causes of the behaviour of Ateba (even though the French text is longer than the translation).

Another point that needs to be made about these two passages is that the French cover makes use of many more allusions to sex and sexual intercourse than the translated text cover does. Examples of these are, for instance, *« écartelée », « le ventre en feu », « sexe et asservissement », « passer sa vie à genoux »*.

Finally, it is important to note that the translation does not specify that the scene takes place in Cameroon, which is, I believe, one of the important features the author of this novel wanted to present, giving a personal identity to the work. By generalising the place where the novel takes place, the publisher of the English text tends to present it as a broader case in Africa, a text in which any African woman can identify herself. This generalisation in the English edition can also be seen in the passage that follows the résumé (see cover four of the translation above):

> This shocking novel deconstructs the illusions about African women which négritude literature has produced. Beyala gives a voice to those who have learnt the emotional and psychological effects of life in the African ghetto.

b) Analysis of the title

The title of this novel is an extract of the *Song of Songs*. Also called the *Song of Salomon* or *Canticles of Canticles*, the *Song of Songs* is a book of the Old Testament of the Bible. It is the fifth book of Wisdom. It is characterised by its praise of sexual love between two lovers. The description of the sexual intimacy of two lovers marks the particularity of this book. This could have been one of the reasons the author decided to take a segment of it as the title of her novel.

C'est le soleil qui m'a Brûlée is taken from the sixth verse of the first poem of the Song of Songs. It literally means that the speaker's colour is not her natural skin colour; she claims to be black due to the sun. One interpretation of this title would be that the author is trying to emphasise the hardship, the extreme suffering endured by women. Without having any knowledge of what this song of Salomon is about, a reader would be clear that the title of the novel refers to women because of the use of the feminine gender of the word *'brûlée'*. However, the English title does not provide any indication that the title of the book specifically refers to the female gender. Instead of 'me', the publisher could have used 'her' to maintain the mark of

feminism of the ST. From this, I believe there is a slight shift in the sense that the ST is more straightforward in terms of the main purpose of the novel.

The preliminary analysis of these two texts reveals that the translator of Beyala's novel has tried to render a text close to the ST by respecting the choice of words as far as the title is concerned. The analysis of the covers has also shown that translator, De Jager, is not rendered visible at first glance because the first cover gives no indication that this masterpiece is a translated text. However, there are a few things that the translation did not but could have indicated. We can consider for instance the texts of the fourth cover. Despite the fact that the text is translated, the language used is not as strong as that of the French edition. In addition, the fact that the place of the action has been made more general (it is said in the translation that the scene takes place in an African City, whereas the ST specifies that it is in Douala, Cameroon) means that the specificity of the Cameroonian context portrayed by Beyala is lost. The translator choice could be interpreted in two different ways. Firstly, she may be implying that such scene can happen anywhere in Africa, in other words she may be generalising the context of this novel as if it was not something specific to Cameroon, but instead, something common for all Africans. Another interpretation that can be given to this choice is that the translator may underestimate the knowledge that the readers have of Africa, and therefore they may not know where Douala is situated.

Therefore, this preliminary analysis reveals that in the course of translation, there has been a kind of impoverishment. As Berman (2012) says, when a translator uses terms and expressions which are not as rich as those of the ST, s/he tends to create a qualitative impoverishment in the translation. In the case of this novel, the translated title does not really transfer the subtle sexual implications of the ST.

4.2. Macro analysis

To conduct the macro analysis of Calixthe Beyala's novel in its French and English versions, I am using José Lambert & Hendrik Van Gorp's (1985) model. Their model aims at analysing a ST and its translation following a specific scheme. Following their approach, it is necessary to look at elements such as the internal division and all the elements of narrative of the novel.

a) Internal division of the novel:

The internal division of *C'est le soleil qui m'a brûlée* and its translation *The Sun Hath Looked upon Me* is unusual in that it is not divided into chapters. There are no headings to let the reader know that the narrative is moving from one part to another. The only thing the author does to separate the passages is to start a new page or a new paragraph when she introduces a new idea. The translated text is presented in the same way. However the translation uses stars to indicate the change of direction of the story (which do not exist in the ST).

b) The narrator

In literature, the mode of narration depends on how the author wants the readers to perceive the work. There are two main types of narrators in narrative texts, namely the first-person and the third-person narrative. Genette (1980) sees them as the homodiegetic and the heterodiegetic narratives. The first-person narrative (homodiegetic) tells the story through a specific character of the novel. In this case, the narrator does not know any more about the other characters than what is being presented in the novel. The third-person narrative (heterodiegetic) is not a character in the story but tells us the story of every character in the novel. This narrator knows less than the characters themselves. However, depending on the case, the narrator can be figural (the case of the third-person focaliser narrative) or omniscient. Being omniscient, the narrator knows everything about everyone in the novel. In Beyala's work, the narrative is particularly interesting. To demonstrate this, the introductory passage has been selected for analysis because it introduces the reader to the strangeness of the narrator in Beyala's novel.

Example of the introductory passage

This passage is particularly interesting for it does not specifically reveal who is speaking. Here the narrator refers to her relation to the main character of the novel (Ateba) and her excellent knowledge of the other characters. She introduces herself as that invisible character who knows everything about everyone in the novel. Here is an extract of that passage:

ST	Translation
Mais moi, moi dont les ténèbres avaient rendu la présence aussi invisible que l'invisible, je	But I, whose presence the darkness had rendered as invisible as the invisible itself, I

savais que la bouche mentait, je savais que la langue mentait […] … Car tous ignoraient que derrière la jeune fille de dix-neuf ans qui errait silencieusement à travers les ruelles boueuses du QG, trottinait l'ombre de la femme qui, chaque jour, à l'heure du soir regardait fixement le ruisseau […]. J'étais la seule à comprendre son désarroi. (1999 : 6)	knew that mouths told lies, I knew that tongue lied […] … For all of them were ignorant of the act that behind the young girl, nineteen years old, who wandered silently through the muddy alleyways of the QG, there scurried the shadow of the woman who, every day at dusk, would stare at the gutter […]. I was the only one who understood her utter confusion. (1996: 2)

This extract demonstrates that the narrator of the novel has, as they say it in French, a *"focalisation zéro"* which means that the narrator knows everything in the novel, more than the characters themselves. She provides the readers with a panoramic view of the novel. She knows the characters inner thoughts even without them expressing anything. It is clear that the narrator is female because of the sentence "J'étais la seule à comprendre son désarroi." She has what could be called a 'divine position' in relation to the characters. This position gives her a powerful place in the way she presents the evolution of the events in the novel. Indeed, by giving such power to the narrator, Calixthe Beyala tends to stress the fact that she knows and masters the society which she is describing in her novel.

Additionally, the narrative of this novel is peculiar in that it is difficult to identify who is actually speaking. Indeed, despite the fact that the narrator introduces herself with the first-person singular, the narrator is neither Ateba nor Beyala for she says for instance that *« d'ailleurs peu importe puisque je n'existe pas, puisque personne ne me voit »* (1999 : 31), nor is she a character in the novel even though at times she behaves as if she were. She presents herself as a spirit. This introductory passage can be taken as a metaphorical comparison between the critics made about the author and the actual message found in her texts. As seen earlier in the literature review, Beyala's work is not always well appreciated by the public. The narrator (representing the author in the novel) is rejected by the characters (representing society in the real life). Here are some illustrations:

ST	**Translation**

[…] je chamboulais les états d'âme, personne ne m'écoutait, personne ne me regardait, […] en un mot je GENAIS, j'encombrai ; (1999 : 6-7)	[…] I upset people's moods, nobody listened to me, nobody looked at me, […] in a word I WAS AN EMBARRASSMENT, I was an obstruction; (1996: 2)

c) The narrative type

The narrative style of the novel *C'est le soleil qui m'a brûlée* is complex. The author has written this novel in a non-linear narrative manner. It switches between the narration and dialogue, with many occurrences of intense description of the 'intrigue'. Therefore the narrative is sometimes in the third person singular and at other times in the first person singular. In general, apart from the dialogues, the first person "I" represents the narrator, who knows everything about the third person "she". The "she" represents mainly Ateba and her constant aspiration to speak negatively of men.

d) The internal narrative structure

Any narrative respects a specific structural narrative style. It has an exposition, a development, a climax and a denouement, or according to Lambert and Van Gorp (1985), a dramatic intrigue made up of a prologue, an exposition, a climax, a conclusion and an epilogue. *C'est le soleil qui m'a brûlée* follows this structure.

The novel opens with an epigraph, presenting emptiness and sadness.

ST	Translation
« Ici, il y a un creux, il y a le vide, il y a le drame. Il est extérieur à nous, il court vers les dimensions qui nous échappent. Il est comme le souffle de la mort. » (1999 : 5)	*"Here there is a hollow, there is emptiness, there is tragedy. It lies outside us, it runs towards dimensions we cannot grasp. It is like the breath of death."* (1996: 1)

This is followed by the prologue (pages 5-7 of the ST and pages 1-2 of the translation), where the omniscient narrator focuses on the main character, Ateba, narrating the poor and miserable

life of a teenage girl, under the pressure of her aunt Ada. But she (the narrator), having been with Ateba since she was conceived in her mother's womb, now knows her better than anyone else, even more than Ateba herself. The narrator presents herself as that invisible voice who knows everything about everyone in the novel and who is angered by the power and dominance of men over women.

"For nineteen years and nineteen months my lips had been sealed. I was waiting for the right moment, for the wise one, like the sprit, must only respond to what is important." (1996: 2).

Then comes the actual intrigue (from page nine of the ST text to the end, and from page three of the translation to the end).The novel begins like a comedy, with a man trying to catch a taxi but who ends up being insulted by all the taxi drivers he stops. In the novel, Beyala presents a series of episodes in the life of poor Ateba. The story goes from Ateba's daily life at home with her aunt who mistreats her, to the desperate decisions she takes because of her hatred towards men. Throughout the novel, she faces many challenges and keeps questioning herself about what is really the aim of her life, and her place in this society.

The novel reaches a climax when Ateba is raped by a man, losing her virginity at the same time. This is the climax of the story because, after having fiercely refused to be at the service of men, like her mother or like her aunt, she falls into the trap of one of those men by whom she has always felt repulsed and disgusted (even Jean Zepp did not succeed in convincing her to be his).

Now we have the denouement of the story. Another dramatic event takes place: Ateba's close friend, Irène, dies following an abortion. These two events instil in Ateba the spirit of revenge. She decides to do anything in her power to fight men, even if it means killing them with her bare hands, as she does to the man who takes her for a prostitute at the end. The conclusion of the novel is extremely strange, with Ateba speaking to the man she has killed, calling him Irène, and the narrator speaking to Ateba, telling her that she is her soul mate and inviting her to their wedding. It is as if Ateba has lost her mind and was been caught in her own trap. This constitutes the denouement of the novel.

Some of the narrative techniques the author uses in this novel, as in most of her works, include subversive language, irony, metaphor and also a strong and violent language in relation to

sexuality. Below is a detailed micro-level analysis of how the translator managed to translate the style of Beyala in English.

4.3. Micro Analysis

For the detailed analysis, specific passages have been selected on the basis of the themes developed in the novel. The translation analysis approach adopted, as set out in the previous chapter, follows Vinay and Darbelnet's procedures of translation.

Some of the themes Beyala develops in this novel include misery and hardship (domestic violence) as a result of the patriarchal dominance of men over women in the Cameroonian context. However, the theme of sexuality, which is considered taboo in the African society, is strongly developed/present in *C'est le Soleil qui m'a brûlée*. I have restricted my analysis to some specific passages for I cannot carry out an analysis of the whole novel. Therefore having selected four specific passages, I am conducting a detailed analysis of elements characterising Beyala's novel and De Jager's translation in terms of similarities and differences.

A. First passage of analysis

ST	Translation
Sans compter d'autres refus encore plus injurieux. Taxis chics. Taxis à l'image des chauffeurs. Graisseux, sales, négligés, débraillés. Image du QG… mais crasse différente et supérieure à celle du QG. Car la crasse, comme les fesses, se divise en deux catégories. D'un côté la crasse riche, où l'on peut, à défaut d'y trouver à manger, humer les relents de l'opulence. Fesses riches, flétries, abîmées, exhalant déjà les effluves de la mort, mais toujours ardentes et généreuses. Et dans ce domaine, Jean Zepp en sait long. Il n'est pas bien loin de l'époque bénie de Mama Mado. Mado avouant plus de soixante saisons. Mado	Not to mention the other more abusive refusals. Classy cabs. Cabs in the image of their drivers. Greasy, dirty, neglected, sloppy. The image of QG … but a grime different from and superior to that of the QG. For filth, like backsides, is divided into two categories. On one side is rich filth, where one may, even if there is no food to be found, inhale the foul stench of opulence. Rich, withered, ruined fannies, already exhaling the shadows of death, but still lustful and generous. And in this area, Jean Zepp is an expert. It is not long at all since the blessed era of Mama Mado. Mado who admitted to more than sixty seasons.

insatiable au lit, généreuse à table. Et Zepp, lui, était son petit oiseau. Il se mettait sur les branches et chantait. Il chantait ses jambes, il chantait ses bras, il chantait ses lèvres. Ils chantaient ensemble les mêmes choses, ils ne se comprenaient pas, ils étaient heureux, ils ignoraient la nature de leur bonheur, ils mouraient pour se lever aux aurores. Ah ! Mado ! A jamais inscrite dans ses mémoires de fauché. Cul. Billet. Fesse. Tout diffère de cette crasse qugétiste vidée de tout. Crasse à l'état pur, réplique exacte de la fesse pauvre en état crépusculaire. Flasque, répugnante, inutile… Même pas d'odeur ou flanquer le nez ! (1999 : 10)	Mado, insatiable in bed, generous at the dinner table. And he, Zepp, was her little darling, her little bird. He'd alight on the branches and sing. He'd sing her praises, her legs, her arms, her lips. They'd sing together, praising the same things; they didn't understand each other, they were happy, they knew nothing of the nature of their happiness, they'd die to get up with the dawn. Oh! Mado! Inscribed forever in the memories of this man who is now flat broke. Ass. Banknote. Fanny. All quite different from this filth of the QG, emptied of everything. Filth in its pure state, an exact replica of the impoverished backside in its twilight state. Flaccid, repugnant, useless … Not even a smell to stick one's nose in! (1996: 3-4)

a) Introduction

In this passage, Beyala uses stylistic devices to describe the poor state of the QG and of its inhabitants. She uses tools such as metaphor, comparison and personification. She uses a strong vulgar language at some point to describe the state of the cabs in the QG. Examples include:

- **comparison**: car la crasse comme les fesses, se divise en deux catégories. // For filth, like backsides, is divided into two categories.
- **Personification:** D'un côté la crasse riche // On one side is rich filth
- **Strong vulgar language :** Taxis à l'image des chauffeurs. Graisseux, sales, négligés, débraillés. Image du QG. **//** Cabs in the image of their drivers. Greasy, dirty, neglected, sloppy. The image of QG

As far as the translation is concerned, the first observation is that it is a few lines longer than the ST. This is uncommon because French texts are usually longer than English texts when it comes to translation. In fact, in general, the French version of a text is usually longer than its English

version. This extract from a first interpretation seems to present the idea that the translator makes more use of direct translation procedures than the oblique translation approaches, and also that she might add information that do not appear originally in the ST.

i. Direct translation procedures

b) Borrowing:

There are not many occurrences of borrowing in this passage. The few expressions that can be clearly seen to have been borrowed include **QG** and **Mama**. QG is the name of a place and therefore could only be borrowed as such. Mama is actually more common in English than in French. Therefore the translator could not have made a better choice than keeping it in English.

c) Literal translation:

Literal translation is frequent in this passage. Instances include:

- Taxis chics // classy cabs
- Crasse à l'état pur // Filth in its pure state
- Taxis à l'image des chauffeurs. // Cabs in the image of their drivers.
- Il se mettait sur les branches et chantait. // He'd alight on the branches and sing.
- Car la crasse, comme les fesses, se divise en deux catégories. // For filth, like backsides, is divided into two categories.
- Mado insatiable au lit, généreuse à table. // Mado, insatiable in bed, generous at the dinner table.

ii. Oblique translation

Despite the fact that this passage appears to be translated simply and literally, the translator has on many occasions made use of transformation in her work. These transformations do not necessarily significantly change the text, but they are worth noting.

d) Transposition

According to Vinay and Darbelnet, this procedure involves the change in word class in translation. Such a change should not modify the meaning of the ST message. The translator does not use it a lot , but the main instances I found include the word 'qugétiste' that De Jager

translated as ‘of the QG’, which I believe could have been kept by the translator to maintain the particularity of the novel. It is in fact an adjective the author has created from the word QG.

- Tout diffère de cette crasse **qugétiste** vidée de tout. // All quite different from this filth **of the QG**, emptied of everything.
- A jamais inscrite dans ses mémoires de **fauché**. // Inscribed forever in the memories of **this man who is now flat broke**.

In this second example, De Jager translated *‘fauché’* by ‘flat broke’, adding a clause describing Jean Zepp which does not exist in the original. Throughout the novel there are many instances like this, where the translator adds elements to describe the scene. This choice could be to give more details about the situation of the characters to the target audience.

e) Modulation

This has to do with the change of point of view according to Vinay and Darbelnet. Not that the literal translation of the ST is not correct, but because the target language prefer tis structure. Here are a few illustrations from the above passage.

- Et dans ce domaine, Jean Zepp **en sait long.** // And in this area, Jean Zepp **is an expert.**

In this extract, instead of using the literal equivalent ‘knows a lot’, De Jager translated en sait long’ by ‘is an expert’. It is true that the sense is generally the same but her choice of expression is stronger than that used in the ST. In fact, by mentioning that Zepp is an ‘expert’ in his field, the translator emphasises the idea that he masters the issue developed throughout the passage.

- où l’on peut, **à défaut d’y trouver à manger**, humer les relents de l’opulence. // where one may, **even if there is no food to be found**, inhale the foul stench of opulence.

In this former illustration, we see that the translator has moved from the active voice to the passive.

- Même pas d’odeur où flanquer **le** nez ! // not even a smell to stick **one’s** nose in!

In this extract, like in many others in the passage, the translator has shifted the idea of neutrality in the ST by adding the notion of ‘one’s nose’, making the phrase more personal in tone.

f) Equivalence and adaptation

These two procedures are not present as such in this passage. The main instance of equivalence I found in this passage is 'Ah' which is translated by 'Oh'. However, at instances, the translator adds notions which do not exist in the ST such as:

- Et Zepp, lui, était **son petit oiseau**. // And he, Zepp, was **her little darling**, her little bird.

The French expression '*son petit oiseau*' being translated by her little darling, her little bird is a kind of clarification from the translator. In other words, the translator felt the need to explain this to the target readers. We see here that the translator is adding information, without changing the sense of the ST, which can be said to give more information about the relationship between Zepp and Mado.

g) Gains and losses

Apart from addition, De Jager uses also the strategy of omission and attenuation in the course of her work, which Vinay and Darbelnet referred as gains and losses (1995: 170). In fact, in this passage, the author's repetition of the word 'sing' is omitted in the English version:

- Il chantait ses jambes, il chantait ses bras, il chantait ses lèvres. // He'd sing her praises, her legs, her arms, her lips.

The multiple omissions of the word sing breaks the rhythm that the author brought in the ST, and therefore a kind of deconstruction of the sentence – even though the sense is still the same.

h) Conclusion

If we relate the analysis of this passage to Berman's deforming tendencies, we would say that the translation of this passage is not too far from the ST. However, the translator through her choices tends to rationalise and clarify the text, which leads automatically to the expansion we can observe when comparing the length of both versions. It is true that the difference in length is not that much, but given the fact that usually English target texts are shorter than French source text, it is notable that the translator has made additions to the text. Also, the author's vulgarity is not always observed in the English text. Expressions such as 'fesses' that the translator rendered as 'backsides' show a kind of attenuation of the slang language in her translation.

B. Second passage of analysis

ST	Translation
Elle ne l'a pas vue amener son corps vers elle. Elle est sortie de ses réflexions en voyant ses mains s'abattre sur ses bras. Il la secoue, il crie, elle respire son souffle de tabac bon marché. Répulsion ? Refoulée. Être ailleurs… sentir d'autres odeurs. La mer. Le sel. Raconter la rue, un chien qui passe, un corps triste, une moue ou simplement un courant d'air. « Garce… Pute… Salope… Moi qui te prenais pour une fille bien… Tu aurais pu être ma femme… Mais tu n'es qu'une pute ! » Il hurle, il la secoue, elle ne dit rien. Pourtant, elle pourrait lui expliquer, lui dire qu'elle ne voulait pas le blesser, qu'elle était une fille « bien » au fond, tout au fond d'elle, là où le bateau chavire dans les eaux fluides de la femme. Pour qu'il ne la touche plus. Pour qu'il ne la secoue plus. Pour qu'il ne l'insulte plus. « Les mêmes, dit-il en haletant… Toutes les mêmes. » (…) Soudain, comme dans un éblouissement, elle s'imagine violée là, sur le sol souillé. Elle se met à hurler, elle a peur, elle a le	She didn't see him bring his body over towards her. She emerged from her thoughts to see his hands crash down on her arms. He shakes her, he yells at her, she's breathing in his cheap tobacco breath. Aversion? Repressed. To be elsewhere… To smell other odours. Sea. Salt. To talk about the street, a dog passing by, a sad body, a sulky look, or simply a draught of air. 'Bitch… Slut… Whore… And I took you for a nice girl! …You could have been my wife… But you're nothing but a whore!' He shouts, he shakes her, she says nothing. Yet she could explain to him, tell him that she didn't want to hurt him, that basically she was a 'nice girl', deep down inside, there where the boat capsizes in the fluid waters of woman. So that he'd stop touching her. So that he'd stop shaking her. So that he'd stop insulting her. 'The same,' he says panting… 'All the same.' (…) Suddenly, as if dazzled, she imagines herself raped, right here on the dirty floor. She begins to shriek, she is afraid, she feels

vertige, elle a mal, il aime la peur, il aime la douleur, il aime le gouffre, il la prend à bras le corps et lui colle un baiser profond, il attend la gifle, elle ne vient pas ; déçu, il la repousse loin de lui et se met à parler. Il parle très vite avec des mots qui bousculent et justifient. Il dit qu'il n'a jamais violé une femme, elles ont toutes marché, toutes… il y va de son honneur d'homme. Elle l'écoute ? Sa fausse dignité, elle n'a qu'à se la mettre où elle sait. (1999 : 16-17)	dizzy, she is in pain; he loves fear, he loves suffering, he loves the abyss; he grabs her by the waist and kisses her hard and deep, he is waiting to be slapped, but it doesn't happen; disappointed he flings her away and begins to talk. He speaks very quickly with words that jostle and justify. He says he has never raped a woman, they all went along with him, all of them… it's a question of his honour as a man. Is she listening to him? Her false dignity, she knows where she can shove it. (1996: 8-9)

a) Introduction

I have chosen this passage for it is one of the first instances that show the sexual dominance of men over women that Beyala presents all throughout the novel. In this extract, Ateba experiences the moral and physical oppression of Jean who physically brutalises her after verbally aggressing her. Here we have hints of how Beyala portrays the way women express themselves in Cameroonian society. The translation of this passage is interesting in the sense that, just like the previous passage analysed, this one is longer than the ST passage. And also, despite the fact that De Jager stays as close as she can to the ST, she sometimes has to rebuild the internal construction of the text. Following Vinay and Darbelnet's scheme of translation analysis, but focusing mainly on the oblique procedures of translation De Jager adopts in this passage, I provide the following examples.

b) Transposition

- qu'elle était une fille « bien » **au fond //** that **basically** she was a 'nice girl' **deep inside her**
- il attend **la gifle**, elle ne vient pas // he is waiting **to be slapped**, but it doesn't happen
- Lui **colle un baisé** profond // **Kisses** her hard and deep

In the first extract the addition of ‘deep inside her’ is to help the translator to ensure that the meaning is clear to the target audience by emphasising and repeating the same idea.

The second example shows that the translator replaced the noun ‘*la gifle*’ by the verb ‘to be slapped’. In fact, there are two changes here. Not only is a noun replaced by a verb construction, but the active voice is changed to the passive voice. I find this change relevant because it goes along with the idea of submission of woman towards man. It’s true that in this scene the woman is potentially in the situation of power over the man, but the translator’s choice shows us that even if she is the one who ‘slaps’, she is not mentioned in the expression ‘to be slapped’. From a grammatical perspective, the use of the noun *‘gifle’* in French does not indicate clear agency for the slap – although the readers understand that the man is expecting a slap from the woman – whereas ‘to be slapped’ implies slapped by someone although it is not stated by whom and it is different to the clear agency of ‘she slapped him’. The last example listed above is another case of transposition, where the translator has decided to transpose the noun *‘un baiser’* into the verb ‘kisses’. De Jager uses the adjectives ‘hard’ and ‘deep’ to express the idea of *‘colle’* and *‘profond’* used by the author of the ST to qualify the kiss. In this way she completely reformulates the ST passage without changing its intended message.

c) Modulation

- **Raconter** la rue, // **To talk about** the street,
- une **moue** // a **sulky look**
- mais tu n’es qu’une pute//you are nothing but a whore
- pour qu’il ne la touche plus // so that he’d stop touching her
- pour qu’il ne la secoue plus // so that he’d stop shaking her
- pour qu’il ne l’insulte plus//so that he’d stop insulting her
- elles ont toutes **marché** // they all **went along with him**

According to Vinay and Darbelnet, there are two forms of modulation, namely fixed modulation (whereby the translator is obliged to change the view of the ST because of grammatical constraints, generally referred to as obligatory shifts) and free modulation (which is an optional shift introduced by the translator). The first example given above is an illustration of a fixed modulation form. In fact, instead of using ‘tells’ for *‘raconter’* De Jager translated it by ‘to talk about’ which means the same thing although there is an addition. Her choice is appropriate in

this situation because it might have been awkward and inappropriate to translate it literally as 'she tells the street'. Beyala could have also used *'parler de la rue'* which seems more accurate than *'raconter la rue'*. However, 'to narrate the street' would have been another interesting option of translation.

In the second example listed, the translator decided to use an expression that describes the ST idea instead of using an equivalent. In fact, she could have translated 'moue' by 'pout', but used 'sulky look', which is basically the explanation of what a 'moue' is. I think this choice is adopted in order to follow the rhythmic structure of this sentence rather than having a single word standing on its own in the enumeration and thus breaking the rhythm. "To talk about the street, a dog passing by, a sad body, a sulky look, or simply a draught of air." (1996: 8)

In the third example above, instead of translating the French extract literally as "but you are only a whore", she went for a structure more suitable to the target language, that is a common expression in English which is "but you are nothing but a whore" that gives in back translation *"mais tu n'es rien d'autre qu'une pute"* which is also a good sentence structure.

The next three examples listed above are good illustrations of free modulation. The translator replaced the negative statement of the ST by positive statement in English. To do so she adds the verb 'stop' in her statements. In back translation those sentences would have respectively given, *"pour qu'il arrête de la toucher", "pour qu'il arrête de la secouer", "pour qu'il arrête de l'insulter"*.

The last example listed above is also a good illustration of the free modulation the translator uses in this passage. Indeed, the meaning of the word *'marché'* in the ST is consent. Instead of using a simple word like 'agree', De Jager has decided to go for an idiomatic expression that goes in the same view as the ST *'marché'* (walk). This is in fact a good choice of translation for it keeps in the reader's mind the idea of walking of the ST. However, this choice could be considered as an attempt at clarification of the ST idea, rendering therefore the TT longer than the ST.

d) Equivalence

- Il la prend à bras le corps // he grabs her by the waist
- Elle n'a qu'a se la mettre où elle sait // she knows where she can shove it

The first example listed above is particularly interesting. In fact, the author shows in this sentence the man's power over the powerless Ateba. She also shows by this expression the relation between the physical and sexual dominance men exert over women. It is a good illustration of idiomatic translation. Indeed, the source extract is a contextual expression which can mean "face an issue" or "seize someone bodily" or also "seize someone with both hands". By translating it literally, the translator could have end up with a meaningless sentence. She has therefore decided to look for its idiomatic equivalence in English. To 'grab somebody by the waist' is an expression which can be used in the context of a physical fight. Therefore despite the fact that De Jager is clarifying the ST through her translation, she keeps the essence of the idea Beyala is driving at in her text, and she even uses a lexical item that reflects Beyala's choice of lexis.

The second example above is another idiomatic expression translated by an equivalent idiomatic expression in English. This is one of the expressions that shows appropriately the style and level of language Beyala uses in her novel.

e) Adaptation

- Elle n'a qu'à se la mettre où il sait // she knows where she can shove it

Just like the previous set of examples, this example illustrates a situation where the translator has used an equivalent idiomatic expression to render an acceptable and adequate sentence in the TT.

f) Gains and losses

Apart from the above analysis, another important feature of De Jager's method of translation is her recurrent habit of adding and omitting items, changing elements of punctuation of the ST in her text. This notion is called by Vinay and Darbelnet 'gains and losses' (1995: 169-177).These choices are significant in that they represent specific marks of the target language system. In fact, the gains are the elements added by the translator to fill certain gaps in the target language which have not been expressed in the ST. And the losses represent the elements omitted by the translator. Their presence in a text represents the idea that the translation of such a text is done following the standards of the target text language. Some instances of this claim in this passage include the following:

- Il crie // he yells **at her**
- Une fille « bien » // a 'nice girl'
- Tout au fond **d'elle** // deep inside

g) Conclusion

The analysis of these passages reveals that, as in the previous passages analysed, the translator expanded the text in translation. It is nonetheless true that the choices made by the translator do not affect the message of Beyala's text, in other words, the translation of this passage was adequately done. The level of language was respected and the style of the author as well.

C. Third passage of analysis

ST	Translation
Ateba traverse la cours à grandes enjambées, un doigt croisé sur l'autre pour favoriser la chance. Elle manque trébucher sur le tronc d'un avocatier fraîchement coupé. Elle franchit le seuil. Hypnotisée par l'éclat blanc du ciel, elle ne voit pas la main qui s'abat sur elle et la projette contre le mur. « D'où tu viens maquillée comme ça ? » Ada ne lui laisse pas le temps de répondre. Elle la cravate. Le tissu craque. Un sein se découvre. Elle la gifle. A toute volée. Ateba saigne du nez et de la bouche. « Pute ! Espèce de pute ! Tu me déshonores ! Que diront les voisins… Je ne te nourris pas assez… Hein, dis… pour que tu aies besoin de sortir… Réponds… Allez réponds… » Yossep le nouveau « papa » d'Ateba, alerté par	Ateba crosses the courtyard with long steps, crossing her fingers to bring her good luck. She almost trips over the trunk of an avocado tree that has recently been cut down. She crosses the threshold. Hypnotised by the white glare of the sky, she doesn't see the hand that comes down on her and throws her against the wall. 'Where have you come from, all painted up like that?' Ada doesn't leave her any time to answer. She grabs her around the neck. Fabric tears. A breast is uncovered. She smacks her. A long volley. Ateba is bleeding from her nose and mouth. 'Whore! You whore! You are dishonouring me! What will the neighbours say …? Don't I feed you enough …? Hey, speak up … that

les cris, se précipite. Il s'interpose. Il les sépare de ses épaules et de ses bras musclés. Ada se débat et rugit. « Laisse-moi ! Je veux la tuer. Tu as vu ses vêtements ? On dirait une pute… Je vais la jeter à la rue… Lâche-moi. - Calme-toi interrompt Yossep avec véhémence. Ne fais rien. Reprends la tête… on verra après. » Dans son pantalon de toile noire il ressemble à un juge. Un juge à court de sentence. Il ne sait que dire ni que faire. Prendre Ada par la main et la conduire vers son fauteuil ? Sermonner Ateba de faire tant de peine à sa mère ? il hésite. Il va maladroitement vers Ateba, encombré par son devoir. « Où étais-tu ? Rugit-il à son tour. Tu as vu ton maquillage, tes vêtements ? Tu n'as pas honte ? » Ateba ne répond pas. Elle ne le regarde pas. Comment supporter cette présence prosaïque et illusoire ? Comment échapper à cet afflux de mots insignifiants ? Sentant la nécessité d'être ailleurs, de s'abstraire du perpétuel assaut verbal, elle baisse la tête, l'expression figée dans une calme et désespérante douleur comme ces lépreux du QG qui répugnent à vous montrer leur détresse. Ada a regagné son fauteuil. Elle se lamente, elle transpire. Elle tremble dans son kaba. Pitoyable la maîtresse femme dans son rôle de	you should need to go out … Answer. Come on, answer me …' Alerted by the screams, Yossep, Ateba's new 'papa', comes rushing in. He gets between them. He separates them with his shoulders and his muscular arms. Ada fights back and roars. 'Let go of me! I want to kill her … I want to kill her. Did you take a look at those clothes of hers? You'd think she was a whore … I'm going to throw her out. Into the streets … let go of me.' 'Calm down! Yossep interrupts vehemently. 'Don't do anything right now. Cool off first … Then we'll see.' In his black trousers, he looks like a judge. A judge without a judgement. He doesn't know what to say or do. Take Ada by the hand and bring her to her chair? Preach to Ateba about the pain she is causing her mother? He hesitates. Awkwardly he goes towards Ateba, encumbered by his task. 'Where were you?' He roars in his turn. 'Have you taken a look at your make-up, your clothes? Aren't you ashamed? Ateba doesn't respond. She doesn't look at him. How can she bear that mundane and illusory presence? How can she escape from this rush of meaningless words? Feeling the need to be elsewhere, to cut herself off from this never-ending verbal assault, she lowers her

mère ! Elle bafouille : « Tu as vu ? elle ne répond pas… Elle me méprise. Toutes les mêmes de nos jours… Qu'elle s'en aille… Qu'elle parte où elle veut… Je ne veux plus la voir… Je l'oublie… Je la renie… Elle n'est plus ma fille. D'abord le nom… Demande-lui d'abord le nom de l'homme… Mes sous … Mes sous… Qu'elle me rembourse tout ce que j'ai dépensé pour elle… Elle va me tuer… Elle va me tuer… Ingrate… qu'elle s'en aille… Je deviens folle… (1999 :63-65)	head, her expression frozen in a calm and desperate pain like that of the lepers of the QG, who recoil from showing you their distress. Ada regains her seat. She moans about her lot. She is perspiring. She is trembling in her clothes. How pitiful, the mistress in her role as mother! She stammers: 'You see that? She doesn't even answer … She has contempt for me. They're all the same today … So let her go away … Let her go wherever she wants … I don't want to see her any more … I'll forget her … I'll disown her … She is no longer my daughter. First I want the name … ask her for the man's name … My money … My money … She is going to have to reimburse me for every penny I've spent on her … She's going to be the death of me … She'll kill me yet … Ungrateful wretch … Let her leave … I'm going mad …' (1996: 47-48)

a) Introduction

This passage develops the theme of domestic violence faced by children in Cameroonian society. In fact, in this passage, the author shows how Ateba is being abused by her aunt Ada and Ada's lover after she returns from her date with Jean. This oppression is one of the reasons why children do not speak openly to their parents. Being maltreated and frustrated by her family and by the society (the way the neighbours might look at her), Ateba ends up as a bitter character, who grows in resentment towards her society. And also, the author shows here the importance people give to their reputation in the neighbourhood – this is seen by the fact that Ada almost threw her niece out because of her behaviour.

The translation of this passage, just like the translation of the preceding passages analysed, is longer than the ST. De Jager manages to stay close to the register of language of the ST. Still following the same analytical scheme, here are some illustrations of the translation procedures used by the translator.

b) Transposition

- Elle **manque** trébucher sur le tronc d'un avocatier **fraîchement coupé.** // She **almost** trips over the trunk of an avocado tree **that has recently been cut down**.
- Elle **la cravate.** // She **grabs her around the neck**.
- Calme-toi interrompt Yossep **avec véhémence. //** Calm down! Yossep interrupts **vehemently.**
- Qu'elle me rembourse **tout ce que** j'ai dépensé pour elle. // She's going to reimburse me for **every penny** I've spent on her.

As Vinay and Darbelnet state in their work, transposition is one of the most common procedures of translation used by translators (1995: 94). The task of the translator being the transfer of a message in the target language so as to be accessible and understood by any reader, the translator has to ensure that the text s/he produces respects the mechanism of the target language system. Therefore we have the need of transposing structural element of the ST into the TT. The above examples demonstrate how De Jager applied this method of translation.

In the first illustration, we have two examples of transposition in a sentence. The first is the transfer from the verb to the adverb – ***manque*** *trébucher* // **almost** trips. And still in the same line, we have the transfer from the adjectival past participle to the passive form – *un avocatier* ***fraîchement coupé*** **//** an avocado tree **that has recently been cut down.**

In the next illustration – *Elle* ***la cravat*** // she **grabs her around the neck**, the translator goes from a noun to a prepositional expression. Such expansion is one of the reasons why the TT is longer than the ST.

The third example is an illustration of a transfer from a prepositional expression to an adverb – ***avec vehemence*** // **vehemently.**

This fourth example reveals not only the change in class, but also the particular strategy the translator uses in her work. In fact, in this extract, the translator replaces the phrase *'tout ce que'* by the adverbial expression 'every penny'. The notion of 'penny' used here replaces the fact that De Jager has not used it when she should have, that is when the author said *'mes sous'*.

c) Modulation

- **Un doigt croisé sur l'autre** pour **favoriser la chance.** // **Crossing her fingers** to **bring her good luck.**
- D'où viens-tu **maquillée** comme ça ? // Where have you come from **all painted up** like that ?
- Un juge **à court de** sentence. // a judge **without** judgement.
- De s'abstraire **du perpétuel** assaut verbal. // to cut herself off from **this never-ending** verbal assault.
- **Elle va me tuer… Elle va me tuer…** // **She's going to be the death of me … She'll kill me yet…**

Modulation occurs when the translator cannot apply the direct method of translation or transposition and have a coherent and acceptable text in the TL. (1995: 36). Here are some instances found in this passage.

In the first illustration listed above, the translator uses the accurate equivalence of the ST message. In fact, I say the ST message and not the ST expression because the correct/usual French expression is *'se croiser les doigts'*, as in English. I consider this example to be one of modulation – not as equivalence, because the ST expression is not the usual idiomatic expression often used in French, and it even sounds odd. Instead of using the common expression, she has chosen to go for a less common one – the translator could have followed the ST author's example in this case to return the particularity of the text, using a literal translation such as: 'one finger crossed over the other'.

In the second example above, the translator renders *'maquillée'* by 'all painted up'. In fact, the choice of the translator is significant in that it gives the readers a better idea of the degree of Ateba's make-up. It's a choice which helps De Jager to give more clarification to the ST.

The third example listed above shows the change in meaning of the ST message. In fact, by translating *'à court de'* by 'without', the translator brings in a slight shift in the idea of the author. When she says 'without' it seems that Yossep has no judgement or will never have a good one at all, whereas the ST suggest that he could have come up with a judgment, or that he used to have judgment.

The fourth illustration presents, like the second example above, an instance where the translator tries to bring in more clarity to the ST. In fact, her translation of *'perpétuel'* by 'never-ending' clearly shows and emphasises the idea that Ateba was in sort of labyrinth of verbal aggression, without any exit. If she had translated it by 'perpetual', 'continuous', 'constant' or 'unending' for instance, it would not have the same effect as it has with the 'never-ending', which somehow is more powerful than the ST idea.

In the last example listed above, the translator has rendered a sentence repeated twice by the author differently. In fact, the back translation of De Jager's sentences gives *'Elle sera la cause de ma mort… Elle va me tuer pourtant'*. Her decision to vary the form by keeping the content of the source expression is a good choice. Nonetheless the addition of the adverb seems to create a bit of confusion when we back translate it.

d) Gains and losses

This passage is full of gains and losses. This might explain why the translation is longer than ST. Following are some instances.

- Ne fait rien […] on verra après. // Don't do anything **right now** […] then we'll see. (gain)
- Elle se lamente. // She moans **about her a lot**. (gain)
- Ingrate//ungrateful **wretch**. (gain)
- Laisse-moi […] **Lâche-moi** // let go of me […] **Let go of me**. (loss)
- Dans son pantalon **de toile** noire // In his black trousers. (loss)
- Elle tremble dans son **kaba**. // She is trembling in her **clothes.** (loss)
- Pitoyable la maîtresse **femme** dans son rôle de mère ! // How pitiful, the mistress in her role as mother! (loss)

As Vinay and Darbelnet say regarding gain, it gives autonomy to a sentence to stand by her own, without having to go back to the previous passage or previous sentence to remember what was previously stated (1995: 170). Also it helps in the creation of sentences that are more explicit. In a certain sense, it goes along with Berman's notions of clarification and expansion. From the examples listed above, we see that the translator tries to balance gains and losses, even if it seems that she loses more than she gains. Well, the first instance shows that the translator adds the notion of moment which is not present in the ST. Its back translation would give *'ne fait rien pour l'instant […] on verra après'*. The second and the third instances of gain show also situations where the translator is bringing in the text elements of clarification. However, such clarification is not so necessary for they just add elements that do not appear in the ST. If she had chosen another word instead of 'moan' – such as whinge for example, she could not have needed to add the phrase she has added.

The instances of losses listed above could have or not have an impact on the message of the ST. In fact, the first two examples of loss may not have a significant impact on the message of the ST for they do not change either the sense or the intended purpose the author aims at. They just reduce the variety of word choices (in the first instance) and the complement of the noun (in the second instance). However, the third and fourth examples listed may have an impact on the message of the ST. In fact, by replacing 'kaba' by 'clothes', De Jager loses a strong cultural element which would have been easy to retain – as she did with expressions like 'QG' and 'pagne', which are a part of the colourful particularity of this African text. The translation of this word does not carry the significance of the ST expression. As far as the last example is concerned, by omitting the word *'femme'* of the ST, De Jager lessens the critical focus of the novel which is expressed in this sentence by the word: 'woman'.

e) Conclusion

As in the two previous passages, the passage demonstrates that the translator has a tendency to clarify the text, making the TT longer than the ST. However, such clarification does not have a great impact on the message Beyala is presenting. Therefore, referring back to Berman's approach, there is no major deformation in this passage. It is true that the various losses she carries in her translation could have led to a deformation of the text but she compensates for such

losses with the additions (expansion of the text) she uses throughout her text. In sum, this passage follows the first three tendencies of Berman.

D. Fourth passage of analysis

ST	Translation
« Que fais-tu chère amie? Tu ne te sens pas bien ?	'What are you up to, dear friend? Not feeling well?
- Tout va bien. Je vous remercie.	'I'm fine. Thank you.'
- Le narcissisme est le plus grand défaut de la gent féminine, persifle-t-il. J'ai accroché ces miroirs, chère amie, non pour admirer mon anatomie que je ne crois pas si mal tournée, mais pour chanter la beauté de la femme… Tu me regardes bizarrement…	'Narcissism is the female gender's greatest fault,' he banters. 'I've hung these mirrors here, dear one, not to admire my own anatomy, which is not all that bad I believe, but to sing the praises of woman's beauty… You're giving me a funny look…'
- Vos mots épanchent mon cœur en douce cadence… ricane-t-elle.	'*Vos mots épanchent mon Coeur en douce cadence…*' she snickers.
- N'est-ce pas, chère amie… Mais vient donc, dit-il en l'entraînant vers le lit. N'aie crainte… je ne t'attire pas dans un guet-apens. Je veux t'idolâtrer comme tu le mérites. »	'Right you are, dear friend… Come here now,' he says pulling her towards the bed. 'Don't be afraid… I'm not dragging you into an ambush. I want to idolise you in the way you deserve.'
D'une douce poussée, il l'oblige à s'asseoir et, sans la quitter des yeux, il tire sur son pantalon qui se décroche et lui tombe aux chevilles. Un pied après l'autre, il s'en libère et le jette au loin dans la précipitation du désir. Qu'il est ridicule avec ses chaussettes à mi- mollet, sa chemise qui coupe les fesses en deux comme deux demi-cocos, et cette flèche qui pointe de son bas-ventre. D'autorité, il saisit la main	With a little push he forces her to sit down and, without taking his eyes off her, he pulls at his trousers which loosen and fall down around his ankles. One leg at a time, he gets rid of them and throws them far off in the rush of desire. How ludicrous he is with his socks halfway up his calves, his shirt that cuts his behind in two like two halves of a coconut, and that arrow pointing from his lower belly. Authoritatively,

d'Ateba et l'écrase sur son sexe. La veine de son front gonfle.	he grabs Ateba's hand and squashes it down on his penis. The vein in his forehead swells up.
« caresse-moi, chère amie… Tu as des mains si douces !	'Caress me, dear friend …You have such soft hands!'
- Non ! dit-elle en se dégageant.	'No!' she says, pulling away.
- Pourquoi, mon petit cœur ? Je ne te plais pas ?	'Why not, dear heart? Don't you like me?'
- Si la femme est comme l'Afrique, ni fait, ni geste, l'homme est l'acte qui s'annule au premier contact et s'évapore au premier mot.	'If woman is like Africa, neither fact nor gesture, then man is the act which cancels itself at the first touch and evaporates with the first word.'
- Féministe ? » interroge-t-il, narquois.	'Feminist?' he questions slyly.
Elle ne répond pas. Il n'insiste pas. Il s'assoit et roule sa chemise sur sa poitrine qu'il a recouverte d'une multitude de petites boules de poils. Il écarte les jambes. Il se branle. Elle sifflote. Il râle. Elle le trouve idiot. Même modèle que ceux qui, dans leur ridicule prétention de conquérir le monde, ont semé l'imbécilité sur leur passage.	She doesn't answer. He doesn't push it. He sits down and rolls his shirt up over his chest, covered with a great number of tiny balls of hair. He spreads his legs. He masturbates. She whistles under her breath. He groans. She finds him idiotic – in the same mould as those who have sown foolishness along the way in their ludicrous claims of conquering the world.
Prise d'une nausée subite, elle ne peut plus regarder. Elle se lève. Il attrape son bras d'une main et de l'autre continue à se branler.	Overcome by a sudden wave of nausea, she can no longer watch. She gets up. He grabs her arm with one hand and continues to jerk off with the other.
« regarde ce que tu perds, chère amie… dit-il en se passant la langue sur les lèvres.	'Look at what you're missing, dear friend …' he says as he licks his lips.
- Lâchez-moi !	'Let go of me!'
- Non, chère amie ! Pas avant de t'avoir aimée. »	'No, dear friend! Not before I've loved you.'
Elle tente de se libérer, il l'agrippe plus fort, l'oblige à s'allonger sur le lit. Il s'abat sur elle, elle le frappe, il s'attaque à son slip, elle le mord, elle ne veut pas, il s'évertue à la	She tries to free herself, he clutches her more tightly and forces her to lie down on the bed. He pounces on her, she slaps him; he makes an attack on her panties, she bites him, she

soumettre, il fonce sur le clitoris, elle se cabre, elle serre les cuisses pour faire obstacle à la main qui se fraye un chemin à coups d'ongles. « Je bande pour toi, chère amie… Donne-toi. - Non ! - Si ! » Déjà, il est partout collant comme de la boue après l'orage. Sa langue la fouille, elle détourne la tête, il l'agrippe par les cheveux, il la force à tourner la tête vers lui, il veut l'embrasser, elle lui crache au visage. « Salope ! » Il se rue de nouveau sur elle, fonce sur ses genoux avec une telle violence qu'elle écarte les cuisses, il la pénètre. La douleur est fulgurante, elle gémit, il n'entend pas, il dit : « Oh ! C'est bon ! tu es chaude », elle le griffe, il s'accroche à ses mots, elle pense aux sexes qui ont éventré sa mère et au sexe en elle. D'un geste rageur elle accroche sa main au sexe, le retire, le serre, elle serre de plus en plus fort, elle l'étrangle, elle a de la violence bandante dans ses mains. Elle se dit qu'elle tient bon, qu'elle tiendra jusqu'au bout. Elle veut le forcer à jouir hors d'elle, elle entreprend un mouvement de va-et-vient. Un râle, deux contractions. C'est fini. (1999 :130-132)	doesn't want it; he's making every effort to make her submit, he swoops down on her clitoris – she arches her back and tightens her thighs to obstruct the hand that's clearing a passage with the help of his nails. 'I'm getting hard for you, dear friend … Give in.' 'No!' 'Yes!' Already he is all over her, sticking like mud after a storm. His tongue burrows into her, she turns her head; he grabs her by her hair, he forces her to turn her head towards him, he wants to kiss her, she spits in his face. 'Bitch!' He hurls himself at her once again, drives into her knees with such force that she spreads her thighs; he penetrates her. The pain flashes through her, she moans, he doesn't hear it, he says: 'Oh! That's good! You're hot.' She thinks of the genitals that have ripped her mother open and of the one inside her now. With a savagely furious motion, her hand grabs his penis, pulls it out, tightens around it, more and more tightly. She strangles it – she has swelling violence in her hands she tells herself that she's holding on nicely, she'll hold on to the bitter end she wants to force him to come outside her; she begins an up-and-down movement a hoarse groan, two contractions. It's over. (1996: 102-103)

a) Introduction

This fourth passage I selected is one of the main passages exposing the theme of sexuality in Beyala's novel. In this passage, the author presents an actual scene of sexual intercourse – Ateba, being sexually abused by a man, loses her virginity. And fostering the dominance of the male gender over women, Beyala does not give a name to this new character. This passage, being one of the most shocking in the novel is interesting to study in terms of translation strategies used by De Jager. Just like the preceding passages analysed, the translation of this extract is longer than its ST. Following are some relevant illustrations of the translation procedures used in this passage.

b) Non-translation

- *Vos mots épanchent mon cœur en douce cadence.* // *Vos mots épanchent mon cœur en douce cadence.*

Generally in translation, borrowing is used when there is not exact term in the target language to represent the idea expressed in the ST. Borrowing can also be used to keep the exotic effect of the ST. but in this instance, it is not a question of borrowing but instead, this is a case of non-translation. The translator has intentionally kept one sentence in French in her translation.

c) Transposition

- D'autorité // Authoritatively
- Il **s'évertue** à **la soumettre**. // he'**s making every effort** to **make her submit**.
- […] pour **faire obstacle** à la main qui se fraye un chemin. // […] to **obstruct** the hand that's clearing a passage.

In this last passage of analysis, although the technique of transposition is less frequent, we can find some instances. In the first illustration for instance, she translates the noun *'autorité'* by the adverb 'authoritatively', which does not alter the sense of the idea of the ST.

In the second illustration, the choice of the translator has created a longer TT version than the ST. Indeed, the translator has replaced the phrase *'il s'évertue à la soumettre'* by 'he is making every effort to make her submit'. This translation gives more details on the action than the ST

does – because of the precision 'every effort'. Its back translation would give *'il fait tout son possible'*. In the second part of this sentence, the replacement of the infinitive *'soumettre'* by the phrasal verb 'make her submit' is bringing in the idea of man's dominance in the society. Also, the translation of *'soumettre'* by 'make her submit' (instead of 'subjugate/dominate her' for example) leads here to a complex agent. Its back translation would be *'pour la faire se soumettre'*.

In the last example above, the translator has replaced *'faire obstacle'* by the verb 'to obstruct' which is its idiomatic equivalent. We see here a move from the phrasal verb *'faire obstacle'* to the verb 'obstruct'. The literal translation would have been 'make an obstacle', which is not appropriate in this context. This could be the reason why the translator kept it this way.

d) Shift: general to specific

- Sa chemise qui coupe **les fesses** en deux comme deux demi-cocos. // His shirt that cuts **his behind** in two like two halves of a coconut.
- […] il saisit la main d'Ateba et l'écrase sur son **sexe.** // […] he grabs Ateba's hand and squashes it down on his **penis**.
- Elle pense aux **sexes** qui ont éventré sa mère // She thinks of the **genitals** that have ripped her mother
- Elle a de la **violence bandante** dans ses mains // she has **swelling violence** in her hands

This series of examples shows that the translator uses either specific terms to replace the general ones used by the author – like in *'sexe'* translated by 'penis', or more scientific terms – like in *'sexes'* translated by 'genitals' and in *'violence bandante'* translated by 'swelling violence'. As it can be observe, the translator's choices bring in the text a variety of synonyms to the words *sexe* used by the author.

De Jager makes use of less offensive words than Beyala to avoid shocking the public as much as she can. We have for instance the first example above, where she replaces *'fesses'* by 'behind' and the fourth example where *'sexes'* becomes 'genitals'. These replacements do not change what the author is trying to say, but they reduce the effect of the ST.

e) Equivalence

- Je bande pour toi // I'm getting hard for you

- […] pour faire obstacle à la main qui se fraye un chemin **à coup d'ongle**. // […] to obstruct the hand that's clearing a passage **with the help of his nails**.

In the first example above, the French expression means having an erection. The translator uses an image to represent the idea expressed in the ST. Still without changing the idea of the author, De Jager tries to use a jargon close to the street language Beyala is using in her text. Therefore 'I'm getting hard for you' could be considered as an equivalence to the ST expression *"je bande pour toi"*. It is also an image because from the meaning of "bande" – being in erection, the translator uses a metaphorical expression which refers to the sex of a man when he is having an erection. This shows therefore that even though she uses an image, she keeps the sexual effect the author is portraying throughout her novel.

This second example is another passage where Beyala expresses her freedom on a topic such as sexuality. But it also presents the power men have over women in African societies. In this context, he does not care whether he hurts her or not with his nails, whether she feels pain or not. He only wants to satisfy his lust. I consider the highlighted sections here as equivalence because the translator rendered *'à coup de'* by 'with the help of' which contextually have the same meaning. But what is particular with this choice is that it does not trigger the effect of violence of the action he is making. In other word, there is here a qualitative impoverishment.

f) Adaptation

- Mon petit cœur// Dear heart
- Donne-toi // give-in
- Elle se dit qu'elle **tient bon** // she tells herself that she'**s holding on nicely**
- Elle entreprend un **mouvement de va-et-vient** // she begins an **up-and-down movement**

The examples above are illustrations of the technique of adaptation used in this passage. In the first one, the translation replaces the three words expression *'mon petit coeur'* by 'dear heart'. According to the definition of adaptation given by Vinay and Darbelnet, this is a good case for the words *'mon petit'*, which in this context is a mark of affection not a way of considering somebody inferior, being translated by 'dear'. However, without reducing or changing the sense, the notion of possession is lost in translation for there is no *'mon'* in the English version.

In the second example the unnamed character tries to convince Ateba to stop any resistance. Linking this example to the first, we see that at this stage of the novel, this character tries to flatter Ateba, to convince her to have sex with him.

The third and fourth examples present the dynamic courage shown by Ateba in wanting to remove his penis from inside her before he ejaculates. The plot does not tell us whether or not this is the first time Ateba has had sexual relations with a man but, through her behaviour, the author makes her seem experienced and under control of what she is doing. In the fourth example, the translator uses the expression 'up and down' to express the idea of *'va et vient'* which in this context represents the action her hand is performing on the male character's genital. It shows once again the freedom of sexuality expressed in this novel.

g) Gains and losses

- Mais pour chanter la beauté de la femme. // But to sing **the praises** of woman's beauty.
- Elle sifflote // she whistles **under her breath**
- Prise d'une nausée **subite** // Overcome by a **sudden wave** of nausea
- Déjà, il est **partout** // Already he is **all over her**
- Sa langue **la fouille** // his tongue **burrows into her**
- […] qu'elle tiendra **jusqu'au bout** // she'll hold on **to the bitter end**
- Elle pense aux sexes qui ont eventré sa mère et **au sexe** en elle // She thinks of the genitals that have ripped her mother and of **the one** inside her **now**.
- Elle veut le forcer à **jouir** hors d'elle // she wants to force him to **come** outside her.

Some of the examples listed above could be classified under the previous procedures analysed. We have for instance, '*il est déjà **partout*** // he is **all over her'** and '*qu'elle tiendra **jusqu'au bout***//she'll hold on **to the bitter end'** could be considered as technique of equivalence. But in the case of this analysis, I consider them as gains or losses because of the effects they bring to the appreciation of the novel.

First let us see the gains. The way De Jager translates these statements give more life to the text, they are more stylised than the ST's. The words and expressions she adds include 'the praises', 'under her breath', 'wave', 'over her', 'to the bitter end'. They create an effect of closeness, as if we were actually on the scene, watching what is happening. These stylistic processes emphasise

the aesthetic effect of the text and therefore render it more attractive: for example when she translates *'fouille'* by 'burrow', she renders it more animalistic than the ST.

Then the losses, which are not many in this passage, have a particular effect. The instances of losses include the last two examples. The translator tends to reduce the instances referring to the notions of sex and sexuality in these sentences. In fact, she replaces 'sex' by 'genitals' and sometimes avoid it – replacing it by a pronoun as in 'the **one** inside her now'. In the last example, she replaces *'jouir'* by 'come', reducing therefore the sexual effect of the ST.

h) Conclusion

In terms of length, this passage follows the same trend as the three previous passages analysed. De Jager is constant throughout her work and creates the effect of beauty and aesthetic in her text, rendering the translation more attractive than the ST. However, her omissions of some elements of sexuality sometimes reduce the stylistic particularity of Beyala's text.

Chapter five: Conclusion

The aim of this study was to provide a comparative and contrastive analysis of Calixthe Beyala's novel' *C'est le soleil qui m'a brûlée* and its translation *The Sun Hath Looked upon Me* by Marjolijn de Jager. By analysing these works by two female writers, my objective was to show how African literature by women is seen and approached especially given the provocative and unusual nature of Beyala's work. From the literature review to the research methodology – from chapter two to chapter three, I tried to retrace the evolution of African literature, focusing specifically on postcolonial African women's literature and translation and on the critical scholarship on Calixthe Beyala's work. My actual analysis consisted in highlighting the main procedures of translation, using the contrastive linguistic framework of Vinay and Darbelnet, adopted by the translator and to see how she managed to preserve the uniqueness of Beyala's style in her novel.

From my analysis, it could be important to assert that following Vinay and Darbelnet's approach of translation analysis, Marjolijn de Jager's translation of *C'est le soleil qui m'a brûlée* is a good representation of Calixthe Beyala's novel in many ways. She succeeded in keeping the fundamental message and the stylistic devices of the ST in her work. Even though by doing so, she had to pass through processes which led to an English text that is longer than the French text, De Jager's work is as captivating as the original: the tone, the style and the choice of words are some of the specific items to which she managed to remain loyal in her translation.

As the central element of this research is to see how De Jager conveyed Beyala's portrayal of female sexuality in African society in English, the analysis of the extracts show that both the source text and the translation reflect the representation of an African woman deprived of her freedom of expression within a society that is oppressive to women. It is true that Beyala in her work emphasises the sexual oppression of women by men, but an overall reading and understanding of the whole novel reveals something wider than that. In fact, women are deprived of their freedom of expression not only by men but also by the society surrounding them and by familial pressures.

Throughout this analysis, I have emphasised the idea that the translation by De Jager is, at some points, 'under' representative of Beyala's novel. Indeed, Vinay and Darbelnet's procedures of translation helped me to see that the different techniques of translation used in the translation of the novel of Beyala lead to a weakening of the ST. This results from the fact that given the particularity of the novel, certain things could not be easily transferred in the target language. The translator had to resort to certain procedures to make sure that she keeps in her translation the essence of the message of the author and her particular style; therefore we can see the importance of Berman model in my analysis. These models combined together helped me to see that despite the difficulties encountered in the course of her translation, De Jager's work is a successful translation of Beyala's novel because she manage not only to render a text which stands on its own, but also a text which bear the personality of Calixthe Beyala.

This analysis was important in that it allowed the researcher to discuss a literature which has for many years been marginalised, and which is important in raising public awareness of the oppression of women in general and of the subjugation of African women in particular. This is not to say that women should revolt against men, but simply to point to the need for more recognition of the place of women in a society where men and women can work on the same field and provide the same results.

Further research can be pursued on the analysis of this novel and its English translation following the same framework or through other frames. Indeed, my study was focusing on the elements of sexuality present in the text. But given the scope of my research, I cannot claim to have tackled all the elements of sexuality present in the text. In fact, in this novel, Beyala also presents elements of lesbianism through the relationship of Ateba and her mother Betty, and the relationship of Ateba and her friend Irène. Homosexuality being a controversial issue in Africa, I think it would be interesting to do further analysis on this novel and its translation focusing on this question.

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