UNIVERSITY OF CAPE COAST

TRANSITIVITY SHIFTS/EQUIVALENCE AND IDEOLOGICAL REPRESENTATION OF COLONIAL RELATIONS IN THE ENGLISH TRANSLATION OF FREDINAND OYONO'S *UNE VIE DE BOY*

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TRANSITIVITY SHIFTS/EQUIVALENCE AND IDEOLOGICAL

REPRESENTATION OF COLONIAL RELATIONS IN THE ENGLISH

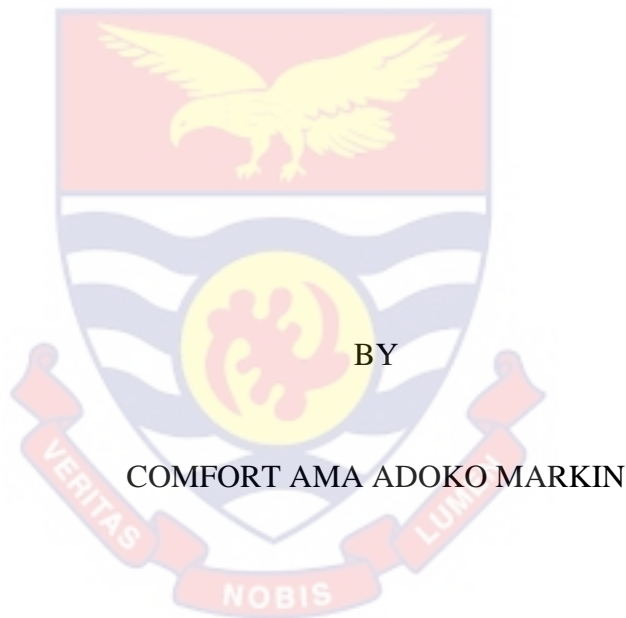TRANSLATION OF FERDINAND OYONO'S *UNE VIE DE BOY*

BY

COMFORT AMA ADOKO MARKIN

Thesis submitted to the Department of English of the Faculty of Arts, College of Humanities and Legal Studies, University of Cape Coast, in partial fulfilment of the requirements for the award of Master of Philosophy degree in English Language.

JULY 2023

DECLARATION

Candidate's Declaration

I hereby declare that this thesis is the result of my own original work and that no part of it has been presented for another degree in this university or elsewhere.

Candidate's signature: …………………………… Date: …………………….

Name: Comfort Ama Adoko Markin

Supervisor's Declaration

I hereby declare that the preparation and presentation of the thesis were supervised following the guidelines on supervision of thesis laid down by the University of Cape Coast.

Supervisor's Signature: ………………………….. Date: …………………...

Name: Dr Isaac Mwinlaaru

ABSTRACT

The transfer of meaning in literary translation is an arduous task since literary texts are highly cultural-bound and rife with stylistic features. The role of the translator is to ensure that meaning communicated in the source text (ST) is accurately rendered in the target text (TT). This places the translator's role in a spotlight as his/her choices, mostly backed by certain factors, are significant in shaping the understanding of the TT readers. These choices often lead to a recreation of the original text so that it serves its intended purpose in the target culture. Following insights from Systemic Functional Translation Studies (SFTS) on literary works, coupled with previous attempts, though few, on African literature, there has been recently, growing interest in systemic functional analysis of African narratives. Therefore, there is the need for further extensive research to be carried out in the field of literary translation studies. The present study critically examines the English translation of Ferdinand Oyono's *Une Vie de Boy* from a systemic functional perspective. Specifically, it considers transitivity shifts/equivalence and ideological representation of colonial relations. As a post-colonial African novel, *Une Vie de Boy* recounts the experiences of a young African boy in the midst of French colonists. Data comprises clauses carefully extracted from portions of the novel: episodes that display narrations of events involving the main character, Toundi, and interactions between Cameroonian natives and French colonists. The study reveals levels of transitivity shifts/equivalence occurring in the TT as a result of the translator's manipulations in his representation of colonial relations depicted in the ST. The findings arrived at, to a large extent, suggest that Reed's translation of Oyono's novel is a recreation influenced by ideologies that promote European supremacy and dominance over Black Africans. My findings emphasise the need for further research to be carried out on the translations of other African novels.

KEYWORDS

Systemic Functional Translation Studies

Critical Translation Study

Critical Discourse Analysis

Translation

Une Vie de Boy

Ideology

Shifts/Equivalence

ACKNOWLEDGEMENTS

DEDICATION

To my lovely parents, Mr. P.K.A Markin of blessed memory and Mrs. Cecilia

Esi Panfoa Markin; and uncle, Mr. Daniel Kwasi Mbir

TABLE OF CONTENTS

viii

LIST OF TABLES

LIST OF FIGURES

xi

LIST OF ABBREVIATIONS

CDA   Critical Discourse Analysis

CTS   Critical Translation Study

DTS   Descriptive Translation Studies

SFL   Systemic Functional Linguistics

SFTS   Systemic Functional Translation Studies

ST   Source Text

TS   Translation Studies

TT   Target Text

UV de B   Une Vie de Boy

xii

CHAPTER ONE

INTRODUCTION

Language and culture share a strong bond and are indispensable to translation. This means that no unit of language is too small to be taken for granted in translation as each is derived from the culture of its production. It is thus necessary that the translator demonstrates firm grasp of the language used in the production of a text in relation to the culture in which it is produced, before s/he attempts to interpret that text.

In interpreting literary texts, translators consciously or unconsciously influence the intended message presented in the original text, through their linguistic choices. These choices could be blamed on certain factors, which often, lead to an alteration of the intended message. It is this phenomenon that SFL diagnoses and aims to uncover. Matthiessen's (2014) principle questions the maintenance of originality and objectivity of the source text, henceforth (ST) in the target text, henceforth (TT), and suggests that a more applicable theory is suitable for analysing translations in order to test the translator's faithfulness to a given text.

This thesis is what I would describe as a "Critical Translation Study" (CTS) of John Reed's English translation of Ferdinand Oyono's *Une Vie de Boy*. The authors' representations of colonial relations of the selected texts will be investigated with specific focus on transitivity shifts/equivalence. The opening chapter provides relevant background information to the study, the statement of the problem, research objectives and questions, scope of the study, and finally, constituents of each chapter.

1

Background to the Study

Translation as recreation of meaning

'Translation is as old as humankind' (Calzada 2003:1). The practice is a process involving consistent attempts made to compare linguistic variables of two languages to find equivalents. Previously, translation was viewed as a replacement of source language (SL) materials by equivalent target language (TL) materials, (Catford 1965), and the translator's role was to ensure that meaning as presented in the ST was conveyed to the target culture readers. However, this notion has been proven to be somewhat inadequate as it does not apply to all kinds of interpretations of texts particularly, literary texts as they are culture and context bound, and meaning can be influenced in a manner that enables them to serve their intended purposes in their target contexts. This is where the practice of the translator must not be taken lightly. The translator's choices may either preserve or dilute the ST author's intended message.

As a process that involves 'constantly choosing from available options within the systems of the source language' (Matthiessen 2014: 2), translators make choices mainly backed by the situation of the context in which the ST operates as well as the translator's identity coupled with other factors. These play a crucial role in the translation process; the translator's role turns out not just as an agent of transfer but also, one who recreates the author's intention in another culture in a way that makes it acceptable within the receptor context. The translator is thus seen as 'recreating meaning in context' as Matthiessen (2001) establishes. What the translator does is to explore deeper meaning of a given message by constantly evaluating pragmatic elements in the ST. The

exercise of identifying the unobvious relations and synthesising them in another language require, a certain degree of understanding of the regular process that generates them.

Translation plays an indispensable role in the social and cultural transformation of society and in the dissemination of the ever-expanding knowledge and information available today. Demand for translation is required not only for national identity but has also become an essential tool for nation-building. The translator's role must not be underestimated especially at the national level and the international level – s/he potentially plays a central role in the creation of the even larger and comprehensive global identities that go beyond the scope of borders which seem destined to follow in the future.

The translator - an agent of transfer

'Translators have for a long time functioned as intermediaries between cultures.' (Bassnett 1993, 2002b). The translator's responsibility is to recreate the author's intention in another culture to help the target reader understand the message communicated by the ST. The translator's decisions are thus very crucial. 'They are guided by the target audience, the purpose of the translation and the text type' (Baker, 1992). Not only is the translator a simple conveyer of a message from one language to another; s/he is involved largely in the power interaction that governs the decision-making process. An understanding of the translator's identity and background is what makes the reader appreciate the strategies that the translators adopt. This factor places the translator's role in a spotlight.

The socio-cultural background of the translator is another factor which tends to influence the degree of his/her interference in the translation process.

3

This leads to a diversion of translation evaluation from solely being the end product to an inclusion of the identity of the translator. In recent times, studies on translation are increasingly incorporating sociological models in translation studies. These models reject the notion that the translator is merely an agent of transfer while promoting that he/she is involved in a situation of power relations which impacts his/her interference during the translation process.

The translator becomes a decision maker whose choices have a strong impact on the target text culture. Kung (2009) affirms that it is the identity of the translator that determines his/her role as agent in the network of power relations. The translator's role according to Mialet (2010) is not limited to simply being a neutral mediator; he is also a social agent who is instrumental in introducing new perspectives, and in forming ideologies. Thus, incorporating sociological considerations in translation study is very necessary. Baker (2010) points out that translation involves a conflict of narratives that endorse, shape, or resist political ideology. The author further explains that, rather than being a simple transferer of a message, the translator, functions as an influential source capable of taking decisions on the items to or not to translate while manipulating a message intended to have an impact, in one way or the other, upon the recipient's cultural narrative.

Similarly, to researchers of the sociological approach to translation studies (TS), the translator is a cultural negotiator in that s/he represents the other in the target culture. This makes the translator a very important agent of representation as the ST remains inaccessible to the target readers without the agency interference of the translator. The role the translator plays during the translation process determines how s/he can influence the way the target

4

culture views the ST. For this reason, the translator, according to Sturge (2007), must demonstrate adequate knowledge of the ST's content, author and culture, which makes it necessary for an ethnographic study to be conducted on the ST creation.

Translators of African literature into European languages are indispensable agents whose role must not be underestimated. This is because such translators deal with peculiar source texts that are distinct from almost all others translated between comparatively close cultures. The interventions of a translator of African origin will obviously not largely distort the intended message presented in the ST compared to one who is not of African origin.

The act of transferring linguistic elements from an African culture to a non-African culture is an arduous task. This is because it is difficult to grasp cultural value systems since 'they are intricately woven into the texture of the native languages' (Bandia 2008 cf. Awung, 2014). In the case of Oyono's *Une Vie de Boy*, translation is likely to be much more complicated since Awung (2014) explains, the original text itself is a translation, previously, conceived in the native language of the author. The peculiarity of the text makes it distinct from other texts.

The novel '*Une Vie de Boy*' – a colonial African literary text

Une Vie de Boy, written by the Cameroonian negritude novelist, Ferdinand Leopold Oyono and published in Juilliard, Paris in 1956, is a translation from Ewondo, a native dialect used in the central part of Cameroon. Typical of colonial and post-colonial writings, this tragic literary work rejects the ills of French colonisation in Africa, particularly in the author's homeland, Cameroon. It portrays a situation where colonial rule was

5

considered an advantage to the African society, while in reality, it was intended not only to humiliate and exploit the African but also to marginalise them.

Joseph Toundi, an African boy who worked for a European colonial governor, tells his own story in the narrative. Toundi initially views his association with the administrator as a benefit and a chance that elevates his social rank above that of his peers. Unfortunate occurrences, however, highlight the negative effects of colonisation. This ultimately compels the protagonist to flee Cameroon, which causes him to meet a terrible end (his death) in nearby Spanish Guinea (now Equatorial Guinea).

Oyono's novel could be described as unique in the sense that unlike other African narratives which are creations made to reflect society, this piece, rather than being a reflection, is a true account depicting true events of the impact of colonisation on the West African region particularly in Cameroon. A rhetorical question posed by Toundi, 'What are we black men who are called French?'(UVdeB p.4) emphasises the deceptive goals of French colonisation, which were meant to elevate Africans to the same status as the French by transforming them through European civilisation and development. Toundi gives an account of events in a diary that he owns; it is a legacy he inherits from a French missionary who later becomes his master.

Oyono's narrative is presented in a straightforward satirical style that is deeply entrenched in the author's cultural orality. Oyono had a complete French education and had lived most of his life in France. However, he saw the need to return to his homeland where he took up various political appointments. Born to a polygamist father and a catholic mother and having

6

served as a choirboy who helped local missionaries, it is without doubt that Oyono had a clearer picture and understanding of the protagonist's account of the experiences he encountered and could interpret it more accurately. This is because he shared not only a common identity with the character in question but also his ideology through experience, since he, Oyono, had also served as a 'boy' to a European missionary, during mass. Also, Oyono had a strong voice against colonialism, which he echoes in his works. It is thus not surprising that he encountered such intense racism while in Paris – an experience that eventually led to his death: he was stabbed around Latin Quarter when he was taking a stroll with his white girlfriend.

Like *Une Vie de Boy*, Oyono demonstrates a rejection of white supremacy over the African race in all his famous novels. *Le Vieux Nègre et la Medaille* (The Old Man and the Medal) for instance depicts the growing sentiment of anti-colonialism of the 1950s. Oyono's second novel uses a similar tone to satirise colonialism. Just as his first book does, this work also exhibits honesty in a humorous tone, about the harsh life of a young African boy working as houseboy to a French colonial governor. The narrative is presented through the eyes of an elderly, devout villager who, on the day he is to get a medal for sacrificing his sons and land to France, undergoes a total change of perception regarding the white man. Both novels clearly depict Oyono's criticism of paternalistic missionaries and officials. Through a sardonic tone, the author succeeds in portraying the whole agony and suffering of the life of the common people, typically peasant farmers with little to no formal education, who naively adhere to the ideologies of French colonialism. Oyono, who has expertise as an actor, makes effective use of his training in

drama in expressing these themes. *Chemin D'Europe* (*The road from Europe*), also written by Oyono shares a similar ideology as its predecessors. However, this novel deals with a completely different problem. The false attitude of missionaries and colonial authorities who thought they were morally and intellectually superior to Africans is highlighted in this work. The story is recounted through the perspective of a young Cameroonian who seems uneasy in his own community and wishes to embrace Western values.

The representation of colonial influence on black Africans could also be traced to other colonial works such as Claire Denis's *Chocolat* (1988/89); a film set in a French colony in West Africa during a period when colonial rule had already failed but had not been realised, yet. The film portrays endless rules and conventions imposed by a racist society and how two mature characters, an African man and European woman, use their mutual sexual attraction as an avenue to discreetly taunt each other: the woman, powerful and backed by the entire French society, which she demonstrates in most of the core scenes of the film, is wordless, brief and final. The film is about how two individuals can be prevented from looking at each other straight in the eyes, and how they both suffer from the pain that their action causes them.

Through these works, the voices of African writers are heard exposing the coloniser and decolonising the African mind. Here, we see a vivid portrayal of the hidden intentions of Europeans at play based on their relationship with the African people. The works indicated reflect the concerns of negritude writers who seek to expose the truth, and call for Africans to change the perception about colonisation being an act of grace or what Sharpe describes as 'civilising mission' (Mwinlaaru & Nartey 2021, p.8). In this

instance we see the empire writing back – a rejection of the idea of European supremacy and colonial influence. This is the quest of colonial and negritude writers. Like his counterparts, Oyono uses his work to resist the coloniser whose perception of the African is far from good.

Among the translations of *Une Vie de Boy* is Reed's English version titled *Houseboy*. Reed's interpretation of Oyono's work raises the questions as to whether Oyono's intended message has been preserved or altered and what factors could have influenced the translator's decisions during the translation process

The creation of *Houseboy* – The author's (John Reed) background agency role

Agency role is very vital in translation. In *Houseboy* agency could be detected as having influenced Reed's choices in his interpretation of the original text. For instance, the translator's ideology could be detected even in the translated title of the novel: the term *Houseboy* connotes the ideology of the coloniser in terms of who the African boy is. Furthermore, the translator's identity is very necessary: it determines how s/he positions himself or herself in relation to the power agents with whom he associates.

'Aside from being a neutral mediator of a cultural message, the translator is also an interested actor whose product issues from his/her interaction with other power agents involved in the translation process' (Awung 2014:28).

John Reed of blessed memory, the target text (TT) author, was of British origin. He worked as a teacher and developed such interest in African literature. His desire to promote African literature, was what motivated him to translate an excerpt of the novel. This initiative got the publisher interested in

9

having the entire novel translated. Venuti (1998 c.f. Awung 2014) argues that the translator can adopt a domesticating of foreignising approach depending on whether s/he wants to promote the dominant literary practices of the western world or valorise the less recognised literature. Thus, it is possible that Reed's choices were influenced by his relationship with African literature. In the case of UVdeB such studies as Awung (2014) have shown though that Reed's rendition of UVdeB reflects some influences connected with his identity.

The agency role of the translator is thus crucial in examining how colonial situation depicted in the source text (ST) has been represented in the target text (TT) to show the translator's ideological position, and how the representation is likely to shape the target readers' understanding of events. The Systemic Functional framework provides researchers with an insight into the factors that characterise text creation and context to the language user.

Statement of Problem

Translation studies (TS) have received an appreciable amount of attention from linguists, who have employed SFL in analysing various kinds of texts from diverse fields and cultures. In the field of literary works, Hasselgard (1998) for instance, examines eight texts selected from excerpts from novels produced in Norwegian with their English translations. The study reveals that most of the clauses analysed in the ST and TT share the same Themes with very few differences occurring because of changes in grammatical structure. Similarly, Liu and Yang (2013) analyse patterns of theme progression of a text in English titled *Francis Bacon's of Studies* and its

10

11 Chinese translations. Like studies already cited, the Thematic structure of the original work was retained.

Identical to the present work is Wang (2020)'s study on detective stories. The study examines nine detective short stories produced in English and translated into Chinese by comparing differences between the ST and its two TTs in terms of verbs of saying and Thematic choices occurring in verbal clauses. Additionally, the work explores the interface between SFL and literary translations. The study echoes Halliday's (1992) view that translation is a meaning making activity (Halliday, 1992) in which the issue of choice merits attention.

Non-literary texts have also received some attention. Ghadessy and Gao (2000) carried out a qualitative analysis of Thematic developments in nine political commentaries translated from English to Chinese for a qualitative analysis of Thematic developments. The comparative analysis reveals some similarities and differences. Firstly, it was found out that most of the additional Themes identified in Chinese are simple, and secondly, the Chinese text contains more marked than unmarked Themes while some are ellipted.

Ventola (1995) investigates how Theme/Rheme between German (ST) and English (TT) academic texts are constructed. His study identifies differences between the texts and suggests that they are associated with the manner in which the Theme and Rheme of the clauses identified are constructed and how the given information is presented.

11

The studies cited earlier show that Systemic Functional Translation Studies (SFTS) has and continues to receive attention from various researchers. It is however observed that Chinese – English or English - Chinese translations have been the focus of study; very little attention have been given to other translations. In the case of French - English/ English – French translations there seems to be a neglect by researchers. This is understood in the sense that studies on French translations require adequate knowledge of French. More importantly is the observation that literary translations have received very little attention in terms of their representation of sociological issues. What is most surprising is that African literature particularly colonial and post-colonial texts, which discuss crucial issues seem to have been ignored almost entirely in SFTS. A critical study of the translation of *Une Vie de Boy* is much likely to expose the ideologies influencing the TT's representation of colonial relations. The adoption of SFL to study shifts and equivalence is deemed necessary to make the intended discoveries.

Furthermore, it is also noted that studies on Oyono's "*Une vie de boy*", are quite impressive with most of them addressing pertinent sociological themes. While most studies on the novel have been carried out from the literary perspective, Awung (2014) rather explores how the translator's agency operates in African literature and how power actors relate with each other. Awung's study finally establishes that the socio-cultural background of the translator has greater influence on the nature and degree of his/her intervention during the translation. Therefore, the selected text does merit a critical linguistic attention as there is the possibility, considering the background and

12

identity of the mediator, of some degree of influence affecting the representation of events. Thus, the SFL approach offers itself an effective tool for diagnosing the text in order to provide a clearer understanding of what message the text (TT) seeks to communicate to its target readers, who obviously may have very little to no knowledge of the language in which the ST was produced.

I intend, by this study, to examine the ideological representation of colonial relations through transitivity shifts/equivalence in the English translation of *Une Vie de Boy*, henceforth U Vde B.

Research Objectives

The study aims to

1. describe colonial relations in Source Text using transitivity analysis

2. identify and examine instances of shifts/equivalence occurring in the Target Text

3. determine and explain the ideological influence reflected by shifts/equivalence in the Target Text's representation of colonial relations.

Research Questions

The study is guided by the following research questions:

1. What colonial relations are depicted in the Source Text through choices in transitivity?

2. How have colonial relations been ideologically represented in the Target Text through transitivity shifts/equivalence?

13

Significance of the Study

This study is important for many reasons. Firstly, it contributes to scholarship in the field of Systemic Functional Translation studies, which is currently a fast-growing field. It is expected that much research on SFL translation studies might consider colonial or postcolonial literature or critical translation studies to reveal how language is organised, consciously or unconsciously, in translation to represent social phenomena. This knowledge is essential, particularly to literary scholars, because, as House (2006) indicates, without a linguistic theory of translation, it is possible to miss out on a lot of social issues discussed within texts.

Secondly, the study seeks to contribute to previous studies on Oyono's UVdeB and its translation. It will show specifically to what extent colonial relations in Reed's rendition have been altered or maintained, what the findings confirm those of previous studies, and the emergence of new discoveries made, which is likely to provide an avenue for further research on the translation of UVdeB.

Thirdly, by applying CDA to the translation of African literature, my study seeks to show that a critical study is instrumental in identifying certain aspects of the colonial situation discussed in African novels that have been represented in one way or another to achieve a particular purpose. This highlights the kind of ideological influences that inform the translator's decisions during the translation process of literary texts. Thus, CDA researchers would want to extend their study to translations, particularly of African literature, to determine the degree of ideological influences associated with the translation of literary texts.

14

Finally, the study is relevant to colonial and postcolonial researchers as it identifies specific aspects of the colonial situation in Francophone Africa that may apply to that of other African territories, and which may have been inadequately explored. Through this study, there will be the need for comparison of the colonial and postcolonial situations in other African territories to discover issues common to all. Such studies will eventually become a fertile ground which will attract researchers' interest.

Scope of the Study

The aim of this study is to examine the ideological representation of colonial relations in the text under study through transitivity shifts/equivalence. Analysis will not cover the entire text – only specific portions (narrations) of the texts under study will be investigated.

SFL establishes three metafunctions: ideational, interpersonal and textual matafunctions. However, my study will be limited to Transitivity under the Ideational metafunction, nonetheless, this does not mean that other SFL systems have been ignored or overlooked. It is my intention to expand this research further in later studies to examine how other essential issues are represented through translation.

Organisation of the Study

This research work is organised in five chapters. The first chapter sets the foundation for the study. It covers the background to the study, statement of the problem, objectives of the study, the research questions to the study, the significance of the study, scope of the study, and the organisation of the study. Chapter two deals with the theoretical framework and literature review while chapter three covers the research methods adopted for the study. The fourth

chapter presents the results and discussions on the analysis. Finally, the last chapter contains the summary, conclusions and recommendations of the study.

Summary of Chapter

This chapter has presented the introduction to the study, the background of the study, statement of the problem, the research objectives, research questions, the significance of the study, scope of the study, organisation of the study (which provides a summary of the structure of the entire study) as well as the chapter summary. The next chapter reviews literature relevant to this study. It also presents and discusses the main theoretical frameworks selected for this study as well as other relevant theories, and related studies on SFTS and the selected novel.

16

CHAPTER TWO

REVIEW OF LITERATURE

This chapter reviews relevant literature, which will be presented from a general picture to a specific one. The intention is to map out existing studies of relevance and identify the research gaps. Translation studies (TS) has been adopted as the departure of my study, two approaches to translation studies are examined, emphasis on the descriptive approach. Among various descriptive approaches, the SFL approach to TS is adopted as theoretical framework. The SFL approach to TS is also referred to as SFTS and previous studies in Systemic Functional Translation Studies will be reviewed. As part of the theoretical review, the link between CDA and SFL will be established and situated into SFTS. Also, existing studies on SFL approach to literary texts and the translation of selected literary works will be discussed. The chapter finally concludes with a review of previous studies on Oyono's UVdeB and its translation.

Perspectives on the Notion of Translation

Translation, an age-old activity is described by Hatim and Munday (2004) as 'a phenomenon that has a significant effect on everyday life'. (p.3). Translation has become a crucial communicative activity because more people, globally, have turned towards multilingualism. Various scholars hold varying views on the notion of translation. Traditionally, translation is described as a poor copy of an original. Translation is seen first as 'a process' and secondly as 'a product' (Nida, 1976:33). The first idea specifies the role of the translator as one who takes the ST and transforms it into a text in another language. The second idea refers to the concrete translation i.e. the text, which

17

has been produced by the translator. Since translation forms an essential part of human existence, scholars have attempted to establish their various perspectives on what translation entails. The translation process, according to Nida (1975), is used as a guide by a translator to interpret texts from the SL into the TL. Nida opines that a successful translation (product) must have gone through three stages: SL analysis, transfer and reconstruction. Nida's view is seen to reflect in some scholars' definitions of Translation.

Machali (2000) describes translation as 'an operation performed on languages and process of substituting a text in one language for a text in another'. (p.60). Larson (1998) simply describes the activity basically as a "change of form". (Larson p.3). These views establish that translation involves a situation where the form of the source language (SL) element is replaced by a form of target language (TL) element. It can thus be concluded from Larson and Machali's view that translation is a process involving the transfer of meaning from a SL into a given TL.

Other scholars however provide broader views. Catford, for instance, notes that translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). (Catford 1969). A similar view also establishes that 'Translation is a process of finding a TL equivalent for a SL utterance' (Pinchuck, 1977:38). From the ideas established it could be noticed that while Hatim and Larson consider translation as a replacement of SL meaning with a TL meaning, Catford and Pinchuck emphasise the notion of equivalence. This points to the fact that earlier perspectives on the notion of translation give much attention to the form of the message or information where meaning as communicated by the SL is

18

transferred to the TL; it does not consider the place of culture and context of the TL as well the agent of transfer.

However, more recent perspectives hold the claim that translation is an act of invention that produces a new original in another language. One of such perspectives: a "recreation of meaning in context", is provided by Matthiessen (2014:2). According to Matthiessen, translation incorporates several language systems and processes in their contexts, but it is also social, biological, and material, like other linguistic phenomena. 'Translation, a process of constantly selecting from available options within the systems of the source language' (Matthiessen 2014: 2), involves translators making choices mainly backed by the situation of the context in which the source text functions as well as the translator's identity coupled with other factors. This means that the entire onus of how meaning communicated in the SL is construed in the TL is solely dependent on the translator's activity. Thus, a good translator, according to Mc Guire (1991), should be proficient in the languages s/he is working with while possessing comprehensive knowledge and demonstrating high competence of both source language and target language. This quality of the translator's is necessary because s/he makes possible his/her work by reproducing not only form but also the meaning of the SL. It has been revealed that much more, rather than the translator's knowledge and skills, goes into the translation of literary texts. This is because literary texts are highly culture bound, which allows other factors to influence their interpretation.

Post-colonial Literary Translation

More research in translation have focused on investigating translation as a cultural phenomenon deeply rooted in the historical context within which

19

it was produced. Scholarly works on Descriptive Translation Studies (DTS) and Polysystem theory have diverted attention from analysing translation within the target culture, but as a product of transfer from one culture to another. Since cultures rarely interact on an equal footing, a postcolonial perspective on translation examines how power imbalances, notably during the time of European colonisation, have impacted the process of translation.

Another issue that postcolonial theorists are concerned with is how translation might be used in a postcolonial era to decolonise the prints of colonialism and various types of neo-colonialism. Colonial powers were seen to benefit greatly from translation, one of which was that translation served as means of intelligence gathering. According to Niranjana (1992), post-colonial translation also has the effect of converting the colonised into colonial subjects in addition to serving as a tool for enlightening and empowering the colonisers. Translation creates a variety of orientalist representations of dominant cultures as a means of representation. These representations eventually serve as realities for both the colonisers and the colonised population. This is achieved by selecting literature that support prevailing orientalist stereotypes or aid to shape a desirable image of the colonised. 'Translations produced in the orientalist tradition, identified by Tymoczko as 'the norm for translating the native texts of minority and non-Western cultures' (Tymoczko, 1999a:269), have the potential of 'constructing a posture of aesthetic and cultural imperialism' (p.269). Tymoczko adds that generally; in translating non-Western cultures, translators often choose to domesticate foreign texts so that they align with Western systems. Venuti (1995) further explains that altered, domesticating translations give the impression of

20

transparent depictions and invisible translators. For them to hide their imperialist, ethnocentric reduction of cultural disparity, postcolonial models are adopted.

Venuti emphasises once more that if translations from dominated cultures create the impression that non-Western cultures are inferior, thereby justifying the need for Western civilisations, then translations from dominant cultures, which are much more than those from dominated cultures, serve the very purpose of what he terms 'intellectual colonisation'. However, as political and economic dominance grows stronger, controlled countries' cultural confidence wanes, and translation emerges as a key weapon of modernisation or, more precisely, Westernisation, considered as a means of bolstering the local culture. Western texts are typically translated more accurately during this time of intense cultural and linguistic colonisation, laying emphasis on their unique cultural and linguistic characteristics to serve as a potent model and stimulant for what Venuti (1995a) claims they refer to as 'stagnant' cultures.

Many translation studies that used a postcolonial perspective found evidence of resistance in translations constructed in colonial contexts and suggested strategies for using translation as a tool for decolonisation. Rafael (1993) discovers that the Tagalogs in the Philippines were able to negotiate the terms of their conversion under Spanish control thanks to a sequence of humorous mistranslations of the language used by the Spanish Christian missionaries - a language which was considered as more prestigious. The author illustrates that translation is never a means by which one language-culture can completely subdue another, and that instead, 'it is a space of

21

hybridity where newness enters the world, newness which undermines the 'purity' of the dominant language-culture.' (Bhabha,1994b).

Additionally, Tymoczko (1999a)'s examination of ancient Irish literature in English translation indicates how, at various historical junctures, Irish translators have omitted, emphasised, or changed various metonymic elements of Irish hero tales to advance an anti-colonial agenda. According to Tymocko, resistant based translations can use various tactics to weaken the coloniser and give the colonised more power. These findings demonstrate that postcolonial theories do not view translation as neutral but rather as a ground for vigorous ideological and discursive negotiation.

It has been noted that postcolonial studies of translation have reinterpreted the concept of translation, particularly in connection with its relationship to power, ideology, and empire-building. Postcolonial studies of translation have played a crucial role in examining various ways to use translation in the service of anti-colonial and decolonising agendas as part of its mission to expose the shameful history of exploiting translation to support and maintain colonial control.

Postcolonial studies of translation do have certain limits, though. Robinson (1997a) acknowledges that although postcolonial approaches to translation were derived from anthropology, ethnography, and colonial history, they were reluctant to separate and become independent. Robinson is able to connect them and exhibit them as a component of the translation studies landscape because of their metaphorical, use of the term 'translation', which is common to them, to refer to various colonial transactions.

22

Firstly, Asad (1986) notes that cultural representation in anthropology is a type of translation. Rafael (1993) goes on to say that becoming a Christian is a translation act. Thirdly, Cheyfitz (2002) refers to the introduction of the European notion of property right in order to legally reject American Indians as a form of translation.

The Orientalist interpellation of Indians into colonial subjects is viewed by Niranjana (1988) as an act of translation. As a result, more research that may better fit under postcolonial studies have made their way into collections of writings on Postcolonial Translation Studies. In accordance with this, the idea of cultural translation has also gained popularity. According to Robinson (1997a), cultural translation refers to the process of integrating several cultural discourses into a TT that, in a way, lacks an original or ST. As a result of its expansion to incorporate virtually all forms of representation and discourses, this growth poses a danger to the distinctiveness of translation studies. Additionally, it adds a degree of ambiguity and overgeneralisation to some translation arguments. The dismissal of what is referred to by Niranjana, as 'original' according to Robinson, is based on perspectives on textuality from several post-structural scholars. However, translation itself assumes the existence of a ST, not cultural translation in its broad sense. Postcolonial studies of translation are unable to respond to the major issues raised within the discipline without in-depth textual case studies that demonstrate the numerous ways in which imperialist ideologies have moulded and taken shape in actual translations. Failure to completely tackle these issues questions the validity of the assertion that postcolonial approaches occupy a prominent place in translation studies.

Equivalence and Shifts in Translation

Equivalence is a key concept of translation theory described as a controversial subject. The concept has been viewed from various angles. While some theorists such as Catford (1965); Nida and Taber (1995); Toury (1980); Pym (1992, 1995, 2004) and Koller (1995) describe translation based on equivalence relations, others, however, reject the concept of equivalence as a theory. Snell-Hornby (1998) holds the view that equivalence is irrelevant. Similarly, Gentzler (1993/2001) points out that equivalence is damaging to translation studies. Interestingly, other theorists appear neutral. Baker (1992), for instance, refuses to accept the notion as having any theoretical status claiming that her use of the notion of equivalence out of convenience, since, according to the author, most translators are accustomed to it.

Equivalence in translation is frequently seen as a requirement for translation, an obstacle to progress in translation studies, or a helpful classification for characterising translation. 'It is not surprising that equivalence has been in and out of fashion in translation studies' (Pym 1992: 36) given that the concept has been particularly associated with linguistic theories of translation, which have been harshly and sometimes unfairly criticised in the works of Pym (1995) and Kenny & Way (2001), with the idea that translation could somehow convey the same, necessarily stable, and language independent meaning as their source text. However, Baker (2004) discloses that the challenge lies in the ability to identify any contemporary theorists who accepts the idea of translation conveying the same meaning, and Malmkjaer (2005) asserts that linguistic methods to translation have remained firm.

24

As indicated earlier, theorists of the concept of equivalence now describe equivalence as a relationship between a ST and TT. Furthermore, equivalence relationships are identified to occur between part of the ST and TT. In the first place, it is this relationship that qualifies the TT as a translation of the ST in the first place. This view, in my opinion, is without faults since a text cannot be considered an interpretation of the other if it has no relationship or does not reflect the other, nonetheless, Pym (1992), has pointed to it as 'circulatory' (p.37). Unfortunately, there has been few attempts made to provide a more specific definition of equivalence in translation. Formally, equivalence-based theorists such as Baker (1992) and Malmkjaer (2005), were seen to focus, on developing typologies at which equivalence is said to obtain the type of meaning they communicate: denotative, connotative, pragmatic among others, that describes a particular instance of translation.

Theorists have categorised equivalence. Koller (1979), claims that equivalence is achieved when the ST and TT linguistic elements refer to the same item in everyday language. This, according to him, is determined when the ST and TT words have the same or similar connotations in the minds of native speakers of both languages. It is also determined by the ST and TT words being used in the same or similar contexts in their respective languages. These are what Koller (1989) refers to as "text-normative equivalence" (pragmatic or dynamic equivalence) where the ST and TT words are used in the same or similar situations to their respective readers. According to Baker (1992), the idea of equivalence is expanded to include similarities in orthographic roles the ST and TT devices play in their respective texts. These factors, she refers to as 'combined textual equivalence' (Baker, 1992).

25

Newman (1994) affirms that not all translational variables are significant in every circumstance, and translators must choose which factors should take precedence at any particular time to create a sort of functional equivalence.

Kamphuis (2019) as well as other scholars such as Arntz (1993) and Hann (1992), classify equivalence relationships based on whether there is a single target language expression interpreted single SL expression that signifies a concept designed by a single SL expression, or whether there is no target language expression. These authors have examined lexical equivalence, particularly in terminology. This quantitative, lexical approach has drawn criticism because, as Snell-Hornby (1988) asserts, 'it is limited to the word level since it presumes that the language system can be linked to concrete realisations in text'. (ibid:20)

Challenges associated with equivalence has been discussed in the works of Catford (1965; 1994) and Pym (1992, 2003). Catford suggests that there is an extra-linguistic domain comprising things, people, feelings, memories, and history, the properties of which may or may not be expressed in a particular language. Catford notes 'equivalence takes place when STs and TTs have roughly the same referent' (Catford,1965:50; 1994: 4739). He explains that this phenomenon occurs when the ST and TT are relevant to at least some of the qualities of this extralinguistic reality. In this case, Catford prioritises referential meaning even if his comprehensive understanding of the circumstances theoretically allows for other priorities to be set. This focus has been criticised as being excessively restricted by Bassnett (1980/1991) and Frawley (1984). They share a common view that translation relies on the

26

identity of extralinguistic referents: 'The worlds and possible worlds differ, and the question of referent is not even the question to pose' (ibid: 164).

Snell-Hornby (1988:20) criticises Catford for using simple, invented sentences to illustrate his categories of translational equivalence, and for limiting his analysis to the sentence. Although the reliability of Catford's approach may have been questioned, few alternatives however, have been suggested. Avoiding this challenge, Rusticus & Eva (2016) qualifies equivalence by using the term 'a negotiable entity', where translators function as the negotiators. Eva adds that

'a translator may have decided to attempt to recreate in the translation the same effect as was intended in the original (dynamic equivalence) in which case there are many possible hypotheses as to the intention of the author of the original text, and it is the translator who ultimately negotiates a solution' (ibid: 56).

The concept of equivalence in translation studies is seen as an empirical phenomenon, especially in Toury's (1980, 1995) works: he describes equivalence as the presence of a 'given' (ibid: 47) between the ST and TT. Toury is particularly interested in the kind and level of translation equivalence that the texts show. Koller (1995) notes that this strategy also draws on a relative historical notion of equivalence, which Toury refers to as any relation that is found to have typified translation in a specific set of conditions, rather than being a single relationship denoting a recurring form of invariant (Toury 1995:50). The views that establish the specific concept of equivalence that was in use at various points in history, or among various schools of translation, or even the work of a single translator, therefore, becomes a target for descriptive translation studies.

Translation is a difficult process that involves two different languages. It can be exceedingly difficult or even impossible to accurately translate the specific characteristics of the source text into the target text because every language has its unique linguistic, stylistic, and cultural systems. As such, translation shift is a phenomenon that cannot be disregarded. This is illustrated by Nida (1964), who claims that:

> 'Since no two languages are identical, either in the meanings given to corresponding symbols or in the ways in which such symbols are arranged in phrases and sentences, it stands to reason that there can be no absolute correspondence between languages.' (ibid:156)

This implies that completely accurate translations are not attainable. Nida emphasises that because languages differ in their wording and grammatical systems, it is impossible to avoid shifts.

Shifts are referred to as 'departures from formal correspondence in the process of going from the source language to the target language,' (Catford, 1965: 141). Also, attempts have been made by Vinay and Darbelnet (1958) to thoroughly analyse the distinctions between English and French. Shifts are identified as either obligatory or optional. Pekkanen (2010:37) explains that obligatory shifts result from linguistic differences between the SL and the TL, such as syntactic, semantic, phonological, and cultural differences, while optional shifts issue from the translator's decisions.

Descriptive Translation Studies (DTS)

Descriptive Translation Studies is an interdisciplinary and target-oriented approach to TS. Also known as the Polysystem Approach or the Manipulation School, DTS focuses particularly on the function of translation in cultural history. The DTS method first formulated in the early 1970s, went

28

into operation in the 1980s, and flourished in the 1990s. Herman (2019) states that this strategy continues to motivate many academics who want to study translation as a cultural and historical phenomenon to explore its context and conditioning factors, to search for grounds that can explain why 'there is what there is'. (Herman p.5).

The term was created by American researcher, James Holmes who explained that it 'would not be wise to continue referring to the discipline by its subject matter,' (Holmes 1988/2000:173–174) which he claims would mean failing to distinguish the territory from the map. Holmes defines Translation Studies as an empirical discipline which serves a dual purpose: describing "the phenomena of translating and translation(s) as they appear in the world of our experience and, based on formulating general principles that allow one to explain and predict translational phenomena." The map of the discipline encompasses a first binary division between the branches of Pure and Applied Translation Studies: translation teaching, translation criticism, producing translation aids and devising translation policies.

Holmes (1988/2000) categorises DTS under three main kinds of research: the Product-oriented DTS which focuses on the description of individual translations; the comparative descriptions of several translations of the same source text (either in the same language or in different languages); and the description of larger corpuses of translation, which led to the analysis of corpora in translation studies in the early 90s. Researches on Function oriented DTS focus on contexts rather than translated texts. It considers the study of the function, influence and value of translation in the target context; the mapping of translations and the analysis of the effects of translation upon

29

the context, which has developed into a focus on translation sociology. The author further adds that Process-oriented DTS aims at a systematic description of what goes on in the mind of the translator while translating, which results in translation psychology.

A response to decades of speculative and prescriptive writing on translation may be seen in the development of descriptive translation study as an empirical and historically focused scientific field. Holmes (1972) conceives TS as a discipline which promotes the framework that can be subdivided into the objectives and procedures of natural sciences: There were to be pure and applied branches, with the pure branch further subdivided into theoretical and descriptive branches. Toury (1995) spells out the core activity of the discipline as theoretical and descriptive, with any prescriptive orientation and their source texts. The relationship between ST and translations is described, and explanation for the findings are proposed. Tour specifies the goal of the discipline aimed to compile many studies different genres of translation in different eras and cultures. Also, Toury reports that findings of such studies may be a basis to propose a series of laws of translational behaviour in that laws express the likelihood that given types of behaviour will occur under given sets of specifiable conditions. One of such principles suggested by Toury is 'the more peripheral the status of translation in a community, the more translation will accommodate itself to established models and repertoires' (Toury, 1995:271). Herman (2014), Lambert, (1989) and Toury, pioneers of the prescriptive approach, were instrumental in establishing TS as an academic discipline.

The scientific and stringent nature of DTS has given rise to a number of concerns. Herman (2019) draws attention to such problematic features as the goal of establishing laws of translation which Tymoczko (1998) refers to as 'a positivist chimera', and the constant disregard for individual agency and individual translating situations. According to Pym (1992, 1998), translation is such a complicated process that calls for several sources of explanation rather than just a few, or even just one ultimate source, as in the case of Toury's hypothesis.

Another limitation to early DTS borders on the neglect of the role of values and political and ideological effects of translation. Lefevere (2016) demonstrates how translations normally mirror the target culture ideologies and mores of specific periods: translation may thus support prevailing ideologies and poetics in some cases and promote non-conformative ideologies in others. Effects also encompass the readership's reaction to translation. Chesterman (2008) is of the view that research should equally focus on understanding the causes and effects of translations.

Also, critics argue that DTS adopts a positivistic stance which assumes that the researcher is able to take an impartial stance with regard to the object of study, whereas it is clear that interpretation and perspectival judgements inevitably enter into descriptions. Arrojo and Chesterman (2000) points out that statements about norms are not in themselves descriptive either, since they reflect the viewpoints, interests and perspective of those who elaborate them. Also, Hermans (2019) also urges translation scholars to adopt a more self-critical approach and to acknowledge that they filter translational data through their own conceptions and the concepts of the society in which they are

31

embedded. To Hermans, the task of the discipline is to theorise the historical contingency of different modes and uses of discourses on translation. Herman's approach is noted to distinguish itself from prescriptivism as it does not seek to interfere in the practice of translation but rather, it seeks to account for what happens in translation. Like DTS, Herman's approach is descriptive, much like DTS however, it is self-reflexive and self-critical. Thus, this development fits into what Herman recognises as 'Critical Descriptive Studies'.

DTS discards the traditional, and prescriptive concept of equivalence, and replaces it with a functional-relational, and descriptive concept of the translational relationship. Toury (1995) states that 'a translation will be any target language text which is presented or regarded as such within the target system itself, on whatever grounds' (Toury 1995:27). This means that if a given text is regarded as a translation of another, then, according to Toury, equivalence is the relationship between them, which will exhibit the variable profile determined and accepted by the target context.

The relationship of equivalence is therefore presupposed, and any descriptive study will aim at profiling the variable features adopted by functional equivalence. Toury's inversion of the traditional relationship between equivalence and translation also provides a redefinition for translation studies, so that instead of beginning with an 'a priori'definition of equivalence, its profiling becomes the epitome of the descriptive process, once it is acknowledged that features are maintained and reconstructed in the TL, not because they are important in any inherent sense, but because they are assigned importance.

Theoretical Framework

Systemic Functional Translation Studies (SFTS)

Halliday's Systemic Functional Linguistics (SFL) is a linguistic theory of grammar that studies diverse ways by which language accomplishes its goals. SFL, unlike traditional grammar which focuses primarily on linguistic structures, considers the social context in which language is used. Halliday (1961, 1985, 1994) has identified that there has been a rapid growth in Systemic Functional Linguistics as a resource that firstly, facilitates the understanding the grammar of all human languages and secondly, provides a perspective on how to perceive the grammar of a given language in terms of how it is used.

According to Martin, Matthiessen, and Painter (2010), The grammar of language is interpreted as a system which helps people to interact with others and to make sense of their experiences. SFL is distinct from other grammatical systems because it considers language as social semiotics. As a result, the use of SFL in translation studies facilitates the understanding of text in general as well as the translation process. The many linguistic phenomena, including the organisation of text at the discourse level, are explained by independent and separate variable systems. In such a paradigm, each system is identified by the function it fulfils with each function communicating a distinct meaning, which is deduced from that function.

Systemic Functional Translation Studies (SFTS), a union of SFL and TS, is a coinage. It is a fast-growing cross disciplinary field. The origin of applying SFL to translation, according to Steiner (2005, 2015, 2019), can be traced to the early British contextualism in Malinowski's anthropological

33

studies on context and translation on the Trobriand Islands in Papua New Guinea discussed in Malinowski's (2000) and Firth's (2013) works. Malinowski emphasises the role that translation plays in understanding an aboriginal language. He holds it that translation is crucial in bringing out the differences between the meanings in some other cultures and his own English-speaking culture. Malinowski's approach acknowledges the role that the context of culture plays by recognising the variations between the source culture and the target culture. The notion of context is noted to have been inherited by Firth who influenced Halliday's SFL.

Halliday (2009) views translation as a relationship between languages and a method of transferring knowledge between them. Halliday considers translation studies as a testing ground for his theory which he claims would be unsuitable for analysis if it could not account for the phenomenon of translation. House (1990, 1997), in support of Halliday's claim suggests that the application of a linguistic theory of translation will avoid the possibility of missing out on a lot of issues embedded in text. Newmark (1987:293) also emphasises the significance of linking SFL with translation studies in his statement:

> 'Since the translator is concerned exclusively and continuously with meaning, it is not surprising that Hallidayan linguists which see language primarily as a meaning should offer itself as a serviceable tool for determining the constituent parts of a source language text and its network of relations with its translations.'(ibid:293)

These claims have set a solid foundation for researchers and prominent theorists to employ SFL in TS. Such studies as Baker (1992); Catford (1968); House (1977, 1997, 2006), Munday (2001, 2012, 2009), Newmark (1987, 1991), Steiner (1992, 1998, 2002, 2004) and Taylor, (1993) among others

34

have tested the applicability of SFL approach to TS and thus have made significant contributions to the theory. Catford (1968) for instance, adopts Halliday's (1961) scale and category grammar, an early version of Systemic Functional Grammar, and formulates a model of translation. He demonstrates Steiner (2005)'s discovery on 'how translation could be viewed as a relationship between units in structures arranged in a hierarchy of ranks and levels' (Steiner, 2005: 485). Steiner has been recognised as one of the first scholars to apply SFL to translation.

Halliday (1985) and Matthiesen (2014a) considers SFTS an applicable theory that is not only formulated for application but also remains in constant contact with application. Halliday (1964, 1985b) regards his theory as essentially consumer-oriented admitting that the value of a theory depends in its application. Consequently, SFL has been applied to language sciences including translation (Matthiessen 2001; Wang and Ma 2020). Matthiessen claims that SFL views translation as 'recreation of meaning in context'. One prerequisite for applying SFL to translation is that SFL provides a theoretical basis for describing language, with various languages being described from SFL perspective. Such works include Caffarel, Martin & Matthiessen (2004); and Martin & Figueredo (2021).

Also, Halliday's (1985, 1994) linguistic framework has then been widely accepted particularly in the works of Newmark, (1987, 1991, 1998); Munday, (2001, 2012) and (Taylor, 1993). Different dimensions of Systemic Functional Grammar have shed light on several studies. These include, Baker, (1992); Hatim and Mason, (1990, 1998); House, (1977, 1997, 2006); Malmkjar, (2005); Matthiessen, (2001); Steiner, (1992, 1998, 2002, 2004);

35

and Trosborg & Dimitriu, (2002). In the case of stratum of semantics Baker (2003) as well as Hatim and Mason (1990, 1998) adopts genre, register, cohesion, and coherence in examining textuality of translation. Also, House (1990, 1997) provides a framework of translation quality assessment based on the Halliday's theories of genre and register and also, incorporates pragmatic and cultural ideas, and expands text evaluation to a wider content.

However, later studies such as Matthiessen, (2001) and Teich, (2001, 2003) have turned out to be more detailed. Steiner (2005), identifies that this 'represents a movement of theorization along the stratification dimension.' Steiner (2005:487). Matthiessen (2001) for instance outlines six dimensions which he identifies as 'the environments of translation' (Matthiessen, 2001). These include stratification, rank, metafunction, delicacy and axis' and locates translation in a typology system as a semiotic process. These parameters are what Matthiessen defines as equivalence and shift. In this way, translation has been studied within what Wang (2014) refers to as "an overall SFL-architecture". (p.155). Matthiessen introduces two translation clines, from the widest environments to the narrowest ones. Translation equivalence and translation shift are regarded as 'two opposite poles on a cline of difference between languages (Matthiessen, 2001:78)'. Thus, Matthiessen's study has set a pace for future research.

As Halliday regards SFL as a theory applicable to language, it is thus, not surprising that his theories have been applied to a number of diverse fields such as educational research: Halliday and Martin (2003), Christie and Unsworth (2005); stylistic research such as Hasan (1985), Birch and O'Toole (1988), Butt and Lukin (2009); multilingual generation: Steiner and Yallop

36

(2001); corpus studies and computational linguistics: Munday (2011), Taylor (1998), Teich (2009),Wu (2009); semantic development: Williams (2013), Hasan et al. (2007), register and contextual studies: Steiner (1998, 2004), Hasan (2009); and multimodality: Bowcher (2014). Matthiessen (2008) locates translation studies in a broad sense of multilingual studies, and he suggests that typology, cross-cultural pragmatics, comparison, second language teaching, as well as translation studies are all related within a coherent field of multilingual studies.

These researchers have applied SFL to TS and have made significant contributions. Halliday (2002) views this progress as a contribution to linguistics to characterise texts, including prose and poetry writings. Additionally, 'the study (of the language) by the theories and methods of linguistics' (Halliday 2002: 5) is what is meant by the linguistics study of literary texts, and SFL is a branch of descriptive linguistics. Therefore, notwithstanding how significant a cultural perspective is for translation studies, a linguistic perspective must always be taken into consideration. Since translation is language related, Catford (1965) asserts that 'the study and description of translation processes must make substantial use of categories established for the description of languages.' (p.vii).

My decision to adopt SFL in examining the selected literary translation is because it offers TS both a linguistic foundation and contextual dimensions. Halliday (2009) admits that although very few linguists working in functional or formal linguistics have given specific attention to translation, it has been acknowledged as a kind of testing ground. Translation can be thought of as a highly specialised field.

37

The chapter is now in a position to discuss the relationship between Critical Discourse Analysis and Translation Studies after looking at the theoretical potential of SFL for translation studies from both linguistic process, and contextual and cultural aspects.

Critical Discourse Analysis and Translation Studies

Implementing critical reading through Critical Discourse Analysis (CDA) is a technique that leads readers to reason more consciously, according to Rahimi and Sahragard (2006) and Dar, Shams & Rahimi (2010). Van Dijk (1997) reveals that current research in the fields of translation and Critical Discourse Studies has shown that formal changes to any given text will unquestionably result in ideological effects. Widdowson (2000), claims that CDA is the process of identifying implicit ideologies in texts by revealing the underlying ideological biases, and as a result, the power relations in texts. It must be known that manipulative linguistic styles are responsible for the creation of power relations, ideologies, and identities to highlight the strategies and procedures adopted. Language and translation, according to Salemi (2007), are two of the most challenging areas of ideological influence.

Translation studies is an academic field that investigates both the theory and the practice of translation. Since it forges connections with languages, cultural studies, philosophy, and the information sciences, it is by nature a multilingual but also multidisciplinary subject of study. Additionally, TS and CDA have an interest in human communication in socio-cultural contexts, particularly an interest in the texts and discourses that result from this communication. The goal of CDA is explained by Fairclough as 'the ideological loading of particular ways of using language and the relations of

38

power which underlie them more visible' Fairclough (1995:258). Schäffner (2004), notes that in the event of translation, textual characteristics, ideological contexts, and underlying dynamics of power apply to both the ST and the original language. Fairclough (1989)'s linguistic orientation corresponds with that of Halliday's (2009)'s work on SFG. However, Fairclough does not limit Discourse Analysis to the study of texts and specific discursive practices. He emphasises a text as the product of a process in which discourse is closely related to social structures in its production and interpretation. He critically examines specific situations where relations characterised by power dominance and inequality are discussed in discourse.

Furthermore, CDA is a description of a cognitive process on how readers invest and interpret meanings in texts within a variety of social contexts. Fairclough, (2003) indicates that texts have causal effects and thus, contribute to changes in people, actions, social relations, and the real world. Fairclough's model describes the process and the end-products as meaning-making. Fairclough (1989) conducts research to ascertain who defines the link between social power, ideology, and language. He offers a three-step model for analysing text and discourse: providing a linguistic description of formal properties of the text; interpreting the relationship between the discursive processes and the text, where the text functions as the product of a text-production process and a resource in the process of text interpretation; and explaining the relationship between discourse and social and cultural reality.

The issue of ideology has always been accompanied by its political connotation. The ideological considerations of translation seem to be much more evident in literary texts since on the one hand, they reveal the ideological

39

stance of the translator and on the other hand, they indicate how translational strategies applied by the translator can help keep the literary beauty of the original text. Damaskinidis (2017) for instance, applies a CDA-based approach to examine any ideological shifts between the English ST and Greek translation. The analysis of a ST and TT discovers how CDA approach can shed more light on the way culturally accepted patterns reflect society's objectives and concerns as well as how they impact them. The comparative analysis of this study has offered an interesting illustration of how the translator's attitudes and motivations in his or her quest to decode diverse ideological patterns were influenced by a culture associated with the English language.

Another CDA-translation study is Khajeh & Khanmohammad (2009). In the article, *Transmission of ideology through Translation*, the author investigates the effects of ideology on linguistic features in the Persian translations of Chomsky's 'Media Control', which revealed the ideologies hidden in the TTs. The study's findings show a relationship between socio-cultural and ideological constrains of the translator and the possible translation techniques s/he employs in the translation process.

Besides Fairclough's model, CDA also considers Halliday's SFL, highlighting that language serves as a medium by which functions are performed. Consequently, in communication choices made by speakers are meant to achieve an intent. Thus, SFL sets out to investigate the range of relevant choices made, both in the kinds of meanings that speakers want to express or functions that they might want to perform and in the kind of wording or construction that are used to express such meanings, and to match

40

these two sets of choices. Being the first to formulate a framework, which provided guidelines for future CDA research, Fairclough's contribution to the field of CDA is considered significant. Both Halliday's and Fairclough's model met the goals of my study.

Although various critical discourse analysts have adopted SFL to investigate some of the important linguistic elements in translations – a terrain that has attracted a lot of attention currently, according to (Halliday 1987, 1994), these studies link the surface lexico grammatical features of a text to their predominantly semantic functions and representations. The main aim of critical linguistics, now Critical Discourse Analysis established by Fairclough (1989/2001,2003), was to clearly define the relationship between ideology and the language in which the said ideology is expressed and reproduced in specific social situations. This study makes an effort to show how CDA might be beneficial in examining how colonial relations have been ideologically represented in a discourse classified as literary text.

Systemic Functional Linguistics (SFL) and Critical Discourse Analysis (CDA)

SFL belongs to a scholarly paradigm known as Critical Discourse Analysis (CDA), which is based on the idea that language, as a social practice, is a crucial component of social life. CDA analyses discourses in relation to the extensive social and historical context in which they occur. Translation can be described as discourse in transformation from one language to another where certain social phenomena (in the case of literary translation) are exposed linguistically to communicate the specific intent behind the production of the text. Having established this connection between translation

41

and discourse, it could thus be concluded that literary translation analysis and CDA are much closely related since CDA caters for critically examining how social issues are enacted through discourse. The application of SFL to literary translation studies is a diagnostic study that will not only reveal the social issues embedded in the ST but also, how they have been linguistically woven in the TT.

The relationship between language and society is a subject that both Critical Discourse Analysis and Systemic Functional Linguistics (SFL) are interested in. To analyse texts and discourses, CDA employs SFL as a tool. While CDA can benefit from other linguistic models, SFL is particularly interesting to CDA because of its emphasis on language use as well as its informational and social purposes. Other linguistic models are also useful to CDA, but because they place more emphasis on syntactic structure and less on functional features of language, CDA analysts may not find them to be attractive. In analysing texts, researchers mostly apply one of two approaches: SFL or Fairclough's model. Fairclough's linguistic approach to CDA comprises a three-stage methodology, which enables analysts to account for discourses first of all as text; secondly, as discursive practice; and as societal practice. Text samples (ST and TT) are used to illustrate how SFL is able to analyse language use as text and practice. Also, SFL and CDA are two related theories on language and discourse and are often used together. SFL is a perspective on formal structure (grammar and style) of language, which describes 'what' language/discourse does. CDA is a perspective on wider context and implications of discourse, aiming to explain 'why' language or

discourse does what it does. So SFL is often used as a set of tools for doing CDA.

The role of SFL metafunctions (ideational, interpersonal and textual) is to relay form of information, or experience, or other form of content; to convey attitude, stance, emotion – and to manage interpersonal relations; to structure texts in a way that makes them coherent and cohesive. The ideational metafunction deals with how information has been construed in the text; the interpersonal expresses how the text enacts attitudes and social relation; and the textual metafunction caters for how the text is structured and how it is linked to other texts and the discourse outside itself. The present study focuses on the ideational metafunction particularly, transitivity since its goal is to investigate how a sociological phenomenon (colonial relations) is originally construed and ideologically represented through translation.

Studies on the Application of SFL to Literary Texts/ Translations

In translation studies, the notion of shift/equivalence is admittedly one of the most important areas that needs to be investigated. This phenomenon has been examined, evaluated and discussed extensively, from different perspectives. In terms of children literature, Akbari (2012) focuses on types of structural shifts in literary texts translated from English into Persian and their significant role in compensating and explication of meaning. The study aims to examine whether structural shifts help the literary translators to better transfer meaning. Akbari's discovery shows that translators of Persian/English children's literature more often manipulate linguistic structures consciously, in terms of voicing and tense, generally. Other forms of shifts revealed by the study were omissions and additions which were noted to lead to either a loss in

43

meaning or an alteration of meaning communicated. Akbari thus concludes, based on his findings that total equivalence is impossible to achieve in the translation of children's literature. This, according to the researcher, could largely be blamed often on the translator's intent and less often, on the differences in linguistic structures of the languages in question. Differences in grammatical structure were also noted to have occurred as a result of changes in structural shifts in Hasselgard's(1998) examination of eight texts selected from excerpts from Norwegian novels with their English translations. It was also revealed, however, that out of the 600 pairs of clauses examined the most were noted to share the same themes both in the ST and the TT.

In a similar vein, Thanbong (2018), adopting qualitative approach and SFL as theoretical framework for comparison, carries out a study on the identification of shifts and variations in the Setswana translation of *The Girl Without a Sound.* The study focuses on transitivity relations identified in the two texts within the framework of SFL and on any shifts or other variations between the texts. Nine specific portions of the texts are sampled for detailed examination. The findings of the study show no significant differences in the reproduction of the features of the ST in the TT. The material process in the TT is noted, in all nine segments, to be dominant highlighting the physical activities performed by the two main characters in the narrative: little girl and the red-winged woman. This involves the foregrounding pattern of an Actor + Process + Goal and Circumstance. The second most frequent type of process identified in Thanbong's work are the mental process, most often with the little girl as a senser. Other discoveries include literal translation, inconsistency, the choice of relatively sophisticated lexicon given the target

44

audience, omission of words and change of structure. The study cautions that translators, especially of children's literature, should not (if possible) take additional liberties as these may interfere with the original author's intentions.

Studies on other kinds of literary narratives such as Wang's (2020) work on detective stories, focuses on examining verbal clauses in the Chinese translation of nine detective stories. In discussing the issue of language inherent in translating detective stories, Wang's work echoes with Halliday's (1992) view of translation as 'a meaning-making activity, a guided creation of meaning in which issue of choice merits attention'. (Halliday 1992:141) The said study compares the two Chinese translations – one written in the early twentieth century and late twentieth century, examining differences in thematic patterns or choices occurring in verbal clauses; observing logico-semantic types and rhetorical relations in the ST and its corresponding TTs to identify different translator's choices in the selected TTs; and investigating and interpreting the translator's choices from the perspective of context. Wang's work is located within the framework of DTS. He adopts a bottom-up approach: beginning with lexico-grammatical stratum to semantic stratum and then to contextual stratum within the SFL theoretical framework.

Similarly, Wang and Ma (2020) also apply SFL to a Chinese drama –Lao She's *Teahouse*, and its two English translations. Through the lens of SFL the study investigates the various meaning-making resources including theme, mood, modality, polarity, transitivity, taxis, and logico-semantic type in the texts, and which formed the basis for comparison between the ST and the two TTs. The study makes discoveries that are parallel to previous findings: that both translators render this kind of drama with different purposes. Firstly, the

45

TT1 is translated to be read, and secondly, TT2 is translated to be performed on stage. Also, the study discovered that various changes were made in TT2 by the translator for purposes of performability. These findings were observed by the researchers to reflect those of Yang, Guo & Yu (2016) and Wang (2017). Also, *Teahouse* was identified to contain a large amount of dramatic dialogue that showed abundant use of satire and humour, and idioms, which posed challenges for translators.

Also, Liu and Yang (2013) examines patterns of thematic progression of *Francis Bacon's Of Studies* and its 11 translated versions. Identical to the studies earlier reviewed, the thematic structure of the original work is observed to have been retained. Additionally, the study discovers that while English text on the one hand, are noted to favour the T2R1 type of thematic progression: the theme of clause 2 is picked up from the Rheme of clause 1, the translated texts on the other hand, tend to adopt T2T1 type where the theme of clause 2 is noted to be picked up from the theme of clause 1. The authors confirm that their study verifies Venuti's viewpoint that: translation is an 'inevitable domestication which always communicates a foreign text that is partial and altered, supplemented with features peculiar to the translating language'. (Venuti, 1995:9). Meanwhile, Liu and Yang (2013) also indicate that the correspondence between thematic progression patterns is one of the norms in the descriptive study.

In another study, Vasconcellos (1997) investigates thematic and information structure. The study emphasises the differences between Persian and Portuguese translations and the translator's competence. The study reveals that 'professional translators choose to preserve the original theme and focus

46

despite the constraints of a different target-language syntax' (p.68). The research also suggests that the translator of the said texts needed to take several aspects into consideration, such as 'gaps in the lexicon, fusion of multiword concepts, differences in register, cultural differences etc' (ibid 70), claiming that it is impossible for a translator to compare all systems of meaning.

Shifting focus from literary translation to literary texts it is realised that existing studies on colonial and postcolonial texts have employed the SFL transitivity framework to examine how sociological colonial and postcolonial issues are constructed and presented. Such works of Mwinlaaru (2012), Mwinlaaru (2014) and Mwinlaaru & Nartey (2021) have extensively explored African literature which have revealed interesting findings. With the national anthem in focus, Mwinlaaru & Nartey (2021) examines the discursive enactment of resistance in the anthems of former British colonies in Africa. Data analysed comprised 301 clauses and 1,976 running words gotten from 21 national anthems of Anglophone Africa. Also, situated within the methodological framework of stylistics, Mwinlaaru (2014) investigates Achebe's *Anthills of the Savanah*. He points out that employing Stylistics in his study caters for an explanation of how and why language means what it does, adding that the function of language is to direct readers towards specific or possible meanings of the text. Mwinlaaru's study explores the interaction between narrative situation, transitivity patterning and symbolism, and characterisation of a protagonist Chris and the themes of struggle and change. Hence, the study, according to Mwinlaaru, shows the possibility of linguistic analysis and literary criticism complementing each other in the interpretation

47

of literature. Another African literary work which adopts the stylistic approach to interpret linguistic choices made in the transitivity system of the English language is Mwinlaaru (2012) which examines the narrative style employed in the construction of key passages, located in the first part of the narrative, reflecting failure of the workers' strike, in Ngugi's *Weep Not, Child*.

African literary texts are woven in a manner that discuss issues common to the African society. These include present, or historical events which are observed to have left some indelible prints in the lives of today's African community. In the case of Achebe's *Anthills of the Savannah* Mwinlaaru (2014) reports that it has been described as a literary text that represents the author's most articulate ideology on socio-political situation of post-colonial Africa particularly, Nigeria. Similarly, Mwinlaaru & Nartey 2012, identifies that the procedures employed in the composition of Anthems of Anglophone Africa articulate an anti-imperialist and anti-establishment to an oppressed group. Conversely, Ngugi's *Weep Not Child*, according to Mwinlaaru (2012) does not address the oppressive powers of colonial rule; it reveals a sympathetic and 'a painfully tender account of problems occurring when necessity seems to set up an antagonism between humanity and action' (Mwinlaaru, 2014 c.f Povey, 1970, p.125).

One of the issues discussed in studies on post-colonial literary texts is struggle and change of the African. This theme, Mwinlaaru (2014) reports, is observed to be realised through narrative and linguistic configuration of Chris's characterisation in which the said character is seen rising from a powerless, fearful and perplexed individual to a self-reformed and brave citizen. Thus, the processes, participant roles, and circumstantial elements

48

construed to present Chris across the selected passages is a depiction of how he develops from a powerless and inactive character into an effectual one. In this instance Chris is seen as having reformed himself into an active character poised to confront all odds in ejecting brutality against the common people.

Mwinlaaru explains that it is through Chris's character that Achebe is seen urging the enlightened but marginalised, to awaken and transform his society through struggle. Mwinlaaru discovers that the transitivity patterns associated with Chris in the passage analysed are consciously selected by the writer to create a pattern of narrative situations that show his development from hopelessness and misery to vigour and then from fear and perplexity to bravery and struggle.

Investigating another type of literary text, Mwinlaaru & Nartey (2021) identifies that firstly, anthems contain semantic and structural parallelisms that show evidence of collective memory, a cultural trauma reconstructed to reclaim a positive identity and project a desirable postcolonial future and secondly, to foreground the motif of freedom and legitimise the African as the owner of the reclaimed territory. Thirdly, the study is observed by the researcher to illustrate the reconstruction of relevant ideologies in national anthems to stimulate desirable, progressive attitudes among citizenry in African states. These, the authors highlight, communicate resistance construed as material, relational, verbal, behavioural, and minor clauses, and the motif of freedom was construed mostly as material, relational and behavioural clauses which foregrounds freedom. Hence, the study establishes that 'the anthems of colonial Africa are platforms for promoting resistance aimed at dismantling Western discourses that justify colonisation such as the colonisers'

representation of colonialism as what Mwinlaaru & Nartey (2021, p.8) describes as 'civilising mission'. Hence, language is employed in anthems as a response to communicate political decolonisation. This phenomenon reflects Mwinlaaru (2014)'s discovery that Achebe's characterisation of Chris as demonstrating a kind of transformation suggesting a transformation in the attitude of the elite to power abuse as a way of addressing Nigeria's problem.

Furthermore, examining characters in Ngugi's *Weep Not Child* Mwinlaaru (2012) identifies the theme of suffering as a universal issue discussed in the novel. The study reveals that the transitivity patterns in which the happenings, actions and inactions of characters are asscribed function to determine the psychological viewpoint from which the narrator relates the story. Mwinlaaru (2012)'s study shows that Ngugi strategically absolve victimisers from the responsibility for their actions to focus readers' attention on the victims of the political conflict depicted in the text. This, he discovers as a stylistic strategy that foregrounds the issue of suffering in the text.

The study reveals that material clauses, which were identified to outnumber other process types according to Mwinlaaru, implied the situations were construed as doings and happening with Jacob being presented as the character undergoing a transformative process so that he becomes a physical manifestation of the suffering and torture that the people are made to endure. Also, the author identifies that Relational clauses were construed to succinctly characterise Jacob, a betrayer of people. This observation involving the transitivity patterns in which the participants in Ngugi's novel is cast according to Mwinlaaru (2012) appears to reflect Ngugi's worldview of political struggle he presents in the novel. This, Mwinlaaru implies is Ngugi

50

discussing the political conflict of Kenya's colonial situation from the point of view of the terror that came with it as the victims of the terror, rather than the cause of suffering which Mwinlaaru reveals as not surprising as it is most probable that it is the terror and suffering of people in this conflict that got strongly registered in Ngugi's sub-conscious as he was growing up through the conflict as a child, especially given that according to him, his own family was directly affected by it.

The selected systemic analyses have offered a revealing account of how discourse is organised to effectively function in its context of situation as well as context of culture. However, it was observed that so far, existing literature are seen to focus more on Chinese literature – Chinese - English and English - Chinese translations with few attempts on other languages. More importantly, most of the studies reviewed did not clearly indicate the shifts/equivalence issuing from the differences or similarities between the ST and TT.

Another limitation identified in the literature is that studies on translation of African literature are noted to be scanty, with children's literature as the focus. This implies that translations of African literature is a territory that is hardly explored by Systemic Functional Linguists given that such works, some of which have been discussed, have been explored to reveal how language has been used to present specific characters and phenomena related to the colonial and post-colonial situation in Africa. This gap in the literature calls for a shift of focus towards literary translations particularly, African narratives because they discuss pertinent and delicate issues about history and culture, which have had its relevance, till this day. A critical

51

linguistic study of a literary narrative is expected, undoubtedly, to show, clearly, the relationship between the ST and its TT in terms of the translator's representation of social relations. My research, therefore, goes beyond what existing literature has discovered, by exploring the English Translation of Oyono's *Une Vie de Boy* to unveil how discourse is systemically construed to ideologically depict relations between Europeans colonisers (French) and the colonised African (Cameroonians). Thus, my work is interfaced between the framework of SFTS and CDA.

Previous Studies on *Une Vie de Boy* (UV de B)

As far as Oyono's novel and its translated counterparts are concerned, it is necessary to first situate this research within the context of what previous researchers have discovered. Studies on UVde B and/or its translation have been quite extensive: the novel has been explored from the literary perspective; and its translations examined and evaluated. While some researchers have concentrated on issues related to colonialism and culture, others have extended their studies to investigating how social phenomena presented in the novel have been interpreted especially, in its English version, and the translator's role in presenting the events and situations. Below is a review of what has been established.

The central theme that Ferdinand Oyono's UVde B, a novel that is as popularly read today as it is critically claimed, concerns the pathology of French colonialism in the 1950s. Among the numerous studies which the work has generated, torrents of ink have been spilled over the nexus of visual imagery which the Cameroonian author weaves into his text (Flannigan 1982). Works on the novel have revealed the nature as well divers manner of

treatments the French colonisers gave to their colonised especially, Cameroonian. The issue of power dominance is discussed in Flannigan's (1982) work. Flannigan examines how power dominance is exerted on the colonised by colonisers. The author does a literary analysis of three instances where non-verbal communication was employed by French colonisers and what they portray about European supremacy. Similarly, Sarvan (1985) tackles issues related to relationship between the colonised and colonisers. Using the first two publications of Oyono as data, Sarvan explores the colonial situation of Cameroonians in the selected novels. Analysis was carried out in relation to the author's identity (background and history) to facilitate readers' understanding of the novels. Still on coloniser vs colonised relations, Rangarajan (2016) adopts an intertextual framework using Fannon's postcolonial interpretation of Hegelian master-servant dialects to study the difference between Julien Sorel's and Joseph Toundi's Bildung. The adopted framework is reinforced by an onomastic and paratextual observation technique to examine how the dialectics of power are articulated differently in comparable situations in the two novels. Delving into the extent to which colonisation has traumatised Africans, Moruwawon (2012), uses data that reflects Toundi's experience in the novel to investigate the phenomenon and to show the sound connection between excessive violence in child training and colonial brutality.

Literary scholars have examined Oyono's novel which have revealed issues relating to colonialism in Africa, particularly, sub-Saharan Africa. Colonialism is seen to have left an indelible mark on the African continent. One essential issue discussed in UVde B pertains to the relationship between

the coloniser and the colonised. It can be observed that a greater portion of Oyono's text consists of instances of interactions between Black Africans and White Europeans. Research on the novel have shown several ways by which Europeans exerted power dominance on African natives. One such way was through non-verbal communication. Eye contact is seen to be used by colonisers to establish and to maintain control over their servants, and by Toundi (intentionally or unintentionally) to challenge that control. Flannigan (1982) identifies that colonial masters exert a kind of visual dominance by employing an intimidating stare, whilst the natives manifest their second-class status by either lowering their eyes or glancing away. An instance where this occurs is when Toundi's accusatory gaze appeared as a threat to Europeans – Toundi's crime was that he was caught seeing. According to Flannigan, the gaze is only part of the themes that, together allow the reader to apprehend the subtlety and complexity of the colonial experience in the text. This finding is identical to Di Mauro's (2004) work which examines the role of blowing smoke and shining light. Di Mauro's analysis establishes that just as the white man's glare becomes the primary device for establishing his position over the natives, so too does he seek to intimidate by blowing smoke in their faces or by blinding them with bright light. However, later in the text we become aware of another reversal: the notion of smoke and light are revisited reinvested with meaning and turned against the colonisers themselves.

Di Mauro's investigation reveals that although unconscious for the narrator and considered as secondary by the reader, it is nonetheless essential in the functioning of Oyono's text as a political and social statement. The political and social structures that characterise colonial relation and describes

54

the nature of African European relationship in UVdeB are reproduced or mirrored in a kind of (micro) socio political structure that ensure their existence. These non-verbal cues are what Toundi and his fellow Africans suffer from. Again, Flannigan notes that eye contact plays an important role in the relationship between the coloniser and the colonised, in the exercising of power and to the socialisation of Toundi for his role.

Non-verbal interaction is also noted to have been used to show how Africans are kept in their place by strict forms of control and how the 'boy' is domesticated by these forms of control since he is constantly interacting with the power centres. Flannigan (1982) classifies this gesture into three forms: subtle forms of eye contact, physical abuses and others which he describes as intermediary. These non-verbal cues are what Toundi and his fellow Africans suffer from. It could generally be concluded that non-verbal form of communication influenced the power relations between colonisers and the colonised: it portrays the relationship as that of master-servant where the coloniser assumes the role of superior and the colonised, subordinate.

A study of colonial administration shows that the system employed by the English and the French colonisers differed distinctly from each other. While the English adopted indirect rule – through the local chiefs, the French, on the other hand resorted to the policy of assimilation which was aimed to transform the Africans into Frenchmen. This system was characterised by complete erasure of the African culture, and everything associated with it and the transplant of French culture, institutions and language. Gradually, the native African turned into a Frenchman except for his race and pigment. Also, education was employed as a weapon for the supply of personnel necessary to

55

the effective functioning of colonial administration. What is worse was the system of education which was designed to brainwash Africans while cleverly coercing them into accepting that they were of an inferior race, who had to regard the French as 'good' or 'saving grace' since they (the French) introduced European civilisation, which was considered far better than the so called 'primitive' ways of the African world. It is this issue that Sarvan (1985) tackles in his study of power dominance between the coloniser and the colonised in Oyono's UV de B.

Sarvan (1985) identifies that power dominance in the novel was exerted not only by the coloniser but also, the missionaries who, according to the author, were either consciously or unconsciously agents of imperialism. Hallett et al. (1981) describes imperialism as being characterised by Europeans classifying people based on pigmentation. Races were arranged in order of superiority with the 'white race' occupying the top ladder and the 'black race', (mostly Africans), near the bottom. As a result of this distinction or classification, Europeans were now equipped with assurance and total conviction of rightness of their way of doing things, which contributed to their success. South Africa's apartheid system serves as a typical instance of imperialism. In Oyono's novel Sarvan identifies this phenomenon depicted in the scene where Toundi describes his relationship with Father Gilbert as that existing between a pet and its owner. In this instance, Toundi says that he prefers the old clothes given to him by the Priest whom he (Toundi) considers as benefactor. Also, we learn from the protagonist that it is only from his benefactor's leftovers that he gets to eat meat. Toundi's reactions towards Father Gilbert's treatment, Sarvan (1985) suggests, implies that he accepts the

European lifestyle and rejects his African origin. Sarvan identifies another concept of imperialism in Oyono's novel.

Another aspect of imperialism, according to Hallett et al., (1981) was the belief that:

'Europeans used the agents of 'civilising mission' in a 'barbaric' land hence the transformation of Africa cultures to develop into the replicas of European models; whilst not regarded as equals to Europeans in order not to undermine the notion of racial superiority' (Hallett et al.1981:31-32).

Toundi referring to his forefathers as cannibals confirms this notion. In UVdeB, French missionaries are noted by Sarvan (1985) to have encouraged passivity in the natives in exchange for their obedience and submission while directing their thoughts to wealth, dignity and freedom in the next world. Sarvan's discovery clearly justifies a popular saying, initially asserted by Christie Bolt: 'When the missionaries came, we had the land, and they had the bible; now we have the bible, and they have the land'. (Sarvan, 1985). This assertion of Bolt's also applies to early parts of that century as was divinely ordained to vanquish the supposed "false religion", so too Europeans were meant to rule non-white people: the missionaries' sense of spiritual superiority easily shaded into racial and cultural arrogance. White was considered the colour of moral and spiritual purity – and of racial superiority. Sarvan (1985) concludes that Oyono's UVdeB, unlike any other, combines comedy and cruelty successfully. He posits that this rare feature is fascinating to researchers.

Another aspect of colonial relations revealed in UVdeB which has been investigated by researchers concerns the inhuman and oppressive treatment meted out to the colonised by the coloniser. Acts of mistreatment are

57

noted to have been employed to show dominance and White superiority over Black Africans. Moruwawon's (2012), investigation of this phenomenon shows the sound connection between excessive violence in child training and colonial brutality. Toundi's brutality establishes the relationship between domestic abuse and colonial atrocity. The protagonist is vulnerable to abuse in the hands of his colonisers because he has assumed the role of the victim in his African family. Rangarajan (2016) sees Toundi essentially as passive character, referring to him as 'a plaything of circumstance' who gives shape to events without actually causing them. Similarly, Rangarajan (2016) traces this characteristic from the protagonist's childhood to maturity and establishes that the transformation that the novel undergoes in the colonial context concerns the dialectics of power in the relationship between the master and servant, with race as the overriding factor. It is detected that the protagonist's change of name from Toundi Ondua to Joseph Toundi indicates a change in identity. In this scenario, Rangarajan establishes that the adopted name is seen to mark another step towards the bearer's assimilation of a non-African culture. However, later events in the novel show that though French culture has been imposed on Black Africans so that they have adopted European way of life, they can never be accepted as European. Sarvan (1985) points out that to the commandant and other colonisers, Toundi can never be recognised as part of them. This reality, Sarvan identifies is reflected in the commandant's statement 'All Africans look the same' (p.67 c.f. Houseboy). This idea is noted to reflect in Toundi's last question 'Brother, what are we?' (p.20, c.f Houseboy, p.4)). whose obvious answer according to Sarvan (1985), is 'nothing' (p.20). Rangarajan (2016) establishes that Toundi's question is

58

directed to his fellow countrymen, not himself; 'it questions their identity as Blacks called French' (p.17). Rangarajan adds that the protagonist's question serves as a call to spur the colonised to unite in their fight against colonialism. It is this ideology that Sarvan's (1985) analysis diagnoses as reflected in the European's relation with their colonies.

These instances Sarvan (1985) affirms clearly, defines the colonised as worthless and undeserving of human treatment adding that if truly, colonised Africans are considered French then why are they being brutalised, traumatised and do not enjoy the same rights as the Whites? Toundi's mistreatment by M. Moreau and others is mentioned as having brought to his mind, a song that reminds one that he is uninvited, which equally reflects Toundi's innocence and blindness in the face of impending danger coupled with his isolation. Sarvan's (1985) work thus exposes the cruelty of French colonialism through verbal abuse and physical assault to which Toundi and other Black Africans were subjected, which according to the study, has destroyed the once vibrant and wealthy African world. It is this phenomenon that Rangarajan's (2016) study refers to as the posthumous tradition and publication of Toundi's journal; it vocalises his mute revolt and calls on his fellow Africans to mobilise in solidarity against colonial oppression.

Fanon's postcolonial interpretation of the Hegelian concept focuses on three key elements: recognition, reciprocity, and struggle (Gendzler 23). In Peau noire (179), masque blanc, Fanon notes that

'In the Hegelian paradigm the servant turns away from the master, and attains self-conscious and indifference through work, whereas in the colonial scenario desiring to be like the master, the servant turns towards him and ignores the work' (ibid, note 9).

Furthermore, for their beings to be meaningful, the master and the servant should arrive at a mutual recognition as a struggle (p.177). However, Fanon asserts that on the part of the White master towards the black servant (p.179) the superficial, passive recognition without the struggle deprives the servant of realising his true being. In UvdeB Toundi's identity as a boy is permanently fixed: once a boy, always a boy, with any chance of attaining self-consciousness foreclosed. Rangarajan (2016) makes this discovery by examining the relationship between Toundi and the commandant's wife who reminds Toundi that he is a servant, and her husband, a commandant, and cautions him to know his place. Fanon declares that racism creates inferiority complex. Before accepting Toundi, the commandant threatens to skin Toundi should he find out he is a thief. Rangarajan's (2016) study of the unfair treatment of Toundi which his masters (the commandant and Father Gilbert) subjected him to reveals that Toundi demonstrates self-esteem when humiliated. The author notes that the way the protagonist expresses his indignation reflects the dialectic of power at play in the novel. Toundi is seen by the coloniser as suppressing his anger, however, he expresses it through secrecy – he spits into a glass of water meant for the commandant, for attacking his integrity. His arrest, imprisonment and torture are seen as a way for the lovebirds and the commandant to purge their conscience of guilt.

The dialectic of power according to Rangarajan (2016) is mediated through the ideology of supremacy. He points out that ideology served as a paradigm for colonialism in Africa with racial supremacy becoming predominant as exemplified by UVde B. Rangarajan's study reveals the abject conditions of the Africans in the era of colonialism. According to Rangarajan

60

(2016), Oyono subscribes to a liberal humanist ideology that pleads with the oppressed. The afore mentioned study also identifies Toundi as a forerunner whose burden of suffering provides a model for the final resurrection of the Cameroonian society, which is likewise sick almost unto death after many years of colonial rule, aggravated by racial division and complex.

Several instances projecting traumatic events in Oyono's novel are identified in its translation. Focusing on Toundi, it is realised that his observation of the illicit affair between M. Moreau and his commandant's wife lands him in trouble: he becomes the victim of the colonisers. Rangarajan (2016) asserts that though Toundi is not the object of his mistress's desire and though he never testifies against her, his role as individual observer of her indiscretion leads to his eventual arrest and torture by colonial agents. This situation, the author likens to the biblical Joseph in the Old Testament who was falsely accused of raping the master's wife and punished. Just like Joseph in the bible who was sold into slavery by his brothers, Rangarajan sees Toundi as being forced into bondage by the mistreatment of his close relatives, which led to an emotional dislocation of the protagonist. It is reported that in the aftermath of his horrific scenario, Toundi lost recall of what he did, a state of emotional anaesthesia described by Herman & Vervaeck (2019) as a "constriction of the field of consciousness" that keeps painful memories separate from regular awareness".

Studies on UV de B as a literary work present issues relating to colonisation. The works reviewed are observed to uncover the nature of relationship that existed between the European colonisers, including the missionaries, and Black Africans. Aspects of colonial relations that are noted to be criticised by

61

various researchers include: power dominance; racism; verbal, physical and emotional abuse; imposition of European civilisation and culture on the African; and White superiority. The kind of coloniser vs colonised relations revealed by the reviewed studies observed to exist in UVdeB appear to largely reflect the ideological position of Europeans. The present work is thus situated to examine how these issues among others are represented in the translation of the novel.

Previous Studies on the English Translation of UVde B

Studies on the translations of Oyono's novel have been useful in identifying mistranslations, techniques used in the rendition of expressions related to the African culture, and the translator's role in the interpretation of the text. Moore (2013) for instance explores the translation of Oyono's novel into fourteen languages (including English) with the aim of familiarising readers with its history and content in relation to language, particularly, the English translation. Cudjoe (2011) discusses the emergence of postcolonial African literature and debates on the appropriateness of language used in it. Furthermore, Cudjoe's study discusses, by applying the post-colonial theory to examining the English version of Oyono's novel, the role of translation in the translator's representation of the African culture. Cudjoe's aim is to test the success of the translator in expressing the African experience: he evaluates the translation of Achebe and Oyono's texts: French/English; English/French with the aim to assess the extent to which they represent the original author's message. Also, Keji (no date) evaluates the translation of folkloric elements in Oyono's novel; he adopts an interpretive approach to identify the translation techniques employed in the interpretation of the novels. The interpretive

62

approach according to Keji provides a better tenet for handling the translation of folkloric elements. Awung (2014) examines agency role in the English translation of UV de B. Awung adopts ethnographic technique specifically, interviewing to investigate the factors that affected the translation process.

UVdeB has been given various descriptions by researchers. Moore (2013), for instance, qualifies the novel as a bitter and comic tale and a "thorny text". Keji (no date) considers it as one of the anti-colonial novelists in Africa. Reed confirms that 'Houseboy' has had long print runs both in the UK and in America (Awung 2014). This observation is supported by Moruwawon (2012:46) who also holds it that the novel and its translation remain one of the favourite literary works written by an African author to have been published and has consistently featured in academic institutions across the globe. Awung (2014) agrees with Moruwawen (2012); he emphasises that while the original is considered one of the most prolific African colonial novels in French, the translation is equally known to be one of the best African colonial novels in English.

Judging from the various views expressed by the cited researchers, it is undeniable that the publication of Oyono's translation, UVdeB was a great success. A question now arises as to whether the cited researchers' views can be relied on to conclude that the translation process of the said text was also successful in its representation of events in the ST. Given that the target culture had no exposure to the ST due to language barrier, and had to rely on Reed's representation, will members of the target culture be in the position to ascertain whether the translation is a successful representation of events? These phenomena are what researchers of Reed's translation seek to

63

investigate. The focus of this section is mainly on what researchers have discovered so far as far as the Reed's translation of UVde B is concerned.

It has been observed by researchers, that UV de B contains a significant number of cultural elements associated with Africa; this is quite typical of a good literary work. Keji (no date) points out that a perfect literary work is expected to be full of folkloric elements that are aesthetic and artistic in nature; they depend on the cultural background of the writer. Folkloric elements form a significant part of African culture; they reflect values and beliefs about a group of people. Keji describes the translation of folklore as a herculean task. Cudjoe (2011) also identifies that the use of folklore demonstrates natives' attachment to Africa. The role of folklore is mainly to convey moral lessons and communicate useful information easily to people. Therefore, the interpretation of folklore must not be taken lightly in translation. Keji (no date) identifies that the translation of folklore elements is full of challenges because of cultural variations. What is linguistically and culturally present in one language could be non-existent in some other languages and cultures. This is where the role of the translator is very paramount. In the analysis of proverbs in the prose texts Keji (no date) agrees with Awung (2014) that translation of African cultural elements such as proverbs require the cultural awareness of the TT in order to maintain the originality of the ST. Keji observes that John Reed, in an attempt to translate some of the proverbs in the ST, uses the perceived 'equivalence' as a technique of translation. Where the translator could not find a cultural equivalence to the ST proverb in the TT language, he resorted to literal translation. This discovery is made in the analysis of figures of speech in the

64

TT. Keji (no date) identifies some mistranslation of simile, pun and onomatopoeia in the TT.

In the rendition of onomatopoeia for example Keji (no date) reports that Reed employs 'borrowing' as a major technique to fulfil the principle of cross-cultural processes in translation. This error, according to the author, could be blamed on Reed's inadequate exposure to the African culture. Awung (2014) confirms this phenomenon in his discovery that the TT author had absolutely no contact with the ST author.

Another fault associated with Reed's rendition of cultural elements is the interpretation of songs. Song interpretation poses great challenge to translators mainly because according to Keji (no date), songs are attached to the cultural background of the writer and will invariably affect the translation into the TT especially if the translator has no or inadequate knowledge of the culture of the ST. Keji's study identifies a combination of techniques used in such translations as mostly being literal. This, he explains was to avoid mistranslation and the retention of certain expressions such as proper nouns. The use of loan words in translating other expressions such as idioms was also identified in Reed's rendition of the ST. Keji explains that idioms do not have equivalence techniques notwithstanding, the use of literal translation and remains undoubtedly relevant in translation. Changes in the use of punctuation markers in the ST have been noted to have occurred in the TT. It was thus suggested that the interpretation of such cultural elements requires a competent human translator who is not only bilingual but also bi-cultural, to be able to render them accurately.

65

Another culture bound expressions identified in the original are what Moore (2013) refers to as a less charged Anglophone colonial terms, such as 'washman' (p.72,82) and 'laundryman' (p.85), as well as other Anglo-colonial term: jeep, pick up (small truck), 'short' for 'shorts' among others. Similarly, terms such as 'Khaki' observed to have appeared in eight instances (showing another colonial connection); Pyjama (p.63,140) a borrowed term from Hindi traced to Persian; and veranda, originally Portuguese were also identified by these researchers, in Oyono's original. Moore's (2013) study discovers that UVdeB contains both non-standard French and untranslated African-language terms. He adds that untranslated African language terms have been common in Europhone African fiction for sixty years, perhaps prominently in English in Achebe's Things Fall Apart which is observed to be diffused not only with untranslated Igbo words but also with elegant Igbo proverbs brought into English as calques. Moore asserts that Oyono's UVdeB, unlike Achebe's *Things Fall Apart*, uses African language terms less frequently. Rather, it relies more heavily on the faulty French or what Moore describes as 'bad' French used by its African characters.

Reed's interpretation of the African terms identified in Moore's (2013) study is discussed by Awung (2014) as issuing from Reed's decision of generally taking a foreignising approach. Awung adds that the said approach preserves the local colour of Oyono's ST local expressions which are domesticated, though produced in a European language. Such expressions were identified as idioms, exclamations and local names. The foreignising approach according to Venuti (1998), is not likely to elicit sameness in terms of readers' responses. However, the researchers suggest that it would be hasty

66

to assert that it was Reed's intention. Awung explains that as an expert in African literature it implies that Reed was well exposed to the nature of African literature in English; consequently, his intentions might have been to elicit the same response in his English translation as an original African text in English would have elicited.

Awung (2014) further reports that in the translation process Reed's interest to promote and disseminate African literature was because of his seventeen-year experience as an English teacher in African literature. This, Munday (2012) describes as "representor of the source words of others". (Munday 2012:2). Awung adds that it is evident that Reed's aim was to sell African literature to the world. He, Awung, believes could have possibly caused the translator's influence in his choices during his interpretation of the ST. If this were the case, it would further substantiate the fact that his choices would have been influenced by his relationship with African literature; his interest was to represent the African culture through translation. This makes the translator an important agent in power relations of the translation context of production.

In terms of the depiction of colonial situation in the novel, Keji (no date) describes Oyono as one of the anti-colonial novelists in Africa. Post colonialism focuses on the analysis, explanation and responses to the cultural legacies of colonialism and imperialism. Thus, the translation of UVdeB can be said to reflect the culture and practices in the colonial era such as the composition of the original title of the ST: 'boy's quarters' depicting the residence of the black servants of the whites. Keji observes that John Reed's translation of the novel's title is a product of British attitude towards the

67

Blacks whom they considered inferior. The same ideology is also observed by the author to reflect in the use of the term 'boy's quarters' depicting the residence of the black servants of the Whites. This title of Oyono's, Keji considers from a literary perspective, and proposes that it should have been rendered as: *The life of a Houseboy*. I find Keji's proposed title as a true reflection of the African servant's identity as portrayed in the original text: thus, the title provided by Reed seems to clearly confirm his perspective of the African boy. The concept of 'life' Keji points out, is completely lost in the English translation of the ST title. This omission is considered by Keji, as a great loss because according to him, the houseboy phenomenon was very much pronounced among the British in colonial times. Keji further points out that Oyono himself instead of choosing his title as: Une Vie de Serviteur' deliberately uses 'boy' in his version to create an effect in both ST and TT.

Awung's (2014) study revealed the use of 'broken French', French spoken by Africans with no formal education, who worked for European colonisers; and Cameroonian pidgin, a creole originating from the 1st century introduced by Portuguese. Cameroonian pidgin, Awung (2014) points out, is not capable of functioning as the equivalent of 'broken French' also known as Français petit nègre; the latter was identified as a slang whereas the former, an autonomous language with mother tongue speakers, spoken also in some non-Anglophone West African countries. Moore (2013) finds out that the mistranslation of 'hybrid French was an effort of Reed's to systematically, even ideologically, blunt the offensive language that Oyono's narration diarist, Toundi pervasively uses to diminish his own people and elevate the French. Awung (2014) suggests that instances of errors would have been avoided if the

68

ST text had been explored thoroughly. This phenomenon, is reported to be blamed on time constraint, which Awung indicates, is a factor to be considered in the context of the translation of UV de B. He reports that Reed was said to have been allowed a limited period of five months to complete the work. Another possible reason for the errors or mistranslations Awung (2014) reports, is because the translation was done manually. These factors were noted to have put the translator under pressure, hence, the errors committed.

However, I find these responses of Reed's tangible with the reason that an accurate rendition of the African colonial terminologies was possible to alter the focus and meaning of the message in the TT. Also, I am of the view that Keji's assertion (no date) that John Reed's translation is a product of British attitude towards the Blacks whom they considered inferior sounds quite a hasty judgement to make since it was pointed out earlier that Reed's exposure to the nature of African literature in English might have caused him to want to present to the world what might not be completely known with the aim of attracting the same response as an original African text in English would have. This seems to contradict, though not entirely, Moore's (2013) observation that Reed typically rendered Oyono's intentionally broken French into broken English based on his assumption of it being an equivalent to bad African English. To react to this claim, I would suggest that it would have been appropriate that Reed consulted a group of Cameroonian creole English speakers instead of relying on what he, a non-native, assumed to be English of the sub-Saharan African.

Moore (2013) identifies samples of Toundi's register of names used throughout the book for each group as a key marker of his initially colonised

mind, those he calls 'African', or 'Blacks', and 'French', or "White". Moore discovers obvious alterations made by Reed. Oyono's Toundi is observed to demonstrate an entirely colonised mind: he refers to his own people mainly as 'indigene' meaning 'natives' or 'indigenous people. Concerning the colonisers, Toundi refers to them only by loaded colour term – 'Blanc', 'Whites'. Moore observes that contrary to Oyono's original, Reed's English version, capitalises the term's initial letters throughout.

First, it is identified that 'nègre' and 'noir', as adjectives and nouns have been upgraded, most frequently to African. This, according to Moore (2013) reshapes the psychological landscape of the book. The translation of these examples as well as many others throughout the text Moore points out, proves that Reed systematically mistranslated almost every ethnocultural identifiers in the text. Moore thus emphasises that Houseboy is less a mistranslation than a misinterpretation. From the researchers' findings, it is evident that Oyono's original which portrays a violent and hypocritical French colonial society, and the decreasingly colonised mind is altered in Reed's rendition.

Awung (2014) also observes some mistranslations in Reed's version involving coinages from local languages that have been embraced by the French dialect spoken in Cameroon. Awung blames the mistranslations on the translator's insufficient exposure to the ST culture. This view supports Bandia's (2008:187) that, "cultural items present specific challenges as their occurrences in the European languages are the result of the author's creature endeavour to capture them as they exist in African languages". Insufficient exposure to such contexts, Awung claims, may then lead to interpretations

70

based on generalisations, assumptions and, in certain situations, stereotyping: the stereotypes in themselves are born of narratives that develop a particular identity that influences the perception of the other. Awung considers the mistranslations as misleading and stresses that any reader not conversant with Cameroonian connotations could be lost or misled as to their real meaning.

Another reason that, according to Awung's (2014), accounts for the errors in the translation of terms used in the colonial system by Africans was the vast difference between the French and British administration: this difference reflected largely in their languages. (Andulazziz, 2003: 185). While the French system adopted the policy of assimilation, the British colonial system implemented an indirect rule which did not try to transform the culture of the colonised. In the English territories, education was never intended to replace the native African languages according to Abdulazziz (2003:185). It is this difference in functionality that Awung identifies and emphasizes as implying that the local varieties of French and English that emerged in the respective colonial settings were different in nature thus making Reed's choices far from correct. This then recalls the issue of translation as manipulation, and the question then arises as to what extent the translator's intervention can shift the ST content and style in order to shape a particular perspective in the target culture. It was gathered from Reed's responses captured in Awung's (2014) study that first, the translation process was initiated by Reed himself. This reflects the translator's agency role where s/he decides whether to translate a particular work in order to support or contest a particular ideology. This claim is echoed in Tymoczko's (2007: xxi) assertion that translation is "a deliberate and conscious act of selection,

71

assemblage, structuration, and fabrication". Baker (2016) adds that many translators and interpreters instead of being "passive receivers of assignments" (2006:105) rather "initiate their own translation projects and actively select texts and volunteer for interpreting tasks that contribute to the elaboration of a particular narrative." Nonetheless, this was not the case of UV de B according to Awung: the recreation of UV de B was initially born from Reed's sole interested in reproducing a portion of the novel –an initiative that caught the publisher's attention, who had him translate the entire novel. In this case, Reed appears as an advocate of a translation that promoted a particular ideology while contributing to shaping the publisher's mind set into endorsing that ideology and largely impacting the TT readers.

The studies surveyed on Oyono's *Une Vie de Boy* lay a solid foundation for the present study in terms of the nature of deficiencies or loopholes identified in its English translation. Although studies consolidate our understanding of translation of literary texts, particularly post-colonial discourses, inadequacy of previous studies could be detected, which presents the necessity to engage in the present study to fill the gap.

Firstly, it was observed that investigation was limited to culture bound expressions; instances projecting social issues were not considered. It would have been useful to examine, from a linguistic perspective, issues related to the colonial situation which were discussed extensively in the literary studies to determine how the use of a linguistic tool could effectively confirm or refute the previous findings on the translator's choices in interpreting the text.

Secondly, literature on the translation of Oyono's novel focused on the identification of techniques employed in the translation process and critiqued

their application. However, the identification of departures and/or retention of the ST message in the TT would have been considered a good attempt. Furthermore, the works focused on instances of mistranslation of terms and expressions, not representation and misrepresentation of events which is much likely to lead to more interesting findings.

I agree with Awung (2014) that the context and perspective of the translator should be considered in addition to the final output when analysing the translation process. This is so because translators work in various cultural settings with various communication dynamics. According to Awung, this would result in a more comprehensive image of the field of translation studies as well as fresher understandings of its theoretical underpinnings. In this regard, I consider Awung's work a foundation layer for my present study.

Summary of Chapter

The studies surveyed in this chapter covers firstly, perspectives on the notion of translation and equivalence. Secondly, various approaches to Translation Studies are discussed with emphasis on Descriptive Translation Studies. Thirdly, the theoretical frameworks underpinning this study together with the various contributions made, and studies proving their applicability are reviewed. The frameworks discussed were SFTS and CDA. Fourthly, existing literature relevant to the study are reviewed beginning from the applicability of SFL to literary translation followed by literary and linguistic studies on *Une Vie de Boy*. The review was to identify the gap which the present study seeks to occupy.

73

CHAPTER THREE

METHODOLOGY

This section presents the methods adopted in carrying out the present research. The chapter describes the research design, data (data source and collection procedures), sampling and method of analysis. The chapter concludes by justifying the methods and techniques adopted for the study.

Research Design

I have employed qualitative approach specifically, Critical Discourse Analysis (CDA) in analysing the Target Text in relation to its corresponding Source Text variable to examine how colonial relations have been ideologically represented. In terms of what CDA does in Translation Studies (TS) Van Dijk (1997) discovers that recent CDA related studies have found out that formal change in any given text would certainly lead to specific ideological outcomes. Furthermore, Widdowson (2000) points out that CDA exposes occluded ideologies in texts: it reveals the underlying ideological prejudices and therefore the exercise of power in texts. To illuminate the procedures employed, it must be recognised that power relations, ideologies and identities are created through the manipulation of language. Consequently, the present study, rather than solely seeking to describe how linguistic features have been organised consciously or unconsciously in the TT, to correspond to, or deviate from the ST's representation of colonial relations, specifically aims to identify the ideological influences that could have informed the translator's decisions.

74

The present study focuses on shifts/equivalence in Transitivity to explain how colonial relations have been ideologically represented. The ST will be used in comparison to the TT to arrive at my findings.

The Data

The study makes use of data from both primary and secondary sources. The primary data consist of major clauses sampled from the novels *Une Vie de Boy* (ST) and their corresponding clauses from *Houseboy* (TT); and the secondary data comprise responses of the TT author in his interaction with Awung reported in Awung's (2014) study as well as findings of previous studies on UvdeB.

Baker (1995:232) proposes three kinds of data in translation analysis. The first is what he describes as multilingual referring to sets of two or more monolingual corpora in different languages. The second, comparable corpora consisting of a corpus of original text and another corpus of translation in the language under investigation. The third type of data is parallel corpora, termed translational which is a text in language A and its translated counterpart in language B.

The data chosen for this study are classified under translational bilingual corpora. Translational in this case refers to the corpus that consists of ST and TT while bilingual means that the study focuses on two distinct languages: French and English. This kind of data is what is compiled for this research and according to Baker is suitable for this context of TS. I consider this type of data suitable for my study since, firstly, the study focuses on identifying and examining shifts/equivalence; secondly, determining the

75

ideologies that shifts/equivalence project. Thus, both ST and TT are required for examination in order to identify instances of shifts/equivalence.

UVdeB is a colonial text written by Ferdinand Oyono, and published in Juilliard, Paris in 1956. The novel contains 185 pages. As mentioned in chapter one, Oyono's novel is a translation from Ewondo, a native Cameroonian dialect. The novel has been described by scholars generally as tragic with some satirical and ironical elements embedded in it. Basically, Oyono's narrative exposes, while at the same time, denouncing the ills of French colonisation in francophone Africa, particularly Cameroon where the events in the story unfold. The novel has been translated into about fourteen languages.

John Reed's *Houseboy*, the English translation of Oyono's novel, was published in 1966 by Heinemann African Writers series and is made up of 122 pages. The difference between both texts in terms of volume is blamed on the significant variations in the language systems in which each has been produced: French language is noted for its long linguistic structures and wordy nature whereas in contrast, English usually makes use of shorter and more concise structures. Also, French tends to be explicit in its explanation of events while English remains implicit and will require that the reader makes as much inferences as possible.

Reed's *Houseboy* is a famous novel, widely used in some secondary schools and tertiary institutions across Anglophone Africa, and in Europe. The novel has been rated as one of the best African colonial literary works as it deals not only with sensitive issues but is a true account of events that occurred in colonial times. Some studies carried out on Reed's translation

76

show a significant number of alterations and manipulation of linguistic elements, which according to the researchers, stem from the translation process as well as other external influences.

The secondary data

The study also makes use of secondary data. This comprises findings of previous studies as well as interview responses of the TT author. Awung's (2014) interview findings were based on matters of initiation on the part of Reed; Reed's contact with publishers and ST author; Reed's exposure to the ST context; the purpose of the translation; the translation process and the product of the translation. Since my study is concerned with ideology influencing the translator's representation of colonial relations, the ST author's interview responses served as supporting information to the findings of my study.

The secondary data were employed also to confirm some of the assumptions made based on the findings of the study. These data consisted of findings of studies carried out on UVde B and/or its translated counterparts, particularly, English. These studies were both literary and linguistic, aimed to discuss and interpret issues of colonisation in the text; and evaluate the translator's interpretation of the ST. The supporting data were vital as they served as justifications and/or refutations to the explanations for the shifts/equivalence emerging in the TT.

The Interview data

In explaining how issues are presented in each text, it is important to take into account the role that the author plays in the creation of the text since during the translation process, the translator makes choices in his/her attempt

77

to interpret the ST. To be able to better understand the reasons behind such choices and make a fair judgement of the translator's position, there is the need to solicit some information from him/her, which will provide answers to the 'why' certain choices were made during the creation of the TT. Thus, this study sees the need for some ethnographic considerations to be incorporated in the methodology. It was therefore necessary to engage both ST and TT authors in a discussion. However, it was not possible for me to engage either of the authors as both are currently deceased hence, I have resorted to adopting secondary data - Awung's (2014) interview findings to support my study.

Awung (2014) notes that ethnographic findings provide an understanding of the context surrounding human actions from the perspective of those involved in the actions. Also, a researcher is required to acquaint himself/herself with the cultural context and seek the ideas of the population of these actions to understand what occurs rather than interpreting and analysing activities subjectively. According to LeCompte and Schensul (2010), this method of research requires that the researcher inhibits the world of the target reader/audience and interact with them for him to be able to frame their behaviours and beliefs within a socio-political and historical context. The translator's view or perception can go a long way to providing an insight into the nature of the translation process. It is within this context that I choose to incorporate Awung's (2014) interview findings into this study.

Awung's (2014) study was in a form of an interview which he carried out through email correspondence. Interactions over the internet seemed the only possible way to solicit information from the translator, who, according to Awung, was based in Ireland. Such information as the initiator of the

translation, the translator's involvement of the ST author and publisher, the translator's familiarity with the ST context, the purpose of the translation, the translation process and the final product, were Awung's key concerns. Although all of these matters are necessary in establishing the translator's role that might have influenced the interpretation of the ST, not all are relevant to my work. Therefore, I decided to use data that were relevant to the findings on the ideologies identified through the choices of linguistic resources employed in the translation process.

In this regard, I opted for responses mainly relating to the purpose of translation, the translator's familiarity with the ST context, the translator's contact with the publisher and ST author, and the initiation of the translation. Information was carefully selected to meet the objectives of the present study. The selected data were compiled and examined to ensure that they provide insights that proved useful in establishing the ideology behind the translator's choices in the translation process leading shifts/equivalence.

Data Collection and Sampling Techniques

Data for the analysis comprised one hundred and fifty-four (154) clauses extracted from specific portions of the ST and their corresponding clauses from the TT: portions containing narrations depicting interactions and relations between African natives and French colonisers. In this study, data was collected from both ST and TT for analysis.

I used documentation technique to collect the data. Firstly, I read the ST to get an overall understanding, in the ST language, of the entire situation being presented to readers. Ability to firmly grasp the intended picture that Oyono portrays in the ST requires that the reader demonstrates proficient

79

knowledge of French language. My sufficient knowledge of French made it quite easy for me to navigate and understand the ST.

Secondly, I proceeded to reading the TT while juxtaposing it against the ST. The parallel reading was done with the aim of sampling the data needed for the study. I adopted purposive sampling technique since the study sought to investigate a particular phenomenon, which required that only variables that share the same features were suitable for the analysis. During the sampling process, I realised that instances of colonial relations were noted to occur throughout the novel. Thus, I opted to continue collecting such data until the saturation point was reached. At the point of saturation, the sampled data numbered up to 154 ST clauses with their corresponding TT clauses amounting to 162.

Another reason for adopting purposive sampling was to enable me to meet the focus of the study: to identify and examine transitivity shifts/equivalence and the ideologies they project. Ideational or experiential metafunction is concerned with the presentation of social realities, it is the resource that is responsible for encoding our mental image, thus, the role of transitivity, is that it defines the action or circumstance in which the participants in a clause relate.

Since the objective of this study is to investigate how a sociological phenomenon is represented, through transitivity shifts/equivalence, in literary translation it was necessary to select only narrations for analysis. Transitivity is considered necessary in literary analysis as one of the resources of ideational metafunction. Ideational metafunction consists of the process, the participant noun, and the circumstance (Halliday and Matthiessen, 2013).

80

Coding

The primary data were categorised as a set of variables coded as **ST (source text)** and **TT (target text)**. Also, a literal translation coded as **LT** was provided to facilitate the understanding of the ST by readers who possess no knowledge of French. To achieve this, I sought for and received assistance from some colleague translators and native speakers of French. Furthermore, the literal translation shows explicitly, in English, the deep grammatical structure of French. The set of categorised variables were presented and coded as **Clause Pair** (**CP**), hence **Clause Pair 1** (**CP1**), **Clause Pair 2** (**CP2**) etc. Coding was used to enhance identification and fluidity in the analysis and referencing respectively.

Data Analysis Procedure

The analytical framework I have developed for the present study was inspired by SFTS methodology for analysing translations and Fairclough's three-step model for doing critical discourse analysis. 'The Systemic Functional model starts by analysing both the ST and TT down to the lexico grammatical level to draw the profiles of linguistic and non-linguistic resources. 'These profiles are compared and relocated within their systemic context to identify the translational shifts and to deduce both the decisions and norms that were in operation' (Mubenga, 2010: 271).

Fairclough (1989)'s three step model for the analysing text and discourse include: 'firstly, describing formal properties of the text; secondly, interpreting the relationship between the discursive interaction and the text, where text is the end product of a process of text production and as a resource

81

in the process of text interpretation; and lastly, explaining the relationship between discourse and social and cultural reality'. (Fairclough, 1989)

Drawing on the frameworks of Halliday's (2009) model and that of Fairclough (1989), I propose a four-step model for doing a critical translation analysis. This model, I expect will present itself suitable for investigating how sociological issues are ideologically represented in literary translation. The method I propose for my study include firstly, describing the ST and TT data, and relating each to the phenomenon being investigated; secondly, comparing or mapping the TT analysis to the ST analysis to identify and examine instances and degrees of shifts/equivalence occurring in the TT; thirdly, determining the intent/ideology behind shifts/equivalence detected; finally, formulating generalisations about how texts and their translations are constructed to ideologically represent social phenomena.

I shall elaborate further on how I applied the proposed model to my study. To begin with, I did a transitivity analysis of the ST clause and TT clause and related the analysis to the nature of colonial situation that each variable reveals. Secondly, I compared the ST and TT situations to identify and examine the shifts/equivalence emerging from the analysis. Thirdly, I examined the situation presented in the TT to explain how colonial relations in the ST have been ideologically represented in the TT. It was at this stage that the translator's role in terms of decision making during the translation process, was emphasised.

Also, the third stage of the proposed model is solely TT oriented; it involves explaining the ideological factors behind the detected shifts/equivalence and

82

the function the text is to serve in the target culture. This is where the possible intent of the translator is exposed.

Using descriptive statistics, the results of the analysis were presented by charts and tables. First, figures, in the form of percentages representing shifts/equivalence were displayed on a pie chart. Additionally, figures representing the process types identified in the ST and TT presentations of colonial relations were displayed in a table. These were also represented by percentages and displayed on bar charts.

The Transitivity System – English vs French

In order to understand the transitivity model used in the examination of the data, it is important that readers are provided some insights into the English and French transitivity systems.

A common feature of a narrative text is the series of events (plot) that connect to make the storyline. These events are characterised by separate happenings, each characterised by distinct features which determine their functions in making meaning. The Transitivity system is classified under the ideational metafunction. In a literary text, the ideational metafunction determines the types of actions that the characters in the text, (participants) play. 'SFG construes out a small number of distinct types, each with its own unique characteristics; these are made up of process types.' (Martin et al. 2010: 98). 'Each process type provides its own model for construing a particular domain of experience as a figure of a particular kind.' (Halliday and Matthiessen 2013: 213).

The English Transitivity system presents six process types: the Material Process, realised by transitive verbs which represent physical

83

activities; the Mental Process, which deals with verbs that represent the mental image of our worlds; the Relational Process, which refers to the process at the beginning of the clause representing to an object, followed by attributives, this process shows the relationship of the object to the attributes that follow it; the Verbal Process which designates verbs of communication such as 'say', 'ask', 'tell', 'proclaim'; the Behavioural Process– the process in which verbs serve as the intermediary between mind and substance; and the Existential Process which shows existence; it uses the 'there' method and identified as the pseudo participant in a clause.

The French transitivity is made up of four process types. These include, Material, Mental, Relational, and Verbal Process. Identical to the English transitivity system, the French system is typically made up of a process with one or multiple participants and optional circumstantial elements' (Halliday and Matthiessen 1999: 303). The description of the lexicogrammar of English is based on Halliday and Matthiessen (2004; 2013), whilst that of the lexicogrammar of French is based on Caffarel's (2006) description of the transitivity system adopted from Halliday's (1985, 1994) and Matthiessen's (1995) hypotheses on transitivity. Matthiessen (1995), considers all transitivity systems, in all languages, as having some blend of the transitive and the ergative semantic models of processes. The Ergative model on the one hand is highly generalised and reflects the various process types. On the other hand, the process-type model also known as the transitive model is concerned with whether the combination of Actor + Process extends to another participant or not. The Halliday-Matthiessen hypothesis about transitivity, which I have adopted for this study, can be applied to French. The general representation of

French experiential clause grammar shows that when a clause makes experiential choices, it selects from the agency and process type system and the circumstance type system. These are differentiated by the French process type system.

Caffarel's (2006) description of Halliday-Matthiessen's hypothesis on transitivity system of French is presented from two perspectives: the transitive (process type system) and the ergative (agency system). From the transitive perspective, French clauses, according to Caffarel (2006) construe different domains of experience (doing-&-happening, sensing-&-saying, and being-&-having) through three major process types: doing (material & behavioural), projecting (mental & verbal), and being (relational & existential) processes. From the ergative perspective, a process type is recognised as the effective (one process brought about by an external cause) or the middle (process brought about by an internal cause). Although Caffarel's (2006) describes two models of transitivity in her description of the transitivity system of French, she does not specify the ergative analysis of participant functions in all process types. Thus, since my study considers the function of each aspect of the clause in analysing how colonial relations are construed and represented in the ST and TT respectively, I adopted Halliday's (1985) description of transitivity to examine the ST and TT clauses. This is to ensure uniformity and consistency is presenting my findings.

Summary of Chapter

This chapter has provided the methodological procedure for carrying out the present study. In this section the qualitative research design shown to have been adopted for the study was first presented. This was followed by a

85

description of the primary data as well as the techniques and procedures employed in the sampling, selection and preparation of data for analysis. Also, the choice and relevance of secondary data was explained. One of such was the ethnographic data considered to be useful in confirming the findings of the present study. Finally, the model for carrying out the analysis was presented and discussed. The proposed model was justified as suitable for the study and expected to yield significant results. The chapter provides an insight into the French and English transitivity systems.

CHAPTER FOUR

RESULTS AND DISCUSSION

Introduction

This chapter presents discussions on findings on analysis carried out on the clause pairs extracted from the ST and TT. The discussion is categorised under the research questions I and 2 formulated in Chapter 1. Under each research question, a brief background information on the phenomenon under study is first provided. This is followed by discussions on results of the analysis carried out. A summary of the chapter is provided at the end.

RQ1: Transitivity Analysis and Colonial Relations

The frequency distribution of process types identified in the TT and ST are shown in Table 1 and displayed in Figures 1 and 2.

Frequency distribution of process types reflecting colonial relations in *Une Vie de Boy* (ST)and its English version (TT)

Table 1: Frequency Distribution of Process Types Reflecting Colonial Relations

Types of process	Frequency distribution of processes in ST (French Version)	Percentage distribution of processes in ST (French Version)	Frequency distribution of processes in TT (English Version)	Percentage distribution of processes in TT (English Version)
Material process	82	51%	77	49%
Mental process (Perceptive)	7	4%	4	3%
Mental Process (Cognitive.)	8	5%	8	5%
Mental process (emotive)	17	10%	14	9%
Mental process (Desiderative)	1	1%	2	1%
Verbal process	18	11%	17	11%
Relational Process (Attr.)	16	10%	18	12%
Relational	5	3%	4	3%

87

Process (Ident.)				
Relational Process (Poss.)	1	1%	1	1%
Behavioural process	7	4%	9	6%
	162	100%	154	100%
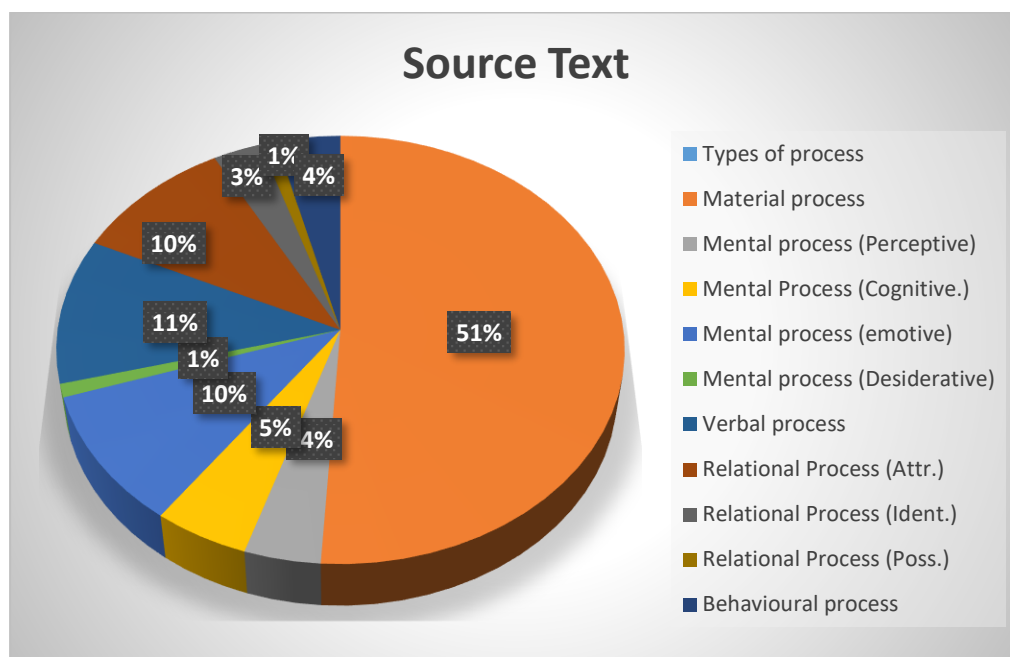
Figure 1: Frequency Distribution of Process types in Target Text
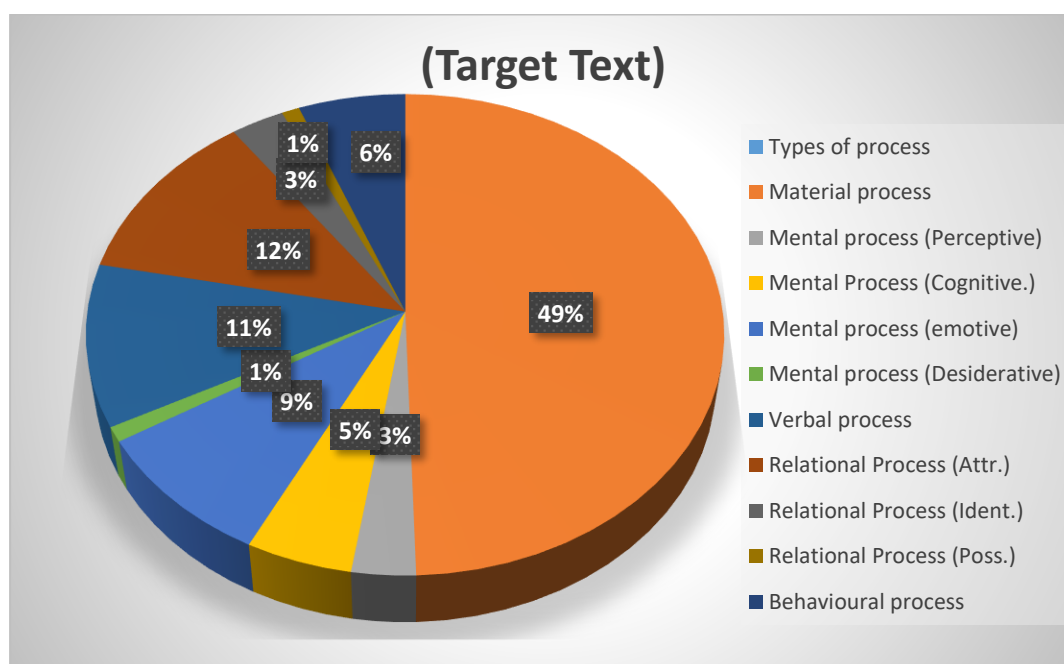
Figure 2: Frequency Distribution of Process types in Source Text

88

The transitivity analysis of selected clauses from both ST and TT presents depictions of relations between African natives and French colonisers. Analysis covered the narrator's (Toundi's) account of the colonial situation in the text. These were characterised by relations between the African (colonised), which included himself, and the French (coloniser): the missionaries - Father Gilbert and Father Vadermayer; the Commandant and his wife, Madame; and other French characters such as Mr Monreau, Mr Janopoulos and the prison guards.

The results of the transitivity analysis revealed that interactions between European and African characters in the text were presented in the form of doing and happening (physical acts); sensing (perception, cognition, emotion and desideration); saying (verbal communication); attribution and identification (identity, possession and quality) and behaviour (psychological and physiological acts). From the results shown in Table 1 and Figures 1and 2, it could be observed that in the ST the Material Process reflecting doings and happenings made up of 82 cases recorded the highest percentage of 51% whilst Behavioural process made up of 7 clauses recorded the lowest percentage of 4%. Likewise, in the TT text, the Material Process clauses recorded the highest frequency of 77 making 49%. Behavioural Process recorded the least percentage of 6%. This means that colonial relations in the ST show one form of interaction or the other between the coloniser and the colonised. The forms of interactions that the analysis shows are observed to depict, in general, the attitude of the European towards the African; the African towards one another, and the African towards himself in the face of a colonial situation. Such attitudes comprise mainly treatments, behaviours,

89

perceptions, feelings among others. The processes identified and the kind of colonial relations they reflect are provided under appropriate headings.

Material Process

Firstly, the ST employs Material Process to reveal instances of power dominance. It was observed that in many instances in the novel the eye of the coloniser was employed as a very powerful tool to exercise control over the colonised. In this case, the eye of the coloniser was assigned a participant role (Goal) that is, the one undertaking the action while the colonised was presented as the affected participant (Goal). The coloniser is thus presented as the controlling force and the colonised, the 'thing' that must obey. Clauses reflecting power dominance are illustrated by Extracts 1 and 2.

Extract 1(a)

CP 10

(ST)

Son regard	*semblait fasciner*	*mon père*
His gaze	seemed to charm	my father
Actor	Proc: mat.	Goal
nominal group	verbal group	nominal group
His gaze seemed to charm my father		

90

Extract 1 (b)

CP11

(ST)

qui	baissa	la tête	et	s'éloigna	tout penaud.
who	lowered	his head	and	moved himself away	all sheepishly
Actor	Proc: mat.	Goal	Theme	Proc: mat.	Circ.
nominal group	verbal group	nominal group	conj. adjunct	verbal group	adverbial clause
who lowered his head and moved away sheepishly.					

Extract 2

CP 29

(ST)

Il	plongea	ses yeux	dans les miens	et	repris
He	plunged	his eyes	into mine	and	resumed
Actor	Proc.: mat	Goal (agent)	Circ.: place	Conj	Proc.: mat.
nominal group	verbal group	nominal group	prep. phrase	conj. adjunct	verbal group
He plunged his eyes into mine and resumed					

CP 10 of extract 1depicts PaPa Ondua's (Toundi's father) encounter with

Father Gilbert (the French missionary). The ST examination identifies an

91

abstract 'doing' construed by the Material Process encoded as 'semblait fasciner' meaning *seemed to charm* performed by the Actor, 'Son regard' meaning *his gaze* on the Goal, 'mon pere' *my father*. The analysis reflects a situation whereby Father Gilbert's gaze assumes the role of a conscious participant who performs an act on Toundi's father. In this case, 'mon pere' meaning *my father* functions as the affected participant of the act *semblait fasciner*. What this shows is that the gaze is presented as expected to have a certain effect on Toundi's father. The situation presented shows the intimidating effect of the coloniser's eyes on the colonised. The subordinate clause that follows Extract 1 and presented in the final part of the clause further illustrates this argument.

The situation projected in Extract 2 shows the commandant's attitude towards Toundi at their first meeting. In this instance we see the Actor *Il* meaning 'He' undertaking the process *plongea,* meaning 'plunged' on the Goal *ses yeux,* meaning his eyes. The Circumstance specifying the exact place is realised as *ses yeux, meaning* 'his eyes'. It can be observed that the Goal functions as the agent through which the process is performed. This reflect a situation whereby the coloniser's eye is employed to intimidate and instil fear in the colonised. This observation confirms Flannigan's (1982) discovery that the coloniser exercises a kind of visual control through staring intended to intimidate the colonised, who show their second-class status by either lowering their eyes or avoiding the coloniser's stare. Flannigan adds that the Whiteman's glare becomes the primary device for establishing his position over natives.

Consequently, the use of the eye as a controlling weapon is expected to elicit some responses from the colonised, which is also construed by the Material Process, showing that the eye is used as a response tool employed by the colonised to react to the coloniser's control. This phenomenon occurs in quite a few instances: the colonised is assigned the role of Actor and the coloniser, the Goal of the process enacted. In this situation the colonised is seen either to show obedience or resistance against the coloniser's intimidating stares. Extracts 3 (CP 11) and Extract 4 illustrate this phenomenon.

Extract 3

CP 10

(ST)

Son regard	*semblait fasciner*	*mon père*
His gaze	seemed to charm	my father
Actor	Proc: mat.	Goal
nominal group	verbal group	Nominal group
His gaze seemed to charm my father		

Extract 4

CP11

(ST)

qui	*baissa*	*la tête*	*et*	*s'éloigna*	*tout penaud*
who	lowered	his head	and	moved himself away	all sheepishly

93

Actor	Proc: mat.	Goal	Theme	Proc: mat.	circ.
nominal group	verbal group	nominal group	conj. adjunct	verbal group	adverbial clause
who lowered his head and moved away sheepishly.					

CP 11 of extract 3 depicts Papa Ondua's response to the priest's attitude towards him. Two situations are identified as 'doing' each construed by the Material Process. In the first instance, we see *baissa* 'lowered' performed by the Actor, *qui* 'who' on the Goal, *la tete*, 'his head'. In the second instance the Material Process encoded as *s'eloigna*, 'moved away' performed by the Actor also realised as *qui,* 'under' the Circumstance, *taut penaud*, 'sheepishly' showing the 'manner' in which the act was performed. It is important to note that both processes are noted to occur, one preceding the other. Two scenarios are thus being linguistically presented in the ST: firstly, both actions are noted to depict physical happenings, showing absolute obedience – the Actor, *qui* 'who', representing Papa Ondua, enacts the Process *baissa* 'lowered' on the Goal, *la tete* 'his head' and *s'eloigna* 'moved away' In this instance, the roles performed by Toundi's father depict that of shame and obedience. This implies that the gaze of the coloniser is a powerful tool used to exercise control and intimidate the African. Therefore, the eyes of the European serve to keep the African in check.

This discovery aligns with that of Mwinlaaru (2014)'s examination of *Achebe's Anthill of the Savannah* which identifies a clear depiction of asymmetrical power relationship in the fictional interaction between Chris and his colleagues, and the corrupted power represented by Sam where the former are rendered diffident before the latter. In this instance Mwinlaaru points out

94

that the processes in which Chris occurs as participant in the episode generally characterise him as an ineffectual character.

Secondly, it was observed that clauses construed by the Material Process showed instances of physical abuse depicting the coloniser as the 'doer' Participant and the colonised, the 'affected' Participant. The analysis identified a significant number of instances where the colonised was subjected to various forms of physical abuse. In these situations, the coloniser is presented as the character subjecting the colonised to ill treatment. The degree of cruelty expressed by the coloniser towards the colonised goes to suggest that in colonial novels the colonised is presented in a way that transforms him from being human to almost an object or thing. This places the African in a vulnerable state, who cannot defend himself. Material Clauses reflecting physical abuse are illustrated by Extracts 5 and 6.

Extract 5

CP 22

(ST)

Il	*lui*	*decrocha*	*un coup de pied*
He	him	landed	a blow of the foot
Actor	Recipient	Proc: mat.	Goal
nominal group	nominal group	verbal group	nominal group
He landed him a blow of the foot,			

Extract 6

CP 49

(ST)

Le commandant	*a marché*	*sur mes doigts*	*en s'enallant.*
The commandant	walked	on my fingers	as he walked away.
Actor	Proc: mat.	Circ.: place	Circ.: concession
nominal group	verbal group	Prep. phrase	adverbial clause
The commandant walked on my fingers as he walked away.			

Extract 5 shows an instance of Father Vadermayer's treatment of Toundi. This has been construed in the ST as physical 'doing' by the Material Process encoded as 'decrocha' enacted by the Actor (coloniser), 'Il', on the Goal realised as 'a coup de pied'. The Recipient of the act is realised as *lui*, 'him' which represents the colonised.

The ST analysis reflects a situation that shows the manner in which Father Vadermayer physically abuses Toundi. In this situation, the abuse or assault is presented as a physical act performed by the priest through the agent, *un coup de pied*, meaning 'a blow of the foot' functioning as the Goal of the act, whose direct target is Toundi. The Material Process identified is what specifies the result of the act which is obviously a fall. Thus, Toundi is knocked down by Father Vadermayer's kick.

In extract 6 the ST presents a 'doing' construed by the Material Process encoded as a *marche* meaning 'walked' undertaken by the Actor, 'Le commandant'. The Circumstance under which the act is performed realised as

96

sur mes doigts, 'on my fingers and the Circumstance, as 'en s'enallant' indicating the time the process was enacted. The analysis reflects a situation where the coloniser performs a physical 'doing' of movement which is noted to be received by the Circumstance. Here, 'on my fingers' belongs to the realm of Circumstance but in this case becomes the recipient participant of the Material Process being performed.

Thirdly, the Material clauses identified reflect acts of generosity and kindness expressed by the coloniser towards the colonised. Here, the coloniser is assigned the Actor role and the colonised, the Recipient role. It was observed that clauses reflecting this phenomenon implied some hidden intentions which could be deduced as hypocritical and deceitful. This deduction is made based on a close study of what value the Actor (s) undertaking the Process, in subsequent events in the novel, places on the Recipient in which case the generous acts could be viewed as a strategy employed by the coloniser to win the colonised over in order to place him under his control and ownership easily. Clauses reflecting this phenomenon are illustrated by Extracts 7 (CP2) and 8.

Extract 7

CP 2

(ST)

Il	*me*	*donna*	*les restes de son repas*
He	me	gave	the remnants of his meal
Actor	Recipient	Proc: material	Goal
nominal group	nominal group	verbal group	nominal group
He gave me the remnants of his meal,			

97

Extract 8

CP 18

(ST)

De temps en temps	*le prêtre*	*me*	*fait*	*un cadeau*	*d'une vielle chemise ou d'un vieux pantalon*
Every now and then	the priest	me	does	a gift	of an old shirt or old pair of trousers
Circ.	Actor	Beneficiary	Proc: mat.	Goal	Scope
adverbial clause	nominal group	nominal group	verbal group	nominal group	ranking clause
Every now and then the priest gave me a gift of an old shirt or old pair of trousers.					

Extract 7 and 8 are both presented as 'doing'. The former is realised as *donna* 'gave' performed by the Actor, *Il* 'He' on the Goal realised as *les restes de son repas* ' leftover food'. Also, the analysis identifies another participant, the Recipient realised as *me* 'me' referring to Toundi. This reflects a situation in which Father Gilbert (Actor) extends an act of generosity towards Toundi. A similar situation is reflected in the ST clause of Extract 8 whereby Father Gilbert construed as the participant undertaking the process *fait* 'give' on the Goal *un cadeau* 'a gift'. The clause introduces a third participant (Beneficiary) realised as *me* 'me' referring to the Toundi. In these situations, we see that the coloniser performs some acts of kindness towards the colonised. These acts are later identified, judging from subsequent events, as one of the deceptive strategies employed by the European missionary to win the trust of the African in order to exploit him. By this, the ST author exposes the hypocritical nature of the coloniser who believes that damping his discarded clothing and

98

leftovers on the colonised will be considered a kind gesture that would require that he would reciprocate.

Finally, Material clauses were observed to depict a show of affection and cordiality by the coloniser towards the colonised. In such constructions the coloniser is assigned the Actor role while the colonised takes on the Recipient role. In this situation the colonised realised as the Actor undertakes certain physical acts which suggest that he appreciates and accepts the colonised as one of them. However, as indicated in the preceding discussion, this expression of care and likeness by the coloniser towards the colonised can only be viewed as a means to gain control over the colonised. This presents the Recipient participant as a play thing who is cajoled and lured to facilitate the recreation of his identity and transformation into his colonial subject. This phenomenon is illustrated in Extracts 9 and 10.

Extract 9

CP 7

(ST)

Il	*me*	*tapota*	*amicalement*	*l'épaule.*
He	me	patted	in a friendly manner	the shoulder
Actor	Goal	Proc: mat	Circ.	Scope
nominal group	nominal group	verbal group	adverbial group	nominal group
He patted me in a friendly manner on the shoulder.				

99

Extract 10

CP 20

(ST)

Il	*m'*	*appris*	*a lire et a écrire*
He	me	taught	to read and write
Actor	Beneficiary	Proc.: mat.	Circ.
nominal group	nominal group	verbal group	adverbial clause
He taught me to read and write.			

Extracts 9 and 10 are construed as material clauses portraying two instances of affection and kindness demonstrated by Father Gilbert represented as the Actor *Il* performing the processes *tapota* 'patted' and *appris* 'taught'. In both instances Toundi is presented as benefiting from the priest's gesture. In these situations, it can be observed that the coloniser expresses some form of likeness towards the colonised suggesting that he considers him a friend or brother. These depictions are seen to align with the implications pointed out under Extracts 7 and 8 which exposes the intent behind the coloniser's gestures. The intent behind the acts can be confirmed by the instance where Father Gilbert presents Toundi as his masterpiece to other European colonisers who visit him.

Mental Process

From the analysis it was revealed that mental clauses construed reflected perceptions, feelings, thoughts among others expressed by the coloniser and

100

colonised about each other's attitude towards the other. It was observed that some clauses construed as Mental Process generally reflected white supremacy, where the colonised construed as the Senser is seen expressing a perceptive, emotive or cognitive reaction about a particular phenomenon characterised by his relationship with the coloniser. This phenomenon has been illustrated in clauses extracts 11and12.

Extract 11

CP 12

(ST)

Nous	*préférions*	*les reliefs du repas des prêtes*
We	preferred	the leftovers of the meal of the priests
Senser	Proc: ment.	Phenomenon
nominal group	verbal group	nominal group
We preferred the leftovers from the priest's meals		

Extract 12

CP 4

(ST)

Je	*compris*	*que j'étais agrée.*
I	understood	that I was accepted
Senser	Proc: ment.	Phen.
nominal group	verbal group	projected clause
I understood that I was accepted.		

101

The transitivity analysis of the ST of Extract 11 is identified as 'sensing' construed by the Mental Process encoded as *preferions* 'preferred' sensed by *nous* 'we'. The Phenomenon that is sensed is realised as *les reliefs du pretes* 'his leftover meal'. This reflects an instance whereby the Senser (Black African servants) express their willingness or desire to accept the leftover meals of the missionaries. The situation reflected in this instance tells the extent to which the coloniser has succeeded in gaining the trust of the colonised thus placing him in a vulnerable position.

Similarly, the ST illustrated by Extract 12 shows a 'sensing' construed by the Mental Process encoded as *compris* sensed by *Je* 'I'. The Phenomenon that is sensed is *j'étais agree* 'I was accepted'. This reflects a situation in which Toundi communicates the impression he has about the nature of his relationship with Father Gilbert. In this instance we see the colonised expressing his conviction that he has been accepted by the Priest as one of their own. Toundi draws this conclusion based on Father Gilbert's expression of kindness and fondness towards him. This clearly confirms the deductions made in Extracts 7 and 8.

It was also observed that Mental clauses were construed to reflects how the coloniser feels towards the colonised. In these instances, it is noticed that the coloniser functioning as the Senser expresses some negative and unappreciable feelings about the colonised construed as the Phenomenon. Extract 13 depicts this phenomenon.

102

Extract 13

CP 44

(ST)

M. Janopoulos	n'aime pas	les indigènes
M. Janopoulos	doesn't like	natives
Senser	Proc: ment.	Phen.
nominal group	verbal group	nominal group

Extract 13 is construed by the Mental Process encoded as *n'aime pas* 'does not like' indicating a feeling flowing from the consciousness of the Senser, M. Janopoulos. The Phenomenon being sensed is realised as *les indigenes*, 'natives' referring to Black Africans. The situation depicted in this instance is that the colonised, Toundi communicates the feeling the coloniser has about not only him but the entire Black Africans race. This feeling of Mr. Janopoulos', as depicted in the extract is a negative one suggesting the coloniser's feeling of prejudice towards the colonised and his race. We see here that the speaker, Toundi makes this claim based on observation and previous experiences he and his peers have encountered which he reports: 'He sets his Alsatian dogs after us'. By this, the coloniser is presented as purely racist towards Blacks.

It was also observed that mental clauses showed the level of impact the coloniser's eye had on the colonised. Clauses depicting this phenomenon were construed as emotive reflecting situations in which the colonised expressed how he felt each time the coloniser subjected him to intense scrutiny sometimes employing his eyes as a tool to intimidate him. This shows the

103

extent to which the coloniser's attitude can elicit responses such as fear and

intimidation in the colonised. Extracts 14 and 15 illustrate this phenomenon.

Extract 14

CP 26

  (ST)

Je	*sentais*	*son regard*	*sur mon front*
I	felt	his gaze	on my forehead
Senser	Proc: ment.	Phen.	Circ.
nominal group	verbal group	nominal group	adverbial clause
I felt his gaze on my forehead.			

Extract 15

CP 36

(ST)

Je	*sentais*	*le commandant*	*près de moi,*	*son odeur*	*devenait*	*de plus fort*
I	Felt	the Commandant	near me,	his scent	becoming	stronger
Senser	Proc: ment.	Phen.	Circ.	Carrier	Proc: relat.	Attribute
nominal group	verbal group	nominal group	adverbial	nominal group	verbal group	adjective
I felt the commander near me, his scent was becoming stronger.						

Extract 14 and 15 show Toundi expressing his feeling about the commandant's attitude towards him. In both constructions we see Toundi functioning as the Senser realised as *Je* 'I', expressing a sense of emotion *sentais,* 'felt'. The Phenomenon, *son regard,* 'his gaze' and *le commandant,* 'the commandant' referring to an attribute of the coloniser and the coloniser himself. The situation being portrayed implies that the coloniser's presence bears a frightening effect and has the power to create a feeling of discomfort to the colonised. Here, we see that both the coloniser's presence and gaze are weapons purposely used to weaken the coloniser subjecting him to his control.

Relational Process

The analysis showed that Relational clauses reflected instances of white supremacy and stereotyping. Clauses were mostly identified as attributive, identification and in rare cases, possessive. In the case of white supremacy, clauses revealed descriptions attributed to the coloniser by the colonised. These attributes were projected to show that the colonised considered the coloniser as superior to them. In other instances, we saw the colonised being ascribed certain attributes and identification that suggested that they were of an inferior race. In the case of reflection of white supremacy, the coloniser construed as Carrier was ascribed certain characteristics construed as the Attributes. And the depiction of stereotyping and marginalisation of the African had the colonised construed as the Carrier in some cases, or the identified in other instances, while the characteristics or description ascribed to him or her was construed as the Attribute or the Identifier. These have been illustrated by Extracts 16, 17 and 18.

Extract 16

(CP 23)

Je	*serais*	*le boy*	*du chef des Blancs*
I	will be	the boy	of the head of the Whites
Identified	Proc: relat.	Identifier	
nominal group	verbal group	nominal group	
I will be the boy of the Head of Whites.			

Extract 17

CP 24

(ST)

Le chien du roi	*est*	*roi des chiens*
The dog of the king	is	king of dogs
Identified	Proc: relat.	Identifier
nominal group	verbal group	nominal group
the dog of the king is king of dogs.		

Extract 18

CP 32

(ST)

Il	*etait*	*très drole*
He	was	very funny
Carrier	Proc: relat.	Attribute
nominal group	verbal group	adjective group
He was very funny.		

106

Extract 16 portrays Toundi's description of his new role in the commandant's house. The situation is presented as identification construed by the Relational Process *serai* 'will be' which relates the Identifier, *le boy du chef des blanc*, 'the boy of the Head of Whites', which rightly connotes 'Chief European's houseboy/servant' to the Identified *Je*, 'I'.

The situation reflected by the analysis is that the Identified (Toundi) ascribes to himself the Identifier, (his role) constructed to specifically depict the duties the colonised will be assigned. It can be observed that Toundi feels comfortable identifying himself as an errand boy to the commandant. He considers this identity a privilege and a better opportunity which he believes assures him the protection he no longer enjoyed since he lost his benefactor, Father Gilbert. The identity Toundi ascribes himself is observed to reflect optimism and prestige placing himself above colleagues. We see an assurance of the possibility of being accepted.

Extract 17 depicts another instance of description given by Toundi portraying his real identity in relation to the European coloniser. The extract is constructed to metaphorically reflect description of what the coloniser considers the colonised to be. This has been construed as identification where *est* meaning 'is' relates the Identified realised as *le chien du roi,* 'the dog of the king' to *roi des chiens,* 'king of dogs'. This reflects a situation whereby the colonised is first given a derogatory identity in relation to the coloniser and secondly, an even more derogatory one that seems to place him above his mates as in, the greatest among the lesser ones. This reflects a situation of White supremacy. It exposes the European concept of the African as a lesser being, and inferior to the European race irrespective of status or achievement.

In the first place, we see a description of who Toundi is considered to be, in the eyes of his European master; and secondly, whom he, Toundi, considers himself to be amongst his mates. This depiction clearly exposes the notion that it is not possible for the colonised to be accepted as equal to the coloniser.

Extract 18 shows Toundi's description of the commandant in his unsuccessful attempt to ridicule the African depicted in CP 31. This phenomenon is construed as attribution whereby *était,* 'was' ascribes the Carrier, *Il,* 'He', the Attribute, *très drole,* 'very funny'. In this situation the coloniser's attitude is described as having attracted a response from the colonised. The depiction in this instance reveals that just like any other human, the coloniser is also associated with some imperfections such as a dry sense of humour which is noticeable to anyone even the colonised whom he considers inferior.

Verbal Process

Verbal clauses were identified as sayings which were mostly presented in reported speech since the clauses analysed comprised narrations. It was observed that sayings mostly reflected degradation of the colonised presented in the form of derogatory and demeaning utterances made by the coloniser to the colonised: the coloniser, construed as the Sayer, and the colonised, functioning as the Receiver. The content of the utterance (verbiage) mostly showed verbal abuse, ridicule or authority portraying power dominance and disrespect towards the colonised while the Process verb depicted command or obligation, or mockery to which the colonised was to demonstrate obedience. This phenomenon has been illustrated in Extract 19, 20 and 21

Extract 19

(CP 47)

Le commandant	m'	ordonna	d'entrer
The commandant	me	ordered	to enter
Sayer	Receiver	Proc: verbal	Verbiage
nominal group	nominal group	verbal group	
The commandant ordered me to enter.			

Extract 20

(CP 50)

(ST)

Je	l'	aidai	à se relever
I	him	helped	to get himself up
Actor	Goal	Proc: mat.	Circ.
nominal group	nominal group	verbal group	adverbial clause
I helped him to get up again.			

Extract 21

CP 51

(ST)

Il	me	traita	des noms
He	me	called	names
Sayer	Proc: mat.	Receiver	Verbiage
nominal group	nominal group	verbal group	nominal group
He called me names.			

109

Extract 22

CP 31

(ST)

Le commandant	*imitait*	*d'unevoix bizarre*	*le petit nègre des militaires indigènes*
The Commandant	mimicked	in a bizarre voice	the little Negro of the native soldiers
Sayer	Proc: verbal	Circ.	Verbiage
nominal group	verbal group	ranking clause	nominal group
The commander mimicked in a bizarre voice the little Negro of the native soldiers.			

 The saying presented in Extract 19 is construed as verbal encoded as *ordonna* meaning 'ordered'. The analysis identifies three participants: the Sayer realised as *Le commandant*, 'The Commandant' who enacts the process; the Receiver, realised as *me,* 'me' representing the one being addressed; and the Verbiage realised as *d'entrer,* 'to enter' representing what was said. The situation presented by the extract shows the coloniser asking the colonised to enter his room. It can be observed that the Saying *ordonna* 'ordered' has been construed to depict a sense of authority attached to it revealing an instance of power dominance the coloniser exerts on the colonised.

Extract 20 (CP 51) presents a situation in which the commandant (Sayer) makes offensive utterances (Verbiage) against the Receiver, *m,e* 'me'. Toundi is presented as the one at whom the abuse is directed. This situation occurred after he had given assistance to the commandant where it was needed. The

110

situation presented shows an instance where the coloniser demonstrates complete dominance over the colonised as though he, the coloniser owns the colonised and thus is at liberty to use offensive language on him even when he is offering assistance.

In Extract 21 we see the commandant putting up a show in the form of saying intended to ridicule African speakers of French. In this instance we notice that the commandant functioning as Sayer tries to demonstrate, realised by the process verb *imitait* meaning 'imitated', the speaking (verbiage), *realised as lepetit nègre,* 'the little Negro of the native soldiers' which rightly means African variety of French language. In this instance it is seen that the process verb suggests a verbal act demonstrated by the coloniser who intends to ridicule the way the colonised expressed themselves in the colonial language. By this act the coloniser implies that the colonised can never be considered equal to the coloniser irrespective of how well they are able to adapt to European ways and system.

Behavioural Process

The investigation revealed few Behavioural clauses depicting both positive and negative physiological and psychological acts exhibited by the coloniser towards the colonised and the colonised towards the coloniser. These were in the form of responses to certain acts. It was observed that instances of behaving were mostly demonstrated more often on the part of the colonised and less often on the part of the coloniser. These portrayed the judgemental and insensitive nature of the coloniser, on one hand and the ironic and cynical response of the colonised towards the coloniser as a way to either show

disapproval or resistance. Such behaviours are illustrated by Extracts 22 illustrate these phenomena.

Extract 22

CP 41

(ST)

Je	*riais*	*jaune*
I	laughed	grudgingly
Behaver	Proc: behav.	Circ.
nominal group	verbal group	adverbial group
I laughed grudgingly.		

Extract 23

CP 110

(ST)

Mon commandant	*riais*	*avec eux*
My commandant	was laughing	with them
Behaver	Proc: behav.	Circ.
nominal group	verbal group	prep. group
My commandant was laughing with them.		

Extract 22 shows Toundi's response towards an attitude expressed by Mr Moreau, one of the European colonisers. The clause depicts Toundi *Je* meaning I, expressing a reaction, *riais,* 'laughed' towards the coloniser's

112

attempt to create humour earlier depicted in the text and construed as verbal clause. The circumstance specifying the process is realised as *jaune'* grudgingly'. The situation depicted is, the colonised does not consider the coloniser's attitude as funny, and reacts in a manner that shows disapproval. This portrays a situation in which the colonised expresses an insincere reaction towards an expression put up by the coloniser which does not in any way affect him. This depiction communicates an act of resistance (a subtle one) demonstrated by the colonised towards the coloniser.

Extract 23 shows the behaviour of the commandant towards Africans who are being mistreated by his colleagues. Here, we can observe that the behaving *riait* 'was laughing' indicating an expression of joy, was exhibited by the coloniser functioning as the Behaver realised as *Mon Commandant,* 'My Commandant'. The Circumstance realised as *avec eux* meaning 'with them' shows solidarity. This reflects a situation whereby the commandant joins his colleagues in expressing an insensitive behaviour towards Toundi who together with other African boys are being used as a sport to create amusement. This implies that the coloniser, though did not initiate this act of cruelty, is an accomplice of Mr Janopoulos' expression of dislike for Natives and endorses it. What this means is that the European derives pleasure by causing pain to the colonised.

113

RQ2: Transitivity Shifts/Equivalence and Ideological Representation of Colonial Relations in TT

Frequency distribution of instances of transitivity shifts/equivalence are displayed in Table 2.

Table 2: Frequency distribution of transitivity shifts/equivalence in Houseboy (English version)
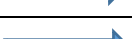
ST presentation	TT representation	Shifts	Equivalence
Behavioural	Behavioural	-	7
Material	Material	15	60
Mental	Mental	12	13
Relational	Relational	7	11
Verbal	Verbal	5	13
Relational	Mental	4	-
Relational	Material	2	-
Behavioural	Material	2	-
Mental	Relational	2	-
Mental	Material	3	-
Material	Behavioural	1	-
Material	Mental	1	-
Behavioural	Mental	1	-
Circ.	Relational	1	-
Phen.	Relational	1	-
Proc. omitted	Mental	1	-
Mental	Proc. Omitted	1	-
Proc. not pres.	Relational	2	-
Relational	Proc. Omitted	-	1
Proc. Not pres.	Verbal	-	1
Proc. Not pres.	Material	1	1
		62	107

114

Table 2 shows instances of shifts/equivalence emerging from the transitivity analysis of clauses reflecting colonial relations. From the table it is shown that 62 instances of shifts and 107 instances of equivalence were identified in the TT representation of colonial relations. This indicates that there were more instances in which a retention of the ST message in the TT occurred whereas in other instances the TT message was observed to have been altered in the TT clauses leading to misrepresentation, in a significant number of cases, of colonial relations.

The examination of clauses to determine how colonial relations in the ST have been ideologically represented in the TT revealed various strategies employed during the translation process in interpreting the said situations, which resulted in either an alteration and/or maintenance of one scenario or the other. It is important to note that the occurrence of instances of shift/equivalence in the TT was seen as a conscious or unconscious act of the translators.

The study showed that transitivity shifts occurring in the TT were identified as optional shifts which according to Pekanen (2010, p.37) results from the translator's choices and not linguistic or cultural differences between two languages. Optional shifts detected involved both high and low degrees of alterations which resulted in some misrepresentations of the ST's exact depictions of colonial relations. The TT misrepresentations could have been influenced by existing perceptions and knowledge held by the Europeans, about the African race, identity and civilisation. This is seen in Reed's decision to exaggerate events with the aim of strengthening or reinforcing such depictions that favour the European; and concealing or occluding, with the intention of trivialising depictions, events that reveal issues that favour the

115

African. Shifts were seen to occur in choices made in the construction of the Process being enacted in the form of doing, sensing, being and behaving; roles assigned Participants involved in the process; and the Circumstance specifying the condition under which the process was undertaken.

The use of same Process types reflecting varying colonial situations

Firstly, the examination detected that the Process type used in the TT though corresponding with the ST Process type (processes belonging to the same realm), reflected a different or slightly different situation from what was portrayed in the ST. This phenomenon occurred in clauses reflecting doing, sensing and being. In these situations, it was found out that such verbs did not share the same connotations hence did not communicate the intended ST meaning. While in some depictions the choice suggested an attempt to represent a grave or serious situation as trivial or less serious, others showed an effort to exaggerate the situation to endorse an ideology. Extracts 1, 2 and 3 illustrate these phenomena.

Extract 1

CP 4

(ST)

Je	*compris*	*que j'étais agrée.*
I	understood	that I was accepted
Senser	Proc: ment.	Phen.
nominal group	verbal group	projected clause
I understood that I was accepted.		

I	knew	I had been accepted.
Senser	Proc: ment.	Phen.
nominal group	verbal group	ranking clause

(TT)

Extract 1 shows Toundi's impression about Father Gilbert's attitude towards him. In the ST it can be observed that the sensing is construed by the Mental Process verb *compris* 'understood' which connotes the idea of having an impression or perception has been interpreted as 'knew' indicating cognition or knowledge of something, in the TT.

This means that the ST clause reflects a situation in which the colonised expresses belief that he is accepted by the Priest as one of their own; he draws this conclusion based on some evidence, the kind of treatment he receives from the one he acknowledges as his benefactor.

This reflects a situation whereby the colonised expresses knowledge of the fact that Father Gilberts recognises him as one of his own. It is observed that the Mental Process identified in the TT communicates a sense of cognition showing that the colonised is convinced about his thought. In this case, Toundi's thought is construed to suggest that the phenomenon 'that I had been accepted' is something he considers real. Hence, the ST presentation of 'Je' perceiving the idea of *j'etais agree* as true is observed to have been altered in the TT. It can be observed that the shift occurs in the choice of the Process in the sense that the TT verb 'know' connotes a sense of reality while the ST

117

verb *compris,* 'understood' communicates a conclusion or judgement drawn from a prevailing circumstance.

The ST situation is represented by the translator in a way that shows that the colonised assumes that his relationship with Father Gilbert places him in a comfortable position among the other colonisers. A close examination of the shift suggests an intent to conceal, from the reader, the real intention of the European coloniser, which is to strategically lure and deceive the African into believing that by aligning with the European traditions and lifestyle they will share their identity. Thus, the hypocritical and exploitative nature of the coloniser is lost in the TT.

In analysing shifts resulting from choice of process verbs it was revealed that clauses construed as doing reflecting physical abuse meted out to the colonised by the coloniser were represented in a less serious manner. Extract 2 and 3 are illustrations.

Extract 2

CP 127

(ST)

Il	*me*	*saisit*	*par la nuque*
He	me	seized	by the neck
Actor	Goal	Proc.:mat.	Circ.
nominal group	nominal group	verbal group	adverbial
He seized me by the neck			

118

(TT)

He	grapped	me	by the neck
Actor	Proc.: mat.	Goal	circ.
nominal group	verbal group	Nominal group	adverbial

Extract 2 shows a physical interaction between Toundi and Mr Moreau where the coloniser is seen physically assaulting the colonised.

Examination of extract 2 shows that the ST verb *saisit,* 'seized' used in construing the material process does not conflate with its TT interpretation, 'grapped'. It can be observed that though both verbs have similar meanings, they differ in the manner and intensity of the action. The situation depicted by the ST implies a more deliberate and forceful action of the coloniser taking hold of the colonised without the slightest care of hurting him. This conveys a stronger sense of control and authority. Conversely, the TT situation, though also involves the act of taking hold of the colonised, suggests a less controlled or more casual action. The shift identified to have occurred in the TT implies a conscious effort to trivialise the ST situation while presenting it as less intentional to conceal the abusive nature of the coloniser. Many of the ST clauses depicting the coloniser physically assaulting the colonised are seen to have been ideologically presented in the TT. Extract 3 which is the concluding clause of clause 127 also illustrates this phenomenon.

119

Extract 3

CP 128

(ST)

et	*me*	*força*	*a le regarder*
and	me	forced	to look at him
Theme	Goal	Proc.: verbal	Projected clause
conj.	nominal group	verbal group	adverbial clause
and forced me to look at him			

(TT)

and	made	me	look	at him
Theme	Proc.:mat.	Scope	Proc.: mat.	Circ.
conj.	nominal group	verbal group	verbal group	prep. phrase

Similar to the colonial situation previously illustrated in extract 2 the ST process verb, *força* of extract 3, meaning 'forced' reflects a situation whereby the coloniser causes the colonised to do something against his will, suggesting coercion while the TT process verb 'made' suggests a rather ambiguous sense attached to it especially since in both situations the construction of the passive participants *me* 'me' functioning as the goal (ST) and 'me' functioning as the scope (TT) is affected. This TT depiction removes any possibility of the coloniser's act causing injury to the colonised. The shift identified in this instance shows a high degree of misrepresentation of the ST depiction intended to conceal the cruelty of the coloniser.

120

Additionally, further examination revealed that some ST depictions of acts of kindness and generosity of the coloniser towards the colonised were misrepresented using same process types with different connotations. It was realised that the TT process choices suggested an attempt to project a situation of social distance. It was also revealed that by misrepresenting the ST situations explicitly exposed the hypocritical nature of the coloniser. This finding proved very interesting and was not expected since according to Awung (2014) Reed was financially rewarded for his service which obviously was to shape an ideology about the African and influencing the TT readers into accepting it. Nonetheless, a possibility for projecting an ideology that disfavours the coloniser could result from time constraint which according to Awung (2014) must have put Reed under pressure making him incapable of exploring the ST thoroughly. Such instances have been illustrated in Extract 4.

Extract 4

CP 2

(ST)

Il	*me*	*donna*	*les restes de son repas*
He	me	gave	the remnants of his meal
Actor	Recipient	Proc: mat.	Goal
nominal group	nominal group	verbal group	nominal group
He gave me the remnants of his meal,			

121

He	offered	me	what was left of his meal
actor	Proc: mat.	Recipient	Goal
nominal group	verbal group	nominal group	nominal group

(TT)

Extract 4 presents an interaction between Toundi and Father Gilbert. In this construction the material process type 'offered' identified in the TT bears a distinct meaning from the ST material process *donna,* 'give' The former presents the ST situation as an act of generosity or kindness which reflects some kind of familiarity between the coloniser and the colonised whereas the latter, presented as formal, bears a tone that suggests distance showing that the act is performed by a superior towards an inferior. The choice of the same process type but bearing different connotations suggests a case of social distance: the use of 'offered' as a rendition for *donna* 'gave' removes the sense of familiarity attached to the Priest's gesture which is seen as hypocritical. Also, it can be observed that the ST Goal realised as *les restes de son repas* which translates as 'the remnants of his meal' (remnants), interpreted as 'what was left of his meal' is ambiguous as it does not communicate specifically the content of what was given by the coloniser to the colonised. The decision to render the ST Goal in an ambiguous manner suggests an intent to reinforce the gesture of 'giving' as an act of generosity or kindness not out of prejudice. This suppresses the hypocritical nature of the coloniser.

Extract 5

CP 13

(ST)

C'est là que	*nous*	*Pouvons trouver*	*des morceaux de viande*
This is where	we	can find	pieces of meat
Circ.: place	Behaver	Proc: behavioural	Pheno.
rankshifted clause	nominal group	verbal group	nominal group
This is where we can find pieces of meat.			

(TT)

Sometimes	we	find	scraps of meat	there
Circ.: time	Behaver	Proc: behavioural	Pheno.	Circ.: place
adverbial group	nominal group	verbal group	nominal group	adverbial group

Extract 5 describes a situation that establishes the speaker's justification for the depiction presented in CP 12 showing the preference of the colonised (Toundi and his mates) for the priests' leftovers. It can be observed that the ST and TT are construed to express behaviour where *nous,* 'we', representing the colonised and his friends, expressing a reason for accepting the colonisers' seemingly generous gesture of giving them their leftovers. However, it can be identified that while the ST process verb *pouvons trouver,* 'can find' is construed to expresses fact indicating that the priests' leftovers is the only place where the boys could find some meat, the TT interprets it as

123

'possibility' particularly with the introduction of 'sometimes' which establishes that it is not always possible to find meat from where they can get meat to eat. The TT reflection implies that there is no other place where the colonised could get meat to eat except from the priests' leftovers and even that is not always assured.

This misrepresentation also shows an unsuccessful attempt to suppress the degree of white supremacy expressed through segregation revealed in the ST. This is done by portraying the European missionaries as generous enough to leave scraps of meat in their leftovers for the African servants, thereby enforcing the idea that racism and segregation did not apply to all colonisers; the clergy were exempted. However, it can be seen from the TT depiction that the effort of the translator's to alter the ST's message, rather reinforces the perception that the Black African and the European are not the same and cannot enjoy the same privileges, the best that the African could possibly get from the European is his 'remnants' however unattractive it may seem. The TT misinterpretation thus exposes the hypocritical nature of the coloniser.

The use of different Process types reflecting varying colonial situations

Secondly**,** misrepresentation of colonial relations through shifts were revealed through a trend of substituting one process type with another belonging to a different realm. This could best be described as the replacement of one process type for another which does not communicate the same experience. This occurrence was found to be common to all the process types identified, in one instance or the other especially in clauses that reflected power dominance, the European's hypocritical nature and white supremacy. Generally, these instances of shifts were seen to lead to some degrees of

124

alterations in the TT, which tend to suppress, promote or exaggerate the ST depictions leading to some misrepresentations. It was identified that some clauses depicting power dominance were construed with process types different from what was used in the ST. These choices were seen to slightly misrepresent the ST situation through either exaggeration or suppression to remove the intensity. However, it was found out that alterations did not largely affect the ST depictions. This was the case of clauses depicting the eye of the coloniser serving as a tool to exert power dominance on the colonised. Extracts 6 illustrates this phenomenon.

Extract 6

Il	*plongea*	*ses yeux*	*dans les miens*	*et*	*repris*
He	plunged	his eyes	into mine	and	resumed
Actor	Proc.: mat	Goal (agent)	Circ.: place	Conj	Proc.: mat.
nominal group	verbal group	nominal group	prep. phrase	conj. adjunct	verbal group
He plunged/stuck his eyes into mine and resumed					

(TT)

He	gazed	into my eyes	and	went on	repris
Actor	Proc.: behav.	circ.	theme	Proc.:mat.	resumed
Nominal group	Verbal group	prep, phrase	conj.	Verbal group	Proc.: mat.

125

The situation depicted in Extract 6 shows an interaction between the commandant and the protagonist, Toundi where the coloniser exerts power control over the colonised by employing his eyes as a means to intimidate Toundi. This phenomenon is observed to occur in several instances in the ST (eg. CP 10, 29, 30 etc). In these situations, the eye of the coloniser is depicted as a powerful tool to arouse fear, intimidation or panic in the colonised. It can be observed that the ST process verb, *plongea* 'plunged' or 'stuck' being undertaken with the help of the goal, *ses yeux*, 'his eyes' does not share the same connotation with the TT process verb, 'gazed'. The physical 'doing' identified in the ST suggesting a conscious effort to exert control is represented as a behaviour which may or may not be backed by an intent, in the TT. Though the intensity of the ST situation is suppressed in the TT, the choice of process verb suggests that the translator intends for readers to understand that the coloniser's eye is as intimidating as the coloniser himself.

This observation confirms Flannigan's (1982) discovery that the coloniser exerts a kind of visual dominance on the colonised African by employing an intimidating stare, whereas the locals manifest their second - class status by either lowering their eyes or glancing away. Flannigan adds that the Whiteman's glare becomes the primary device for establishing his position over natives. It was observed that in most of the clauses analysed, the depiction of the coloniser's eyes as a controlling weapon as well as other forms of exertion of control over the African were fairly altered. This implies that though this phenomenon is being endorsed by the translator he does not intend to communicate it to reveal its intensity leading to a misrepresentation of the oppressive nature of the coloniser.

126

Extract 7 (CP2) shows Toundi's reaction towards the gesture of giving performed by Father Gilbert used as illustration in Extract

CP 2

(ST)

Il	*me*	*donna*	*les restes de son repas*
He	me	gave	the remnants of his meal
Actor	Recipient	Proc: mat.	Goal
nominal group	nominal group	verbal group	nominal group
He gave me the remnants of his meal,			

CP 3

(ST)

qui	*me*	*parut*	*étrange et délicieux*
which	to me	appeared	strange and delicious.
Carrier	Circ.: viewpoint	Proc: Rela.	Attribute
relative pronoun	nominal group	verbal group	adjective clause
which to me appeared strange and delicious.			

He	offered	me	what was left of his meal
Actor	Proc: mat.	Recipient	Goal
nominal group	verbal group	nominal group	nominal group

(TT)

I	found	it	strange and delicious
Senser	Proc: ment.	Phen.	Attribute.
nominal group	verbal group	nominal group	adjectival group

(TT)

It was detected that the TT construction does not match the ST depiction.

Firstly, it can be realised that the ST reflects a description Toundi gives to Father Gilbert's gesture. In this case, we see that the process verb realised as *parut*, 'appears' is used to relate the gesture, encoded as a relative pronoun *qui* meaning 'which', to its attribute, *étrange et délicieux,* 'strange and delicious'. The pronoun, qui functions as a direct link between the gesture depicted in Extract 5 and the attribute '*étrange et délicieux'.*

The TT however chooses to construe the ST situation as Sensing using the process verb 'found' where the Phenomenon, 'it' is perceived by the Senser 'I', as 'strange and delicious'. Here, we see that the Carrier, *qui*, 'which' in the ST representing the coloniser's gesture has been suppressed to depict that the attribute, 'strange and delicious' is the Senser's own perception thus shifting focus from the gesture being questionable to the colonised perceiving it as questionable yet accepting it.

It is possible that the choice to represent the TT thus is a conscious effort to highlight the idea that it does not matter what the colonised receives from the coloniser but rather the value the colonised attaches to what comes from the coloniser.

128

Another instance where a colonial situation has been misrepresented through the choice to substitute one process type with another has been illustrated in Extract 8.

Extract 8

CP 34

(ST)

Il	*recula*	*de quelques pas*	*et*	*me*	*toisa*	*de nouveau*
He	took	some steps back	and	me	eyed	again
Actor	Proc: mat.	Circ.	Theme	Goal	Proc: behav.	Circ.
nominal group	verbal group	adverbial clause	conj. adjunct	nominal group	verbal group	adverbial group
He took a few steps back and eyed me again.						

He	stepped back	and	looked	me	up and down again
Actor	Proc: mat.	Theme	Proc: mat.	Goal	Circ.
nominal group	verbal group	conj. adjunct	verbal group	nominal group	adverbial

(TT)

Extract 8 shows a clause which depicts one of the instances depicting the commandant examining Toundi at their first interaction. It could be observed that the ST on the one hand construes the experience as behaviour through the

129

process verb *toisa,* 'eyed' put up by the behaver realised as *Il* 'He'. The TT on the other hand construes the experience as a doing where the Actor, 'He' undertakes the process, 'looks' described as 'up and down', on the goal, 'me'. It was observed that the ST and TT process verbs used in representing the situation share some situation in terms of the coloniser observing or assessing the appearance of the colonised. However, subtle differences in their connotations suggest that the ST construction conveys a sense of a more sustained gaze with an intent to observe, with some interest, the colonised. Here, we see that the coloniser's scrutiny may be backed by curiosity. However, the TT use of 'looked' and the circumstance realised by the adverbial 'up and down' shows a deliberate evaluation of the entire body of the colonised; it carries a judgemental or critical undertone. The TT representation of the ST situation is seen to have been exaggerated to suggest stereotyping of the African.

The use of omissions reflecting varying colonial relations

Thirdly, the omission of some ST items in the TT was identified as one of the shifts emerging from the examination. It was found out that in some of TT clauses a ST item was ellipted from the TT thus rendering the TT message either incomplete or not clearly expressed. The ellipted part could suggest an intent to either conceal a phenomenon or divert the focus of readers from a more crucial issue that would most likely elicit a certain response from readers. Extract 9 illustrates this phenomenon.

130

Extract 9

CP 5

(ST)

Je	*l'*	*expliquai*	*au prête*	*en gesticulant.*
I	it	explained	to the priest	while gesturing
Sayer	Verbiage	Proc: verbal	Receiver	Circ.: concession
nominal group	nominal group	verbal group	nominal group	adverbial clause
I it explained to the priest, still using signs.				

CP 6

(ST)

Cela	*l'*	*amusait*	*beaucoup*
That	him	amused	a lot
Actor	goal	Proc: mat.	circ.
nominal group	nominal group	verbal group	adverbial group
That amused him a lot.			

I	explained	to the priest	still using signs
Sayer	Proc: verbal	receiver	Circ.
nominal group	verbal group	prep. clause	adverbial clause

131

(TT)

He	was amused.
Senser	Proc: ment.
nominal group	verbal group

The use of additions and expansions of clauses reflecting varying colonial situations

Fourthly, the investigation revealed that instances of addition or expansion was made to a ST clause, in the TT. This resulted in the enactment of another process which was not identified in the ST. Thus, a single depiction of a particular colonial situation was represented as two situations. The addition, in some cases implied an intent either to highlight or place more prominence on a particular ST situation of interest which may not have been overtly expressed or adjust its tone either to heighten or lessen its effect. Extracts 9 and 10 illustrate this phenomenon.

Extract 9

(ST)

Il	*était*	*très drole*
He	was	very funny
Carrier	Proc.: rela.	Attribute
Nominal group	Verbal group	Adjectival group
He was very funny.		

132

(TT)

I	thought	he was very funny
Senser	Proc.: ment.	Phen.
Nominal group	Verbal group	Projected clause

Extract 10

CP 15

(ST)

Je	*l'*	*aime*	*beaucoup*	*mon bienfaiteur*
I	him	like	very much	my benefactor
Senser	Pheno …	Proc: ment.	Circ.: degree	…menon
nominal group	nominal group	verbal group	adverbial group	ranking clause
I him like very much, my benefactor.				

He	is	my benefactor	I	am	very fond	of him
Identified	Proc: rela.	Identifier				
nominal group	verbal group	nominal group				

(TT)

　　　　Extract 9 depicts Toundi's reaction towards the commandant's attempt to mimic a variety of French language used amongst the colonised (see CP 31).

133

The examination revealed a shift of the ST representation of the reaction of the colonised towards the afore mentioned attitude meant to ridicule the African, expressed by the coloniser. It can be observed that while the ST construes the situation as relational by directly describing the commandant i.e. assigning him the attribute *très drole,* 'very funny' through the process, *était,* 'was', the TT construes an additional clause construed as sensing. The addition of a mental clause tends to shift focus from the coloniser's attitude being described as funny to the description being perceived as ridiculous. By shifting the ST experience to the peripheral for it to function as the Phenomenon, the ST is seen to represent this description not as an obvious one but that which is subjective, based on the coloniser's own judgement.

By this the translator is seen to exhibit a clear sign of denial in admitting that the European coloniser, failed in his attempt to offend the African. This instance of misrepresentation suggests a strategy intended to suppress the imperfection of the coloniser while presenting the coloniser's failure in his attempt to ridicule Africans, irrelevant.

Extract 10 shows Toundi expressing his feeling about his relationship with Father Gilbert. The TT examination revealed an extension of the ST clause whereby the situation which has been initially construed as sensing depicting Toundi's expression of affection realised as *aime*, 'like' towards the Father Gilbert, *l'* 'him', has been represented as two relational clauses. It can be observed that the ST phenomenon *mon bienfaiteur* meaning 'my benefactor' has been expanded to function as a relational clause expressing

134

attribution and placed at the initial position while the ST clause, also construed as relational is placed at the final position.

By expanding the Phenomenon while placing it at the initial position the TT tends to highlight the role of the coloniser in the life of the colonised. Also, the transposition of the ST Phenomenon tends to overemphasise Toundi's expression of his indebtedness towards Father Gilbert identified in CP14. The TT clause construction thus, shifts readers focus from 'how' Toundi feels towards Father Gilbert to 'who' Father Gilbert is to him. It can be deduced by these strategies that there is an effort to reinforce the notion of total dependence of the African on the European for survival.

In representing Toundi's expression of his affection towards his benefactor, the decision to construe the Attribute as 'very fond of' connotes a deeper sense of affection thus exaggerating the ST Process verb *aime*, 'like' to present the African as accepting the imposition of European civilisation on the African a 'saving grace', and the imposer, i.e. the European, as one deserving of praise. The translator's decision thus suggests an endorsement of colonialism and imperialism.

Conversely, the perception noted above is also observed to have been countered by the protagonist as he encounters reality. Toundi's depictions communicate how wrong he was by thinking he could be accepted by his masters, whom he had served diligently. This is where the original author, Toundi, through Oyono exposes the truth about the European's strategy of luring the African into conceiving the ridiculous idea that he will be accepted if he accepts and learns the ways of the White man – an idea which was far from reality as Sarvan (1985) points out that to the commandant and other

135

colonisers, Toundi can never be recognised as one of them. Reed's version attempts to conceal and overshadow this truth by shifting readers' focus to the benefits of the transformation while projecting the European as generous and harmless. Here, we see Toundi, originally presented as a pathetic character: a victim of circumstance, being transformed into a tragic character in Reed's rendition.

Participants Construction

From the examination it was also observed that some participant roles in the TT were construed in a manner that did not reflect the ST's depiction. Similar to the issue pointed out in the previous discussions Participant roles were modified in the TT representation. This was dominantly the case of relational clauses reflecting identification and attribution and mental clauses, and in few instances, verbal clauses. These instances revealed some misrepresentations of the Participant which suggested the promotion of white supremacy and This claim is illustrated in Extracts 11 and 12.

Extract 11

CP 23

(ST)

Je	*serais*	*le boy du chef des Blancs.*
I	will be	the boy of the head of the Whites
Identified	Proc: relat.	Identifier
nominal group	verbal group	nominal group
I will be the boy of the head of the Whites.		

136

(TT)

I	shall be	Chief European's Boy
Identified	Proc: relat.	Identifier
nominal group	verbal group	nominal group

Extract 12

(CP 24)

(ST)

Le chien du roi	*est*	*roi des chiens.*
the dog of the king	is	king of dogs
Identified	Proc: relat.	Identifier
nominal group	verbal group	nominal group
The dog of the king is king of dogs.		

The dog of the King	is	the King of dogs
Identified	Proc: relat.	Identifier
nominal group	verbal group	nominal group

(TT)

Extract 11 presents a situation in which Toundi introduces himself in relation to his new master, the commandant.

The situation reflected by the ST analysis shows that the colonised, *Je* 'I' ascribes to himself the identifier *le boy du chef des Blancs,* 'the boy of the head of Whites'. It can be observed that the nominal group used to construe

137

the identifier suggests a sense of role that will be assigned him at the commandant's, as in what Toundi will be to his European master. It could be deduced that Toundi feels comfortable with his new job; he sees it as a better opportunity which he believes assures him the protection he desires, and a relief from further abuse.

However, the TT examination reveals a different situation. It can be observed that the ST Identifier *le boy du chef des Blancs,* 'the boy of the head of Whites' has been altered through foregrounding - Chief European's Boy suggesting a form of designation indicating the expected position the Identified, 'I' intends to ascribe himself when he starts his duties as servant at the commandants. In this case, Toundi ascribes a kind of status to himself, which he expects his fellow servants to recognise. With the initial letters of the first two nominal elements, 'Chief European', (the Commandant) capitalised and the third 'boy', remaining untouched the ST depiction is seen to have been strategically but subtly modified to represent not only the ST job description, as a title – a seemingly elevated status of the African servant but also the European as superior to the African.

The decision to foreground the Participant implies an intention to shift readers' focus from Toundi's role to Toundi's new status at the commandant's residence. It is interesting to note here, that the translator's decision and practice could be deduced as backed by an intent I would describe as purely unfair to the African as it is observed that he stylistically misrepresents Toundi's description in order to ridicule the African. The notion that the misrepresentation seems to promote is, no matter the height of success the African considers himself to have attained, they, in the eyes of the European,

138

will remain inferior to them. It could thus be concluded based on Awung (2014)'s findings that the publisher's (of British origin, obviously) active involvement in the recreation of the novel could have possibly influenced such misrepresentations of colonial situations in the TT.

The ST of Extract 12 clause metaphorically describes the relationship between the African 'boy', Toundi and his European master. The examination identified another attempt to stylistically misrepresent the TT Participant. It was observed that the Participants, of the ST and TT clauses, are each realised by a nominal group: *roi des chiens,* 'king of dogs' and 'The King of dogs' respectively. However, it could be noticed that while the ST's Identifier, on the one hand, presents a simple form of identification in the form of description of roles, the TT, on the other hand, chooses to foreground its Identifier by capitalising the initial letter of 'King'. This implies that the kind of identification depicted in the TT is a form of labelling where 'King' is first used to refer to the European master to show his superiority over the African servant; and later used to refer to Toundi to show his elevated position among his fellow servants. The message being conveyed by the TT is that Toundi attempts to present himself as superior to his mates. This is seen through the translator's decision to foreground the Identifier in an attempt to attach a derogatory tone intended to mock at Toundi's illusion.

The translator's rendition projects a perception that no matter how elevated and educated the African is, s/he will always be known, to the European, as a higher or improved version of an inferior race. This discovery is parallel to Rangarajan's (2016) observation that the colonial context is

139

characterised by the dialectics of power in the relationship between the master and servant, with race as the overriding factor.

The analysis reflects a situation in which Toundi describes the coloniser's perception of the identity of the colonised African. In this situation Africans are identified as far lesser than, or inferior to his European master. In the first place, we see an identification of who Toundi is, in the eyes of his European master; and secondly, who Toundi considers himself to be in comparison to his fellow servants, who are perceived as inferior to the European colonisers. In this case, Toundi projects himself as the senior among an inferior group.

The TT analysis is also noted be a metaphoric description of the European perception of the identity of the African servant. The TT analysis also reflects a situation of identification, whereby Toundi relates the European perception of the African servant to his (Toundi's) perception of his position among his fellows. This implies that although Toundi seems to be his master's favourite amongst his colleague servants, he is still considered part of an inferior race.

Alteration of circumstantial elements

Similarly, it was revealed that some circumstantial elements were inaccurately construed leading to some misrepresentations of the ST depiction of colonial relations. In transitivity the circumstance in the clause plays an important role of specifying the condition under which the experience occurs. Thus, for the ideational meaning in a text to be completely and accurately expressed, the circumstance role is key. It was found out from the study that there were alterations in the form of addition or deletion of a linguistic item contained in the ST circumstance in the TT in which case addition or omission

140

tended to limit the ST depiction. These choices were seen as a way of hedging or concealing depictions which seemed to appear quite inappropriate or disfavour the coloniser, or exaggerating depictions that disfavour the colonised. Extracts 13 and 14 illustrate these phenomena.

Extract 13

CP 41

(ST)

Je	*riais*	*Jaune*
I	was laughed	yellow
Behaver	Proc: behav.	Circ.– manner
nominal group	verbal group	adverbial group
I laughed yellow (I laughed grudgingly.).		

I	gave	a weak smile
Actor	Proc.: mat	Scope
nominal group	verbal group	nominal group

(TT)

Extract 14

CP 56

(ST)

Elle	*regardait*	*madame*	*sans interet*	
She	was looking	madam	without interest	
Actor	Proc.:mat	Goal	Circ.	Circ

nominal group	verbal group	nominal group	prep. phrase	prep. phrase
She was looking at madam without interest with that expression of a sheep that is ruminating (chewing its cud)				

(TT)

She	looked	at madam	without concern,	with a vacant look of a ruminant sheep
Actor	Proc.:mat	Goal	Circ.	Circ
nominal group	verbal group	nominal group	prep. phrase	prep. phrase

Extract 13 presents Toundi's response to the commandant's attitude intended to cause amusement.

The ST is an idiomatic expression construed as behavioural with the Behaver realised as *Je*, 'I' referring to the colonised. It can be observed that the Circumstance realised as *jaune* which implies 'in a forced manner' specifying the manner in which the behaviour was expressed, depicts a situation whereby the reaction of the colonised suggested that the coloniser was unsuccessful in his attempt to sound amusing. This phenomenon has been greatly altered through suppression in the TT. In this case, we see that the TT Scope realised as 'weak smile' removes the sense of underlying discomfort, irony, or a lack of genuine amusement attached to the behaviour.

Here, we see that the TT does not accurately represent the ST situation. The decision to suppress the ST situation tends to conceal the imperfection of the

142

coloniser which could make him appear ridiculous to the colonised. The idea of social distance between the coloniser and the colonised is seen to be enforced in the TT representation of the ST situation.

Extract 14 depicts an interaction between the commandant's wife, Madam and Kalisha, one of the female African servants. The examination identified a non-verbal exchange between the coloniser and the colonised construed as doing involving the Actor, *Elle,* 'She' undertaking the process *regardait,* 'was looking' on the goal, *madame*. Two circumstantial elements can be identified as *sans interet*, 'without interest' and *avec cette expression atone de brebis qui rumine,* 'with that expression of a sheep ruminating' specifying the manner in which the process was undertaken.

The TT examination revealed that the second Circumstance was altered in the TT. It can be observed that the ST construction depicts a sheep performing an action – *rumine, '*ruminating'. This implies that the expression on the face of the colonised as she was looking at the coloniser was likened to a common characteristic associated with ruminants (chewing its cud). However, by constructing the Circumstance as 'with a vacant look of a ruminant sheep' the TT is seen to alter the ST depiction by likening it to what the sheep, also a ruminant, generally looks like. Here, it can be noticed that the concept of sheep as a ruminant animal is overemphasised in the TT construction which attaches a more derogatory sense to the ST description of the attitude of the colonised. This was done probably to offend the African.

Furthermore, the study revealed another type of shift identified as obligatory shifts which Pakanen (2010) claims issues from syntactic, semantic, phonological, and cultural differences between the source language and the

143

target language. As no two languages are considered the same irrespective of how closely related they might seem to be, it is obvious that some shifts may occur when transferring elements from one to another. Consequently, in the English translation of UV de B some obligatory shifts were observed to occur due to variations in the grammatical systems, culture, and surprisingly the colonial history of the languages in which the ST and TT were produced. Most of these instances, showed accurate or almost accurate representation of the ST.

The examination first identified that in interpreting figurative constructions the TT process was found not to belong to the same realm. This could be explained as differences in the cultures and since figurative expressions are culture bound it was required that a construction equivalent in meaning be used to represent such depictions. This has been illustrated in extracts 15 and 16

Extract 15

CP 46

(ST)

Pour les Blancs,	*tous les nègres*	*ont*	*la meme gueule…*
For the Whites,	all negroes	have	the same mouth…
Circ.: viewpoint	Carrier	Proc: rela.	Attribute
prep. phrase	nominal group	verbal group	nominal group
For the Whites, all negroes have the same mouth (face)…			

All Africans	look	the same	to them
Carrier	Proc: rela.	Attribute	Circ.: viewpoint

144

nominal group	verbal group	adverbial	ranking clause
All Africans look the same to them.			

(TT)

Extract 16

The experience illustrated in Extract 15 presented in the above extract belongs to the 'attributive' realm, construed by the Relational Process encoded as 'ont' which has a possessive function. The Relational Process verb relates the Carrier realised as *Tous les nègres,* 'All Negroes' to the Attribute realised as *la meme gueule* 'the same face'. The transitivity analysis reflects a situation in which the African's identity is determined by physical features or characteristics. Here, we see a sign of stereotyping on the part of Europeans who classifies all Africans based on certain physical characteristics they possess.

The TT analysis also presents a projection of 'being' construed by the Relational Process encoded as 'look', relating the Carrier 'All Africans' to the Attribute realised as 'the same'. The TT analysis reflects a situation whereby the narrator projects a European perception of Africans being a homogeneous race, which also suggests the idea of stereotyping.

An examination of the TT analysis shows instances of shifts. Firstly, it can be observed that the foregrounding resulting from the transposition of the Circumstance, 'Pour les Blancs' in the ST, which specifically indicates the perceiver of the idea being projected has been replaced by the pronoun 'them' and transposed. This removes the emphasis placed on the perceiver. Secondly, it can be noticed that while the ST Process verbs *ont*, 'have' is possessive, that

145

of the TT 'look' denotes 'quality'. However, both verbs are identified as attributive: they perform the same function. Thus, the idea of stereotyping presented in the ST is observed to be retained in the TT. It is important to note that while the ST, on the one hand presents the situation in figurative language which provides a mental picture of the description attributed to the African, the TT, on the other hand construes it in plain simple English, there seem not be any significant variation in meaning. It is possible that an equivalent expression was not readily available to the translator, which in a way limited the translator.

The shift detected communicates the translator's intent of projecting the idea that all Africans have the same characteristics as a general and obvious one. By transposing the perceiver and substituting it with a pronoun, the translator attempts to conceal this phenomenon by shifting the said notion from being entirely a European perception to a general one. The translator's attempt to promote this faulty perception could be blamed on Awung's (2014) discovery that he (the translator) was particularly familiar with Cameroonian people and culture only: he had not visited other African societies. Thus, it was not wrong to conclude that the translator's interpretation issues from his lack of exposure to other Africans.

The study also made some other interesting findings that were not quite expected. Firstly, it was discovered that some of the TT clause constructions did not show any conscious attempt to misrepresent the ST depictions of colonial situation. It was found out that some instances where shifts occurred in the construction of a transitivity element, and omissions particularly, could have been influenced by the translator's inability to

146

accurately represent the ST phenomenon. This could result from inadequate knowledge of the language and context in which the ST was produced or lack of understanding of the exact situation portrayed in the ST or probably an oversight. Some instances showing this issue have been illustrated by Extracts 19 and 20.

Extract 19

(CP 89)

(ST)

Je	*ne suis pas*	*la tornade,*
I	am not	the storm
Identified	Proc.: relat. (neg,)	Identifier
Nominal group	Verbal group	Nominal group
I am not the storm		

I	am not	a storm,
Identified	Proc.: relat.	Identifier
nominal group	verbal group	nominal group
I am not a storm		

(TT)

Extract 20

(CP 90)

(ST)

Je	*suis*	*la chose*	*qui obeit,*
I	am	the thing	that obeys
Identified	Proc.: relat.	Identifier	Proc.: mat.
Nominal group	Verbal group	Nominal group	Verbal group
I am not the thing that obeys			

I	am	the thing	that obeys
Identified	Proc.: relat.	Identifier	Proc.: mat
nominal group	verbal group	nominal group	verbal group
I am not a storm			

(TT)

There could also be the possibility of time constraint which may have led to an oversight of the omitted element. Another possibility that could have brought about the omission is inadequate understanding of the ellipted item. In this situation, it could imply that the translator, in order not to mistranslate for lack of want of an appropriate expression to interpret the said item, chooses to remove it entirely from the clause. The extracts highlighted illustrate this phenomenon. In this case, the misrepresentation was considered as unconscious and thus may not be backed by any ideological intent.

148

Equivalence showing ideological representation of colonial relations

The investigation revealed that many of the ST clauses analysed were reproduced accurately in the TT. This means that the ST process, participant and circumstance as construction reflecting one colonial situation or the other corresponded with that of the TT hence equivalence was observed to have been achieved. The examination showed that instances of equivalence presented themselves as an avenue for reinforcing, supporting or promoting situations that favour the coloniser or disfavour the colonised. Hence retention of the ST depictions in the TT appeared as a strategy to confirm some of the projections resulting from the misrepresentations caused by the shifts identified. Extracts 20 and21 illustrate instances of retention of the ST situations to promote or endorse colonial situations that were observed to have been ideologically represented in the TT.

Extract 20

CP 12

(ST)

Nous	*préférions*	*les reliefs du repas des prêtes*
We	preferred	the leftovers of the meal of the priests
Senser	Proc: ment.	Phenomenon
nominal group	verbal group	nominal group
We preferred the leftover food from the priest's meals		

149

(TT)

We	prefer	the leavings	from the priests' meal
Senser	Proc: ment.	Phen.	
nominal group	verbal group	nominal group	
We prefer the leavings from the priests' meal.			

Extract 20 shows Toundi's reaction towards a gesture of giving expressed by the priests towards them.

It is observed that the ST clause is construed as sensing realised by the Mental Process verb *preferions* meaning 'preferred' sensed by nous, 'we'. The Phenomenon that is sensed is realised as *les reliefs du pretes* 'the Priests' leftovers' This reflects an instance whereby the Senser *Nous* meaning 'We' (referring to the colonised) express their willingness or desire to accept the Phenomenon. It can be noticed that this ST depiction has been maintained in the TT: the Mental Process encoded as 'prefer' is enacted by 'We' of the Phenomenon realised as 'the leavings from the priest's meal'.

It is realised that the process construed in both ST and TT bear a desiderative function indicating Toundi and his counterparts expressing preference for the leftover food of the priests' meals, as a matter of choice. This situation is seen to have been represented by the translator exactly as it has been presented in the ST. This suggests an intent to strengthen the idea enforced in CP 12 in order to further degrade the African. The retention is also seen to sustain the notion that the degrading of the colonised, is entirely the fault of the colonised himself, not the coloniser, who has allowed himself to be

150

considered inferior to his colonial master. Extract 20 illustrates another instance of retention of the ST depiction to support an ideology.

Extract 20

CP 27

(ST)

It	*me*	*designa*	*un siege*	*en face lui*
He	Me	pointed	seat	opposite him
Actor	Recipient	Proc: mat.	Goal	
nominal group	nominal group	verbal group	nominal group	
He pointed me a seat opposite him.				

(TT)

He	signalled	me	to a chair opposite to him.	
Actor	Proc: mat.	Scope	Cir.: place	
nominal group	verbal group	nominal group	adverbial clause	ranking clause
He signalled me to a chair opposite to him.				

Extract 20 shows a non-verbal interaction between Toundi and the commandant. It can be observed that the ST is construed as doing involving the Actor realised as *Il* 'He' undertaking the process *designa,* 'pointed' with the recipient participant realised as *me,* 'me' and the Goal encoded as *un siege* 'a chair'. The circumstance specifying the location of the process is realised as *enface lui* 'opposite him'. This reflects a situation whereby the coloniser (Actor) communicates an instruction to the colonised (Recipient) through signs.

151

It can be observed that the Material Process realisations *designa* (ST) 'pointed' and 'signalled' (TT) respectively, express the act of showing or indicating either with a gesture or speaking. In this case, it is not clear which of the two modes was used. However, previous instances from the text confirm that one common mode of communication used by the European in addressing the colonised was by gestures. Thus, it would not far from right to conclude that the translator chooses to maintain the ST message in the TT to achieve the intent of sustaining the concept of non-verbal cues employed to exert control over the African while reinforcing the depiction of the colonised as what Toundi himself refers to as 'the thing that obeys', UVdeB (p.15).

In sum, the results of the investigation carried out in this chapter clearly show that Reed's representation of colonial relations does not fully reflect the exact colonial situation Oyono presents in his novel. This observation conflates, though not entirely, with Awung's (2014) conclusion:

"Oyono's portrayal of African view on colonialism as being hypocritical, full of injustice perpetrated through assimilation, and segregation, exhibited by colonists towards the Africans is noted to have been altered in Reed's rendition of the novel" (Awung, 2014).

The findings, however, is seen largely to confirm Keji (no date)'s observation that John Reed's translation of the novel's title, which completely reflects its content, is a product of British attitude towards the Blacks whom they considered inferior. This is because, unlike Awung, whose observation was based on Reed's interpretation of specific linguistic constructions, Keji's assertion is based on colonial relations i.e. the British attitude towards Africans

152

Also, Fisher's (cited in Baker 2010) claim, 'all forms of human communication function to influence the hearts and mind of others – their beliefs, values, attitudes, and/or actions' (Baker 2010:28) is seen to strongly relate to the translation of UV de B: Reed functions as a promoter of a translation that highlights a particular ideology while contributing to shaping the publisher's mind set into endorsing that ideology and largely impacting the TT readers.

Summary of Chapter

The chapter presented findings and discussion of the examination of the sampled data. Discussions were held under the research questions and supported by illustrations selected from the clauses analysed which were presented in tables showing how the analysis was done. Findings were presented in charts and tables for better understanding. Empirical data also served an essential role in supporting the ideologies that the shifts/equivalence were observed to reflect.

CHAPTER FIVE

SUMMARY AND CONCLUSION

The present chapter is the concluding section of the study. The chapter provides an overview of the entire study. Firstly, the aims together with the research questions guiding the thesis, and the research methods employed for the study are discussed. Secondly, a summary of result of the study, and conclusions based on findings leading to new discoveries, and implications are tackled. Furthermore, contributions to enable a better understanding of the phenomenon under study are outlined in this section. Finally, both general and specific recommendations based on key findings of the study; and suggestions for further are provided.

Overview of the Study

This research work is interfaced between Systemic Functional Linguistics and Translation Studies. The study is connected to three disciplines: language, translation and literature. Firstly, the study investigates how the same discourse in French is interpreted in English. Secondly, in investigating discourse in the above stated languages the study specifically focuses on shifts/equivalence with ideology as the determining factor of the distortions or retention of the message being communicated in the ST. As I have pointed out earlier, shifts and equivalence are key concepts in translation studies, and the concern of several SFL and translation scholars and researchers. Thirdly, I selected, as object of the study, the English translation - *Houseboy*, of Oyono's masterpiece - *Une Vie de Boy*, a literary work which adds to the voice of post-colonial writers. All in all, my study sought to

154

investigate how colonial relations in the translation of Oyono's novel has been ideologically represented through transitivity shifts/equivalence.

The purpose or aim of the study was to critically examine how discourse depicting relations between the colonised (Black African) and the coloniser (French) is recreated to ideologically represent European – African relations in the English translation of Oyono's narrative. This involves firstly describing the nature of colonial relations revealed through the transitivity analysis of the ST and TT; and secondly, the identifying the shifts/equivalence in the TT's representation of colonial relations; and finally, determining the ideology behind the shifts/equivalence identified.

The study employed a qualitative research design, particularly, content analysis. The data analysed comprised narrations by the first-person narrator, of relations between European and African characters. Clauses from specific portions of the novel were gathered till the saturation point was reached. Extraction of data was done manually and documented for analysis. The study employed purposive sampling technique. 154 ST clauses from the TT and their corresponding TT clauses extracted from the novels were examined: these were clauses that reflected instances of interactions between African natives and French colonisers.

Since the present study is situated within the domain of SFTS and CDA, there was the need to adopt a framework that would cater for both the translation shifts/equivalence and the role of ideology in the translator's representation of colonial relations. Thus, I formulated a model that incorporated SFTS approach and Fairclough's tripartite model for DTS and CDA respectively. The analysis first describes the ST data and interprets them

by showing the colonial situations they reflect. Secondly, shifts/equivalence were identified and examined to determine the degree at which the ST message had been distorted or maintained in the TT; thirdly, I examined the shifts/equivalence to decipher and explain the ideologies they reflected as well as the intent that may have driven the TT's representation of colonial relations. Ideological representation of the text was supported by empirical data including secondary data from an interview.

In the discussion section, the analysis carried out previously, was supported by empirical findings discussed under the literature review section, chapter two. These include literary and translation studies carried out on the texts under study. The empirical evidence employed to support my findings, especially, the secondary data comprising interview responses elicited from the author's interactions with the TT creator (translator), was very instrumental in determining the translator's intents as well as the ideologies that the instances of shifts/equivalence suggested.

Summary of Results and Findings

The analysis of Oyono's work revealed such interesting findings, which were clearly displayed and discussed in the discussion section – chapter four, of the present study. Discussions, categorised under the research questions of the study, were held on findings on the transitivity analysis and the colonial situation they reflected while making generalisations about the degree and kind of shifts/equivalence identified in relation to the colonial situation represented in the TT; the implication of shifts/equivalence in terms of their reflections of intents of the translator, and ideologies.

156

Firstly, it was observed from the analysis that interactions and exchanges form the most part of the novel UV de B; the major interactants were noted to be the Europeans (French) and African natives (Cameroonians). Interactions were seen to have taken place between French colonisers including the missionaries, and African natives, particularly Toundi as well as other household servants. It was also noticed that the nature of relations between the European and the African natives were depicted through the protagonist's narrations based on his observations, experiences and impressions.

The transitivity analysis identified that interactions were construed mainly as 'doing' or 'happening' 'sensing' 'identification and attribution' and 'sayings' and 'behaving'. These reflected situations where relations involved both Participants who were either actively or passively involved in the process. The colonial relations revealed by the transitivity analysis were observed to show instances of power dominance, white supremacy, power distance, physical/verbal abuse and hypocrisy on the part of the coloniser, and obedience, resistance and vulnerability on the part of the colonised. These issues were observed to have, in some cases, been exaggerated, concealed, trivialised, reinforced, endorsed, promoted among others, consciously or unconsciously, in the interpretation of the TT, which possibly could influence the mindset of the target readers about the European and the African race. Shifts identified were noted to have occurred to lead to some degrees of misrepresentations of colonial relations. In other cases, the ST depictions were observed to have been retained in the TT either to project, endorse or reinforce an ideology.

157

Furthermore, it was revealed that some shifts identified in the TT occurred in the form of substitution of one process with another (same group or different one); omissions; additions and expansion of clauses; construction of participant and circumstantial elements; and transpositions resulting in either high or low degrees of distortions and manipulations in the situations presented in the ST. The misrepresentations of colonial relations discovered were observed to imply the translator's endorsement of Europeans' attitude towards the Africans. It was also shown that while such European perceptions were promoted through transposition and addition (exaggeration), the issue of racism and abuse were downplayed or presented in a less serious tone and in some cases occluded through omission, and substitution of one process verb with another, thus, concealing the European's acts of cruelty and unfair treatment of the African.

In the case of Equivalence, the analysis generally revealed that the ST situations were maintained or unaltered as an intent on the part of the translator to support while strengthening the European ideologies projected. My findings were confirmed by responses form Awung's interview of John Reed. Reed's European ideology plays a significant role in determining the perception of the ST culture. This largely limits the message communicated by the author of the source text.

From Reed's responses I deduced that the misrepresentation of the colonial relations in the TT could be blamed generally, on Reed's intention (though not expressed openly) to promote European ideology about the African – an ideology which, I agree, to some degree, with Awung (2014), was endorsed by the TT publisher. Hence, Reed's translation of UV de B fits

158

Matthiessen's description of translation as 'recreation of meaning'. It is a new version of the original rather than its interpretation.

However, a vital discovery made during the examination was that some of the misrepresentations probably may have resulted first from Reed's level of professional experience and knowledge of the language as well as the culture and colonial history of the language in which the ST was produced. No clue about this detail seemed to have been discussed as it was not captured in Awung's interview findings. This detail could have been useful in being able to clearly ascertain whether some of the instances of misrepresentations identified were as a result of challenges that may have been encountered (in the areas indicated earlier) in Reed's attempt to alter or retain the ST depictions, or time constraint as pointed out in Reed's responses. The absence of this information questions the competency and professionalism of the translator.

Also, it is important to note that in reproducing the work of another it is important to consistently be in touch with the said author to know the context in which the work was produced as well as the intent backing it. Such information is crucial in facilitating accuracy. Reed's responses showed that he had no contact with either the ST author or publisher. However, the reason behind this phenomenon, whether it was a deliberate act or not was not spelt out. This information could have helped to confirm or refute the claim that Reed sought to align with the publisher's idea to endorse an ideology and shape the TT readers' minds into accepting it.

159

Implications of the Study

The study has some implications. Firstly, it contributes to scholarship in Systemic Functional Translation Studies in that much research on SFL translation studies might have considered the African novel, or post colonial literature, or critical translation studies. By considering these areas, my study has shown how language is organised, consciously or unconsciously in translation to reveal firstly, choices made during the process and secondly, possible intent behind the translator's decision to represent one phenomenon or the other thus.

Secondly, as studies on Oyono's UVdeB and its translation have focused mainly on discussing issues pertaining to colonial situations, and mistranslation of cultural elements, my work shows specifically that Reed's rendition is on the one hand, an endorsement of colonialism and on the other hand, an attempt to contest colonial and post colonial African writings. This confirms some discoveries made by previous researchers while at the same time makes some new insights which provides an avenue for further research.

Thirdly, by applying CDA to the translation of African literature my study has shown that a critical study is instrumental in identifying certain aspects of the colonial situation that have been represented in a manner aimed at shaping the target readers' perception about the African, and projecting colonialism in a positive light. This highlights the kind of ideological influences that inform the translator's decisions during the translation process of literary texts. Thus, CDA researchers will much likely extend their study to translations particularly of African literature to determine the degree of ideological influences are associated with the translation.

160

Finally, my study makes contributions to colonial and post colonial research. It identifies specific aspects of the colonial situation in Francophone Africa which may apply to that of other African territories and may have been inadequately explored. Through this study there will be the need for comparison of the colonial and post colonial situations in other African territories in order to discover issues common to all, for instance, the enactment of resistance in anthems of Anglophone African discovered by (Mwinlaaru & Nartey 2021) and endurance of the African in the face of colonial and/or post colonial challenges as revealed by (Mwinlaaru, 2012, 2014). Such studies will eventually become fertile terrain which would attract researchers of the translation of colonial and post colonial literature.

Recommendations for Further Studies

The study has explored Oyono's novel by examining how colonial relations are ideologically represented through translation. In terms of the metafunctions, the study was limited to using the transitivity system to examine and explain how colonial relations are ideologically represented through shifts/equivalence. Findings show that the application of SFL to literary translation could lead to interesting findings which are sure to provide readers of literary texts, as well as translation students, a clear understanding of how literary texts are reproduced in a language other than the one in which it was originally written; and the factors that possibly influence the choices translators make in representing sociological issues discussed in them.

Based on the implications highlighted I make recommendations that are much likely to enrich the study of literary translation. Firstly, I suggest that the other systems of the metafunctions such as Theme and Mood be studied

161

regarding the translation of works such as African children's literature, particularly, animations, drama and poetry.

Secondly, studies should not be limited to translations from and into non-African languages only; they should be extended to English translations of novels produced in African languages. Thirdly, other relevant sociological issues commonly discussed in African novels, such as gender, identity, among others should be investigated to find how they have been ideologically represented through translation.

Finally, a similar study could be carried out to ascertain whether the observations made in the present study applies to the translation of other post-colonial African works. My study offers a lead to another dimension of SFTS geared towards diagnosing literary translations to reveal what has or has not been ideologically altered.

Conclusion

The study of Reed's English translation of Oyono's UVdeB was based firstly on what colonial relations are reflected through transitivity analysis and secondly, how colonial relations have been ideologically represented through shifts/equivalence. It was revealed that colonial relations were characterised more frequently by doings and happening; sensing and being, and less frequently by sayings and behaving. These reflected situations of power dominance, white supremacy, hypocrisy and resistance. The study further reveals that these depictions were either altered or retained in the TT suggesting an intent of the translator's to either exaggerate, trivialise, conceal or suppress a particular phenomenon in order to reinforce, promote or endorse one ideology or the other. It was also revealed that the representation of the ST

162

depictions in the TT occurred as a conscious or unconscious effort of the translator.

The outcome of the study thus, shows that SFL is an effective tool that thoroughly diagnoses discourses in texts to determine how clauses are construed to reflect colonial relations; and determine how the colonial relations identified have been ideologically represented through both high and low degrees of shifts, and equivalence. It is also revealed through the study that CDA serves as an effective tool in examining and diagnosing shifts/equivalence to show that colonial relations in Oyono's original have been ideologically represented in Reed's rendition.

It is thus fair to conclude, based on my findings, that the translation of African literature particularly colonial literature is ideologically influenced, to some degree by power agents to make the translation serve an intended purpose in the target culture. This purpose involves transmitting a 'false truth' while concealing the 'real truth' to the target readers.

163

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APPENDIX

SOME SELECTED CLAUSES

CP 1

(ST)

Il	me	fit	signe	d'approacher.
He	me	made	sign	to approach
actor	beneficiary	Pro: mat.	scope	circ.
nominal group	nominal group	verbal group	nominal group	adverbial clause
He made me a sign to approach				

He	made	sign	that I should approach.
actor	Pro: mat.	scope	projected clause
nominal group	verbal group	nominal group	ranking clause

(TT)

CP 2

(ST)

Il	me	donna	les restes de son repas
He	me	gave	the remnants of his meal
Actor	recipient	Proc: mat.	goal
nominal group	nominal group	verbal group	nominal group
He gave me the remnants of his meal,			

183

He	offered	me	what was left of his meal
actor	Proc: mat.	recipient	goal
nominal group	verbal group	nominal group	nominal group
He offered me what was left of his meal.			

(TT)

(ST)

qui	me	parut	étrange et délicieux
which	to me	appeared	strange and delicious.
carrier	scope	Proc: rela.	attribute
relative pronoun	nominal group	verbal group	adjective clause
which to me appeared strange and delicious.			

I	found	it	strange and delicious
senser	Proc:ment.	phen.	circ.
nominal group	verbal group	nominal group	adjective clause
I found it strange and delicious.			

(TT)

184

CP 3

(ST)

Par gestes	nous	poursuivimes	notre conversation.
By gestures	we	continued	our conversation
circ.	actor	Proc:mat.	goal
adverbial group	nominal group	verbal group	nominal group
By gestures we continued our conversation.			

We	continued	a conversation	by signs
actor	Proc: mat.	goal	circ.
nominal group	verbal group	nominal group	adverbial group

(TT)

CP 4

(ST)

Je	compris	quej'étaisagrée.
I	understood	that I was accepted
senser	Proc:ment.	phen.
nominal group	verbal group	ranking clause
I understood that I was accepted.		

(TT)

I	knew	I had been accepted.
senser	Proc: ment.	phen.
nominal group	verbal group	ranking clause

185

CP 5

(ST)

Je	l'	expliquai	au prête	engesticulant.
I	it	explained	to the priest	while gesturing
Sayer	Verbiage	Proc: verbal	Receiver	Circ. : concession
nominal group	nominal group	verbal group	nominal group	adverbial clause
I it explained to the priest, still using signs.				

I	explained	to the priest	still using signs
Sayer	Proc: verbal	receiver	Circ.
nominal group	verbal group	prep. clause	adverbial clause

(TT)

CP 6

(ST)

Cela	l'	amusait	beaucoup
That	him	amused	a lot
actor	goal	Proc: mat.	circ.
nominal group	nominal group	verbal group	adverbial group
That him amused a lot.			

186

(TT)

He	was amused.
Senser	Proc: ment.
nominal group	verbal group

CP 7

(ST)

Il	me	tapota	amicalement	l'épaule.
He	me	patted	in a friendly manner	the shoulder
actor	beneficiary	Proc: mat	circ.	scope
nominal group	nominal group	verbal group	adverbial group	nominal group
He me patted in a friendly manner the shoulder.				

He	gave	me	a friendly pat	on the shoulder.
actor	Proc: mat.	beneficiary	scope	circ.
nominal group	verbal group	nominal group	nominal group	adverbial clause

(TT)

187

CP 8

(ST)

Je	me	sentis	protégé.
I	myself	felt	protected
senser	Proc: ment.		phen.
nominal group	nominal group	verbal group	adjective group
I felt myself protected.			

(TT)

I	felt	protected.
senser	Proc: ment.	phen.
nominal group	verbal group	adjective group

CP 9

(ST)

Mais,	avec lepère Gilbert	Je	me	craignais	rien.
But,	with Father Gilbert	I	myself	feared	nothing
theme	circ.	senser	Proc :ment.		phen.
conj. adjunct	adverbial group	nominal group	nominal group	verbal group	adverbial group
But, with Father Gilbert, I feared nothing.					

But	I	was not	afraid	while	Father Gilbert	was	there.
theme	carrier	Proc:relat.	attribute	circ.	carrier	Proc:relat.	circ.
conj. adjunct	nominal group	verbal group (Neg.)	adjectival group	adverbial group	nominal group	verbal group	adverbial group
But I was not afraid while Father Gilbert was there.							

(TT)

CP 10

(ST)

Son regard	semblait	fasciner	monpère
His gaze	seemed	to fascinate	My father
actor	Proc : mat.	scope	goal
nominal group	verbal group	verbal group	nominal group
His gaze seemed to fascinate my father			

Father Gilbert's eyes	seemed	to cast	a spell	over my father
actor	Proc: mat.	scope	goal	beneficiary
nominal group	verbal group	verbal group	nominal group	adverbial clause
Father Gilbert's eyes seemed to cast a spell over my father.				

(TT)

189

CP 11

(ST)

qui	baissa	la tête	et	s'éloigna	tout penaud
who	lowered	his head	and	moved himself away	all sheepishly
actor	Proc: mat.	goal	theme	Proc: mat.	circ.
relative pronoun	verbal group	nominal group	cont.	verbal group	adverbial clause
who lowered his head and moved away sheepishly.					

He	lowered	his head	and	went out	crestfallen.
actor	Proc: mat.	goal	theme	Proc:mat.	circ.
nominal group	verbal group	nominal group	cont.	verbal group	adverbial group
He lowered his head and went out crestfallen.					

(TT)

CP 12

(ST)

Nous	préférions	les reliefs	du repasdes prêtes
We	preferred	the left overs	of the meal of the priests
senser	Proc: ment.	phen.	circ.
nominal group	verbal group	nominal group	adverbial clause
We preferred the leftovers from the priest's meals			

190

We	prefer	the leavings	from the priests' meal
senser	Proc: ment.	phen.	circ.
nominal group	verbal group	nominal group	adverbial clause
We prefer the leavings from the priests' meal.			

(TT)

CP 13

(ST)

C'estlà que	nous	pouvonstrouver	des morceaux de viande
This is where	we	can find	pieces of meat
circ.	senser	Proc: ment.	phen.
rankshift clause	nominal group	verbal group	nominal group
This is where we can find pieces of meat.			

Sometimes	we	find	scraps of meat	there
circ. (theme)	senser	Proc: ment.	phen.	circ.
adverbial group	nominal group	verbal group	nominal group	adverbial group
Sometimes we find scraps of meat there.				

(TT)

191

CP 14

(ST)

Je	dois	ce que je suis devenue	au Père Gilbert
I	owe	what I have become	to Father Gilbert
senser	Proc: ment.	phen.	inducer
nominal group	verbal group	ranking clause	agentive
I owe what I have become to Father Gilbert			

Everything I am	I	owe	to Father Gilbert
phen.	senser	Proc: ment.	inducer
ranksifted clause	nominal group	verbal group	agent
Everything I am I owe to Father Gilbert.			

(TT)

CP 15

(ST)

Je	l'	aime	beaucoup	monbienfaiteur
I	him	like	very much	my benefactor
senser	phen.	Proc: ment.	circ.	Phen.
nominal group	nominal group	verbal group	adverbial group	ranking clause
I love him very much, my benefactor.				

192

He	is	my benefactor	I	am	very fond	of him
identified	Proc: rela.	identifier	carrier	Proc: rela.	attribute	beneficiary
nominal group	verbal group	nominal group	nominal group	verbal group	adjective clause	nominal group
He is my benefactor and I am very fond of him.						

(TT)

CP 16

(ST)

Il	aimait	tirer	mesoreilles
He	liked	to pull	my ears
senser	Proc: ment.	macro-phenomenon	
nominal group	verbal group	ranking clause	
He loved to pull my ears			

(TT)

He	loved	to pull	my ears
senser	Proc: ment.	macro-phen.	
nominal group	verbal group	ranking clause	
He loved to pull my ears.			

193

CP 17

(ST)

Je	suis	son boy
I	am	his boy
Identified	Proc: rela.	Identifier
nominal group	verbal group	nominal group
I am his 'boy'		

(TT)

I	am	his boy
identified	Proc: rela.	identifier
nominal group	verbal group	nominal group
I am his boy		

CP 18

(ST)

De temps en temps	le prêtre	me	fait	un cadeau	d'une vielle chemise oud'un vieux pantalon
Every now and then	The priest	me	does	a gift	of an old shirt or old pair of trousers
circ.	actor	beneficiary	Proc: mat.	goal	scope
adverbial clause	nominal group	nominal group	verbal group	nominal group	ranking clause
Every now and then the priest me does a gift of an old shirt or old pair of trousers.					

194

Now and then	he	gives	me	an old shirt or an old pair of trousers
circ.	actor	Proc: mat.	beneficiary	goal
adverbial clause	nominal group	verbal group	nominal group	nominal group
Now and then he gives me an old shirt or an old pair of trousers.				

(TT)

CP 19

(ST)

Le père Gilbert	m'	a connu	comme un ver
Father Gilbert	me	knew	like a worm
senser	Phen.	Proc: ment.	Circ.
nominal group	nominal group	verbal group	adverbial clause
Father Gilbert me knew as a worm			

Father Gilbert	knew	me	when I was stark naked
senser	Proc: ment.	phen.	circ.
nominal group	verbal group	nominal group	ranking clause
Father Gilbert knew me when I was stark naked,			

(TT)

195

CP 20

(ST)

Il	m'	appris	a lire et a ecrire
He	me	taught	to read and write
actor	beneficiary	Proc : mat.	circ.
nominal group	nominal group	verbal group	adverbial clause
He me taught to read and write.			

(TT)

He	taught	me	how to read and write
actor	Proc : mat.	beneficiary	circ.
nominal group	nominal group	verbal group	adverbial clause
He taught me how to read and write.			

CP 21

(ST)

Il	a	la manie	de battre les chrétiennes adultères	les indigènes bien sur …
He	has	the obsession	of beating up adulterous Christians	the natives of course
Carrier	Proc: rela.	attribute		circ.
nominal group	verbal group	nominal group		ranking clause
He has the obsession of beating up adulterous Christians, the natives of course				

196

He	loved	to beat Christians	who have committed adultery	native Christian of course.
senser	Proc: ment.	phen.	projected clause	circ.
nominal group	verbal group	adverbial clause	ranking clause	ranking clause
He loves to beat Christians who have committed adultery-native Christian of course.				

(TT)

CP 22

(ST)

Il	lui	decrocha	un coup de pied
He	him	landed	a blow of the foot
actor	beneficiary	Proc: mat.	scope
nominal group	nominal group	verbal group	nominal group
He him landed a blow of the foot,			

(TT)

He	kicked	him
actor	Proc: mat.	goal
nominal group	verbal group	nominal group
He kicked him.		

197

CP 23

(ST)

Je	serais	le boy	du chef des Blancs
I	will be	the boy	of the head of the Whites
identified	Proc: rela.	identifier	
nominal group	verbal group	nominal group	
I will be the boy of the head of the Whites.			

(TT)

I	shall be	Chief European's Boy
Identified	Proc: rela.	Identifier
nominal group	verbal group	nominal group
I shall be Chief European's boy.		

CP 24

(ST)

Le chien du roi	est	roi des chiens
the dog of the king	is	king of dogs
Identified	Proc: rela.	Identifier
nominal group	verbal group	nominal group
the dog of the king is king of dogs.		

198

(TT)

The dog of the king	is	The King of dogs
Identified	Proc: relat.	Identifier
nominal group	verbal group	nominal group
The dog of the King is the King of dogs.		

CP 25

(ST)

Après m'avoirlonguementobservé	mon nouveau maitre	me	demanda	à brule-pour point	sij'étais un voleur.
After me having a long while looked	my new master	me	asked	point blank	if I were a thief
circ.	sayer	receiver	Proc: verbal	circ.	projected clause
adverbial clause	nominal group	nominal group	verbal group	adverbial clause	ranking clause
After me having a long while looked my new master me asked point blank if I were a thief.					

After looking at me for a long time	my new master	asked	me	point blank	if I were a thief
circ.	sayer	Proc: verbal	recceiver	circ.	projected clause
adverbial	nominal group	verbal group	nominal group	adverbial clause	ranking clause
After looking at me for a long time, my new master asked me point bank if I were a thief.					

(TT)

CP 26

(ST)

Je	sentais	son regard	sur mon front
I	felt	his gaze	on my forehead
senser	Proc: ment.	phen.	circ.
nominal group	verbal group	nominal group	adverbial clause
I felt his gaze on my forehead.			

(TT)

I	could feel	his gaze	on me
senser	Proc: ment.	Phen.	circ.
nominal group	verbal group	nominal group	adverbial clause
I could feel his eyes on me.			

200

CP 27

(ST)

It	me	designa	un siege	en face lui
He	me	pointed	seat	opposite him
Actor	beneficiary	Proc: mat.	scope	circumstance
nominal group	nominal group	verbal group	nominal group	adverbial clause
He me pointed a seat opposite him.				

He	signalled	me	to a chair	opposite to him.
actor	Proc: mat.	beneficiary	scope	circ.
nominal group	verbal group	nominal group	adverbial clause	ranking clause
He signalled me to a chair opposite to him.				

(TT)

CP 28

(ST)

Il	se pencha	versmoi	et	releva	monmenton
He	bent himself	towards me	and	lifted	my chin
Actor	Proc: mat.	scope	theme	Proc: mat.	goal
nominal group	Proc: mat.	adverbial clause	continuative adjunct	verbal group	nominal group
He bent himself towards me and lifted up my chin.					

201

He	leant	towards me	and	lifted up	my chin
actor	Proc: mat.	circ.	theme	Proc: mat.	goal
nominal group	verbal group	adverbial clause	continuative adjunct	verbal group	nominal group
He leant towards me and lifted up my chin.					

(TT)

CP 29

(ST)

Il	plongea	sesyeux	dans les miens	et	repris
He	plunged	his eyes	into mine	and	resumed
actor	Proc: mat	goal	circ.	theme	Proc: verbal
nominal group	verbal group	nominal group	adverbial clause	conj. adjunct	verbal group
He plunged his eyes into mine and resumed					

He	gazed	into my eyes	and	went on
actor	Proc: behav.	circ.	theme	Proc: verbal
nominal group	verbal group	adverbial clause	conj. adjunct	verbal group
He gazed into my eyes and went on.				

(TT)

202

CP 30

(ST)

puis,	redevenantsé rieux	il	me	pénétra	de son regard de panthère
then	becoming serious again	he	me	penetrated	with his panther gaze
theme	circ.	actor	beneficiary	Proc : mat	agent
continuative	ranking clause	nominal group	nominal group	verbal group	adverbial
then, becoming serious again he penetrated me with his panther gaze.					

then	serious again	pierced	me	with his panther eyes
theme	circ.	Proc: mat.	beneficiary	agent
continuative	Ranking clause	nominal group	nominal group	adverbial
Then, serious again pierced me with his panther eyes.				

(TT)

203

CP 31

(ST)

Le commandant	imitait	d'unevoix bizarre	le petit nègre des militaires indigènes
Le commandant	imitait	in a bizarre voice	the little Negro of the native soldiers
sayer	Proc: verbal	circ.	verbiage
nominal group	verbal group	ranking clause	nominal group
The commander imitated in a bizarre voice the little Negro of the native soldiers.			

The commandant	imitated	the pidgin used by native soldiers	he	put on	a strange voice
Sayer	Proc: verbal	verbiage	actor	Proc: mat.	goal
nominal group	verbal group	nominal group	nominal group	verbal group	adjective group
The commandant imitated the pidgin used by native soldiers. He put on a strange voice.					

(TT)

204

CP 32

(ST)

Il	était	très drole
He	was	very funny
carrier	Proc: rela.	attribute
nominal group	verbal group	adjective group
He was very funny.		

(TT)

I	thought	hewasvery funny
senser	Proc: ment.	phen. Carrier proc: relat. Attribute
nominal group	verbal group	ranking clause
I thought he was very funny.		

CP 33

(ST)

Il	se leva	et	commença à tourner	autour de moi
He	stood himself up	and	began to walk	around me
Actor	Proc: mat.	Theme	Proc: mat.	circ.
nominal group	verbal group	conj. adjunct	verbal group	adverbial group
He stood himself up and began to walk around me.				

205

He	got up	and	began to walk	round me
Actor	Proc: mat.	Theme	Proc: mat.	circ.
nominal group	verbal group	conj. adjunct	verbal group	adverbial group
He got up and began to walk round me.				

(TT)

CP 34

(ST)

Il	recula	de quelques pas	et	me	toisa	de nouveau
He	took	some stepsback	and	me	eyed	again
actor	Proc: mat.	circ.	theme	goal	Proc: behav.	circ.
nominal group	verbal group	adverbial	conj. adjunct	nominal group	verbal group	adverbial
He took a few steps back and eyed me again.						

He	stepped back	and	looked	me	up and down again
actor	Proc: mat.	theme	Proc: mat.	goal	circ.
nominal group	verbal group	conj. adjunct	verbal group	nominal group	adverbial
He stepped back and lookedme up and down again.					

(TT)

206

CP 35

(ST)

Le temps d'un éclair	je	vis	sesyeux	devenir	petitque d'un chat au soleil
In a time of a flash	I	saw	his eyes	become	as small as those of a cat in the sun
circ.	senser	Proc :ment.	phen.	Proc: relat.	attribute
adverbial	nominal group	verbal group	nominal group	verbal group	adjective group
In a time of a flash I saw his eyes become as little as those of a cat in the sun.					

In a flash	I	saw	his eyes	grow	as amall as a cat in the sun
circ.	senser	Proc: ment.	phen.	Proc: relat.	attribute
adverbial	nominal group	verbal group	nominal group	verbal group	adjective group
In a flash I saw his eyes grow as small as a cat in the sun.					

(TT)

CP 36

(ST)

Je	sentais	le commandant	près de moi,	son odeur	devenait	de plus fort
I	felt	the Commandant	near me,	his scent	becoming	stronger
senser	Proc: ment.	phen.	circ.	carrier	Proc: relat.	attribute
nominal group	verbal group	nominal group	adverbial	nominal group	verbal group	adjective
I felt the commander near me, his scent was becoming stronger.						

I	could feel	the commandant	near me	the smell of him	getting	stronger and stronger
senser	Proc: ment.	phen.	circ.	carrier	Proc: relat.	attribute
nominal group	verbal group	nominal group	adverbial	nominal group	verbal group	adjective
I could feel the Commandant near me, the smell of him getting stronger and stronger.						

(TT)

208

CP 37

(ST)

Le commandant	m'	empoigna	par les cheveux
The Commandant	me	grapped	by the hair,
actor	goal	Proc: mat.	beneficiary
nominal group	nominal group	verbal group	adverbial
The commander me seized by the hair,			

The Commandant	grapped	me	by the hair
actor	Proc: mat.	goal	beneficiary
nominal group	verbal group	nominal group	adverbial
The Commandant grapped me by the hair,			

(TT)

me	fit tournoyer	puis	plongea	sesyeux	dans les miens.
me	made to turn around	then	stuck	his eyes	into mine
goal	Proc: mat.	theme	Proc: mat.	agent	beneficiary
nominal group	verbal group	conj. adjunct	verbal group	nominal group	adverbial
twirled me around, and stuck his eyes into mine.					

209

swung	me	round	and	peered	into my eyes
Proc: mat.	goal	circ.	Theme	Proc: mat.	beneficiary
verbal group	nominal group	adverbial	conj. adjunct	verbal group	adverbial
swung me round and peeredinto my eyes.					

(TT)

CP 38

(ST)

Sur ce,	le commandant	me	décrocha	un coup de pied	dans les tibias
with this	the Commandant	me	delivered	a kick	to the shins
theme	actor	beneficiary	Proc: mat.	goal	beneficiary
continuative	nominal group	nominal group	verbal group	nominal group	adverbial
with that, the commander me delivered a kick me to the shins					

with that	he	shot	a kick	to my shin
theme	actor	Proc: mat.	goal	beneficiary
continuative	nominal group	verbal group	nominal group	adverbial clause
with that he shot a kick to my shins				

(TT)

210

(ST)

qui	m'	envoya	a rouler	sous la table
that	me	sent	to roll	under the table
theme	goal	Proc: mat.	circ.	
continuative	nominal group	verbal group	adverbial clause	
that sent me rolling under the table.				

that	sent	me	sprawling	under the table
theme	Proc: mat.	goal	Proc: mat.	circ.
continuative	verbal group	nominal group	verbal group	adverbial
that sent me sprawling under the table.				

(TT)

CP 39

(ST)

Le commandant	a	un coup de pied	plus brulant que celui du regretté père Gilbert.
The commandant	has	a kick	more searing than that of the late Father Gilbert.
carrier	Proc: relat.	attribute	circ.
nominal group	verbal group	nominal group	adverbial clause
The commandant has a kick more searing than that of the late Father Gilbert.			

211

The Commandant's kick	was	even more painful than the kick of the late Father Gilbert.
carrier	Proc: relat.	attribute
nominal group	verbal group	adverbial clause
The Commandant's kick was even more painful than the kick of the late Father Gilbert.		

 (TT)

 CP 40

 (ST)

Il	me	demanda	ensuite	d'unevoixneutre	si j'étais enfin à lui servir sabière
He	me	asked	then	in a flat voice	if I was nowready to serve his beer
Sayer	receiver	Proc: verbal	theme	circ.	projected clause
nominal group	nominal group	verbal group	Cont.	adverbial clause	ranking clause
He then asked me in a flat voice if I was now ready to serve him his beer.					

Then	he	asked	in a flat voice	if I was now ready to get his beer.
theme	sayer	Proc: verbal	circ.: manner	projected clause
cont.	nominal group	verbal group	adverbial clause	ranking clause
Then he asked me in a flat voice if I was now ready to get his beer.				

(TT)

CP 41

(ST)

Je	riais	jaune
I	laughed	grudgingly
behaver	Proc: behav.	circ.
nominal group	verbal group	adverbial group
I was laughing yellow (in a forceful manner).		

(TT)

I	gave	a weak smile
actor	Proc : mat	goal
nominal group	verbal group	nominal group
I gave a weak smile.		

213

CP 42

(ST)

Le garde	qui portai un gallon	me	tira	de derrière la porte
The guard	who carried the gallon	me	pulled	from behind the door
actor	projected clause	goal	Proc: mat.	circ.
nominal clause	ranking clause	nominal clause	verbal clause	adverbial clause
The guard who carried the gallon pulled me from behind the door				

et	me	poussa	devant son chef
and	me	pushed	in front of his boss
theme	goal	Proc: mat.	circ.
conj. adjunct	nominal group	verbal group	adverbial clause
and pushed me in front of his boss.			

The constable	with the red braid	dragged	me	from behind the door
actor	projected clause	Proc: mat.	goal	circ.
nominal clause	ranking clause	verbal clause	nominal clause	adverbial clause
The constable with the red braid dragged me from behind the door				

(TT)

214

and	pushed	me	in front of his chief
theme	goal	Proc: mat.	circ.
conj. adjunct	nominal group	verbal group	adverbial clause
and pushed me in front of his chief.			

CP 43

(ST)

Gosier-d'Oiseau	me	braqua	sapuissantetorcheélectrique	sur le visage.
Gosier-d'Oiseau	me	aimed	his powerful electric torch	on my face
actor	beneficiary	Proc: mat.	goal	circ.
nominal group	nominal group	verbal group	nominal group	adverbial clause
Gosier-d'Oiseau me braqua sa puissante torche électrique sur le visage.				

Gullet	shone	his powerful electric torch	into my face
actor	Proc : mat.	goal	circ.
nominal group	verbal group	nominal group	adverbial clause
Gullet shone his powerful electric torch into my face.			

(TT)

215

CP 44

(ST)

M. Janopoulos	n'aime pas	les indigènes
M. Janopoulos	doesn't like	natives
senser	Proc: ment.	phen.
nominal group	verbal group	nominal group
M. Janopoulos, doesn't like natives.		

(TT)

M. Janopoulos	doesn't like	natives
senser	Proc: ment.	phen.
nominal group	verbal group	nominal group
M. Janopoulos doesn't like natives.		

CP 45

(ST)

Il	a	la maniede lancer sur euxson énorme chien-loup
He	has	the mania of throwing at them his huge wolfhounds
carrier	Proc: rela.	attribute
nominal group	verbal group	noun phrase
He has the habit of throwing on them his enormous wolf-dog.		

216

He	likes	to set his huge Alsatian	on them
senser	Proc: ment.	phen.	circ.
nominal group	verbal group	adverbial clause	prep. phrase
He likes to set his huge Alsatian on them.			

(TT)

CP 46

(ST)

Pour les Blancs,	tous les nègres	ont	la mêmegueule…
For Whites,	all negroes	have	the same mouth…
circ.	carrier	Proc: rela.	attribute
ranking clause	nominal group	verbal group	nominal group
To Whites, all negroes have the same face…			

All Africans	look	the same	to them
carrier	Proc: rela.	attribute	circ.
nominal group	verbal group	adverbial	ranking clause
All Africans lookthe same to them.			

(TT)

CP 47

(ST)

Le commandant	m'	ordonna	d'entrer
The commandant	me	ordered	to enter
sayer	receiver	Proc: verbal	verbiage
nominal group	nominal group	verbal group	verbal group
The commandant ordered me to enter.			

The Commandant	told	me	to enter.
sayer	Proc: verbal	receiver	verbiage
nominal group	verbal	nominal group	verbal group
The Commandant told me to come in.			

(TT)

218

CP 48

(ST)

Il	s'avança	versmoi
He	moved himself	towards me
actor	Proc: mat.	circ.
nominal group	verbal group	adverbial clause
He moved himself towards me		

(TT)

He	came	towards me
actor	Proc: mat.	circ.
nominal group	verbal group	adverbial clause
He came towards me		

(ST)

et	m'	arracha	le flacon	des mains
and	me	snatched	the bottle	from hands
theme	beneficiary	Proc: mat.	goal	circ.
conj. adjunct	nominal group	verbal group	nominal group	adverbial clause
and snatched the bottle from my hands				

and	snatched	the bottle	out of my hands
theme	Proc: mat.	goal	circ.
conj. adjunct	verbal group	nominal group	adverbial clause
and snatchedthe bottle out of my hands.			

(TT)

CP 49

(ST)

Le commandant	a marché	sur mesdoigts	ens'enallant.
The commandant	walked	on my fingers	as he walked away.
actor	Proc: mat.	beneficiary	circ.
nominal group	verbal group	adverbial clause	adverbial clause
The commandant walked on my fingers as he walked away.			

The Commandant	trod	on my fingers	as he went out.
actor	Proc: mat.	beneficiary	circ.
nominal group	verbal group	adverbial clause	adverbial clause
The Commandant trodon my fingers as he went out.			

(TT)

220

CP 50

(ST)

J'	aiaccompagné	le commandant	chez le directeur de l'école officielle de Dagan.
I	accompanied	the commandant	to the director of Dangan's official school
actor	Proc : mat.	beneficiary	circ.
nominal group	verbal group	nominal group	adverbial clause
LT I accompanied the commandant to the principal of Dangan school			

I	went	along with the Commandant	to the Headmaster of Dangan School
actor	Proc : mat.	scope	circ.
nominal group	verbal group	adverbial clause	adverbial clause
I went along with the Commandant to the Headmaster of the Dangan School.			

(TT)

221

CP 51

(ST)

Je	l'	aidai	à se relever
I	him	helped	to get himself up
actor	goal	Proc: mat.	circ.
nominal group	nominal group	verbal group	adverbial clause
I helped him to get up again.			

Il	me	traita	des noms
He	me	called	names
sayer	Proc: verbal.	receiver	verbiage
nominal group	nominal group	verbal group	nominal group
He me called names.			

As	I	helped	him	he	swore	at me
theme	actor	Proc: mat.	beneficiary	sayer	Proc: verbal	target
continuative	nominal clause	verbal clause	nominal clause	nominal clause	verbal clause	nominal clause
As I helped him up he swore at me.						

(TT)

222

CP 52

(ST)

Madame	sortit	de sa chambre	en coup de vent
Madame	came out	of her room	immediately
actor	Proc: mat	scope	circ.
nominal group	verbal group	nominal group	adverbial clause
Madame went out of her room immediately			

et	m'	ordonna	de m'enaller
and	me	ordered	to leave
theme	receiver	Proc: verbal	projected clause
conj. adjunct	nominal group	verbal group	adverbial
and ordered me to leave.			

Suddenly,	Madame	burst	out of her room
circ.	actor	Proc: mat.	scope
adverbial	nominal group	Proc: mat.	adverbial
Suddenly, Madame burst out of her room and ordered me to go.			

(TT)

and	ordered	me	to go
theme	Proc: verbal	receiver	projected clause
conj. adjunct	verbal group	nominal group	adverbial
Suddenly, Madame burst out of her room and ordered me to go.			

223