**A COMPARISON BETWEEN THE THEMATIC STRUCTURES OF *CAHIER D'UN RETOUR AU PAYS NATAL* ( AIMÉ CÉSAIRE) AND ITS ENGLISH TRANSLATION, *NOTEBOOK OF A RETURN TO MY NATIVE LAND* (MIREILLE ROSELLO, ANNIE PRITCHARD)**

By

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**DEDICATION**

To the Lord Almighty.

To my wife Flore and son Luc-Samuel.

To my mother Marie Nyawa and my entire family.

To Dr Elizabeth Ndanga and the entire Ndanga family.

## ACKNOWLEDGEMENTS

**ABSTRACT**

The current work is a comparative analysis of thematic structures between Aimé Césaire's French poem *Cahier d'un retour au pays natal* and one of its English translations *Notebook of a Return to My Native Land* (by Mireille Rosello and Annie Pritchard). The choice of this topic is motivated by the researcher's passion for Aimé Césaire's poetry, but also by his curiosity to explore new research areas such as discourse analysis. And in this area, thematic structures drew the researcher's attention because of their focus on the word order in the sentence.

The concept of thematic structure deals with the structural arrangement of clause components, enabling the information flow. It comprises two constituents: the theme (starting point of the discourse that tells what the clause is about) and the rheme (what the speaker says about the theme). Given the uncommon sentence structures created by Aimé Césaire (granted by a relative flexibility of the French language) and the rigidity of the English syntax – rigidity due to the reluctance of English to accept a positional mobility of sentence components –, the researcher wondered whether and/or how the translators manage to translate Césaire's complicated sentences structures into English without distorting the original meaning of the discourse. The study is intended to identify and explain the strategies used by Rosello and Pritchard when translating French thematic structures into English.

The research reveals that seven main strategies were used to translate thematic structures in *Notebook of a Return to My Native Land*: passivisation, use of marked structures, use of unmarked structures, addition, omission, transposition and modulation. The use of these strategies creates structural shifts that cause the target text (TT) to differ from the source text (ST). More often, these shifts also affect the (emotional, textual, informational) meanings of the discourse. However, the semantics of the message as well as the ideology conveyed by Aimé Césaire remained unchanged. Despite the challenges imposed by the structural differences between French and English on the one side and the aesthetics of the poet on the other, Rosello and Pritchard managed to create an acceptable translation by subjecting themselves to the norms of the target language.

**Key Terms:** Theme, Rheme, Thematic structure; Thematic progression; information structure; translation; translation strategies; clause; discourse analysis; Aimé Césaire.

## SAMEVATTING

Hierdie studie is 'n vergelykende ontleding van tematiese strukture in Aimé Césaire se Franse gedig, *Cahier d'un retour au pays natal*, en 'n Engelse vertaling daarvan – *Notebook of a return to my native land* – deur Mireille Rosello en Annie Prichard. Die navorser het hierdie onderwerp gekies weens sy entoesiasme vir Aimé Césaire se poësie en sy begeerte om nuwe navorsingsterreine, soos teksontleding, te verken. Binne dié terrein het die navorser sy aandag op tematiese strukture gevestig omrede dit op woordorde fokus.

Die konsep van tematiese struktuur het betrekking op die strukturele ordening van sinskomponente op 'n manier wat inligtingsvloei moontlik maak. Dit bestaan uit twee dele: die tema (vertrekpunt van die teks wat sê waaroor die sinsdeel gaan) en die rema (wat die spreker oor die tema sê). Gegewe die ongewone sinstrukture wat deur Aimé Césaire geskep is (soos toegelaat deur die Franse taal se betreklike buigsaamheid) en die onbuigsaamheid van Engelse sintaksis – onbuigsaamheid weens Engels se onwilligheid om posisionele mobiliteit van sinskomponente te aanvaar – het die navorser gewonder of/hoe die vertalers dit reggekry het om Césaire se ingewikkelde sinstrukture in Engels te vertaal sonder om die oorspronklike betekenis van die teks te verdraai. Die studie het ten doel om die vertaalstrategieë wat Rosello en Pritchard gebruik het, te identifiseer en te verduidelik.

Die navorsing onthul dat daar sewe hoofstrategieë gebruik is om tematiese strukture in *Notebook of a return to my native land* te vertaal: die passief, gebruik van gemerkte strukture, gebruik van ongemerkte strukture, byvoeging, weglating, transposisie en modulasie. Die gebruik van hierdie strategieë skep strukturele verskuiwings wat veroorsaak dat die doelteks van die bronteks verskil. Dikwels beïnvloed hierdie verskuiwings ook die emosionele, tekstuele en inligtingsbetekenisse van die teks. Die semantiek van die boodskap sowel as die ideologie wat deur Aimé Césaire oorgedra is, bly egter onveranderd. Ten spyte van die uitdagings wat deur die strukturele verskille tussen Frans en Engels opgelê is, enersyds, en die digter se estetiek, andersyds, het Rosello en Pichard daarin geslaag om 'n aanvaarbare vertaling te skep deur hulself aan doeltaalnorme te onderwerp.

# SIFINYETO

Lomsebenti uluhlatiyo lolucatsanisa kwakheka kwetindzima emkhatsini wenkondlo ya-Aimé Césaire yesi-French letsi Cahier d'un retour au pays natal kanye nalesinye setihumusho tayo teSingisi lesitsi Notebook of a return to my native land (setfulwa bo-Mireille Rosello bana-Annie Prichard). Kukhetfwa kwalesihloko kugcugcutelwe lugcozi umcwaningi lanalo ngetinkondlo ta-Aimé Césaire, kodvwa lolo gcozi luphindze luhambisane nelilukutuku lekufuna kuvundvulula lokusha langakucwaninga, njengekuhlatiya tinkhulumo letehlukene.  Ngako kulomkhakha, umcwaningi ukhangwe kakhulu kwakheka kwetindzima, lokubangwa yindlela lekuhleleke ngayo emagama emishweni yato.

Lomcondvo wekwakhiwa kwetindzama uphatselene nekuhleleka kwemalunga etigaba tetindzima ngendlela levumela kwetfulwa kwelwati ngalokuvunako. Lomcondvo unetincenye letimbili: ingcikitsi (sicalo senkhulumo lesendlala ngekutsi simayelana nani lesigaba) kanye  nemongo (sikhulumi sitsini ngalengcikitsi). Ngekubuka lendlela yekwakheka kwemisho lengaketayeleki, leyakhiwe ngu-Aime Cesaire (ngekuvunwa kutsamba kwelulwimi lwesi-French) kanye nalemigomo yekubhalwa kweSingisi lengavuni – ngetizatfu tekutsi Singisi asikwemukeli kudlaliswa kwemalunga emusho aso –,  ngako umcwaningi uye watibuta kutsi ukhone njani umhumushi kuhumusha lemisho ya-Césaire lelikhuni nakangaka wayiyisa eSingisini ngaphandle kwekutsikabeta umcondvo wenkhulumo. Lolucwaningo luhlose kutfola luphindze luchaze emasu lasetjentiswe bo-Rosello bana-Pritchard ngesikhatsi bahumushela kwakhiwa kwetindzima tesi-French batiyise eSingisini.

Lolucwaningo luvundvulula kutsi asikhombisa emasu lekuwonawona asetjentisiwe ekuhumusheni lesakhiwo setindzima ku-Notebook of a return to my native land: Sigegiso (passivisation), kusetjentiswa kwemalunga labonakalako, kusetjentiswa kwemalunga langabonakali, kufakwa kwemagama tsite, kususwa kwemagama tsite, kuntjintjiswa kwetakhiwo temagama, kuguculwa kwenkhulumo (hhayi inshokutsi). Lokusetjentiswa kwalamasu kubanga kutsi kube nekukhwesha kwesakhiwo  salombhalo, lekubese kubanga kutsi umbhalo lohunyushiwe wehluke kulowo lohunyushwako. Esikhatsini lesinyenti, lokukhwesha kwesakhiwo sembhalo kuphindze kutsikabete inshokutsi kulenkhulumo (ngekwemiva, umbhalo, lwati/imininingwane …). Kodvwa noma kunjalo, lomcondvo walomlayeto kanye nemongo wawo lowetfulwa ngu-Aimé Césaire, wona awuzange utsintseke. Nanobe nje kube nebumatima kulokwehlukana kwetakhiwo emkhatsini welulwimi lwesi-French neSingisi, eluhlangotsini lunye,  kanye nangebugagu basonkondlo kulolunye,  bo-Rosello bana-Pichard bakwatile kwakha umbhalo lohumusheke ngalokwemukelekako ngekutejwayeta ngemigomo yalolulwimi lekuhunyushelwa kulo.

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## ABBREVIATIONS

| | |
|-----|------------------------------|
| CA  | Contrastive analysis |
| CD  | Communicative dynamism |
| DTS | Descriptive Translation Studies |
| FSP | Functional Sentence Perspective |
| LT  | Literal translation |
| SFG | Systemic Functional Grammar |
| SVO | Subject-Verb object |
| ST  | Source Text |
| TC  | *Tertium comparationis* |
| TT  | Target Text |

**CHAPTER 1: INTRODUCTION**

**1.1 BACKGROUND OF THE RESEARCH PROJECT**

In their successful work, *Cohesion in English*, Halliday and Hasan (1976, 1-2) argued that in any communicative situation, the information flow is governed not only by the way the constituents of the message hang together (cohesion), but also by the structural arrangement of the clause components (thematic structures) within the text. Hence, the analysis of a text no longer depends only on the mere comprehension of its grammar and vocabulary (lexicogrammar), but also on the way the information is arranged or structured through its components. Their theory sheds light on some less explored areas in the language sciences and makes scholars of linguistics and translation studies aware of the necessity to research areas of text linguistics such as thematic structures more deeply.

Understanding thematic structures supposes a previous knowledge of the notion of clause, that is to say, a stretch of speech that conveys a single idea. Structurally, a clause consists of two components: the theme and the rheme. The theme reveals what the message is about. It appears at the initial position of the clause, and its role consists of linking the clause to previous sequences of discourse in order to maintain a coherent flow of information (Leong 2005, 703). Perhaps this is the reason more attention is paid to the theme than to the rheme. As for the rheme, it is the remaining part of the clause, the one that fulfills the communicative purpose of the speech; it tells what the speaker says about the theme (Do 2006, 37).

There is a close link between thematic structures and word order since the identification of the theme is determined by its position in the clause. This 'word order is extremely important in translation because it plays a major role in maintaining a coherent point of view and orienting messages at text level' (Baker 2018, 123). However, the structural differences between French and English, together with the frequent manipulation of the word order in our present source text (ST) (*Cahier d'un retour au pays natal*), mean that thematic structures can be problematic in translation, and therefore a serious challenge to translators.

The corpus of the current research is a parallel text published by Bloodaxe Books in 1995. It consists of the French ST *Cahier d'un retour au pays natal* by Aimé Césaire and one of its English

versions *Notebook of a Return to My Native Land* by Mireille Rosello and Annie Pritchard) translated alongside with the original.

The purpose of this study is to investigate how the translators of the lengthy[1] French epic narrative poem *Cahier d'un retour d'un pays natal* by Aimé Césaire dealt with the translation of thematic structures in the English translation, *Notebook of a Return to My Native Land.* In fact, given that word order is a very important notion in translation, and that some languages (like English) are more resistant than others to fluctuation in word order, this study aims to examine the translation decisions taken by Rosello and Pritchard in relation to the complicated thematic structures of the ST.

There are many justifications for this research: first of all, it deals with a domain (thematic structures) that is relatively recent in translation criticism; in fact, it was only in the 1990s that translation scholars started paying attention to discourse analysis in general, and thematic structures in particular (Wang 2014, 54); secondly, according to my research at this point of time, this is the first comparative analysis of thematic structures between *Cahier d'un retour d'un pays natal* and one of the English translations, *Notebook of a Return to My Native Land* by Rosello and Pritchard; futhermore, the study will help to understand, describe and explain the strategies used by the translators to deal with the problems mentioned above.

Before proceeding, it is useful to give a brief sketch of Aimé Césaire and of the English translators of his major work.

## 1.2 CÉSAIRE AND "CAHIER D'UN RETOUR AU PAYS NATAL"

This section provides a brief outline of the life and work of the great Francophone poet and an analysis of his most famous work *Cahier d'un retour au pays natal*. This is followed by a short biography of the translators of the poem.

### 1.2.1 Brief Biographical sketch and Bibliography of Aimé Césaire

Born in Basse-Pointe, Martinique, in the French Caribbean territories, Aimé Césaire (1913–2008) was not only a prolific author, but also a committed politician who became mayor of Fort-de-

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[1] The original French version of the poem is a text of about 70 pages written in free verse.

France, the capital city of Martinique (from 1945 to 2001) and member of the French parliament for Martinique. Apart from his poetic output (*Cahier d'un retour au pays natal* ,1947; *Les armes miraculeuses*, 1946 ; *Moi, luminaire*, 1982), Césaire was also a playwright (*Une saison au Congo*, 1966 ; *La tragédie du roi Christophe*, 1963 ; *Une tempête*, 1969) and essayist (*Discours sur le colonialisme*, 1950 ; *Discours sur la Négritude*, 1987 ; *Esclavage et Colonisation,* 1948).

Césaire was an emblematic figure of the well-known "Négritude" movement, a literary and cultural movement that defended the identity and cultural values of Black colonised countries, and his entire literary production is a reflection of the revolt against the abuses of colonialism, a reality he hated but which he unfortunately had to endure. His work represents a rejection of any type of imperialism and cultural assimilation, a reaction to the negation of Blacks as cultural beings.

1.2.1.1 About *Cahier d'un retour au pays natal*

*Cahier d'un retour au pays natal* is a long narrative poem that exposes the misdeeds of colonialism and defends and attempts to restore the dignity of Black people all over the world. As Césaire's most important work, it is representative of the set of themes dear to the poet. The style in which the poem is written is also very appealing because of the abundant use of figures of speech (metaphors, hyperboles, onomatopoeias and allegories). It was Césaire's style which led the father of surrealism, André Breton (2001, xiii), to state that the poem is 'nothing less than the greatest lyrical monument of our times'. In addition, the strange syntactic structures used throughout the poem and the disruption of the normal word order orchestrated by the poet offer a good framework to the analysis of thematic structures, as far as translation is concerned.

Structurally, the poem can be divided in three main movements. The first movement starts at the beginning of the poem (73): 'At the brink of dawn' and ends on page 89 (second paragraph): '… because a man who screams is not a dancing bear'. During his studies in metropolitan France, the poet narrator became aware of the difficult conditions under which the colonised West Indies people were living. This section of the poem is, therefore, not only a radical questioning of the colonial order, but also a harsh criticism of his people's submission, silence and complacency to French oppression. The poet decided to return to his native land to initiate the fight for liberation and become the voice of the voiceless.

The second movement begins on page 89 ('And so I have come back…') and culminates on page 125 ('… its bones shaken and, in its veins, blood hesitating like the drop of vegetable milk at the wounded tip of the bulb'). The poet narrator went back home and faced the realities on the ground. He felt discouraged and disappointed as if he were the only one fighting, as his people were so apathetic, so cowardly and so intimidated that they were not ready to take action in the struggle. However, the poet was so obsessed with the ideal of liberation that this did not stop him from continuing the fight. He found new inspiration in the remembrance of his childhood, in the struggle of previous Black leaders like Toussaint Louverture[2], but also in the history of great African civilisations.

The third movement runs from page 125 ('And suddenly, strength and life charge me like a bull…') to the end. The poet narrator was so full of hope that he could already visualise the determination of his people for freedom, and its happy end: victory. With this victory in sight, he calls for unity, fraternity and solidarity among all the races and peoples of the world. He confesses his humanism and love for all the races of the world.

1.2.1.2 A brief note on the translators

The English version of *Cahier d'un retour au pays natal* that we study is the work of two translators: Mireille Rosello and Annie Pritchard. Mireille Rosello is not only a translator, but also a lecturer of French and comparative literary studies at Northwestern University (Amsterdam). She is the author of many works including *Postcolonial Hospitality: The Immigrant as Guest.* Her research is on topics such as gender studies, colonialism, postcolonialism and globalisation in the Maghreb, in Europe and the Caribbean region. Her interest in colonial poetics and French Caribbean literature is probably what motivated her to co-translate *Cahier d'un retour au pays natal* into English.

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[2] Toussaint Louverture (1743 – 1803) was an afro-Caribbean general, first leader of the Haitian revolution, the only successful slave revolution in modern history. He fought against slavery, defeated the French colonial troops in Saint Domingue (today known as Haiti) and became the General-in-chef and Governor of the French Colony. Louverture laid the foundation of the first ever independent Black nation in the world (Haiti). Unfortunately, before the independence was proclaimed in 1804, he was arrested by Napoleon troops and died in custody in France in 1803.(Fagg, John. E. "Toussaint Louverture." *Encyclopedia Britannica*, accessed October 17, 2021. https://www.britannica.com/biography/Toussaint-Louverture.)

Little information is available on Annie Pritchard, the co-translator of *Cahier d'un retour au pays natal* into English. Holder of a master's degree on French Marxism and feminism from the University of Wales, Pritchard was about to complete a Ph.D, with a thesis on post-structuralism and feminist ethics at the University of Illinois (United States) when she tragically passed away in 1994. The translation of Césaire's epic poem was published posthumously in 1995.

**1.3 RATIONALE**

In this section of the research, I explain the reasons that motivated the choice of this topic. Among others, I discuss the importance of Césaire's most important work, the little translation criticism on discourse analysis, as well as the selection of Rosello and Pritchard's English version of *Cahier d'un retour au pays natal* as the corpus of the current study.

**1.3.1 Interest and Importance of *Cahier d'un Retour au Pays Natal***

The choice of this topic is motivated by the researcher's love of poetry, more specifically that of the Négritude movement. The work of Aimé Césaire stands for the Négritude's style, vanguardism and strong commitment to denouncing the problems affecting his social environment. This is one of the reasons for selecting his major work, *Cahier d'un retour au pays natal,* as the subject of this study.

*Cahier d'un retour au pays natal* is a canonical work in the African Francophone literary system and as such, it has been translated into many languages. In English, for instance, the following versions can be mentioned: *Notebook of a Return to My Native Land* (1995) by Mireille Rosello and Annie Pritchard; *Notebook of a Return to the Native Land* (1970 and 2001) by Clayton Eshleman and Annette Smith; and *Return to My Native Land* (1971) by Emile Snyder. In German, it was translated as *Zurück ins Land Geburt* (1967) by Janheinz Jahn. In Spanish, *Cuaderno de un retorno al país natal* (1969) by Agusti Bartra, for instance, is one of the most renowned versions.

**1.3.2 Interest in and Little Translation Criticism on Discourse Analysis**

The choice of the topic is also driven by the author's curiosity to discover and explore new areas as far as translation is concerned; and in the process of this exploration, I realised that, beyond the traditional grammar and vocabulary, there are other layers (pragmatics, discourse analysis, semiotics…) in linguistics and translation that deserve to be taken into account. Discourse analysis

drew our attention not only because it is a 'relatively recent development in linguistics' (Baker 2018, 125), but also because the scholars of this field are trying to find meaning beyond the sentence and explain connections between stretches of speech. However, as stated previously, this area has not been researched sufficiently. This research is a reaction to the lack of sufficient comparative studies based on thematic structures between *Cahier d'un retour au pays natal* and its English translation *Notebook of a Return to My Native Land.*

### 1.3.3 The Rosello and Pritchard Version

Among the English versions available, that of Rosello and Pritchard was selected because of the particular way the translators handled cases of non-equivalence. As part of a parallel text (a text translated alongside its original), it was expected to show a structural similarity with the original (Van Der Eijk, 1999, 254). Such a literal approach, characteristic of parallel texts and intended to facilitate the reading and understanding of the target readers was not always followed by the translators. In most of the cases, when translating thematic structures, Rosello and Pritchard operated differently, creating various types of shifts that challenged the understanding and interpretation of the message, and piqued my curiosity.

### 1.4 DEFINITION OF KEY TERMS

Before proceeding, it is important to briefly define the central terms of this research. This will contribute to an understanding of concepts being dealt with. It will also facilitate the reading process and create a foundation for a better knowledge of the topic. As far as translation is concerned, the following terms were identified as central to the field of thematic structures: clause, marked and unmarked structures, rheme, shift, strategy, theme, thematic progression, thematic structure.

- **Clause**: a clause can be defined as a stretch of discourse that conveys a single thought. Traditional grammar structures a clause into two main components: subject and predicate. The perception in discourse analysis is, however, different. Discourse analysts go beyond the static grammatical considerations to view clauses as coherent entities that – no longer consisting of subject and predicate but of theme and rheme – communicate meaning and even feelings in a particular context. (Halliday and Matthiessen, 2014)

- **Marked and unmarked sequences:** A sequence is referred to as marked when it comes as a result of the speaker's choice to place it in the initial position of the clause. The foregrounded functional component occupies a position that is not its natural position. The choice is meant to challenge the hearer's expectation and draw his attention to the particular way to apprehend the message. However, when a sequence is placed in its natural position, it is referred to as an **unmarked sequence** (Halliday and Matthiessen 2014, 98-99)**.**

- **Rheme**: The rheme is the remainder of the clause that gives information about the theme; it comes after the theme and fulfils the communicative purpose of the discourse (Halliday and Matthiessen 2014, 89).

- **Shift**: In translation studies, a shift is referred to as a (cultural, structural or stylistic) change that occurs in a translated text, as a result of a non-equivalence problem between the source language and the target language, or as a result of the translator's personal choice (Catford, 2000).

- **Strategy**: A strategy can be defined as a device used by the translator to solve problems of non-equivalence between a text and its translation (Chesterman, 1997). For instance, if a translator uses a passive voice ("the boy that is punished by the teacher") to translate a construction that is not originally passive ("The boy that the teacher punished"), it can be said that he/she has made use of the strategy of passivisation[3].

- **Thematic progression**: Thematic progression is the process of structuring the clauses of a text in such a way that it gives coherence and continuity of sense to the discourse. Themes – as well as rhemes – from different clauses are interconnected in a manner that makes the information flow coherently (Daneš, 1974).

- **Thematic structures**: In systemic functional grammar (SFG), thematic structures are a particular type of clause consisting of a theme (more or less equivalent to the subject from the traditional grammar perspective and considered as point of departure of the message) and a rheme (the remainder of the clause, more often regarded as the predicate from the traditional grammar perspective.) (Halliday and Matthiessen 2014, 88)

- **Theme:** The theme is the starting point of the clause. It tells what the clause is about. It is placed at the initial position of the clause and considered as the element the speaker selects for

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[3] Downing and Locke (2002: 38) define passivisation as a process by which the object of a sentence becomes subject when that sentence is transformed into the passive voice.

'grounding' what he is going to say (Halliday and Matthiessen 2014, 89). Usually, there is a tendency to identify the theme with the grammatical subject, but this is not always the case. There are situations where the theme does not fulfil the syntactic function of subject. Given the following example: "In the market, they bought a new bag", the subject is the pronoun "They", but the thematic role is played by the place adjunct "in the market".

## 1.5 RESEARCH PROBLEM AND OBJECTIVES OF THE STUDY

This section focuses on demonstrating the relevance and unicity of the study by identifying the research gap(s) in this field, as far as *Cahier d'un retour au pays natal* and its English translation are concerned. The study also defines the research framework and specifies the outcomes that it intends to achieve.

### 1.5.1 Research Problem

As Kruger and Wallmach (1997, 121) put it, 'the research problem forms the basis and guiding principle of the research process. It also delimits the topic so that research does not proceed aimlessly'.

However, even though Césaire's poem has captivated the attention of translators and editors from different cultural backgrounds, there has been little criticism of the translations themselves. In fact, as far as is known, among the panoply of articles dedicated to *Cahier d'un retour au pays natal* (cf. inter alia, Arnold, 2008; Binnie, 2018; Watts, 2000)[4], none pays attention to a comparative analysis between this corpus and its English translation(s). This is the first gap that was discovered and which consequently guided the research process.

The language in which it was written is so unusual, full of metaphors, allegories, symbols and many other stylistic devices, which use encapsulates the emotions experienced by the author (Plantin 2020, 11). But more impressive was the structure of Césaire's message, with strange sentences in which the word order is manipulated. Hayes Edwards (2005, 1) notes that *Cahier d'un*

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[4] Watts (2000) studies the paratexts of various editions of *Cahier d'un retour au Pays natal* and ends up realising that these paratexts function as real instruments of cultural translation. James Arnold's (2008) article is a comparative summary of different editions of *Cahier d'un retour au pays natal*, with the aim of demonstrating the prophetic value of the poem. Binnie's (2018) doctoral thesis is a phenomenological analysis of Césaire's subjectivity in the same poem, with the aim of demonstrating the poet's call for cultural universality. Many other studies explore a diversified panoply of themes.

*retour au pays natal* is particular in 'its unusual and disorienting ways of organising the links sentence elements (…) and tampering with the French syntax'. These syntactic manipulations, even though they confer to the poet discourse euphony and expressiveness, give the impression that French grammatical rules and restrictions are being violated. However, if these poetic deviations are sometimes tolerated by a relative flexibility of the French language, it is not always the case in English where word order is relatively fixed, resistant to manipulations and sometimes obeys different restrictions.

The nature of poetry is particular due to abnormal sentences that usually violate the linguistic norms in force, and sometimes make problematic its understanding; for this reason, Barthes (1972, 24) argued that the study of poems is all about language problems, which makes the analysis of the poet idiolect indispensable (De Aguiar e Silva 2001, 438). In contrast, Baker (2018, 123) stated that word order – one of the most manipulated structures in our source corpus – is extremely important in translation because it plays a key role in maintaining a coherent point of view and in orienting messages at text level.

So, as mentioned before, when I realised that *Cahier d' un retour au pays natal* was also translated into English, my curiosity increased. Given the structural differences between both language systems, and most importantly, the recurrent manipulations of the natural French word order perpetrated by Aimé Césaire in the poem, I wondered how the translators managed to convey in English the message of the poet – but also his feelings and his spirit – without distorting the original information flow. In other words, do the translation of thematic structures by Rosello and Pritchard in English reflect the original ideas and / or emotions of the poet?

Specifically, the questions that guide this research are as follows:

1. What are the categories of thematic shifts that appear in the translation of *Cahier d'un retour au pays natal*, and which strategies have been used to create them?
2. By virtue of the principle of Loyalty stated by Nord[5] (2002, 33), how do the translation shifts affect the quality and/or amount of information of the original message?

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[5] According to this principle of "loyalty", the translator has a moral responsibility towards his partners (source text author and readership). On one side, he has the responsibility not to betray the Source text author's ideas and/or emotions; and on the other, during the translational process, he has to take into account the social and cultural background of the target readership.

3. If the word order in the source text (ST), despite its complicated structure, contributes to reveal the poet emotions (Plantin 2020, 13), is it always the case in its English translation? How do the translators convey the poet's emotions in the target text?
4. What are the cultural, ideological and linguistic target norms that govern the choice of these particular translation strategies?

### 1.5.2 Objectives of the Study

The objectives of the present research are to:

1. Identify and classify the thematic shifts between *Cahier d'un retour au pays natal* and its English translation *Notebook of a Return to My Native Land*, as well as the strategies used by Rosello and Pritchard to create them.
2. Determine how these thematic shifts affect the quality and amount of the information.
3. Investigate the emotional impact of the thematic shifts in the English translation of *Cahier d'un retour au pays natal*.
4. Determine the ideological, linguistic and cultural norms that govern Rosello and Pritchard's choices and decision-making when processing their translation.

### 1.6 RESEARCH METHODOLOGY

The methodology selected for this research is discourse analysis. It is suitable in this literary context, owing to the fact that it always connects linguistic categories to the sociocultural environment in which the discourse is produced. According to the theoreticians of this method (Fairclough 2013, 9; Baxter 2010, 124; Paltridge 2012, 2; Renkema 1993, 6), there are always interrelations between structural categories and their context of production, and the role of the analyst is to bring to light these underlying facts. The discourse analysis method also aims to examine the speaker's speech in order to understand and explain his state of mind and world view.

The implementation of discourse analysis in this study follows the non-prescriptive DTS (descriptive translation studies) approach which recommends a practical analysis of existing translations. Initially designed for literary translation, DTS can be applied to all translation types. In the framework of this research, the methodology consists of three steps.

The first step is to identify the pairs of thematic shifts between the original French poem and its English translation and categorise them according to their shared characteristics. This categorisation means putting together shifts that share similar structural features. For instance, the research will put in the same group unmarked French themes that have been translated using English marked structures, or themes of embedded relative clauses that have been rendered in English through the use of the passive voice.

The second step is to analyse these thematic shifts and shed light on the differences. Since the research follows the methodological procedures of discourse analysis, the study of the sociocultural context of production of the thematic structures will help to provide a better understanding of the intentions of the poet and compare it with the way the poem is formulated in English.

In the third methodological step, the research aims to reconstruct the linguistic, textual, ideological and cultural norms that have governed the translator's decisions on the thematic shifts.

## 1.7 CHAPTER OUTLINE

The current dissertation consists of five chapters organised as follows:

**Chapter 1** is the introduction and provides an overview of the research, gives the background and the context of the study. Other areas highlighted in this chapter are the rationale of the study, the research problem and the objectives of the study. The researcher also gives a brief sketch of *Cahier d'un retour au pays natal*, some bio-bibliographic data on the author and the translators.

**Chapter 2** provides a literature review. In the initial section of this chapter, I analyse the main theories on thematic structures. I also define and explain the most important terms and concepts in this field. Another section examines previous studies carried out on the translation of thematic structures, with the intention of highlighting the specificity of the current research.

In **Chapter 3**, I explain the theoretical framework – in this case descriptive translation studies – that supports the research, as well as the methodology (discourse analysis method) selected to guide the research process. I also explain the procedures of selecting, describing, categorising and analysing the thematic shifts identified in the English translation of *Cahier d'un retour au pays natal*.

**Chapter 4** deals with the analysis of translation strategies and covers the findings of the research. The thematic shifts identified are categorised according to their common structural patterns. Their classification helps to establish which strategies have been used by the translators, and what impact they can have on the target readership. It is in this chapter that the research questions of the dissertation are answered.

**Chapter 5** is the conclusion of the research. It summarises the discussions carried out in the previous chapters as well as the findings of the research. This chapter also highlights the contribution of the research to the field of translation studies, discusses the limitations of the research and makes recommendations for future research.

## 1.8 CHAPTER SUMMARY

This first chapter was about presenting the general framework of the research. Section 1 has provided the reader with substantial informations on what thematic structures are. In section 2, biographic data on Aimé Césaire – Poet and author of *Cahier d'un retour au pays natal* – are given, as well as a brief sketch of his literary production. The chapter also explains why the topic was selected (section 3), defines the key terms related to thematic structures (section 4). Section 5 explains the problem identified by the researcher and outlines the objectives of the research. An overview of the research method selected is offered (section 6) as well as a general structure of the study (section 7). The next chapter is the review of literature. It is about exploring the theoretical framework and analyzing the previous contrastive researches on thematic structures, in order to demonstrate the originality and specificity of the current study.

# CHAPTER 2: LITERATURE REVIEW

## 2.1 INTRODUCTION

There is no research work '*ex nihilo*'; any research work is part of a continuum. This supposes that researchers are always inspired or fed by works from previous investigators. Consulting previous studies or theories in a particular field helps researchers not only to have a better knowledge of the items they are dealing with, but also it assists in delimiting the topic and making sure that this has never been researched before. Such a conscious effort, which falls upon the researcher's responsibility, is materialised through what research jargon calls *literature review*. Literature review can be defined as an academic survey that examines the situation of research in a specific field, in order to diagnose an unexplored problem and give way to a new investigation. The importance of this survey is highlighted by Hart (1998, 1), given that 'without it you will not acquire an understanding of your topic or what has already been done on it, or how it has been researched, or what are the key issues'.

This study area focuses on thematic structures, a purely linguistic term; and obviously, one might ask what it has to do with Translation Studies. First of all, the link between linguistics and translation is undeniable in spite of new tendencies from other scholars (functionalists, polysystem theorists…) who want translation research to be more oriented towards social powers and cultural studies. Halliday (1992, 15) himself recognises the reality of the connection between translation and linguistics when he states that the latter can offer a theory of context to translation equivalence. After all is it not true that translation is an interdiscipline, and that as such, it has "a primary relationship to disciplines such as linguistics (…), modern languages and language studies, comparative literature, cultural studies (…) and philosophy". (Munday 2001, 183).

In the case of this study, the literature review focuses on the key theories and concepts about thematic structures, but also on the findings of previous research on this topic. In addition, it examines the main issues and debates concerning – or related to – the concept of theme. This exploratory analysis will facilitate the delimitation of the work and contribute to a demonstration of its originality.

## 2.2 THEMATIC STRUCTURES: CONCEPT AND THEORIES

In this section, the study focuses on the concept of thematic structures. Basically, it analyses the main theories about the topic, the main schools and their approaches to thematic structures. However, before that, it is important to investigate the origin of the concept.

### 2.2.1 The Concept of Thematic Structures: Early Theories

As it is known, a message is arranged and structured in two components: the theme (or what the message is about) and the rheme (or what is said about the theme). However, explaining where the concept comes from will be more interesting, given the academic nature of the research. Two scholars are considered to be the precursors of this concept: the French linguist, Henri Weil, and Czech researcher, Wilém Mathesius.

2.2.1.1 Henri Weil

The concept of thematic structures was first developed by Weil (1844, 29), even though not lexicalised as such:

> There is then a point of departure, an initial notion which is equally present to
> him who speaks and to him who hears, which forms, as it were, the ground upon
> which the two intelligences meet; and another part of discourse which forms
> the statement, properly so called. This division is found in almost all we say.

These words of the French linguist show a clear duality of the message in any communicative situation; what he calls 'point of departure' or 'initial notion' can be referred to as the theme (in the Hallidayan conception); as for 'another part of discourse', it can be seen as a reference to what Halliday et al. (2014) called rheme. However, Weil did not give any indication concerning the compulsory linear structuration of clause components.

2.2.1.2 Vilém Mathesius

The lexicalisation of the thematic structure concept was the work of Vilém Mathesius (in Neluka, 1999, 6), a Czech linguist and co-founder of the Prague School of Linguistics. As Weil (1844) stated, Mathesius viewed the message as a combination of two components: he called what the message is about the 'theme' or 'topic' what the message is about; according to Mathesius, the

theme is the 'given' or 'known' information. The second component is called the 'enunciation' which contains new information and tells the recipient of the message what is said about the theme. Mathesius (in Hajičová 2013, 50) makes it clear that the position of the theme is not automatically at the beginning of the message; depending on the sentence type and the intonation, the theme – or the rheme also – can appear at any position in the clause (Neluka, 1999, 6). Such a theory would later become a bone of contention between two posterior linguistics tendencies: the SFG whose emblematic figure is Michael Halliday – and the Functional Sentence Perspective (FSP) led by Jan Firbas.

**2.2.2 The Position of the Prague School: Functional Sentence Perspective**

Unlike Hallidayans who consider the theme-before-rheme principle as unalienable, Prague theoreticians believe that the identification of the theme in a stretch of speech is not position-bound. If the theme is what the clause is about, FSP scholars find it premature to automatically locate it at the beginning of the clause. According to Firbas (1992, 214), a term should function as theme or rheme depending on the purpose of communication; this is where the context appears to be very important. Because communication is not a static but a dynamic process, the identification of clause components will depend on the perspective from which the speaker (or writer) is making the statement and, on the element of the discourse to which he wants to draw the reader's (or listener's) attention. As a result, a single sentence may be interpreted in different ways whenever the context changes. In Firbas's approach, the notion of communicative dynamism (CD) helps to determine which components are thematic, and which ones are not. By CD, he understands 'a property of communication, displayed in the course of the development of the information to be conveyed and consisting in advancing this development' (Firbas 1972, 78).

Also important in this model are the concepts of context-dependent elements and context-independent elements. Firbas suggests that context-dependent categories are those that lay the foundation of the message. Because they have a limited heralding role and do not play a major role in pushing the communication forward (Baker 2018, 176), they carry a low degree of CD and correspond to the theme. Without context, the theme does not have any communicative meaning.

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As for the context-independent categories, this is the combination of all the components that constitute the rheme. They have a higher degree of CD because they fulfil the communicative aim of the discourse.

However, this approach was criticised by scholars like Baker (2018, 175) who accuses Firbas of neglecting the psychological aspect of communication. It is also questioned by Halliday (2014) who maintained that theme and rheme are not defined by the CD that they carry, but rather by their position in the clause. This study leans towards SFG because of its easy applicability to the analysis of thematic structures.

### 2.2.3 Thematic Structures in Halliday's Systemic Functional Grammar

This section provides an opportunity to explore the main tenets of the Hallidayan theory as far as thematic structures are concerned. The analysis takes into account the theme-before-rheme principle, the categories of themes as well as the markedness of thematic structures. However, first it is appropriate to explain what the SFG entails.

2.2.3.1 What is systemic functional grammar?

According to Halliday et al. (2014, 25), when we speak, we operate not only a selection, but also a structuring of words in a clause, so as to 'make sense of our experience, and carry out our interaction with other people'. Halliday et al. saw discourse as a reality in which many networks, evolving from different communication systems, are interconnected. The production of an utterance is also influenced by variables such as the field (what the discourse is about), the tenor (who are the actors involved in the communication), the mode (what form of communication is being used). The approach that takes into account the analysis of the discourse in conjunction with its sociocultural environment is referred to as SFG.

Given that language in this model is a functional system essentially meant to construe our experience with the environment, each of these three variables is associated with specific functions

(or metafunctions)[6] that form the discourse semantics of a text. The analysis of these metafunctions (three in total) plays an overriding role in SFG (Munday 2001, 91).

The field of the discourse is connected to the ideational metafunction; that is to say, a function that focuses on the aspects of the speech that provide an interpretation of our experience of the world. It is realised through the system of transitivity (verb types, active and passive structures, participants in the process).

The interpersonal metafunction, linked to the tenor of the discourse, is meant to make sense of the speaker's attitude in his interactions with his interlocutors. It is realised through patterns of modality that include modal verbs and modal adverbs, evaluative lexis.

As for the textual metafunction of a discourse, it is associated with the mode of the text. Textual metafunction is concerned with organising the information flow, creating the cohesion and continuity as the text moves along (Halliday et al. 2014, 31). It is realised through thematic and information structures (order and structuring of elements in a clause) and cohesion (the way the text hangs together lexically).

Before ending this part, it is important to point out that even though our main focus in this dissertation is on the textual function – more specifically thematic structures – the three metafunctions act simultaneously and systematically, not distinctly or independently in a text; in other words, mood (interpersonal), transitivity (ideational), and theme (textual) function interdependently in the language system (Haratyan 2011, 264).

2.2.3.2 The theme-before-rheme principle

One of the most important tenets in Halliday's model is that, no matter what, the theme must always appear before the rheme. Halliday et al. (2014) based their argument on the fact that if a speaker wants to draw people's attention to a particular aspect of his message, he will emphasise this aspect by putting it in the initial position of the clause. They stated that 'the theme is indicated

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[6] Halliday (2014, 31) prefers the term "metafunction" because it reflects an integral component within the overall theory of systemic functional grammar (taking into account the sociocultural environment). As for the traditional term "function", its meaning is limited and intrinsic to the language.

only by position in the clause' (Halliday et al. 2014, 88). Therefore, it is always the starting point of the message, and metaphorically, the peg on which the message is hung

However, even among Hallidayans, such a principle is subject to discussion, not only because of the structural differences between languages, but also because given the flexibility of communication, the organisation of the message should not be enclosed in dogmas of rules and conventions that make it not a dynamic, but a static reality. Fries (1995, 4), for instance, finds this principle difficult to interpret. To make it less metaphorical, he describes the theme as 'T-units that provide a framework within which the rheme of that T-unit can be interpreted.'

In contrast, Huddleston (1988, 158) categorically dismissed the Hallidayan definition of the theme in these terms:

> It is not clear that that "point of departure" or "starting point" can sustain an
> interpretation that is independent of the syntactic sequence – that the theme is
> the point of departure for the message in a more significant sense than that of
> being the first element.

In other words, even though he recognises that the theme is the starting point of the message, this starting point is not automatically the first element in the structural arrangement of the clause. For instance, a clause may begin with conjunctions (and, but, consequently, however) or disjuncts (fortunately, in my opinion, generally), but in spite of their initial position, they cannot be given a thematic status because they are not part of the propositional meaning of the message (Baker 2018, 138).

These criticisms would be tackled by Halliday and would give him the opportunity to clarify the debate on different types of themes.

2.2.3.3 Categories of theme

Halliday is aware of those particular components that appear before the theme; he even grants them a thematic status. However, they do not play a full thematic function. To make it clear, he divides the concept of theme in three categories: textual themes, topical themes and interpersonal themes.

Speaking strictly about the experiential meaning of the clause, Halliday et al. (2014, 105) stated that there is only one theme. This theme that describes the experiential reality of the message is referred to as the topical theme. It is the obligatory part of the theme and can be realised through a circumstantial adjunct (now, tomorrow, next week); a participant (the principal of our school, my mother); or a process (generally verbs in the imperative form).

However, this topical theme may not appear alone in the thematic structure of the clause. It may be preceded by other optional elements which are also given thematic status, even though they are not playing any role in the experiential meaning of the clause (Halliday et al. 2014, 107). These optional components are given the name of 'textual theme' if they are realised through a conjunction (but, however, and), a conjunctive adjunct (in addition, as a result, in this case) or continuative (any small word that signal a move in the discourse: yes, no, well). The role of the textual themes is to connect a clause to other clauses to ensure that the text is coherent.

These optional elements may also be called 'interpersonal themes' in cases where they construe the speaker's standpoint. They are realised by modal adjuncts (unfortunately, sometimes, please), finite verbal operators in yes/no interrogations (will, can, will not, did, did not) or vocatives.

By dividing themes into compulsory and optional, Halliday et al. (2014) answers the criticisms levelled against the positioning of the theme and helps us to have a better understanding of how clauses are structured in English.

2.2.3.4 Marked and unmarked structures

Also linked to the study of thematic structure is the concept of markedness which supposes a special position of the theme – and sometimes the rheme also – in the structure of the message. This position, because it makes the word order unusual, captures the attention of the receptor.

A good analysis of this concept – based on the Hallidayan model – is provided by Baker (2018, 144–155) who argues that a better understanding of marked structures is conditioned by a knowledge of traditional clause functions such as subject, predicator, object, complement, adjunct. According to her, a clause component is marked when the speaker chooses to place it in a position that is not its natural position. For instance, we know that a predicator, in the structural arrangement

of the clause, normally appears after the subject. If the speaker places it before its subject, then we call this a marked structure.

Marked structures are particularly interesting, not only because they result from a selection – the speaker dares challenge the norm – but also because their (initial) position challenges our expectations and makes us suspect a specific communicative function enclosed in the sequence. Following Halliday, Baker (2018, 146) identified three types of marked themes: fronted theme, predicated theme and identifying theme.

A fronted theme is any unmarked structure that is moved from its natural position into the initial one (Greenbaum 1990, 407). This process, also called thematisation, makes the clause look uncommon and captures the reader's attention in a particular way. The categories concerned here are the adjunct, the object, the complement and the predicator.

A predicated theme involves using 'it-structures' (also called 'cleft structure') to place an element near the beginning of the clause. (Baker 2018, 150). For instance, '**it** is Paul who speaks French'.

As for the identifying theme, it consists of nominalising an unmarked element through the use of wh-structures (also called pseudo cleft structures), as in the following example: 'I see a plane'→ '**w**hat I see is a plane' (in this sequence, the identifying theme is 'what I see'). Halliday et al. (2014, 93) also called this type of structure 'thematic equative' because it looks like a mathematical equation where theme equals to rheme ('what I see' (theme) = plane (rheme)).

**2.2.4 Other Areas related to Thematic Structures**

This section of the research focuses on the concepts of thematic progression and information structure, areas of information dynamics that deserve particular attention because of their close link with the concept of thematic structures, and also because in the framework of this research, they are used to shed the light on the differences between variables. In fact, sometimes, to understand and explain better how the relation theme-rheme functions, the researcher has to refer to these notions.

## 2.2.4.1 Thematic progression

Also called 'method of development' by Fries (1984, 317), the notion of thematic progression was used for the first time by Daneš (1974, 114), as a reference to the way different themes connect to one another – and also to rhemes – to give continuity to the text and build the texture of a discourse. As Enkvist (1978, 178) puts it:

> A sentence is not autonomous; it does not exist for its own sake but as part of a situation and part of a text. And one of the most important functions of information dynamics is precisely to link a sentence to its environment in a manner which allows the information to flow through the text in the desired manner.

In other words, for a text to make sense and for the information to flow, its components need to be interconnected. At clause level, thematic structures also connect to one another in a manner that makes the information flow coherently. Daneš identifies three major types of thematic progression: simple linear progression, constant theme, and derived theme progression.

In a simple linear progression, there is a thematisation of the rhematic component in the sense that the rheme of the previous clause becomes the theme of the next one, and so on. This model can be represented as follows:

T1 ------ R1

      T2 (=R1) ------ R2

            T3 (=R2) ------ R3

In the case of constant theme, also called "run-through progression", the theme of the first clause remains the same in the subsequent ones. In other words, the information flow is due to the repetition of the same theme throughout the text. Downing (2001, 5) represents this model as follows:

T1 -------- R1

T2 -------- R2

T3 -------- R3

As for the derived theme progression, it is a pattern of text organisation in which a general notion (also called hypertheme)[7] is spread all over the text or sequence of a text, and the themes that constitute the respective themes that are part of the clauses all derive from that hypertheme, but are not identical to one another (Fries 1995, 7).

Apart from this taxonomy of thematic progression patterns, there are other models that have been claimed by different researchers. For instance, Fontaine and Kodratoff (2003, 5) identify another model that is termed 'questionable thematic progression'. This pattern 'occurs when nothing in the text helps the reader to clearly identify the link with the previous sentence, leaving the supposed progression ambiguous or uncertain'.

2.2.4.2 Relations between thematic and information structures

Closely linked to the theme-rheme relation is the notion of information structures; that is to say, 'a subfield of linguistic research dealing with the ways speakers encode instructions to the hearer on how to process the message relative to their temporary mental states' (Matić 2015, 95). Prince (1981, 224), in contrast, sees these structures as 'the tailoring of an utterance by a sender to meet the particular assumed needs of the intended receiver'. These two definitions – and many others – reveal a common point that is the intention of the speaker to convey the message so that the hearer receives it in a very particular way. Chafe (1976, 27–28) refers to it metaphorically as the packaging of information; and in this packaging, more importance is given to how the message is delivered than to the content itself, 'just as the packaging of toothpaste can affect sales in partial independence of the quality of the toothpaste inside'.

Structurally, the message consists of two units: the given – also called 'topic' or 'old' – and the new. The given is the part of the information that is known already – or supposed to be known – by the hearer. As for the new, it is the other part of the information that the hearer does not know, the part that the speaker intends to communicate to him/her.

The link between thematic and information structures lies in the fact that any message always encapsulates both components, and there is always a certain parallelism between theme and given, rheme and new. Halliday himself (in Ghadessy 1995, 214) once stated that 'rheme is only

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[7] Martin (1993, 245) defines hypertheme as a clause predicting a pattern of clause themes, constituting a text's method of development.

interesting through its association with new'. However, this parallelism is sometimes questionable, due to structural discrepancies between languages, but also because, as revealed in some examples, the rheme is not always connected to the new, nor is the theme always the reflection of *givenness* in thematic structures. For instance, in the sentence 'a young German could speak French', the theme ('a young German') is new, owing to the use of the indefinite article. The same applies to cleft structures[8] where the new element is always the theme – and never the rheme.

## 2.3 THEMATIC STRUCTURES AS A RESEARCH TOPIC IN TRANSLATION STUDIES

As far as translation is concerned, a certain number of research studies have been carried out by different theorists and researchers – Munday (1998), McCabe (1999), Carter-Thomas (2002) among others – in the field of thematic structures. Most of these works are based on a comparative analysis of thematic structures between two languages and cover a wide range of topics. Among the articles written, many deal with thematic structures in general, thematic progression and markedness.

### 2.3.1 On Thematic Structures in General

In this section, the research deals with papers that compare thematic structures in different language combinations. It specifies "thematic structures in general" because other researchers are more specific when defining the scope of their study. They might research specifically on thematic progression (Fontaine and Kodratoff 2003; He and Yang 2014), or on topicalisation (Doosti 2015).

One of the articles is from Potter (2016). The paper is an extract of Potter's doctoral thesis and aims at examining the efficiency of Halliday's model of theme in identifying ideological representations in English and Arabic news reports. Following the assassination of Rafiq Al Hariri, the Lebanese prime minister in February 2005, Potter selected and compared 14 English and Arabic reports that were published on the murder by mainstream online news media. The researcher claimed that her study was the first that implemented Halliday's model of theme – rheme in Arabic and applied its understanding of clause as a message to English and Arabic news reports. The results of her research confirmed that Halliday's SFG of theme and information is an

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[8] For the definition of cleft structures, see section 4.3.2, page 55

effective tool to unlock the meaning potential in Arabic clauses and detect underlying ideologies in English and ideologies in news reports.

Also interesting is Consorte's article (1998), a quantitative study in which Consorte demonstrates the importance of thematic structures in the understanding and simultaneous interpretation of English texts to Italian. The study is based on six experiments carried out with the aim of offering evidence that theme has an effect on simultaneous interpretation and the training of prospective interpreters. The research shows that professional interpreters from English to Italian use themes as starting points of the message; but trainees tend to concentrate on the rheme where the communicative purpose of the message is located. At the end of the study, Consorte suggests that audio-recorded texts with pauses after the theme should be used so that students in interpretation learn to make assumptions about the subsequent portion of the text (rheme). This study is significant not only because of the accuracy of the analysis revealed by the use of statistics, but also because it re-emphasises the role of the theme as an important entity in the oral reception of the message. Besides, it suggests solutions to improve the training of prospective translators.

Norwegian scholars also need research attention since they have compared thematic structures between English STs and their translations. One of the articles that deserves attention is from Hasselgård (1998). It is a cross-linguistic study that aimed at investigating how thematic structures are preserved or altered in eight English-Norwegian parallel corpora. The paper focuses on pairs of languages in which word order changes cause a fluctuation in the thematic perspective, or in which the thematic structures seem to have been retained despite syntactic restructuring in the translation. Hasselgård concluded her study by challenging the status of the theme as advocated by Halliday. The article shows that, unlike in English, the structural arrangement of the Norwegian clause does not automatically consider the theme as the first experiential component of the message. As a result, the Hallidayan model of discursive analysis is not always applicable in all languages.

Other pairs of languages include Spanish-English, Munday (1998) compared thematic structures between Gabriel García Marquez's *El verano feliz de la señora Forbes* and its English translation *Miss Forbes' Summer of Happiness*. His study demonstrated that due to the flexibility of word order in Spanish (such as optional elision of the pronoun subject, the non-infrequent subject-verb order), the translation of Spanish thematic structures into English is interesting because it creates

different thematic patterns in English. This displays the dynamism and flexibility of SFG, a theory applicable in languages with different structural features.

Another article that deserves attention is McCabe's (1999) comparative study of thematic patterns in history books written in English and their translation into Spanish. This research revealed that in spite of some syntactic differences between both languages, there is a significant similarity in contents and textual features, as far as thematic structures are concerned. However, her findings open a serious debate because they reveal a contrast with Munday's results as far as Spanish thematic structures are concerned. Maybe the researcher should not overlook the differences but take them into account when analysing data.

The articles analysed in this section are relevant for the current study because they give insight into how thematic structures can be approached or examined in cases of contrastive analysis, as far as translation studies are concerned.

## 2.3.2 On Markedness or Topicalisation

Translation criticism has also recorded comparative studies of thematic structures between English texts and their Persian version(s). One of these studies is a paper by Doosti (2015) that compared English thematic structures that appear in books' titles and their Persian translations. The study was a descriptive analytical corpus-based research that revealed that about 56.7% of all English marked structures have been translated using Persian marked sentences. In other words, most of the thematic structures of the STs have been preserved, which suggests that translators tend to normalise marked word order. The researcher justifies this situation by the flexibility of Persian syntax. However, even though titles can sometimes be viewed as mirrors of a co-text, focusing exclusively on them is far from offering a comprehensive idea of the text content.

A paper by Vehadifar and Koosha (2015) is a comparative study of marked and unmarked thematic structures between "White Fang" (English source novel by Jack London) and two of its Persian translations by Ghazy (1953) and Shahim (1992). The study, based on Halliday's SFG framework, Grzegorek's taxonomy of thematisation and chi-square analysis[9] revealed that there are no

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[9] Chi-square analysis is "a statistical procedure used by researchers to examine the differences between categorical variables in the same population" Accessed June 6, 2020
https://www.surveygizmo.com/resources/blog/introduction-to-chi-square-test-and-when-to-use-it/"

significant discrepancies between the two translations. It also reveals that topicalisation is the most frequent type of marked structure used by the translators. However, in spite of the accuracy provided by a strong quantitative analysis, it is quite surprising to notice that Vehadifar and Koosha (2015) did not investigate the reason why the translators chose to topicalise most of the unmarked thematic structures.

Markedness and topicalisation are part of the strategies used by Rosello and Pritchard in *Notebook of a Return to My Native Land* in order to foreground the differences between the ST themes and its English equivalents. Their analysis in the framework of this literature review is useful, since it helps to have clear ideas on how other researchers have approached the concept and is likely to guide the current research process.

### 2.3.3 On Thematic Progression

Another group of papers focuses specifically on the comparative analysis of thematic progression between STs and their translation. It is the case of He and Yang (2014) that compared the shifts in the translation of thematic progression in English and Chinese. The study concluded that it is necessary to abandon the model of research based on syntactic analysis and to focus on discourse analysis methods. However, a question needs to be asked: do the researcher's recommendations mean that all papers written with methods different from discourse analysis lack credibility?

Rørvik (2003) is another researcher who analysed thematic progression in translation from English into Norwegian. The research is based on two hypotheses: can the choice of a theme different from the original affect the TT? Are word order, thematic structure, thematic progression and the contents as closely linked as assumed? To verify these hypotheses, Rørvik analysed and compared thematic progression between an English ST and five of its Norwegian translations. The results of her research show that the number of thematic structures changes made by different translators varies but does not lead automatically to a change in the thematic progression of the TT. In addition, despite some slight changes in the structures of target clauses, most of the thematic progressions of the TT follow the same thematic pattern as in the ST. This study is interesting because it reveals that thematic progression is an important tool in ensuring the equivalence of meaning between original texts and their respective translations.

The findings of this set of articles are relevant to the current research. The concept of thematic progression that they analyse is also used in the framework of this study because they shed more light on the differences between source and target thematic structures.

**2.4 THEMATIC STRUCTURES AS RESEARCH TOPIC IN CASES OF FRENCH – ENGLISH LANGUAGE COMBINATION (CONTRASTIVE CASE STUDIES)**

The isolation of the French-English language combination in this section can be justified by the fact that the corpus of the research is a parallel text also written in French and translated into English. Separating it from other headings helps to shed more light on the differences and confirm the originality of this research.

Regarding contrastive analysis of thematic structures between French and English, to the best of my knowledge, not much has been done so far. However, there are few studies carried out by Carter-Thomas (2002), Fontaine and Kodratoff (2003) and Dupont (2015).

Having noticed the challenges faced by her students when writing coherent English texts, Carter-Thomas (2002) analysed cleft structures in French and English. She realised that, despite their common obligatory SVO (Subject-Verb object) structure, the languages do not always share the same syntactical restrictions when it comes to word order. The results of her comparison of French cleft structures from the Newspaper *Le Monde* and their English translations reveal that there is no straightforward correspondence between the French cleft structures and the English ones. Cleft structures are part of the constructions analysed in the current research, and the study by Carter-Thomas is interesting because it provides insights into the expected shifts in the translation of cleft structures in *Notebook of a Return to My Native Land*.

Fontaine and Kodratoff's (2003) research deals with thematic progression. The paper compares two categories of thematic progression: thematic progression in texts written by native English scientists and thematic progression in texts written by non-native English scientists. Fontaine and Kodratoff emphasise the challenges that non-native English scientists face when writing their articles in English. Because, in their view, the texts of these scientists are not sufficiently coherent, the researchers strive to solve this problem by developing an automatic aide to help non-native English writers. One of the positive points of this paper is that it does not just explain what the

problem faced by non-native English scientists is, but it also attempts to solve it through the conception of a technological tool.

Dupont (2015) focused on the position of adverbial connectors of contrast (conversely, even so, however, instead) in French and English. She analysed these functional categories in comparable bilingual corpus in newspapers editorials. The study revealed that both languages present the same possibilities concerning the structural arrangement of these adverbs. However, in marked situations of communication, differences appear and are governed by specific language syntax restrictions, rhetorical factors and by the role of the rhematic component, a category under-researched in linguistic and translation criticism. Dupont's analysis is interesting because it shows that the positioning of functional categories like contrastive adjuncts varies from one language to another; in addition, this positioning is determinant in the way the message can be captured or understood by the receptor.

Even though these papers deal with the same language combination as the current research, the corpora are different. None of the studies has dealt with a comparative analysis of thematic structures between *Cahier d'un retour au Pays natal* (French ST) and one of its English translations *Notebook of a Return to My Native Land* (by Rosello and Pritchard). In this respect, with the assumption that this topic has not been researched before, its selection can be justified, and its analysis carried out.

## 2.5 CHAPTER SUMMARY

In general terms, the objectives of the current literature review were to explain the theories and analyse the previous studies on the concept of thematic structures, in order to define the framework of the research and demonstrate the originality of the topic. These main objectives were explained in the introduction (Section 1) of the chapter. Section 2 introduced the precursors (Weil and Mathesius) of the concept and explored their initial theories on thematic structures on one side, and on the other, it offered a contrasted analysis between Halliday's SFG and the Prague school. Furthermore, in this section, the basic terms that are commonly used in the field of thematic structures are discussed. In Section 3, the chapter examined previous researches based on a comparative analysis of thematic structures in different language combinations. Section 4 focused

specifically on thematic structures as a research topic in the French-English language combination (or vice versa).

The interest of this literature review resides in the fact that it provides the research the suitable theory and terminology on the domain of thematic structures. It also gives more clarity to the concepts that are going to be used throughout the research process and helps to delimit the scope of the research. The next chapter gives details on the research methodology as well as on the theoretical framework followed by the researcher.

## CHAPTER 3: METHODOLOGY

## 3.1 INTRODUCTION

Leedy and Ormrod (2001: 14) define methodology as general approach used by a researcher to carry out a research project. In research, methodology is one of the central points because it guides not only the researcher, but also the prospective readers, on how the study is to be conducted. Traditionally, two main methods are used: quantitative methods and qualitative methods (Litosseliti, 2010, 29). However, these conventional methods fall short when applied to research in translation studies, which requires an interdisciplinary approach to comparative texts analysis (Kruger and Wallmach, 1997, 119). Given the inclination of linguistics to deal with the complexity of literary texts (Hermans, 1985, 9) and the fact that research in translation cannot always follow the same schemes as humanities and other social sciences (Baker 1998, 279), there is a serious need to rethink how research in translation is to be conducted (Toury 1991, 181 - 182). But this reorientation does not mean automatic rejection of either quantitative or qualitative methods. There is always a possibility to bring them together in what researchers call mixed method, that is to say, an approach that "integrates (…) quantitative and qualitative methods of analysis, using the patterns identified by the quantitative analysis as essential background to assist in the detailed qualitative interpretation of the discourse" (Holmes and Meyerhoff, 2003, 15).

Among the three paradigms (qualitative, quantitative and mixed methods) available in translation criticism, the current study has selected qualitative analysis – and more specifically discourse analysis – as the research method because of its focus on interpreting texts, speeches and human behaviour among others.

In this chapter, the study describes the actions taken to investigate the research problem, and to answer the questions previously formulated. Basically, it explains the research method, as well as the procedures used to collect, select and analyse data. The method followed by this research is discourse analysis (DA) – a popular qualitative method of data analysis (Baxter 2010, 124) – that is combined with DTS theory. Such a combination is due to the fact that the research topic – thematic structures – is a concept that participates in the cohesion of discourse and plays a key role in the development and flow of the information, falls under the field of discourse. Therefore, it is more convenient to use discourse analysis to approach its study. Besides, considering the

comparative nature of the research, DTS theory is selected as theoretical approach to this research because it offers better insights into the analysis of shifts, as far as translation is concerned. In the subsequent pages of the research, Section 3.2 focuses on discussing DTS theory and in Section 3.3, more informations are provided on what qualitative method and discourse analysis entail. Section 3.4 explains how data was selected and analysed, based on discourse analysis design.

## 3.2 THEORETICAL FRAMEWORK: DESCRIPTIVE TRANSLATION STUDIES (DTS)

Since its inception, translation studies have always been dependent on other disciplines, revealing that such studies cannot stand on their own feet. That is one of the reasons why some scholars (Snell-Hornby, 1988) see it as an interdiscipline, that is to say, "an entity that exists in the interstices of the existing fields, dealing with some, many or all of them" (Mc Carty in Munday 2001, 182). This exposes translation as a hybrid field, a cognitive crossway that cannot survive without the contribution of other disciplines. For decades now, translation studies have been confronted with the necessity to become a discipline in its own right, that can be supported and rooted in its own proper theory. Among the models, such as equivalent based theory or functionalism, developed by scholars to fulfil this need, DTS is the theory that has more prominence.

DTS can be defined as a translation theory that "aims at identifying norms and laws of translation" (Munday 2016, 170). This translation approach emerged when the longstanding equivalent theory started becoming unpopular, due to its extreme prescriptiveness, and because, in its analysis of translation, it does not consider the sociocultural environment in which the text was created (Heylen 1993, 4). DTS appears as a corrective approach to these shortcomings. However, before discussing what this approach entails, it seems useful to explain how it originated.

### 3.2.1 Polysystem Theory

The concept of DTS, initially thought up by Holmes (1988), was developed by Toury (1991), inspired by Even-Zohar's (1979) polysystem theory. The starting point of this theory is the concept of literature, viewed as a complex and dynamic system rather than a static collection of independent texts. In fact, literary works are not *ex nihilo* realities; they are part of a literary system which itself, according to Russian Formalists, is defined as a "system of functions of the literary order which are in continual interrelationship with other orders" (Tynianov 1927, 71, 72).

Literatures develop and are influenced by the historical, political and sociocultural environments within which they are born. These respective environments constitute different systems (or orders) that position literature system at their junction. Therefore, the notion of polysystem is used by Even-Zohar (1979, 91) to refer to a concept that includes two ideas: the idea of a closed set of relations and that of an open structure consisting of several such concurrent networks of relations.

Within literary systems, works are in a continual struggle for hegemony and as a result, some of these works are finally **canonised** (works that occupy a central or primary position in a literature system of a culture; for example, Shakespeare's 16th century *Romeo and Juliet*) while others, less significant, occupy the secondary or peripheral area of the system. But where does translation fit in?

There is original literature, and there is translated literature. According to Even-Zohar (2005, 8), within the polysystem, translated literature can also be viewed as a system alongside original literature and other co-systems, not only in the way a target language selects works for translation, but also in the way translation norms, behaviour and policies are influenced by other co-systems (political, historical, social, cultural). Given that it operates in the target culture, the position of translated literature in the polysystem can be considered at two levels in the struggle for domination. Its position is primary if it participates actively in shaping the centre of the polysystem; this happens when an original literature is young or weak, and therefore, looking to older literatures for ready-made models. In these cases, such original literatures are innovative because they are open to foreign influence. (Even-Zohar 2005, 8)

On the other hand, translated literature can assume a secondary position; in this case, it represents a peripheral system in the polysystem. It has no major influence over the core, and even becomes a conservative element, preserving conventional forms and conforming to the literature norms of the target system.

The position of (primary or secondary) translated literature determines the translation strategy. If it is primary, translators produce target texts that tend to be more faithful to the original; this means that such translations are source-oriented. If translated literatures occupy a secondary function, then translators do not feel the necessity to follow source literature models. They produce target–

oriented translations which adapt the translation to the conventions of the target system and uphold the system of the target culture.

Even-Zohar's polysystem theory played a very important role in the development of reception-based models. Not only has it distanced itself from prescriptive models, but also, it has inspired the emergency of new approaches such as Toury's DTS.

### 3.2.2 Gideon Toury and the DTS

DTS is a new translation approach that distances itself from prescriptive models by taking as point of departure a practical analysis of translated texts. The descriptive method does not impose guidelines for the text translation; rather, it takes the translated text the way it is, and tries to determine various factors that may account for its particular nature. The researcher has to work without preconceived notions of what exactly constitutes a translation, or where precisely the dividing line between translation and non-translation is to be drawn, for such notions would inevitably reveal themselves to be normative or restrictive (Hermans 1985, 12).

After working on the sociocultural conditions that determine the translation of foreign literature into Hebrew, Toury attempted to develop a general theory of translation – a theory no longer based on the sole literary aspect (as it appears in Even-Zohar's polysystem theory), but replicable to all text types – and "calls for the development of a descriptive branch of translation to replace the isolated free standing studies that are commonplace" (Munday 2016, 175). His aim is to propose:

> A systematic branch proceeding from clear assumptions and armed with a methodology and research techniques made as explicit as possible and justified by translation studies itself. Only a branch of this kind can ensure that the findings of individual studies will be … testable, comparable, and the studies themselves replicable. (Toury 1995, 3).

As noted, DTS is not only about a mere description; it is far beyond a comparative analysis between a ST and its translation (or translations), so as to explain, as scientifically as possible, not only the (political, social, cultural or historical) constraints under which they were made, but also the norms of the target system that may have influenced the production of the translation. Toury (1991) set out a methodology that consists of three steps:

1. First of all, the researcher has to situate the text within the target culture system, so as to make sure that it is meaningful and acceptable.
2. Then, he must compare ST and TT in terms of shifts, identifying relationship between "coupled pairs" and attempting generalisations about the underlying concept of translation.
3. The last step consists of drawing implications for decision-making in future translations.

Given the 'continual interplay [that exists] between theoretical models and practical case studies' (Hermans 1985, 10), Toury's DTS also consists of analysing, through various case studies, 'the trends of translation behaviour, to make generalisations regarding the decision-making processes of the translator and (…) reconstruct the norms that have been operating in the translation and make hypotheses that can be tested in future descriptive studies' (Munday 2016, 176). The norms that he is talking about are sociocultural constraints specific to a culture, society and time. Toury (1995, 55) defines them as 'the translation of general values or ideas shared by a community – as to what is right or wrong, adequate or inadequate – into performance instructions appropriate for and applicable to particular situations'. There are also options that translators select on regular basis in a given sociocultural context (Baker and Saldanha 2009, 190). His hypothesis is that norms that have prevailed in the translation of a particular text can be reconstructed through the examination of previous texts or through statements made by specialists of the translation act (translators, reviewers, publishers).

Toury (1991) identified different types of norms:

- **Initial norms** that refer to general choice made by translators in terms of *adequacy* (if a translator subject himself/ herself to the norms of the source culture) or *acceptability* (if he/she subjects himself/ herself to the norms of the target culture).
- **Preliminary norms** that consist of *translation policy* (factors that determine the selection of texts in a specific language, culture or time) and *directness of translation* (whether translations occur through an intermediate language: for instance, translation from Hebrew to English through Greek).
- **Operational norms** that describe the presentation and linguistic material of the TT. These norms can be *matricial* if related to the completeness of the TT (omission or relocation of passages, textual segmentation; addition of passages or footnotes). They can also be *textual-*

*linguistic* if they govern the selection of the TT linguistic material: lexical items, phrases and stylistic features.

Toury's (1995, 259) hope is that the identification of norms in DTS will help to formulate probabilistic laws of translation, and from there, the universals of translation; two laws are proposed:

- **The law of growing standardisation,** which states that textual relations obtained in the ST are often modified, sometimes to the extent of being totally ignored, in favour of more common options by a target repertoire. This refers to the disruption of ST patterns and selection of linguistic options that are common in the target language.
- **The law of inference:** according to this law, ST linguistic features (mainly lexical and syntactical patterning) are being copied in the TT either negatively (because they create non-normal TT patterns) or positively (the existence of features in the ST that will not be non-normal in the TT makes them more likely to be used by the translator).

Posterior scholars, inspired by Even-Zohar and Toury, developed their own models of DTS; the most prominent figures of these new orientations are Van Gorp and Lambert of the Manipulation School.

### 3.2.3 The Manipulation School: Van Gorp and Lambert

This group consists of the followers of Toury and Even-Zohar who formed the International Comparative Literature Association, and held several meetings in Belgium, Netherlands and Israel. The publications of this group of scholars known as The Manipulation Group (or School), were collected and published by Theo Hermans under the title *The Manipulation of Literature: Studies in Literary Translation.* They share the conviction of a necessary and continual interplay that has to exist between theoretical models and practical case studies. They also believe that any approach to translated literature must be descriptive, target-focused, functional and systemic, and are interested in the norms that govern the production and reception of translations (Hermans 1985, 10-11). Following Toury and Even-Zohar's theories, Lambert and Von Gorp (1985, 52-53) draw their own methodology of comparison of the TT and ST literary systems and for the description of the relationship; this methodology consists of four sections:

1- **Preliminary data:** information on the title page, metatexts (preface…) and the general strategy (whether the translation is partial or complete). The results should lead to hypotheses concerning level 2 and 3.

2- **Macro-level:** the division of the text, titles and presentation of the chapters, the internal narrative structure and any overt authorial comment. This should generate hypotheses about the micro-level.

3- **Micro-level:** the identification of shifts on different linguistic levels. These include the lexical level, the grammatical patterns, narrative, point of view and modalities. This should interact with the macro-level and lead to their consideration in terms of the broader systemic context.

4- **Systemic context:** here micro and macro-levels, texts and theory are compared, and norms identified. Intertextual relations (relations with other texts including translations) and intersystemic relations (relations with other genres, codes) are also described.

Parts of DTS – involvement of sociocultural environment in the text analysis (Toury), combination of micro and macro-analysis (Lambert and Van Gorp model) – show interesting similarities with discourse analysis method and support my position on the necessity of combining both approaches.

## 3.3 QUALITATIVE PARADIGM AND DISCOURSE ANALYSIS METHOD

In this section, I explain the concept of qualitative analysis before focusing on one of its most important variants: discourse analysis method, the design selected to conduct the study in the framework of this research.

### 3.3.1 What is a Qualitative Paradigm of Research?

As a general rule, the concept of qualitative method (or paradigm) is commonly used in opposition to quantitative method (based on a numerical and statistical collection and analysis of data), to refer to a research design that focuses on the analysis of non-numerical data (collected from texts, videos, and/or audio recordings) (Struwig and Stead 2013, 13). The qualitative method is frequently used in social sciences and aims to understand, interpret and explain opinions, experiences, behaviours and thoughts. In order to reach its target, this research paradigm can use a variety of tools such as interviews, questionnaires, participant observation and text analysis. The use of the qualitative method is chiefly intended to understand facts, and not to confirm predictions as happens in quantitative analysis. This is why qualitative researchers operate with more

flexibility when dealing with data, in an attempt to acquire a thorough understanding and better interpretation of the facts that they intend to describe. For instance, when doing interviews, the type of questions are not always static, but the researcher has the latitude to adapt them depending on the reaction of the participants, in order to extract as much information as possible and make the research more meaningful.

There is a wide range of qualitative research designs that sometimes use different tools to reach their targets. Without being exhaustive, Litosseliti (2010, 3) mentions ethnography (which supposes the immersion of the researcher in the participant's environment in order to understand and explain his behaviour and motivations.), narrative (the researcher explains how the story of an individual reflects the influence of the society in which he is immerse), and discourse analysis that captures our attention in the framework of this research because it always attempts to connect the text that it analyses to its context of production.

### 3.3.2 Discourse Analysis Method

Discourse can be defined as 'the organisation of connected texts beyond the level of sentence' (Carter 1982, 184) or 'all aspects of language organisation (whether structural or not) that operate above the level of grammar' (Hoey 1991, 266). Fairclough (2013, 11) views discourses as 'semiotic ways of construing aspects of the world (Physical, social or mental) that can be identified with different positions or perspectives of different groups of social actors'. These definitions provide interesting insights into the meaning of discourse, viewed as a notion that links linguistic concepts with non-linguistic concepts by connecting utterances to the context in which they are produced. The discipline that studies discourse is called discourse analysis. Renkema (1993, 6) sees it as 'the investigation of the relationship between form and function in a verbal communication'. In this context, form refers to the grammatical categories as written or articulated; as for the function, it has to do with the contextual meaning of these categories. However, a more comprehensive definition of discourse analysis is provided by Paltridge (2012, 2):

> Discourse analysis examines patterns of language across texts and considers the relationship between language and the social and cultural context in which it is used. Discourse analysis also considers the ways that the use of language presents different views of the world and different understandings. It examines how the use

of language is influenced by relationships between participants as well as the effects the use of language has upon social identities and relations. It also considers how views of the world, and identities, are constructed through the use of discourse.

### 3.3.3 Rationale

This method has been selected for various reasons. First of all, it does not limit itself to studying language on its own but focuses on demonstrating that there is always a connection between the language and the context in which it appears (Rodney 2012, 2). This is essential, given the literary nature of the corpus.

The second reason is the hermeneutic trend of the method, because discourse analysis goes beyond a mere description of data and tries to give it a sound and reasonable interpretation, explaining why the data is used, and establishing connections with intra and extra textual components. Intra textual components refer to the relationship between stretches of discourse. As for extra textual components, they refer to the socio-cultural environment that generated the discourse, and also to the author's emotions that contributed to create the message (Plantin 2012, 630).

Another reason why the method has been selected is the fact that it always combines micro and macro-analysis, helping to identify regular patterns in the selection of data that lead to a wider pattern of language use (Baxter 2010, 125). Generally, the combination between micro and macro-analysis – also crucial to the DTS research design – provides greater insights into the ideology hidden behind the data.

### 3.3.4 Features of Discourse Analysis Method

As stated before, discourse analysis is a recent approach in linguistics that studies language in context; it focuses on investigating the organisation of the text beyond sentence level (Munday 2001, 89) and searching what elements give coherence to a particular structure (Cook 1989, 6). The concept emerged as a serious challenge to Chomsky's dominant strand of linguistics that considers grammatical features as key components to linguistic research (Chomsky 1965, 24). In reaction to this generative grammar theory, Hymes (in Baxter 2010, 118) opposed the reduction of "communicative competence" to the lower level of Chomskyan "linguistic competence". According to Hymes, having linguistic competence does not automatically predispose speakers to

communicate appropriately. What matters the most is their aptitude to display a real understanding of the context and locate the devices that structure the text's coherence and make possible the information flow.

As a result, when dealing with texts, discourse analysts look into a certain number of features summarised by Baxter (2010, 125). The first feature they explore is the variability of language, a social reality viewed as multifunctional. In fact, given this feature, a language can be described in many ways depending on the audience, purpose and context. Such perception views the language like a kaleidoscope that allows a multitude of possible interpretations depending on the researcher or analyst.

Discourse analysis also considers language as a constructed and constructive reality. Constructed, it supposes the immersion of the speaker in the models (moral and religion values, arsenal of laws and regulations, family principles) created by the society, and that have an influence not only on his life, but also the way he articulates or writes. The constructive aspect refers to the speaker's personal feelings, knowledge and experience of the world in which he is living; this also influences his speech, idiolect, and makes him express himself in a particular way. Because every stretch of language is always influenced by these two perspectives, discourse analysis does not limit itself to describing the action to which it refers (Gilbert and Mulkay, 1984, 7). It also must investigate and restore these two contextual components that influence and contribute to birth of the speech.

Another feature of the discourse analysis method is the combination of micro and macro-analysis. Microanalysis examines the individual data selected by the researcher (Clayson 2018), with the purpose of identifying regular patterns in the data. Like many rivers flowing into the same sea, the identification of regularities gives rise to broader categories that can also be examined under the denomination of macro-analysis (Riazi 2003). In the framework of this research, the macro-analysis of categories identified will lead to the identification of norms that have governed the translator's decisions.

### 3.3.5 Discourse Analysis and Translation Studies

Even though discourse analysis started being applied to linguistics earlier in the 1970s, it only came to prominence in translation in the 1990s (Zhang et al. 2015, 225) with the publication of *Discourse and the Translator* by Hatim and Mason (1990). These two scholars, based in Edinburgh

(Scotland), were the first to apply Halliday's SFG to translation studies, in order to relate discourse process to the practical work of the translator. Nevertheless, the interpretation of the ST can be challenging; that is why, before processing, the translator should carefully examine the original, not only at lexicogrammatical level, but also in all its ideological, political, sociocultural contexts of production. In this respect, Nord (1997, 62) points out that 'the source text provides the offer of information that forms the starting point for the offer of information formulated in the target text'. However, since text and context are always intimately connected, it becomes obvious that studying a text without involving the context in which it was produced would make its interpretation misguided and unreliable. This is also valid for translated texts; in fact, translators should be aware of the social context in which the text is embedded to keep the ideological forces in its words. That is why 'no translation should ever be studied outside the context in which it came into being' (Toury 1995, 22). Therefore, the researcher's job will consist of identifying the cultural environment of the ST and transferring its the message to the TT in such a way that it looks fluent and accurate in terms of sociocultural environment. Given that discourse analysis is the method that examines the link between text and context, its contribution to translation research is then undeniable (Schäffner 2002, 5).

As a result, the initial task of the discourse analyst will be an eclectic study[10] of the ST, with a particular focus on its sociocultural, political, ideological, psychological aspects among others[11]. This study is intended to understand and explain the motivations of the translator in using specific strategies to deal with problems of non-equivalence.

However, as Nord (1997, 59) puts it, 'the situation in which the ST fulfils its function is, by definition, different from that of the TT'. There is a context of production of the ST, but there is also a context of production of the translated one. The translation of a text can suffer target culture pressures, which may involve the instructions of the client, the Skopos as indicated by functionalism theoreticians, the patronage (editorial restrictions, social and political powers), as

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[10] By eclectic study, it should be understood that the discourse analyst does not limit himself to the sole text. He should go beyond, analyse the society in which the author has lived, and try to understand the author's personality, his motivations, and his life experience. All this background information will help to give more credibility and more significance to his analysis.

[11] In Chapter 1 of this research (page 2), a whole section has been dedicated to the analysis of the ST *Cahier d'un retour au pays natal,* with a particular interest on its context of production

well as the cultural differences between both languages. When dealing specifically with translation issues, the discourse analyst must also take these aspects into account.

## 3.4 RESEARCH PROCEDURES

In this section, the study first focuses on explaining how the data was collected and selected in the corpus, based on the discourse analysis method. Secondly it tells how the selected data was analysed, in order to give answers to the research question initially formulated. The main questions to this study are:

1. What are the categories of thematic shifts that appear in the translation of *Cahier d'un retour au pays natal*, and which strategies have been used to create them?
2. By virtue of the principle of loyalty stated by Nord[12] (2002, 33), how do the translation shifts affect the quality and/or amount of information of the original message?
3. If the word order in the ST, despite its complicated structure, contributes to the revelation of the poet's emotions, is it always the case in its English translation? How do the translators convey the poet's emotions in the target text?
4. What are the cultural, ideological and linguistic target norms that govern the choice of these particular translation strategies?

### 3.4.1 Data Selection and Collection

The current study is text-based and focuses on a single narrative poem and its single translation. Because of the comparative nature of this research, each textual data extract is a combination of the French source thematic structure in *Cahier d'un retour au pays natal* and its English equivalent. However, given that comparison in translation is something partial and never total (Toury 1980, 69), not all the thematic shifts appearing in *Cahier d'un retour au pays natal* are analysed. The selection obeyed a rigorous principle, as it focused exclusively on those translations that represent a shift compared to the original. At a macrostructural level, this data is categorised according to its regular patterns and similar structural affinities. This means that each data selection must be typical and representative of a wider group. In other words, before data is selected, I made sure

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[12] According to this principle of "loyalty", the translator has a moral responsibility towards his partners (source text author and readership). On one side, he has the responsibility not to betray the ST author's ideas and/or emotions; and on the other, during the translational process, he has to take into account the social and cultural background of the target readership.

that its type appeared more than once, and that it shared the same features with other components in the corpus.

### 3.4.2 Data Analysis

After the selection and categorisation of thematic shifts, the next step will be to analyse them. Given the causal relation between shift and strategy, the analysis of thematic shifts will take into account the explanation of the strategies used by the translators, with the intention of identifying which textual features (addition or omission of words, semantic, textual or ideational changes) and extra textual features (the colonisation effect, the emotions of the poet, sociocultural context) give rise to the shift. In addition, due to the comparative nature of this research, I made use of these recommendations by James (1980, 169):

> The first thing we do is to make sure we are comparing like with like: this means two or more to be compared, while differing in some respect, must share certain attributes. The requirement is especially strong when we are contrasting, i.e. looking for differences, since it is only against the background of sameness that differences are significant. We shall call this sameness the constant, and differences variables. In the theory of CA [contrastive analysis], the constant has traditionally been known as the *tertium comparationis* or TC for short.

The TC in this thesis is the source thematic structure; as for the variables, they are their respective equivalents on one side, and on the other, the eventual literal translations that are adduced to display the differences.

Also important in this research is the attention given to certain areas of thematic structures when comparing source and translated data; giving credit to Eggins (1994, 300–303), I examined the types of themes in his process (even though the main focus in this research is on the topical themes), the categories (pronouns, nouns, adjuncts) that play the role of theme, the markedness of the themes that are dealt with, but also the thematic progression of the text.

On the other hand, given the strong link that exists between thematic and information structures, it would seem misleading to ignore the Given/New dimension and just talk about *thematising*

*structures* (Thompson 1996, 1). The notions of newness and givenness are then compared in both source and target data, and this helps to identify the shifts and shed more light on the discrepancies.

Kruger and Wallmach (1997, 121) stated that concerning translation criticism, 'it is necessary to adopt an interdisciplinary approach in order to do justice to a comparative analysis'. Given the fact that translators are influenced by other disciplines, resorting to poetics, cultural studies, the "négritude" literary current, colonial theories and other ideologies will be helpful for a better understanding and explanation of thematic shifts in *Notebook of a Return to My Native Land.*

I also associated this comparative analysis with what Williams and Chesterman (2002, 51) called process models, that is to say, an approach that represents translation as a process, not as a product. In this case, attention is given to the intervention of the translator, trying to penetrate what behaviourists[13] call (his) black box, and justify the strategies used to solve translation problems. This hermeneutic approach will contribute to an understanding and explanation of the translator's choices; i.e., his decision-making process.

The research will also consider combining micro and macro-analysis in what Lambert and Van Gorp (1985) call systemic context. Munday (2001, 120) stated that at this level, microstructure and macrostructure are put together and compared; this comparison leads to the identification and reconstruction of the norms that have governed the translator's decisions. The fact is that according to DTS theory, there are always underlying norms that govern the translation process, and these underlying norms have to be found and explained by the researcher through 'regularity of behaviour in recurrent situations of the same type, which would render regularities a main source in any study' (Toury 1995, 55).

Therefore, in this research, based on the comparison between the thematic structures that appear in the French ST and their empirical materialisation in the English target texts, it shall be about identifying and classifying the categories of shifts depending on regular structural affinities, explaining the strategies used by the translators, and also attempting to identify the norms that have guided the translators in their respective selections.

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[13] Behaviourism is a school of psychology that suggests that researchers should focus exclusively and objectively on observable behaviours and ignore any activity that happens in the subject's mind ("black box"). Conversely in this research, the translator's "black box" will be investigated so that the reasons of his translation choices are explained.

## 3.5 CHAPTER SUMMARY

This chapter was about describing the methodology selected for the study. In other words, the researcher explained the mechanisms and steps used to answer the questions initially formulated and reach the truth that he is seeking. The first idea was to delimit and explore the theoretical framework of the research (section 2). In this context DTS proved to be suitable because of its non-prescriptive philosophy, but also because of its focus describing and comparing data. The research design selected was discourse analysis, a popular qualitative method. It has been selected because it fits in the literary nature of the current corpus, and tries to establish correlations between the formal categories of the text and their context of production. In the third section, the researcher explains how data was collected, selected and analyzed. The analysis of this data underpins the next chapter of the research.

# CHAPTER 4: ANALYSIS OF TRANSLATION STRATEGIES

## 4.1 INTRODUCTION

The present work focuses on the qualitative analysis of some main strategies used by Rossello and Pritchard when translating *Cahier d'un retour au pays natal* into English. The corpus is a parallel text consisting of the French source poem and its English translation. The study looks at the pairs of thematic structures in which shifts appear in the word order, in order to investigate, describe and explain the strategies used by the translators, and where possible, penetrate his "black box" to discover his motivations and intentions. The literal translations (LT) were done by the author of this thesis. In addition, source and target quotes are referred to as ST and TT, respectively.

As a general rule, the term strategy is defined as a systematic plan for achieving success in a particular situation. However, this definition may vary from one field to another. In translation studies for instance, the concept of "strategy" is used to refer to a mechanism that the translator develops to fill the gap created by a problem of non-equivalence between a text and its translation. Even though the notion of problem-solving technique is supported by most of the scholars, there are still terminological disagreements among translation theoreticians. Because of a 'lack of consensus as to what name to give to call the categories, different labels are used (procedures, techniques, strategies) and sometimes they are confused with other concepts' (Molina and Hurtado 2002, 499). In fact, for some scholars like Venuti (2017, 19), the notion of strategy is viewed as a global method of translating that integrates a series of procedures used by the translator to result in a domesticating translation (with a predominance of target language features) or foreignisation translation (in which the characteristics of the source language are still visible). Others like Chesterman (1997, 92) whose concept receives my approbation, argued that a strategy would simply be a tool used by the translator, the way he manipulates the linguistic material in order to produce an appropriate translation. As far as this research is concerned, the term "strategy" is considered as any device that helps to cross the barriers created by linguistic, cultural, stylistic differences between languages.

Another bone of contention in translation theory is the classification of strategies. In addition to the terminological disagreement mentioned above, there is also a taxonomic one because scholars have yet to agree a shared classification of strategies (Molina and Hurtado 2002, 499). A result of

this lack of consensus is that many taxonomies from different theoreticians emerge and occasionally overlap, which sometimes makes the field complex and the research more challenging. In the framework of this research, the selection and structuring of strategies do not follow any particular taxonomy. Since the study deals with a word order analysis, the focus is exclusively on those strategies that translators use to manipulate the original word order in Césaire's poem, creating a shift in the structural arrangement between the ST and the TT. The current study has identified and analysed seven main strategies used by Rosello and Pritchard when translating French thematic structures into English: the passivisation (or use of passive voice); the use of marked structures; the use of unmarked structures; the omission strategy and the addition strategy; the transposition; and the modulation.

## 4.2 PASSIVISATION

As far as translation is concerned, passivisation can be defined as the use the passive voice to render into the receiver's language a message that was not initially written in the passive structure. According to Baker (2018, 114), a voice is a "Grammatical category which defines the relationship between a verb and its subject. In active clauses, the subject is the agent responsible for performing the action. In passive clauses, the subject is the affected entity".

In many cases, the use of the passive voice as translation procedure is done without taking into account the initial subject (Eastwood 1994, 132), which creates agentless structures. This may happen when the translator affords less importance to the agent, when he wants to give the message an impression of objectivity, or for simple stylistic reasons.

In *Notebook of a Return to the Native Land*, the passive voice is frequently used by Rossello and Pritchard to translate thematic structures that include relative clauses and/or the French indefinite pronoun "*on*".

### 4.2.1 Passive Voice vs Relative Clause

A relative clause is a clause that is attached to its antecedent by a relative pronoun (who, whom, that, whose). In French, the most common relative pronouns are "que" (whom, that) – that operates as object – and "qui" (who, that) which normally functions as a subject. These relative pronouns are usually embedded in nominal groups and operate as thematic structures in their own right. In

fact, in many dissertations and research articles dealing with thematic analysis (Carter-Thomas 2002; Fontaine and Kodratoff 2003)[14], more attention has been paid to independent clauses. Based on this, one might think that thematic structures do not exist in dependent (relative and conjunctive) clauses. However, following Halliday et al. (2014, 125), it becomes clear that such structures are present in all major clauses types and, as a result, these dependent clauses also deserve particular attention.

In *Cahier d'un retour au pays natal,* Césaire uses these structures prolifically, particularly when he wants to denounce the frustration of West Indies colonised people, especially his father:

> ST:  "Et mon père fantasque, **(…)**
> **qu'une imprévisible sorcellerie**
> **assoupit en mélancolique tendresse où exalte en hautes flammes de**
> **colère**." (p. 82)

> LT:  "And my whimsical father, (…)
> **whom an unexpected sorcery**
> **lulls to melancholy tenderness or exalts to high flames of anger**."

The sad feeling of the poet's father is rendered in English in a particular way, using the passive voice where a literal translation would normally be expected:

> TT:  "And my whimsical father **(…)**
> **lulled to the nostalgic tenderness or**
> **exalted to the high flames of anger by some unpredictable**
> **witchcraft**." (p. 83)

The passivisation of the highlighted thematic structure affects the quality of the message and may have an effect on the English receptor. Due to the passive nature of the translation, the textuality of the source message is changed: the theme ("an unexpected sorcery") that was the point of departure of the relative clause in the ST is shifted to a position of rheme (part of the rheme), which makes its textual value less important. This very theme that was the given element in the French

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[14] Here are mentioned only those articles that analyse thematic structures in the pair English-French. There are several other articles with different pairs of languages that appear in our literature review.

text also loses its givenness[15] and, by virtue of the agent role it plays, becomes the informational new component in the English translation. The passivisation of this text has the effect of making the English reader to focus on the action (to be lulled) rather than on the actor as it is the case in the original text.

Apart from denouncing the suffering of his family, the poet also shows great concern for his country and prophesies a glorious future in a language full of metaphors:

ST:  "Au bout du petit matin, sur cette plus fragile épaisseur de terre **que dépasse de façon humiliante son grandiose avenir**, les volcans éclateront (…)." (p. 72)

LT:  "At the end of the dawn, on this most fragile thickness of earth **which exceeds in a humiliating way its grandiose future**, the volcanoes will explode (…)."

The sequence is translated in English with a different structural arrangement:

TT:  "At the brink of the dawn, on the frailest stratum of earth **already humiliated and overwhelmed by its grandiose future** – the volcanoes will break out." (p. 73)

Once more the French relative clause is translated using the passive voice. If the role of theme in the ST is played by the marked predicator "dépasse (exceeds)", one can notice that in the TT this thematic role is lost, and the predicator itself is relegated to being part of the rheme. This shift in the word order imposes restrictions on the way the information is picked up by the target receiver, since he will focus more on the prophetic and positive aspect of the humiliation announced in the message. The idea of positive humiliation functions as the new information, and this newness is highlighted by the conjunction "already", added by the translator to focus the reader's attention.

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[15] The coinage 'givenness' is prominently used by Chafe (1994, 72). In information dynamics, the message consists of two parts: the old or given (the part of the message that is known, or supposed to be known by the receiver) and the new (that part that is unknown to the receiver). The concept of givenness is used as a reference to the component of the message that is already known or assumed to be known by the receiver.

As it can be noticed, the use of the passive voice as translation strategy has a great impact on the translation of themes in relative clauses, because it changes the point of view of the original message. This same incidence is reflected in the translation of the French indefinite pronoun "*on*".

**4.2.2 Passive Voice vs Indefinite Pronoun "*On*"**

The indefinite pronoun "*on*" – and also "*l'on*" (used for euphonic reasons) – is a French word whose meaning depends on the context; it is called indefinite because the identity of the actor is not revealed. As such, its translation can be challenging even for the most experienced translator. Functionally, this pronoun is always a subject, which means that it usually occupies the initial position in the structural arrangement of the clause. Given that it does not have any lexicalised correspondent word in English, its translation will be done according to the context in which it is used in the source language, the level of loyalty[16] of the translator, as well as the structural restrictions of the target language. The most common strategies available to translate this indefinite pronoun into English are the use of the personal pronoun "we", the nominalisation, the subordination[17], and the passivation that retains our attention in this section. In *Notebook of a Return to My Native Land,* on many occasions, Rosello and Pritchard have used the passive voice to solve problems of non-equivalence created by the French indefinite pronoun "*on*".

According to Césaire, Martinicans are aware of their conditions as oppressed people, and also of the necessity to rebel against the French oppressor. But they are so scared of and compliant with the colonial rule that they do not dare to take action in order to acquire their freedom. Irritated by the indolence, apathy and cowardice of the Black colonised people, the poet does not know what to do anymore. In an allegoric text full of metaphoric images, he reveals his discouragement and disappointment:

> ST:    "Au bout du petit matin, l'incendie contenue du morne, comme
>
> un sanglot que **l'on a bâillonné au bord de son éclatement**
>
> **sanguinaire,** en quête d'une ignition qui se dérobe et se méconnait" (p. 74)

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[16] By loyalty, Nord (2002: 33) means the moral and professional obligation that the translator has not to betray the original message of the source text despite the manipulations he uses during the translation process.

[17] Subordination is referred to as the relation by which one clause of a sentence is dependent on another.

LT:     "At the end of dawn, the contained fire of the morne, like

a sob that **someone has gagged at the edge of its sanguinary**

**outbreak,** in quest of an ignition that shirks and underestimates

itself."

The translation attempted by Rosello and Pritchard offers a sequence in which the highlighted thematic structure is replaced by an English passive sentence:

TT:     "At the brink of the dawn, the repressed fire of the morne, like

a **sob gagged on the verge of bloodthirsty outburst**, searching

for an evasive and unconscious ignition." (p. 75)

Even though the identity of the oppressor is unknown, the poet makes it clear that there is someone responsible for the gagging of his people. But when reading this translation, the English receptor might be under the impression that mentioning the oppressor is not important at all. Normally, when transforming a structure into the passive voice, the category that functions as a subject has to be shifted to the role of agent. However, in this sequence, the translation of the thematic structure is an agentless passive voice, which means that the theme "*on*" – tacit reference to the French oppressor – has been disregarded. Due to the passive nature of the translation, this theme component has been deleted to give more prominence to the "sob" rather than to the tacit actor of the gagging, which means that the idea of accusation present in the ST is being ignored by the translators. And this avoidance suggests that the translators, knowing the context of the poem, maybe want to clear the oppressor's name from the unpleasant exploitation of West Indies people.

Upset and tired of this apathy of the Martinicans, Césaire starts interrogating himself; he starts meditating openly on new ways that can be used to set his people free:

ST:     "Parfois **on me voit d'un grand geste du cerveau,**

**happer un nuage trop mûr** " (p. 100)

LT:     "Sometimes, **one sees me with a great movement of the**

**brain, snapping at a cloud too red.**"

But this sequence is translated by Rosello and Pritchard in a different way:

> TT:    "Sometimes, **I can be seen, grabbing with a great flourish of
> the brain, a cloud that is too red**." (p. 101)

Once more, the indefinite pronoun "*on*" is overlooked in this translation, through the use of the passive voice. This causes its thematic role to be shifted and replaced by the initial ST object "I". This passivisation is due to the structural differences between the two languages. As noticed previously, the French pronoun "*on*" is not lexicalised in English, and this makes its translation very problematic. If we have a look at the version by Eshleman and Smith (2001, 28),

> "Sometimes **you see me with a great display of brains
> snap up a cloud too red**",

it becomes obvious that these other translators have avoided the use of the passive voice, yet the translation of the indefinite pronoun has still been challenging to them since they had to replace it with the personal pronoun "you". This gives a different textual flavour to the reader because the wording invites him directly to share the poet's emotions and meditations.

Unlike Eshleman and Smith, Rosello and Pritchard's choice of a passive expression as translation strategy has created a different effect; the omission of indefinite article and its replacement – as theme – by the source object ("I") focuses the readership's attention on the speaker – in this case the poet – rather than on the implicit actor. The shift in the thematic structure also involves fluctuations in the informational behaviour of the clause. The role of given element is played by a passive subject that in the French text was just part of the new information.

This section of the research has focused on passivisation as a translation strategy used by Rosello and Pritchard. It is observed that the passive voice is used not only to translate French relative clauses, but also as a solution to the problematic translation of the indefinite French pronoun "*on*". Concerning the translation of relative clauses, the analysis reveals that passivisation changes the structural arrangement of the sequence by shifting the theme – subject of the clause – to the position of (part of) the rheme. This fluctuation has an effect on the informational value because it changes the point of view of the message; the component that the poet wanted to present as new is shifted to the value of given by the translator, and conversely, part of the source rheme plays

now the role of target theme. As for the pronoun "*on*", its passivisation gives rise to agentless structures that reduces the amount and downgrades the flow of information of the TT. By ignoring the actor initially represented by the pronoun "*on*", the translators recreate English texts that are not totally correspondent to the source one.

In addition to passivisation, the use of unmarked sequences is another relevant strategy frequently used by Rosello and Pritchard to translate French thematic structures.

## 4.3 THE USE OF UNMARKED STRUCTURES

A marked structure can be defined as a functional category selected by the speaker and placed in the initial position of the clause to play the role of the theme. This category does not occupy its natural position and as the result of a choice, it is placed there to foreground the speaker's point of view, his emotions, but also to challenge our expectation as readers (Baker 2018, 58). In translation studies, markedness – and also unmarkedness – can be viewed as a translation strategy because it is used to create shifts between the ST and the target one.

Following a Hallidayan taxonomy, Baker (2018, 146) identified three types of marked themes: fronted theme, predicated theme, identifying theme. However, given that this study is translation-based and therefore focuses exclusively on the changes that appear in the translation of thematic structures, it examines only the translated structures that represent a shift compared to the original themes. The section analyses only the unmarked structures that are used as strategies in *Notebook of a Return to My Native Land* to "dethematise"[18] the French marked structures. The most relevant marked structures "dethematicised"[19] by Rosello and Pritchard are the fronted theme and the predicated theme.

### 4.3.1 Unmarked Structure vs Fronted Theme

The normal structural arrangement of declarative clauses suggests that the subject component should be placed in the initial position of the message. However, it happens that for one reason or another, the speaker chooses to shift this natural arrangement, making a different functional

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[18] This coinage is created by myself, but inspired by Scinto (1983, 80), to refer to cases of translation whereby a marked theme loses its markedness and becomes unmarked. Scinto used the opposite "thematise" or "thematicise" to speak about giving thematic status to functional components that are not supposed to function as themes.
[19] Dethematicise = dethematise.

element to occupy the theme position. When such a process takes place, the emphasised element is called a fronted theme, that is to say any normally unmarked structure of the discourse that the speaker chooses to highlight by moving it to the initial position of the clause, a position where it is not expected to be found (Greenbaum 1990, 407). This process, called thematisation, has the effect of giving prominence to the highlighted structure and draws the reader's attention to what the speaker wants to express.

In *Cahier d'un retour au pays natal,* Césaire uses many of these structures. However, surprisingly, in several cases, the French fronted themes, with unquestionable expressive and intentional value, are on a number of occasions ignored by Rosello and Pritchard.

As was stated previously, Césaire's poetry is particular because of the way he manipulates and reinvents French syntax. In *Cahier d'un retour au pays natal*, one of the devices he uses is the fronting of some sentence components. For instance, when trying to visualise the torture Black people endured in the United States under slavery, the poet states:

> ST: "Là comique petite queue de là Floride où **d'un**
> **nègre s'achève la strangulation**." (p. 90)

> LT: "The comic little tail of Florida where **of a nigger**
> **the strangulation is about to be completed**."

In the source declarative text, a derogation is observed from the normal French sentence structure with the complement ("*d'un nègre*") appearing at the beginning of the clause, yet in declarative messages that position is normally reserved for the subject (in this case "*là strangulation*"). This fronting of the complement is meant to create an effect of surprise on the reader, challenge his expectation and push him to pay more attention to the tortured victim.

However, the translation provided by Pritchard and Rossello presents a quite different sentence structure:

> TT: "The comic little tail of Florida where **the strangulation**
> **of a nigger is about to be completed**" (p. 91)

As it can be noticed, the translators have overlooked the use of the marked complement as it appears in the ST. In this case, structurally the word '*nègre*" that was the theme of the ST becomes part the rhematic component. Besides, its givenness value is somewhat downgraded due to the usurpation of the initial position by the subject "strangulation" in the TT. Even though the same message is being communicated, the way the English target receiver comprehends it may be different because of the disappearance of the surprise effect. The target reader of this segment may not focus his attention on the race of the torture victim as wished by the original author of the poem.

Another case of fronted theme appears in pathetic verses when the Martinican poet appeals metaphorically for the reconciliation between Europeans and Africans:

ST: "Viennent les loups qui pâturent dans les orifices sauvages du

   corps à l'heure où à l'auberge écliptique **se rencontrent ma**

   **lune et ton soleil**." (p. 112)

LT: "Come wolves that graze in the savage orifices of the body

   at the hour when at the ecliptic inn **meet my moon and**

   **your sun**."

In the highlighted clause, there is an inversion of the natural word-order noticeable in the theme role being played by the reflexive verb "*se rencontrent* (meet)". This initial position which normally belongs to the functional subject – in this case "*ma lune et mon soleil*" – has been shifted, probably to catch the French reader's attention regarding the necessity for all races to reconcile.

However, this fronting of the predicator is ignored by Pritchard and Rossello, which changes the information flow of the TT in relation to the original:

TT: "Come wolves grazing in the savage orifices of the body

   at the hour when at the ecliptic inn **my moon meets with**

   **your sun**." (p. 113)

As Baker (2018, 123) put it, English is a relatively fixed language and as such, it rarely accepts verbs – except in the cases of imperatives – in the initial position of the clause. Probably due to this structural pressure, the translators have been forced to render the fronted French predicator

with an unmarked structure. Anyway, the fact is that this change has an incidence on the reception of the message. In terms of functional syntax, one of the two source subjects ("ton soleil" = "your sun") is shifted to the function of object, which cancels its role as co-actor of the meeting and reduces it to the mere function of object. Speaking about the information dynamics of the passage, the givenness and newness of the clause components have also been altered because of the shift in the word order. The French given element (the predicator "*se rencontrent*" (meet)) becomes part of the new information ("meets with your sun"). The reading of this clause in the translation gives the impression that the moon is moving towards the sun, whereas in the ST, it is clear that both entities (the sun and the moon) are the actors.

### 4.3.2 Unmarked Structures vs Predicated Themes

Also called cleft structure, a predicated theme is a marked sequence that consists of using an **it-structure** to place an element at the beginning of the clause. For instance, if we have a sentence like "**Paul** ate all the apples", its predicated theme will be "**It is Paul who** ate all the apples". When looking at a structure like this one, one might think that the element "**It**" is the theme given its initial position in the clause. But it is nothing but an empty subject that helps to thematise[20] a particular functional category. Predicated themes are generally used to create contrast and foreground the speaker attitude to the message (Baker 2018, 147).

In *Notebook of a Return to My Native Land,* most of the predicated themes created by Césaire are rendered with an English unmarked structure. This is what happens when he pays tribute to Toussaint Louverture, the greatest hero of Haitian revolution:

> ST:   "Ce qui est à moi
>
>   **c'est un homme seul** emprisonné de blanc
>
>   **c'est un homme seul qui défie les cris blancs**
>
>   de là mort blanche" (p. 90)

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[20] Thematise (-also Thematicise): we borrow this term from Scinto (1983, 80). See footnote 17, page 52

LT:    "What is for me

        **It's a man alone**, imprisoned by whiteness

        **It's a man alone who defies the white screams**

        of white death"

Toussaint Louverture was imprisoned because of his audacity when he challenged the French coloniser in Haiti. The emphasis put on him (the man) is highlighted by the use of the cleft structure "*c'est*" which reveals a contrast between the Black hero and other elliptic and textually absent heroic figures. The poet wants to emphasise that it is the remembrance of Toussaint Louverture – only him and not any other hero – that occupies his memory at that present moment. At an informational level, as it usually happens in cases of predication, the clefted theme "*c'est un homme seul*" appears as the new element in spite of its thematic role (generally, in other structures, the theme is always the given element).

The translation provided by Rosello and Pritchard appears without the clefted structure, and this affects the textual meaning of the original:

TT:    "What is for me

        **a man alone**, imprisoned with whiteness

        **a man alone** who defies the white screams

        of white death"(p. 91)

It is obvious that the semantic value of this TT reflects the ideas of the source one. But if scrutinised, it becomes clear that the cancellation of the predication leads to the disappearance of the idea of contrast and therefore, the effect of surprise that is characteristic of marked structures is lost. In other words, the English reader will not apprehend the poet's feelings and the prominence of his hero with the same interest as the French one. This strategy of unmarkedness used by the translators also affects the information units of the clause. Even though the unmarked theme preserves its newness[21] – due to the presence of the indefinite article "a" – this newness appears downgraded compared to the ST where the emphasis on the theme makes it more relevant.

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[21] 'Newness' is a linguistic coinage to refer to that information that is unknown to the receiver, the very information that the speaker wants to convey to him.

Also interesting is Césaire's denunciation of those Blacks who, ashamed of themselves deny their identity, come close to Whites and claim their belonging to European race and culture. This ideology of race whitening[22] already criticised by Latin American writers at the beginning of the twentieth century is highlighted in *Cahier d'un retour au pays natal* in these terms:

ST:     "Voyez, je sais comme vous faire des courbettes, comme

vous présenter des hommages, en somme je ne suis pas

différent de vous; ne faites pas attention à ma peau noire:

**c'est le soleil qui m'a brûlé**" (p.126)

LT:     "Look, I know how like you to bow and scrape

like you how to pay respects; in short I am not

different from you. Do not pay attention to my

black skin: **it is the sun that has burnt me**."

However, the translators have chosen to render the highlighted theme in a different way, using an unmarked passive voice;

TT:     "Look how I can bow and scrape just like you and

and like you I can pay my respects; after all I am not

different from you. Never mind my black skin:

**I've been burnt by the sun**." (p.127)

Even though the information structure in both source and target texts are identical (in both texts the new element is the "sun" and the old one is the effect of the sun on its victim), this translation presents shifts at different levels. Functionally, the syntactic structure of the target theme shows a subject "I" that in the ST was playing the role of the object. At textual level, the theme in the French text ("it is the sun") becomes part of the rheme in the target one. Besides, the markedness provided by the it-structure disappears and, as a result, the effect of contrast created by the

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[22] The race whitening ideology was initiated by the White Spanish colons in Latin America– and continued during the postcolonial period – in order to ensure the domination of Whites in all spheres of the society. To avoid discrimination frustration and even and extermination originated from this ideology, many Blacks and Indians were forced to adopt white ways of living. Biologically, they were encouraged to lighten their skin through the interbreeding of races which, according to the authorities, would lead to a progressive and complete whitening of the population. A more comprehensive study of this ideology was conducted by C. Navarro (2003).

emphasis put on the sun is also absent. In the ST, the speaker (in this case, not the poet but the partisans of the race whitening ideology denounced by Césaire) accuses the sun and wants the white colonisers to blame nothing but the sun for the colour of his skin. However, in the TT, White English readers might not have the same perception because the translation draws their attention no longer to the sun, but to the victim, in order to provoke their compassion, and eventually his integration within the White community.

Despite their poverty, Martinicans pay particular attention to Christmas, a sacred day which advent is so expected that its preparation takes several months:

> ST: "Passés août où les manguiers pavoisent... de toutes leurs lunules
> septembre l'accoucheur de cyclones, octobre le flambeur de
> cannes, novembre qui ronronne aux distilleries, **c'était Noel
> qui commençait.**" (p. 78)

> LT: "After August when mango trees proudly flash their lunulae
> September the deliverer of cyclones, October setting the cane
> ablaze, November purring in the distilleries, **it is Christmas
> that was starting**"

The months before the remembrance of Christ's birth are enumerated in a gradual order, and each month is mentioned with its meteorological, industrial or agricultural specificities. However, more emphasis is put on Christmas, highlighted here by the use of a cleft structure, certainly to create a contrast between Christmas and other ordinary days, and retain the reader's attention on the importance of the event. In their English version, Rossello and Pritchard have opted for a simpler and more natural construction:

> TT: "After August when mango trees proudly flash their lunulae
> September the deliverer of cyclones, October setting the cane
> ablaze, November purring in the distilleries, **Christmas
> was now starting**" (p. 79)

By overlooking the predication that encloses the Christian feast, the translators have transformed the initial marked theme into an unmarked one. This is visible through the deletion of cleft structure

markers which, replaced by the adverb "now", has the effect of lessening the emotional value of the discourse. As a result, the intentional meaning of the ST, that was to foreground the French reader's attention on the importance of Christmas, is reduced. The informational value of the message is also affected, since the new component that was the theme "*c'était Noel*" – due to its clefted condition – in the ST has been shifted to the function of given in the English translation. The English reader might understand the quintessence of the message, but he will not, as expected by Césaire, focus more on the remembrance of Christ's birth itself.

**4.3.3 Unmarked Structure vs Preposed/ Postposed Theme**

In addition to the initial three types of marked thematic structures (fronted theme, predicated theme and identifying themes) mentioned, there are also two particular types of marked themes (preposed theme and postposed theme) identified by Young (1980: 45). These appear together with an expression that functions as their referent. The referent is usually a pronoun that can occur anaphorically after the component that it represents. For example, in this sentence: *"**Paul**, I saw **him** in the market",* the pronoun **him** is an anaphoric reference to the theme **Paul** that has been positioned emphatically at the beginning of the clause. Owing to this unusual position, this theme will be referred to as a *preposed theme.*

It also happens that the theme appears in a later position in the clause, showing itself after the referent. When this occurs, the structure is referred to as *postposed theme.* In the following example from Young (ibid.): "***He*** sent these documents to the office, ***the filter*** did", the real subject (*the filter)* appears later in the clause, after its referent (*He*), and for this reason, it functions as a postposed theme.

Also linked to these concepts is the notion of dislocation, that is to say, a phenomenon by which a clause component is highlighted through its relocation to a position that is not its natural position. But this component is still alluded to through deictic expressions such as the pronouns he/she, him/her, them…. If the component is shifted before its deictic referent (as in the case of a preposed theme), it means that a *left dislocation* is produced. But if the highlighted structure is moved to the later position in the clause, i.e. after its deictic referent (as it occurs in postposed themes), then we are dealing with a case of *right dislocation*.

In *Cahier d'un retour au pays natal*, Césaire creates many cases of postposed and preposed themes. But more often, these are translated in the Rosello and Pritchard version through the use of common unmarked structures, maybe because in English these types of marked elements (preposed and postposed themes), even though they exist, are more likely to be used in informal language (Baker 2018, 155).

The use of the postposed theme is noticeable in a personified description of Césaire's town, a place full of people who are timorous, cowardly and insensitive to their own suffering:

ST: Au bout du petit matin, cette ville plate - étalée …
Elle rampe sur les mains sans jamais aucune envie de vriller le
ciel d' une stature de protestation. Les dos des maisons ont peur
du ciel truffé de feu, leurs pieds des noyades du sol, elles ont opté
de se poser superficielles entre les surprises et les perfidies. Et
pourtant **elle avance la ville** (p. 82)

LT: At the brink of the dawn, this flat town – staked out
It crawls on its hands, with never any desire to pierce the sky
With a posture of protest. The backs of houses are scared of the
Fire-truffled sky, their feet of sinking into the ground, they have
opted to place themselves superficially between surprises and
perfidies. And yet **it is moving along the town.**

However, the translation of the highlighted structure, as proposed in Rossello and Pritchard presents quite a different structure:

TT: "At the brink of the dawn, this flat town – staked out
It crawls on its hands, with never any impulse to pierce the sky
With a posture of protest. The backs of houses are scared of the
Fire-truffled sky, their feet of sinking into the ground, they have
chosen to perch gingerly between surprises and perfidies. And
yet **this town does move along.**" (p. 83)

The translators have rendered the source marked structure with an unmarked and more natural one, and as a result, some structural movements can be observed. The first change is the disappearance of the deictic element which is replaced with the real subject in the theme position. On the other hand, the right dislocation originated from the postposition of the theme (*la ville* = town) also disappears in the TT, creating a kind of expressive disproportion[23]. In fact, by shifting the subject to the final position of the clause but announcing it early through its referent, Césaire wanted – with a certain irony – to catch the reader's attention, arouse his interest and invite him/her to a deeper understanding of the problematic insalubrity faced by his town. However, in the English translation, with the absence of the initial dislocation phenomenon, that effect disappears, and the English reader may hardly detect the intention of the author.

The negative picture of the town is not the only subject of concern for Césaire; the Caribbean poet also deplores the unhealthy conditions of the beach, and his description of it accentuates this beach through the use of referential components:

> ST:  **Une détresse cette plage elle aussi,** avec ses tas d'ordures
>
> pourrissant, ses croupes furtives qui se soulagent, et le sable
>
> est noir, funèbre, on n'a jamais vu un sable si noir, et l'écume
>
> glisse dessus en glapissant (…) (p. 84)

> LT:  **A distress that beach is too,** with its heaps of rubbish
>
> rotting, its furtive rumps that are relieving themselves, and
>
> the sand is black, funereal, no one has ever seen a sand so
>
> black, and the foam glides over it yelping (…)

In the highlighted segment, the beach is emphasised by the French deixis ("elle" = "itself"), creating a left dislocation of the theme, intended to focus the receiver's attention. However, the translation proposed by Rosello and Pritchard offers a different structure:

> TT:  **Another wretched sight, this beach,** with its heaps of garbage
>
> rotting away, its furtive rumps relieving themselves, and the

---

[23] The researcher has used this phrase "expressive disproportion" to highlight the fact that the wording of the English translation ("This town does move along") is so natural that it does not favor any emotional awakening. However, in the original, the postposition of the theme is intended to impress the French reader and provoke his emotion.

sand is black, lugubrious, no one has ever seen a sand so black,

and the foam yelps as it glides over it (…) (p. 85)

Here, the absence of the equivalent anaphoric referent ("itself") has an effect on the stylistic value of the theme. It makes the evocation of the beach more natural, and consequently, less attractive and less likely to capture the reader's attention.

Irritated by the difficult conditions not only of Martinicans, but of Black people as a whole, Césaire becomes rebellious and declares his people ready to fight for their freedom; he says:

ST:  **Et elle est debout la négraille**
     la négraille assise
     inattendument debout
     debout dans la cale
     debout dans les cabines
     debout dans le vent
     debout sous le soleil
     debout dans le sang
     debout
     et
     libre (p. 130)

LT:  **And it is standing the negridom**
     the negridom sitting-down
     unexpectedly standing
     standing in the hold
     standing in the cabins
     standing on the decks
     standing in the wind
     standing under the sun
     standing in the blood
     standing
     and

free

In this passage which reveals not only the determination, but also the universality of the Black struggle sought by the poet, the structural arrangement of the first verse presents a discursive curiosity, given that the thematic element ("*là négraille*" = "negridom"), initially announced by an endophoric referent ("*elle*"= "it"), is shifted from its natural position to the later one in the clause, giving rise to a typical case of right dislocation. Once more the purpose of the poet in creating this postposed theme is to focus the reader's attention. As the reader notices the intrusion of a cataphoric element at the beginning of the clause, they will become curious to know what that element refers to and focus more on the determination of black people. Unfortunately, this linear arrangement was not followed by the translators who opted for an unmarked structure.

> TT:     **The negridom is standing**
>
> sitting – down negridom
>
> unforeseenly standing
>
> standing in the hold
>
> standing in the cabins
>
> standing on the decks
>
> standing on the wind
>
> standing under the sun
>
> standing in the blood
>
> standing
>
> and
>
> free (p. 131)

The discrepancy between this translation and the original shows that the translators have preferred naturalness to accuracy. And by doing so, they have ignored the expressive value of the clause, maybe because an accurate translation in English would not have produced the same emotional impact on the target reader.

As one may notice, postposed and preposed themes are used in the source poem to capture the receiver's attention on life conditions of Black people in general, and in the Caribbean French colonies in particular. To create these types of marked themes, Césaire shifts the topical element

whether early at the beginning of the clause to create preposed themes, or later at the final position to give rise to postposed themes. These particular types of marked themes are recalled in the context through the use of referents. However, the syntactic manipulations were not rendered literally in the English version, as the translators have chosen to delete the reference and restore the thematic component at its rightful position. This is certainly because preposed and postposed themes are likely to be used in informal English, or also because word-for-word translations would not render the same expressive meaning as in French.

## 4.4 THE USE OF MARKED STRUCTURES

There are many cases of unmarked structures in *Cahier d'un retour au pays natal.* Some are translated literally by Rosello and Pritchard, but some others are rendered using English marked structures. This section analyses cases where French unmarked structures are translated using English marked themes, but also cases where English marked structures are used to translate a different type of French marked structure.

### 4.4.1 Marked Themes vs Unmarked Structures

In *Cahier d'un retour au pays natal*, there are various unmarked themes that the translators, for one reason or another, have opted to translate using a highlighted structure. For instance, when describing his town in its psychological and physical insalubrity, Césaire notices:

ST:  " Et même qu'elle paît **tous les jours** plus outre sa marée de corridors
       carrelés de persiennes pudibondes, de cours gluantes, de peintures
       qui dégoulinent." (p. 82)

LT:  "And it even grazes **every day** more, besides its tide of
       tiled corridors, prudish shutters, slimy yards, dripping
       paintworks."

The aim of the author is to paint an ironic picture of a town that is remarkable for its filth and dirtiness. The poet has opted to describe this reality through grammatical structures which obey the more usual arrangement of clause components (theme-before-rheme). As can be seen in this section, the theme (the subject "it") is anterior to the rheme, consisting of a combination of the verb ("grazes") with the time adverb ("every day") playing the role of adjunct.

The translation proposed in the English version shows a different thematic orientation with the adverb of time ("every day") – functioning as adjunct – in the initial position in the clause:

TT:    "Look at it, **every day** it grazes further on its tide of

tiled corridors, prudish shutters, slimy yards, dripping

paintworks". (p. 83)

Halliday et al. (2014, 97) emphasises that in the declarative clauses, the subject is the element that naturally functions as theme, and that if another functional category (adjunct, complement, object) is found in the initial position of the clause, it should be referred to as a marked theme (ibid., 98).

So, by topicalising the circumstantial component, the translators wanted to highlight – maybe more than the poet – the worsening condition of insalubrity which is becoming so familiar to Caribbean people that they seem comfortable with it.

The poet, as the collective conscience of his people, also conjures up an image of the abuses of which Black people have been victim throughout history. This recollection is metaphorically referred to as a wind ("le vent"):

ST:    "Au bout du petit matin, **le vent du jadis qui s'élève**, des fidélités

trahies, du devoir incertain qui se dérobe et cet autre petit matin

d'Europe…" (p. 83)

LT:    "At the brink of dawn, **the wind of the past that rises**, of loyalties

betrayed, of uncertain duty that is shying away and this other

dawn of Europe…"

The structure of the clause created by Césaire is a simple one, with the subject ("The wind of the past") in the position of the theme, with the purpose of focusing the reader's attention on the remembrance. But the English translation offers a different word arrangement that gives rise to a different perspective:

TT:    "At the brink of dawn, **rising is the wind of yore**, of betrayed

loyalties, of unclear duty shying away and this other little

European dawn …" (p. 84)

In this version, the initial position in the clause (after the time phrase) is no longer occupied by the participant as in the ST (in this case the nominal phrase "The wind of the past"), but by an inverted verb structure in continuous tense ("rising is"). The pre-position of the verb and the adoption of an unusual structure can be justified by the intention of the translators to captivate the English reader and arouse more their interest in the past – and even the current – difficult conditions of Black people.

This calls for action, and the poet is so obsessed with the thirst of justice and liberation that he cannot contain himself. The following passage reveals not only his anger, but also the determination to reach his target:

> ST:   "Je roulerais **comme du sang frénétique sur le courant lent de l'œil**
> des mots en chevaux fous en enfants frais en caillots en couvre-feu
> en vestiges de temples en pierres précieuses assez loin pour décourager
> les mineurs." (p. 87)

> LT:   "I would roll **like frantic blood on the slow stream of the eye** words
> like mad horses like fresh children like clots like curfew-like
> vestiges of temples like gems far enough to discourage miners."

Césaire's feeling is expressed using an unmarked theme in the first clause. The study will not pay attention to the object ("word") that has been shifted from its natural position, because it is not part of the theme. This natural arrangement of clause components has been manipulated by the translators to create a structure in which the role of theme has been usurped by the adverbial group, playing the role of adjunct:

> TT:   "**Like frantic blood over the slow stream of the eye**, I would roll
> words as crazy horses as fresh children as bloodclots as curfew as
> vestiges of temples as gems deep enough to discourage miners (p. 88)

By fronting the adjunct, Rossello and Pritchard probably intend to focus the receptor's attention less on the speaker, as it appears in the ST, and more on his intense determination.

The use of English marked structures to translate French unmarked ones creates a different perspective in the target message. It is a strategy used to focus the English reader's attention more on the event that is being narrated or described and perceive the message in a particular way.

In some cases, however, the translators render a marked theme with another different type of marked theme.

**4.4.2 Marked Themes vs Other Marked Themes**

Many French marked structures in *Cahier d'un retour au pays natal* are translated into English using another type of marked theme. Sometimes the differences affect the structural arrangement of the functional components, making the meaning of the TT in relation to the ST.

The poet is outraged by the vile treatment inflicted on Black starving students by White teachers (and also religious men), in efforts to westernise them. One of these common scenarios is narrated to the French reader through the use of a predicated theme that highlights the extent of the hunger.

> ST: "Et ni l'instituteur dans sa classe, ni le prêtre au catéchisme ne
> pourront tirer un seul mot de ce négrillon somnolent, malgré
> leur manière si énergétique à tous deux de tambouriner son crâne
> tondu, car **c'est dans les marais de la faim que** s'est enlisée sa
> voix inanition" (p. 76)

> LT: "And neither the schoolmaster in his classroom, nor the priest at
> catechism will be able to get one word from this somnolent little
> nigger despite the energetic way they both drum on his
> shorn skull, for **it is in the swamp of starvation that** has sunk
> his voice of hunger."

In the ST, the markedness of the theme is signalled by the clefted "it-structure" that converts it into a predicated theme. Césaire uses this marked theme to emphasise the seriousness of the schoolboy's starvation. However, the emphasis on the starvation of the child is articulated in a different way by the translators:

TT: "And neither the schoolmaster in his classroom, nor the priest at catechism will worm one word out of this somnolent little nigger although they both so energetically drum on his shorn skull, for **in the swamp of starvation** has sunk his famine voice. (p. 77)

In the English version, the "it-structure" has been deleted, but this deletion does not cancel the markedness, since the thematic role (in this declarative clause) is now played – not by the subject as would be usual – but by a circumstance functioning as a place adjunct. And as Halliday (2014, 98) puts it, "a theme that is something other than the subject, in declarative clause, we shall refer to as a marked theme". Therefore, the pre-position of this TT adjunct has the effect of stressing the starvation of the child, but with less emphasis than in the ST, given the elision of the predicated theme markers.

Another case of translation of marked structure by a different marked prototype appears when Césaire tries to ridicule the superiority complex of the colonisers, as well as the alleged cowardice that white impute to black peoples:

ST: "En vain, **dans la tiédeur de votre gorge** murissez-vous
Vingt fois la même pauvre consolation que nous sommes
Des marmonneurs de mots." (p. 98)

LT: "In vain, **in the warmth of your throat** do you ripen
twenty times the same poor consolation that we are
mutterers of words."

This sentence in French is an imperative speech in which the predicator is surprisingly preceded by a place adjunct. Normally in imperative clauses, adverbial expressions and prepositional phrases in French – and in English too – are supposed to be postposed to the verb which plays the role of theme (Halliday et al. 2014, 103). However, in this selected sequence, the highlighted adverbial expression occupies a position that is not its natural one. By fronting the place adjunct in this discourse, the poet has given it a prominent position and particular importance, because he probably wants the English reader to focus his attention more on the way the negative impression vis-a-vis Blacks is expressed.

This manipulation of the French syntax has not been respected by Rossello and Pritchard, who have opposed to it another type of TT manipulation:

> TT: "In vain, **twenty times over**, in the tepid warmth of your
> throat do you ripen the same flimsy consolation that we
> are mutterers of words" (p. 99)

In this section of the English version, it is noticeable that the source marked theme has been shifted to the right and dispossessed of its initial thematic role. One might think that in an effort of ennoblement[24], the translators wanted to restore the natural position of word order. But this is not the case because a marked theme has been replaced by another marked theme. The fact is that the frequency adjunct ("twenty times over") which was naturally part of the rheme, has been fronted in the clause, creating a different pattern of marked theme and changing the speech's perspective. Unlike the ST that wishes to focus the reader's attention on the way negrophobia is expressed, the TT tends to highlight the frequency of the mockery, realised through the anteposition of the circumstantial numeral "twenty".

Throughout the poem, Césaire's obsession with the well-being of his people is obvious; it appears in the criticism of colonialism, in numerous calls to Black rebellion against the oppressor, and also in the negative description of his town, especially *Rue Paille*, a street notorious for its insalubrity, filth and decrepitude. The poet points out that:

> ST: **"Tout le monde la méprise la rue Paille.** C'est là que la jeunesse
> du bourg se débauche. C'est surtout là que la mer déverse ses
> immondices, ses chats morts et ses chiens crevés". Car la rue
> débouche sur la plage (…) (p. 84)

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[24] Berman (2000, 288) defines "ennoblement" as a tendency to improve on the original by rewriting it in a more elegant style. Ennoblement is part of the 12 deforming tendencies identified by Berman, and commonly used by translators to negate the foreign in their translation. He terms the process of examining source text deformations "negative analytic".

LT:     **"Everyone despises it, rue Paille.** It is there that the youth
        of the town becomes depraved. It is especially there that the
        sea dumps its refuse, its dead cats and its dead dogs. For the
        street opens onto the beach (…)"

The evocation of the street is made in a particular way, with the postposed theme "*rue Paille*" being dislocated to the later position in the clause. But initially it was announced by a cataphoric referent ("it"), preparing the reader to discover it. Rossello and Pritchard have preferred to render this clause using an opposite structural arrangement:

TT:     **"Rue Paille, everyone despises it.** It is where the youths
        of the town go wild. Most of all it is where the sea dumps its
        refuse, its dead cats and its dead dogs. For the street opens
        on the beach (…)" (p. 85)

Instead of following the structure of the ST by creating the same postposed theme, the translators have opted to relocate the object ("*Rue Paille*") at the initial position of the clause, making it a marked theme. However, given the fact that a deictic component ("it") appears at the final position of the clause to refer to the same "*Rue Paille*", the marked theme created has to be referred to as "preposed theme". The anteposition of this object betrays a change of perspective compared to the ST. Here, the translators probably want the English receiver to give more interest to "*Rue Paille*" than to the attitude that people have towards the street.

Despite this desolate picture of the notorious "*Rue Paille"*, and by extension of all typical Black environment, Césaire does not lose hope; he still believes that one day his people will wake up from their abulia to challenge the oppressor. The people are represented by the morne, real symbol of suffering and resistance to slavery. The evocation of the forthcoming rebellion is visualised and transposed in the poem in these terms:

ST:     "Les continents rompent là frêle attache des isthmes des terres
        sautent suivant la division fatale des fleuves et le morne qui
        depuis des siècles retient son cri au - dedans de lui, **c'est lui
        qui à son tour écartèle le silence."** (p. 108)

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> LT: "Continents break the frail mooring of isthmuses lands leap
> along the fatal division of rivers and the morne[25] which for
> centuries has stifled its cry within itself, **it is he who in
> his turn quarters the silence.**"

The allusion to the "*morne*" – through the pronoun "*lui* (him)" – is highlighted using the French cleft structures components "*c'est … qui* (It is … who)" that convert the initial part of the clause into a marked theme. By predicating[26] this pronoun, the poet intends to foreground the determination of the Martinican people – and only the Martinican people – to come out of its endless lethargy and take control of its own destiny. However, Césaire also tacitly acknowledges the reality of previous resistance to oppression, hence the addition of the adjunct "in his turn". But this adjunct is used in a different perspective in the English version by Rossello and Pritchard:

> TT: "Continents break the frail mooring of isthmuses lands pop
> along the fatal division of rivers and the morne which for
> centuries has stifled its cry, **it is now its turn to draw and
> quarter the silence.**" (p. 109)

The element highlighted is no longer the Martinican people (here represented by the morne), but rather the word "turn" that is now clefted and relocated at the beginning of the clause. This process of replacing a predicated theme by another predicated theme can be justified by the structural pressures faced by the translators when rendering this passage in English. The fact is that a literal translation would have made the structure heavy, awkward and stylistically inappropriate for the target reader. In another English version by Eshleman and Smith (2001, 37), the same challenge appears, forcing the translators to use a similar strategy:

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[25] Physically, the morne is an allusion to any hills or mountains in which Black people, running away from slave trade, used to hide. These natural fortresses, almost inaccessible because of the surrounding forests, became the starting points for resistance and armed struggle against the oppressors and slave masters. Today in West Indies and African islands like La Réunion or Mauritius or the Seychelles, the morne reflects the spirit of ancestors, sometimes of Black people themselves as a community (………….)

[26] The verb "to predicate" is used by Baker (2018, 150) to refer to the action of foregrounding an element using cleft structure to put it at the initial position of the clause.

"Continents break the fragile bond of isthmuses lands leap

in accordance with the fatal division of the rivers and the

morne which for centuries kept its scream with itself**, it is**

**its turn to draw and quarter the silence."**

By shifting the emphasis from the Martinican people (the morne) to an alleged rotating aspect of the resistance, both English versions have changed the perspective of the original text, giving the impression resistance movements should alternate in all oppressed communities.

Translation of particular marked structures by other types of marked themes is a common practice in *Notebook of a Return to my Native Land.* But when such practices are not possible, the translators sometimes make use of the strategies of omission or addition.

## 4.5. ADDITIONS AND OMISSIONS

In this section, the study examines stretches of target speeches where the translators have opted to add or to reduce the number of words, depending on the circumstances. This analysis will also help to see whether the use of these strategies has an impact on the reception of the message.

### 4.5.1. Omission Strategy

The concept of omission as strategy is a complex one in translation studies. Such a complexity is due to a plurality of terminologies regarding this single idea. It is sometimes referred to as economy (Vinay and Darbelnet, 2014) or reduction (Molina and Hurtado Albir, 2002). Scholars like Deslile (in Molina and Hurtado Albir, 2002: 505) referred to it as an unjustifiable suppression of elements in the ST. In contrast, Vázquez Ayora (in Molina and Hurtado Albir 2002, 504), explained that such a suppression can be justified by the necessity to avoid the redundancy that might be characteristic of the source language. However, no matter the reasons, contrary to what one might think, translation by omission is not that harmful, and is always acceptable if the meaning conveyed by the deleted word or expression is not vital enough to the development of the text (Baker 2018, 43).

In the framework of this research, omission is considered as such only if an item, present in the French ST is not mentioned in the English translation. Obviously, the study deals exclusively with cases of omission that occur in the theme component of the clause. This strategy is commonly used

by Rosello and Pritchard, for instance when translating Césaire's description of his people's misery:

ST: "Et le lit de planches d'où s'est levée ma race, **toute entière**,

   **ma race** de ce lit de planches, avec ses pattes de caisses

   de kérosine, comme s'il avait l'éléphantiasis le lit (…) (pp. 82-84)

LT: "And the bed of boards from which my race stood up, **my**

   **entire race,** from that bed of boards, with its paws of kerosene

   cases as if it had elephantiasis, that bed (…)

The poet's speech on the poor material conditions of his people is articulated with an emphasis on their colour, realised through the repetition of the world "race". By repeating this word, Césaire has created an extra theme which aim is to highlight his view that poverty is congenital only to the Black race. The topicalisation of the word ("race") – that was part of the rhematic component in the initial clause – has also affected the information flow, describing a simple linear progression[27] that beautifies the discursive rhythm and, at the same time, invites the reader to focus on the misery of Black peoples.

However, the translators have deleted the repetition in the English version:

TT: "And the bed of boards from which my race stood up,

   the bed of boards on its paws of kerosene cases, as though

   it had elephantiasis, that bed (…)" (p. 83)

The omission of the word "race" affects the quality of the information since it reduces the expressive value of the text. The English reader might understand the message, but he will receive it with less interest than the French reader because the repetition and its stylistic meaning have been overlooked. This omission strategy has also enhanced the value of the initial theme ("The bed of boards") which, repeated at the beginning of each clause, creates a different pattern of thematic progression referred to as "constant theme" or "run-through progression"[28]. By replacing the highlighted component, the translators have shifted Césaire's centre of focus, giving the

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[27] The definition of simple linear progression is given in the literature review of this thesis, page 21
[28] The definition of constant theme is given in the literature review of this thesis, page 21

impression that in their mind, the quality of the bed has more value than the race of those who use it.

Another case of omission appears when the poet recognises with disappointment the failure of his fight, failure due to the abulia of his people, metaphorically referred to as "wrong witch-doctor":

ST:     "Mais je me suis adressé au mauvais sorcier. Sur cette
        terre exorcisée, larguée à la dérive de sa précieuse
        intention maléfique, **cette voix** qui crie, lentement
        enrouée, vainement, vainement enrouée." (p. 102)

LT:     "But I spoke to the wrong witch doctor. On this
        exorcised land, drifting away from its precious
        malicious intent, **that voice** that cries, slowly
        hoarse, vainly, vainly hoarse."

The poet is disappointed to realise that he is the only one who desperately seeks freedom. He also recognises that if the rest of the people – despite their poor living conditions – do not rally to him, it will be a vain and useless fight. The unicity of his voice is articulated by the participant "*cette voix*" (that voice) that plays the role of marked theme. In their translation, Rosello and Pritchard have deleted this particular theme, giving to the discourse a different connotation:

TT:     "But I came to the wrong witch doctor. On this
        exorcised land, drifting away from its precious
        and malicious intent, which cries slowly hoarse,
        vainly, vainly hoarse." (p. 103)

By depriving the clause of its initial theme, the translators have changed the perspective of the speech, since for the English reader, the author of the cry is no longer the poet himself as in the ST, but the intent, metonymic allusion to the people of Martinique.

Martinican people are not the only cowards in the poem. Even those of the diaspora usually display attitudes that tend to question their interest in the motherland. Césaire remembers moments when awakened by the comfort of western life and a certain complex of superiority, he showed no

compassion but only contempt for a poor fellow Black man. After an attempt of "mea culpa", he describes the nigger's physical appearance in these words:

ST:     "**C' était** un nègre grand comme un pongo qui essayait
        de se faire tout petit sur un banc de tramway. Il essayait
        d'abandonner sur ce banc crasseux de tramway ses jambes
        gigantesques et ses mains tremblantes de boxeur affamé" (p. 106)

LT:     "**It was** a nigger as tall as a pongo who was trying to make
        himself small on a tram seat. He was trying to abandon on
        that filthy seat of the tram his gigantic legs and his trembling
        hands of a starving boxer"

The description of the tram passenger is emphasised using a cleft structure that converts it into a marked theme. Despite its initial position, this marked theme functions as the new informational element on which the poet intends to focus the readership's attention. However, this emphasis is ignored by the translators in the English version:

TT:     "A nigger as tall as a pongo who was trying to make himself
        small on a tram seat. He was trying to relax his gigantic legs
        and his starving boxer's shaking hands on that filthy tram
        seat" (p. 107)

The translators have eliminated one of the predication markers, and as a result, the subject "nigger", which was marked in the ST, becomes unmarked in the TT. At the informational level, despite the omission of the cleft component, the newness of the theme remains – since the use of the indefinite article supposes that the nigger is unknown to the reader – although articulated with less emphasis than in the original.

Another interesting case of omission is the ellipsis of the past participle, category used by Césaire when he talks about the popular joy provided by the advent of Christmas. But this Christian celebration is not only a source of joy; after emptying their pockets to pay tribute to Christ, Martinicans will later sink in deep material and emotional misery:

ST: "**Arrivée** au sommet de son ascension, la joie crève comme
un nuage. Les chants ne s'arrêtent pas, mais ils roulent
maintenant inquiets et lourds par les vallées de la peur, les
tunnels de l'angoisse et les feux de l'enfer." (p. 80)

LT: "**Arrived** at the peak of its ascent, joy bursts like a cloud.
songs do not stop, but they roll now, anxious and heavy
through the valleys of fear, tunnels of anguish and fires
of hell.

The sequence is introduced by a predicator that functions as the theme component of the clause. This predicator is the movement verb "arrived" which, used in a participial form, suggests the end of a process; the end of the happiness provided by the advent and celebration of Christmas, and at the same time the beginning of material, physical and emotional sufferings. This idea of process that the poet has highlighted is absent in the English version, since the initial predicator has been removed:

TT: "At the peak of its ascent, joy bursts like a cloud. Songs
do not stop, they roll now, anxious and heavy through
the valleys of fear, tunnels of anguish and fires of hell." (p. 81)

With the suppression of the initial verb, the dynamism of the discourse is affected, making the sequence rather a static one. The English reader might understand the content and the meaning of the message, but he might not be attracted by the accent put on upward process, given that the structure that serves as discursive lever of the ascension has been omitted. However, the use of the omission strategy can be justified by the stylistic restrictions imposed by the target language. In fact, in the version by Eshleman and Smith (2001, 11) the same translation procedure has been adopted, giving the impression that starting an English sentence with a past participle rather makes the discourse heavy and strange to the target readers.

And when Christmas is over, life goes back to normal, and what is normal in Black people's life is misery, cowardice and unaccomplished dreams:

ST: " Et chacun se met à tirer par la queue le diable le plus proche,
jusqu'à ce que la peur s'abolisse insensiblement dans les fines
sablures du rêve, et **l'on** vit comme dans un rêve véritablement
et **l'on** boit et **l'on** crie et **l'on** chante comme dans un rêve, et
**l'on** somnole aussi comme dans un rêve (…)." (p. 80)

LT: "And everyone starts pulling by the tail the nearest devil
until fear vanishes imperceptibly in the fine sand lines
of the dream, and **they** live as in a dream, really, and
**they** drink, and **they** scream, and **they** sing as in a dream
and **they** doze too as in a dream (…)."

The poet's speech is constructed in a way that allows a multiplicity of thematic structures. The same theme ("*l'on*") is anaphorically repeated at the beginning of each clause, describing a run-through progression that regularises the discursive rhythm, in order to focus the reader's attention on the unachievable dreams of Martinicans. But the translators have preferred to omit the repetition of the theme.

TT: "And everyone starts scraping the bottom of the nearest barrel
until fear imperceptibly vanishes into the fine sandlings of a
dream, and **everyone** lives as in a dream, genuinely, and
drinks and screams and sings as in a dream, and dozes too as
in a dream (…)." (p. 81)

The ellipsis observed in the English version represents a shift compared to the original. By cancelling the themes, the English translators have created a different pattern of discourse in which there is only one thematic structure. This shift affects not only the quality of the message, but also its thematic progression. With the omission of the repeated themes, the English translation does not have the run-through progression; instead, the theme "everyone" seems to function as a hypertheme that extends its influence throughout the clause. And since repetition is a mark of insistence and emphasis, the cancellation of the repeated themes means that the translators have renounced accuracy to focus the target reader's attention on the impossible dreams of his people.

As a strategy, omission is used by the translators either to avoid the poeticised repetitions that are commonplace in the ST, or to deal with frequent problems of stylistic non-equivalence. As Baker (2018, 45) puts it, omission always involves loss of meaning. This is also true in Rosello and Prichard's version of *Cahier d'un retour au pays natal.* More often, the use of omission strategy orchestrates not only a change of perspective, but also affects the thematic progression and reduces the quality of information conveyed by the ST author. As far as this English version is concerned, avoiding a source word more often involves a loss a poetic and expressive value in the discourse. If that is the case, what happens when the translators use addition strategy?

**4.5.2. Addition Strategy**

In the previous section, the study explored how the omission of thematic words by the translators has an impact on the reception of the message. The current section examines how adding words to translated themes can influence the receptor's perception of the discourse. Also called amplification (Vinay and Darbelnet, 1995, 339), the notion of addition refers to a translation strategy whereby a target language unit requires more words than the source language to express the same idea. The fact is that given the difference between language systems, replicating the same patterns is not always possible, which in most cases forces the translator to alter the structure of the TT (Baker 2018, 63). One of the most common strategies used to solve this problem is the addition of words, sometimes used to clarify the meaning, or to compensate for a lack of formal equivalence.

One case of addition is noticeable in *Notebook of a Return to My Native Land* when Rosello and Pritchard translate the disappointment of Césaire, confronted with the cowardice of a community unable to rebel as a crowd:

ST:     "Et dans cette ville inerte, cette foule criarde si étonnamment
        passée à côté de son cri comme cette ville à côté de son
        mouvement (…), à côté de son vrai cri, **le seul qu'on eût
        voulu l'entendre crier**, parce qu'on le sent sien lui seul" (p. 74)

LT:     "And in this inert town, this squabbling crowd so strangely
        deviated from its cry like this town detoured from its
        movement (…), detoured from its true cry, **the only one**

**that one would have wanted to hear** because one feels

that it alone is its own"

In the above passage, the word "*cri*" is mentioned twice, but avoided in the next clause – where it would have appeared in the thematic position – probably to eliminate redundancy. The process of avoidance is achieved through the substantivisation of the adjective "only (*seul*)" that appears in the theme position to break with the discursive monotony and provide the poetic utterance with a different stylistic flavour. However, the English translation of the sequence has restored the elided source word:

TT:     "And in this inert town, this squabbling crowd so strangely
        swayed from its cry like the town swayed from its own
        movement (…), swayed from its only true cry, **the only *cry***
        **one would have liked to hear** because one senses that only
        this cry alone is its own" (p. 75)

It is quite surprising that in the previous section on the omission strategy, word repetition was not tolerated by the translators whereas in this sequence the opposite seems to be the solution to cases of non-equivalence. Here the rheme of the previous clause "cry (*cri*)", repeated and topicalised in the subsequent one, creates a simple linear progression which embellishes the information flow, maybe to place greater emphasis on the necessity for the colonised people to rebel against the oppressor's tyranny.

Among the victims of oppression, Césaire still remembers names of those of his fellow Martinicans who died on duty, when serving the colonial master:

ST:     "**Grandvorka – celui-là je sais seulement qu'il est mort**, broyé
        par un soir de récolte, c'était parait-il son travail de jeter du
        du sable sous les roues de là locomotive en marche, pour lui
        permettre, aux mauvais endroits, d'avancer." (p. 122)

LT:     "**Grandvorka – that one I only know that he died**, crushed

on one night of harvesting, it was, apparently his job to throw

sand under the wheels of the running locomotive, to help it,

in bad spots, to advance"

The deceased's name, mentioned at the beginning of the clause, and later on, highlighted by the demonstrative pronoun "That one (*celui-là*)", is a functional object that operates as a marked theme. This type of theme corresponds to what Halliday (2014, 92) calls "group complex"[29]

The two nominal groups that form the marked theme are connected through apposition, and the postposed demonstrative pronoun has been used by the poet probably to emphasise that the death of Grandvorka is not an isolated case of colonial oppression in West Indies. In the English version of the sequence, the translators have amplified the expression by adding an extra word before the pronominal group:

TT:     "**Grandvorka – *about* this one all I know is that he died**, crushed

to death one night of harvesting; it looks like it was his job to

throw sand under the wheels of the locomotive, to help its

progress through the rough spots. (p. 123)

The addition of the preposition "about" transforms the second nominal group into a prepositional one and has the effect of focusing more – more than in the ST – on the Grandvorka as one of the numerous victims of colonial exploitation.

Precariousness is also part of Martinicans' daily life. Césaire deplored the material conditions of this community that from one generation to another had always lived in extreme poverty, without any hope of a better future. The description of the common Martinican's bedding is given in a way aimed to shock the reader:

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[29] The notion of "Group complex" refers to a combination of two or more (nominal, prepositional phrase…) groups that, put together constitute constitutes a single theme within a clause. Halliday (2014, 93) takes the example of this sentence of Hjelmslev's *Prolegomena to a theory of language*: "**Language – human speech** – is an inexhaustible abundance of manifold treasures". In this sentence, the role of theme is played by both highlighted nominal groups ("language" and "human speech") that together constitute a group complex.

ST:    "Et le lit de planches d'où s'est levée ma race (…), avec ses
       pattes de caisse de kérosène, comme s'il avait l'éléphantiasis
       le lit, et sa peau de cabri, et ses feuilles de bananes séchées, et
       ses haillons, **une nostalgie de matelas le lit de ma grand-mère"** (pp. 82–84)

LT:    "And the bed of boards from which my race arose (…) with its
       paws of kerosene cases, as if it had elephantiasis the bed, and
       and its kidskin, and its dried banana leaves, and its rags, **a
       nostalgia of mattress the bed of my grandmother.**"

The highlighted sequence of these selected verses is an elliptic clause without a verb (probably the auxiliary "to be"). At an organisational level, the clause consists of a theme represented by the complement "a nostalgia" which is not in its natural position. This particular arrangement is intentionally designed by the poet, to challenge the reader's expectation and draw his attention to the condition of the bed used by his grandmother. However, the contextual opacity of the word "nostalgia" – opacity that is characteristic of poetic texts – remains and makes the interpretation of the utterance challenging. Maybe a better explanation can be given if referring to the previous clauses, one views the "nostalgia of mattress" as a reflection of a generational poverty characteristic of the Black race.

Conscious of these hermeneutic difficulties, Rosello and Pritchard have attempted some alterations, certainly in order to facilitate a better understanding of the utterance:

TT:    "And the bed of boards from which my race stood up (…) on its
       paws of kerosene cases, as though it had elephantiasis, that bed,
       with its kidskin and its dried banana leaves and its rags**, a
       nostalgic** *excuse* **of mattress was my grandmother's bed"** (pp. 83-85)

Even though the fronting of the complement has been maintained, an amplification of the theme meaning has been opted for as translation strategy. To make it possible, the translators have broken down the marked complement ("a nostalgia") into two components: the adjective "nostalgic" and the added substantive "excuse". The addition of the substantive to the thematic component can be justified by the intention of the translators to provide the English reader with more clarifications on the poor quality of the mattress.

Among Black people, misery is visible not only in their poor living conditions, but also on their physical appearance. A good example of this in *Cahier d'un retour au pays natal* is the episode on the nigger of the tramway. Here the poet describes an extremely miserable man whose appearance has been hideously shaped by poverty to the extent of making him the laughingstock of people around him:

ST:     "**Un nègre comique et laid** et des femmes derrière moi
          ricanaient en le regardant" (p. 108)

LT:     "A nigger comical and ugly and behind me women were
          giggling looking at him"

The description of the nigger is given using a verbless structure which converts it into a mere nominal group. This nominal group can be viewed as the thematic component of the clause with the assumption that the rheme has been elided but is easily recoverable from the previous sequences of the poem. The incompleteness of the clause is intended to attract curiosity and focus the reader's perception on the message conveyed by the only theme. The translation proposed by Rosello and Pritchard displays a different thematic construction:

TT:     "**A nigger** *who was* **comical and ugly** and behind me
          women were giggling looking at him." (p. 109)

From a simple French nominal group, the translators have shifted to a compound English sentence – consisting of a main clause plus an adjectival one – by adding a relative pronoun ("who") and an auxiliary ("was") to the theme. The addition has the effect of accentuating the physical appearance of the nigger in order to expose with more emphasis a face disfigured by poverty.

In summary, there are many justifications for using addition as translation strategy in *Notebook of a Return to My Native Land.* Sometimes the translators repeat an existing source word in order to emphasise a concept that was not emphasised in the ST. It also happens that in an effort of clarification, they restore an elliptical word – intentionally ignored by the author – with the aim of making the poetic utterance more understandable to the English reader. Addition is equally used when the translators notice that owing to structural differences between source language and target language, a literal translation would be awkward, stilted or strange to the English reader. However,

no matter the reasons, these additive alterations usually change the ST perspective and, more often, affect the aesthetics of the poem.

## 4.6 TRANSPOSITION

In their taxonomy of translation procedures, Vinay and Darbelnet (2014, 31–39) identified seven main strategies that they classified in two groups: The first group is direct translation in which the translator renders the ST item literally, without distorting it. As for the second group, they call it oblique translation because, here, the translator exercises his freedom and/or displays his talent by manipulating the ST structure in order to attain equivalence[30].

Transposition of one of the strategies that fall under this oblique translation. It can be defined as a strategy that consists of replacing a specific word class (or part of speech) by another one without changing the meaning of the message (Vinay and Darbelnet 2014, 94). For instance, a verb in an ST can be translated using an adverb.

In *Notebook of a Return to My Native Land*, many types of transposition strategies have been identified that can be categorised in two main groups: transposition of the noun and transposition of the verb.

### 4.6.1 Transposition of the Noun

According to Fowler (185, 242), the noun – or substantive – is "the name of an object of thought, whether perceived by the senses or the understanding…" He added that unlike other word classes like adjectives, such a category can stand by itself. Valeika and Buitkienė (2003, 42) highlighted that nouns – and verbs – are the most important word classes. These observations from both scholars accentuate the prominence of substantive in any discourse.

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[30] Under **direct translations** fall the following strategies: **Borrowing** consisting of using the source term as such in the target language, sometimes in order to give it a foreign flavor (for instance, *Rouble* as Russian currency in an English translation of a Russian text.). **Calque** in which a language borrows an expression from another language and incorporate it through a literal translation. **Literal translation,** that is a word to word translation; here the ST item directly transferred into a grammatically and idiomatically acceptable TL text in which the translator adheres to all the servitudes of the TL.
**Oblique translation** includes **equivalence**, that's to say, a strategy consisting of translating the same SL component using a stylistically or structurally different TL element. It is appropriate to translate proverbs or idioms. **Adaptation** is another oblique translation that involves changing the cultural reference when a situation in the source culture does not exists in the target culture. **Transposition** and **modulation** are two other oblique translation strategies that were studied in the current research.

However, in many cases, Rosello and Pritchard have opted to translate some nouns using a different part of speech. This transposition may affect the structure of the theme, of the clause, and even the whole sentence. More often in *Notebook of a Return to My Native Land*, these French nouns are replaced in English by a verb or an adjective.

The first noun transposition that draws the researcher's attention refers to Césaire's criticism of European selfishness and duplicity. The poet deplores this attitude of Europe, a continent purposefully amnesic of its terrifying past – a probable allusion to the first world war that made them lose their self-confidence temporarily – but haughty and merciless with poor and underdeveloped nations. Irritated, he declared:

ST:  "**Au sortir** de l'Europe toute révulsée de cris

les courants silencieux de la désespérance.

**Au sortir** de l'Europe peureuse qui se reprend et

fière se surestime.

Je veux cet égoïsme beau

et qui s'aventure

et mon labour me remémore d'une implacable étrave**"** (p. 100)

LT:  "**Having left** Europe all convulsed with screams

The silent screams of desperation

**Having left** timid Europe which recovers then proudly

Overestimates itself.

I want this selfishness to be beautiful

And daring

And my ploughing reminds me of an implacable prow.**"**

Here the poet remembers when he left Europe with bitterness to return to the native land. His speech is constructed around the anaphoric repetition of a substantivised infinitive ("*au sortir de*") in position of theme. In the English translation, this word class – the substantivised infinitive – has been replaced by a verb in a participial form.

TT:  "**Having left** Europe all convulsed with screams

The silent screams of desperation

**Having left** timid Europe which recovers then proudly

overestimates itself.

I want this selfishness to be beautiful

and daring

And my ploughing reminds me of an implacable prow." (p. 101)

The poeticised form in which the theme (of the ST) is structured has made difficult its literal translation and forced the translators to convert the functional noun into a verb. If this procedure can be given credit for solving a textual non-equivalence problem between the French text and its translation, on the other hand, stylistic equivalence was not fully established, since the emotional effect created by Césaire – through the substantivation of the French infinitive – could not be reproduced in the English version.

Sometimes, European selfishness has serious repercussions for the standard of living of colonised people. Césaire remembers his sad and poor childhood, a stage of his life dominated by misery, and this misery is displayed by the poor state of their family house:

ST: "Au bout du petit matin, une autre petite maison qui sent

très mauvais dans une rue très étroite (…) une petite

maison cruelle dont **l'intransigeance** affole nos fins de

mois." (p. 82)

LT: "At the end of dawn, another little house that smells very

badly in a very narrow street (…) a cruel little house

whose **intransigence** terrify our ends of month.**"**

The precariousness of his family condition is so serious and their parents' starvation wage cannot satisfy their basic needs. The substantive "intransigence" – used in thematic position within an adjective clause – refers to their miserable and endless material conditions. However, it has been translated using a different word class.

TT:    "At the end of dawn, another little foul-smelling house

In a very narrow street (…) a cruel little house so **intransigent**

that the end of each month is frantic.**"** (p.83)

The participant "intransigence" used by the French poet to express the extreme rigour of his family's poverty has been rendered into English by the adjective "intransigent". As a result, there have been structural shifts in the target message. The relative clause in which the substantive "intransigence" was embedded has disappeared and this very substantive has lost its thematic role. On the other hand, the meaning of the whole message has been somewhat modified, with more focus on the adjective "intransigent" whose value is highlighted by the adverbial expression "so …. that", in order to focus the English reader's attention on the reason why month ends are difficult. It is important to point out that this emphasis on the causal effect is absent in the ST, which gives the impression that the translators have chosen to add more value to the cause of hectic month ends.

For poor people, moments of joy are scarce, and when they have an opportunity to celebrate, they do not miss it. So, when Christmas is near, Martinicans forget about their daily misery and get involved in preparations. The remembrance of this festive season, regulated and beautified by the use of polysyndeton, is brought to the poet's memory through a series of sensorial images:

ST:    "… et le jour vient velouté comme une sapotille, et l'odeur du

purin des cacaoyers, et les dindons qui égrènent leurs pustules

rouges au soleil, et **l'obsession des cloches,** et la pluie,

les cloches … la pluie …

qui tintent, tintent, tintent …**"** (pp. 80 – 82)

LT:    "… and the day comes velvety like a sapodilla, and the smell of

dungs from cocoa trees, and the turkeys that shell their red

pustules in the sun, **the obsession of bells,** and the rain

the bells … the rain …

tinkling, tinkling, tinkling …**"**

One of the images that draws the reader's attention is the obsessive tinkling of the bells, mentioned using the nominal group "l'obsession des cloches" that appears in the position of theme. However, this nominal group has been transposed and replaced by an adjective in the English version:

> TT: "… and the day comes velvety like a sapodilla, and the smell of
> dungs from cocoa trees, and the turkeys shelling their red
> pustules in the sun, **the obsessional bells,** and the rain
> the bells … the rain …
> that tinkle, tinkle, tinkle …" (pp. 81–83)

As observed previously, the noun has a prominent role in the discourse. As for the adjective, it plays a secondary or accessory role since its function consists of giving details on the noun. So, by replacing the noun with an adjective – a category of inferior value – Rosello and Pritchard have undermined the focus put by Césaire on the obsessive aspect of the bells' noise. In these conditions, the noun "*obsession*" loses its thematic function, now played in the English translation by the only substantive "bells" in the position of topical theme[31].

### 4.6.2. Transposition of the Verb

A verb is an important category in the structural arrangement of the clause. In normal unmarked constructions – except in case of imperatives – it seldom appears in the position of theme. Usually, verbs are the starting point of the rhematic component of the clause and as such, they play a secondary role because their discursive meaning highly depends on the theme. However, to solve problems of non-equivalence, it happens that translators replace it with a different word class, and this sometimes give the TT, not a different meaning, but another nuance.

In *Notebook of a Return to My Native Land*, transposition of verbs affects not only the category itself. It can go beyond and have an effect on the structural arrangement of the whole clause or even the whole message. For instance, during Christmas, Césaire offers a picture of his town converted into a huge party venue:

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[31] For the meaning of topical theme, refer to the literature review (chapter 2, section 2.2.3.3) of this thesis, page 18

ST:     "Le bourg n'est plus qu'un bouquet de chants, et l'on est

bien à l'intérieur, et **l'on y mange du bon, et l'on y boit**

**du réjouissant**." (p. 80)

LT:     "The town is nothing but a bouquet of songs, it is cozy in there

And **they eat good and they drink heartily**."

The evocation of this moment of joy is done in a particular way, as the poet mentions the revellers anonymously – through the French indefinite pronoun "*on*" in the position of theme –, as well as the activities that are being done, and these are textually referred to through the verbs "*mange*", "*boit*" that play the role of rheme in their respective clauses.

It is a truism that the French definite pronoun does not have any formal equivalent in English, and as a result, its translation sometimes presents a serious challenge. This is what probably happened to Rossello and Pritchard, as they had to reorganise the structure of the equivalent text in English in order to obtain the meaning that they wanted.

TT:     "The town is nothing but a bouquet of songs, it is cosy in there

And **there is good food and cheerful drinking."** (p. 81)

In their process, the French pronoun "*on*" is replaced with the adverbial structure "there is". As a result of this change the verbs suffer a transposition and are converted into substantives ("*mange* (to eat)" becomes "food" and "*boit* (to drink)" becomes "drinking"). It is obvious that the verbs mentioned initially do not have any thematic status, but their mutation to different grammatical categories causes structural changes in the theme.

It is also important to point out that the structural changes orchestrated by the translator, even though they convey the same meaning as the original as in the French text, have another impact on the English reader who will apprehend the message differently. In fact, by replacing the verbs (action verbs for that matter) with nouns, Rossello and Pritchard have cancelled the actions that were really taking place in Césaire's poem. The French text says clearly that people are eating and drinking, but in the English version, it is said that there is food and drink, without any specification of what the partygoers are doing with the mentioned items.

The same types of adjustments have been done by the translators in this sequence of the poem:

ST:    "Et **l'on rit, et l'on chante**, et les refrains fusent à perte
       de vue comme des cocotiers.**"** (p. 80)

LT:    "And **they laugh, and they sing** and refrains burst forth as far
       As the eye can see like coconuts trees.**"**

Once more the indefinite pronouns "on" are replaced by the adverbial structures "there is", and the verbs ("*rit*" and "*chante*") are converted into gerunds ("laughing" and "singing" respectively) that are functional nouns.

TT:    "And **there is laughing, and there is singing** and refrains
       soar up like coconuts trees.**"** (p. 81)

In this speech that describes the joy of partygoers as they are remembering the birth of Christ, the use of transposition affects the thematic arrangement of the TT and converts the discourse into messages without actions and without explicit actors.

In order to defeat their poor living conditions, Martinicans have recourse to all possible means: physical labour, illegal activities, bribery, cosmogony, and even supernatural powers. The invocation of supernatural powers is usually made with the help of witchdoctors to whom the poet alludes through anaphoric onomatopoeias ("Voum rooh oh"):

ST:    "Voum rooh oh
       à contraindre la pluie à contrarier les raz de marée.
       Voum rooh oh
       à empêcher **que ne tourne l'ombre**
       voum rooh oh
       que mes cieux à moi s'ouvrent **"** (p. 96)

LT:    "Voum rooh oh
       to force the rain to counteract the tidal waves.
       Voum rooh oh
       to keep **the shade from moving**
       voum rooh oh
       that my own skies may open."

One of the missions assigned to the witchdoctor is to stop the shade from turning. The French poet refers to this task in an embedded clause in which the thematic role is played by the verb "*tourne*" (to turn) in the negative form. The markedness of the verb is intended to focus the reader's attention on the action that the shadow is capable of if the sorcerer does not intervene. However, this marked theme has been rendered in English by a gerund functioning as a substantive.

> TT: "Voum rooh oh
> To force the rain to counteract the tidal waves.
> Voum rooh oh
> to oppose **the turning of shadows**
> voum rooh oh
> may these skies of mine open.**"** (p. 97)

The use of a noun to transpose a verb has influenced the structure of the TT: the main change here is the disappearance of the relative clause that was replaced by a nominal group.

At informational level, the transposition of the verb has caused the merging of two clauses (independent clause and relative clause) into one. As a result, the theme role initially played by the verb in the ST is shifted to a rhematic function in the English translation. Apart from losing its thematic function, the initial verb also loses its dynamism since replaced by a noun, it can no longer express the action of the shadows purposefully and openly.

The use of the transposition strategy by Rosello and Pritchard has the effect of helping to solve problems of non-equivalence or respond to the translators' understanding of the message. By changing the verb or the substantive by a different word class, they did not deliberately change the meaning of the message, but the stylistic or emotional effect sought by Césaire is modified, which often makes the English reader to apprehend the message differently from the French reader. Sometimes, when transposition is impossible or inefficient to implement, the translators prefer to use modulation.

## 4.7 MODULATION

As far as translation is concerned, the concept of modulation can be referred to as a "procedure (…) where TT presents the information from a different point of view" (Hatim and Munday 2004,

344). By 'point of view' in this case, it should be understood the particular attitude that the speaker has towards the message that he is conveying. For instance, given a French sentence like *"J'aime les oranges* (I like oranges)*"*, if a translator wants to focus the reader's attention on the oranges, he can reverse the terms of this sentence by creating a different structure that places "oranges" in the initial (thematic) position of the clause; for example, *"Oranges please me"*.

In Vinay and Darbelnet's taxonomy, modulation falls under oblique translations, and its use "can be justified when, although a literal, or even transposed, translation results in a grammatical correct utterance, it is considered unsuitable, unidiomatic or awkward in the target language" (Vinay and Darbelnet 2014, 36). In other words, modulations can be imposed on the translators by the structural or stylistic or cultural restrictions of the target language. But modulation can also be used to display the different perspectives from which the message can be presented.

Vinay and Darbelnet also identified several types of modulations. Among these, three are recurrent that affect the structural arrangement of the clause in Rosello and Pritchard's English version of *Cahier d'un retour au pays natal:* negation of the opposite, reversal of terms and the change of the whole for the part (or conversely the part for the whole).

### 4.7.1 Negation of the Opposite

This type of modulation is created when the translator, instead of rendering in the receptive language a literal translation of the original message, prefers (free choice) – or is compelled to use (because of target language restrictions) - an expression consisting of the negative form plus the opposite of the word. However, it also happens that for an ST structured in the form of a negative sentence, the translator opts to use an equivalent positive construction. In one respect or another, the shift may have a different impact on the target receiver of the language.

In *Notebook of a Return to My Native Land*, many original positive structures have been translated using an opposite perspective. For example, in the episode of the nigger in the tramway, Césaire points out ironically how poverty has failed to finish him off.

> ST: "**La misère, on pouvait dire**, s'était donné un
> mal fou pour l'achever" (p. 108)

> LT: "**Poverty, we could say it**, had knocked itself

out to finish him off"

The observation of the poet is highlighted by a postposed interpersonal theme[32] ("*On pouvait le dire*") which, in conjunction with the topical theme ("*là misère*"), forms what Halliday et al. (2014, 107) called a "multiple theme"[33]. It is obvious that the interpersonal construction operates as a thematic structure on its own, but its position within the multiple theme makes it more dependent, and even optional, since it just exposes the attitude of the poet towards the message. As such, it can be replaced by any modal adjunct such as certainly or probably.

Despite its secondary role, this interpersonal theme drew the attention of researcher because its translation shows a shift of point of view: the verb "*dire*" is replaced in English by its opposite (denied) used in the negative form:

> TT:  "**Poverty, it couldn't be denied**, had gone to great
>
> lengths to finish him off" (p. 109)

The use of the negation has also affected the structural arrangement of the interpersonal adjunct: the French indefinite pronoun "on" that was playing the role of theme is substituted by the demonstrative "it" and as a result, the whole interpersonal structure is passivised. The translators have preferred this negative expression probably because they want to highlight – maybe more than in the ST – the severity of the misery and draw the reader's attention on the terrible conditions of Black people in Europe.

There are also cases of modulation where, contrary to the previous examples, the negative thematic structure in the ST is translated into English using a positive construction. During Christmas time in the West Indies, the environment changes completely. Martinicans forget about their daily routine and flock into churches to commemorate the birth of Christ. One of these humble houses (churches) is described by the poet in a way that arouses the reader's sensitivity.

> ST:  " Puis le soir **une petite église pas intimidante**, qui se laissât
>
> emplir bienveillamment par les rires, les chuchotis, les

---

[32] The concept of interpersonal themes – but also "textual themes" and "topical themes" – is explained in the literature review (Page 19, section 2.2.3.3) of this research.

[33] A multiple theme is an association of a topical theme with other categories of themes (interpersonal, textual…)

confidences, les déclarations amoureuses…" (p. 80)

LT: "Then that evening, **a non-intimidating little church**, that let
itself be filled benevolently with laughter, whisperings
confidences, declarations of love …"

The description of the humble but very welcoming church is made using an adjective in the negative form. It is quite surprising the way Césaire has structured this clause, since a simpler and straightforward adjective – "*modeste* (modest)" for instance – would have expressed the same idea. And if the poet has opted for a negative construction, it is certainly because he intends to focus the reader's attention on the modesty of the church and provoke his indignation, given the type of people that gather there. However, the English version did not take into account the poet's intentions and preferred a more natural translation.

TT: "Then that evening, **an unassuming little church**, letting
itself be filled benevolently with laughter, whisperings
confidences, declarations of love …" (p. 81)

It is obvious that the initial negation has been cancelled, and the source adjective – "*intimidante* (intimidating)" – replaced by a positive word (unassuming), which changes the point of view of the discourse. By doing so, the thematic structure loses its expressive value, and as a result, the English target reader will apprehend the modesty of the church differently from the French receiver.

Sometimes, when Martinicans gather in churches in Christmas time, it is partly to forget about the daily misery inflicted to them by the European coloniser. But Césaire maintains his focus, and his determination to free his people from the colonial rule is firm. The speech below sounds like a warning to the colonial master:

ST: "Sachez-le bien
Je ne joue jamais **si ce n'est** à l'an mil
Je ne joue jamais **si ce n'est** à la Grande peur " (p. 100)

LT: "Know this:
I never play **if it is not** at the millennium

<div align="center">I never play **if it is not** at Great fear"</div>

The determination of the poet appears first in the imperative form of the first verse: "*Sachez-le bien* (Know this)", but also in the negative structure of the subsequent sentences. These sentences consist of a main and a dependent conditional clause. The conditional clause introduced by the conjunction "*si*" comprises a clefted theme ("if it is not at the millennium" and "if it is not at Great fear") and an elliptic rhematic component that could be "That I have to play". The combination between the negative and the conditional strengthens the restriction contained in the message in order to make it more visible. The same idea of restriction is present in the English translation but expressed in a different perspective.

> TT:    "Understand this:
>
> I never play **except** at the millennium
>
> I never play **except** at Great fear." (p. 101)

Rosello and Pritchard have cancelled the negation and the condition. As a result, the structure of the message has been seriously affected. These two construction types have been replaced by the adverb "except", making the initial thematic structure to disappear. The cancellation of the negation in the structural arrangement of the conditional clause creates a modulation strategy whose effect consists of reducing the emotional value of the message, and lessening – in the eyes of the target reader – the determination expressed by the poet.

Based on the examples taken above, we can conclude that this type of modulation (negation of the opposite), when used by the translators of Césaire's poem, affects not only the arrangement of the thematic structure, but also has an effect on the expressive meaning of the message, since its use seems to add value to the discourse and draw more the reader's attention. On the other hand, it also happens that some source structures are already negative per se, and the translators opt to render them using a positive construction. In this case, the expressive value of the theme is diminished. In any case, this section depicts the negation of the opposite – whether created by the poet or recreated by the translators – as a powerful tool in foregrounding the emotions of the speaker.

**4.7.2 Reversal of Terms**

Among the categories of modulations created by Rosello and Pritchard, the reversal of terms is the most commonly used. Vinay and Darbelnet did not give a clear definition of this concept. However, it is possible to conceive this notion as a "change to an opposite direction, position, or course of action" (Oxford English Dictionary 2012, 620). Based on this definition, the reversal of terms could be viewed as a translation strategy consisting of inverting the order of certain words of the ST, putting its equivalent in the opposite position in the TT. The change in the word order initiates a change of point of view which justifies its classification as a category of modulation.

Sometimes, the reversal of terms is used when the target language structure does not allow a literal translation, and/or when the translator wants to achieve naturalness and make his translation more acceptable in the target language. The quest for naturalness is probably what incited Rosello and Pritchard to invert the word position of some functional components in the highlighted clause of the following extract of the poem:

> ST:     "Car il n'est point vrai que l'œuvre de l'homme est finie,
>
>           que nous n'avons plus rien à faire au monde,
>
>           que nous parasitons le monde,
>
>           qu'**il suffit que nous nous mettions au pas du monde**" (p. 124)

> LT:     "For it is not true that man's work is completed,
>
>           that we do not have anything to do in the world,
>
>           that we parasite the world,
>
>           that **it suffices that we should walk in step with the world**."

In this passage of *Cahier d'un retour au pays natal*, Césaire deconstructs racial prejudices that undermine the historical role of Black people in human civilisation. The poet is outraged by what seem to be false allegations and refutes one by one charges against Black historicity. The last verse of the extract – a technical variant of "*Que nous nous mettions au pas du monde suffit* (walking (we) in step with the world is enough)" – consists of a main clause (introduced by the impersonal pronoun "*il*", fake subject with no real semantic value) followed by a dependent clause whose theme is the personal pronoun "nous (we)". But the English version proposed by Rosello and Pritchard presents a different structuration:

TT:     "For it is not true that man's work is completed,

　　　　that we have nothing to do in the world,

　　　　that we parasite the world,

　　　　that **all we need is to walk in step with the world."** (p. 125)

The translators have preferred to render the sequence under the form of a thematic equative[34] where the role of theme is played by a nominalised clause ("all we need"), and the rheme role by the remainder of the highlighted verse.

The original message and its translation are implicitly contrastive because they both suggest that colonised people should choose, among other things, to follow blindly – without participating in – the world civilisation movement. However, the points of view are different. In the ST, the poet's discourse starts with an impersonal construction ("*Il suffit*") and is structured in a way that sounds like advice given to Africans as a condition to be part of history. But this initial position (of the impersonal construction) is reversed by the translators, and the thematic equative recreated gives the impression that Africans are compelled and have no other choice than to adopt a non-contributive adhesion to world civilisation.

Césaire continues with his deconstructive arguments and ends up declaring that concerning the edification of a universal civilisation, there is still a lot to do, and this should involve all men, without any distinction of race:

ST:     "Mais l'œuvre de l'homme vient seulement de commencer

　　　　et **il reste à l'homme à conquérir toute interdiction immobilisée**

　　　　**aux coins de sa ferveur**

　　　　et aucune race ne détient le monopole de la beauté, de l'intelligence,

　　　　de la force " (pp. 124-126)


LT:     "But man's work has only begun

　　　　And **man still has to conquer every prohibition paralysed in the**

---

[34] A thematic equative is a term coined by Halliday (2014, 93) to refer to identifying themes, i.e., constructions that place an element in theme position by turning it into a nominalization using a **wh-structure** (Baker, 2011: 151). Example: "*Paul drinks wine*" as a Thematic equative will become: "***What Paul drinks is wine***"

**Corner of his fervour.**

And no race holds a monopoly of beauty, of intelligence,

of strength."

The highlighted sequence is introduced by another impersonal construction ("*il reste à l'homme*") that plays the role of theme. Once more the impersonal pronoun ("*il*") is a fake and non-acting subject that tends to limit the action of the real subject and reduce the dynamism of the message. A lot still needs to be done and this reduction of dynamism is probably due to Césaire's pessimistic position towards the challenges that men have to face in their process of building a human civilisation. In the translation proposed by Rosello and Pritchard, the structural arrangement of the discourse is not the same as Césaire's:

TT:    "But man's work has only begun

And **man has yet to conquer every prohibition paralysed in the**

**Corner of his fervour.**

And no race holds a monopoly of beauty, of intelligence,

of strength." (pp. 125 – 127)

Due to structural restrictions – the literal translation of this type of French impersonal construction being almost impossible in English – the translators have been forced to opt for a different word order, which obviously has inverted the point of view of the message. The theme "man" whose role was latent in the ST gains more importance and its topical position in the clause gives more clarity and more dynamism to the translated message. The English reader of this passage will tend to focus more on man's responsibilities than on the pessimistic perception offered by the original text.

Despite the pessimism that sometimes gets hold of him, the poet does not lose hope. It happens that he invokes natural and cultural energies that can liberate him from racism, comfort his pride as a Black person, and also display his African folkloric values. Among the natural forces invoked, the sun emerges:

ST:    "À moi mes danses et saute le soleil sur la raquette de mes mains

**Mais non l'inégal soleil ne me suffit plus**" (p. 132)

97

LT:     "Come to me my dances and may the sun jump on the racket of
        my hands. **But no, the unequal sun is no longer enough for me**"

However, the power of the sun seems not to be enough and Césaire expresses this insufficiency in a clause where the powerful star plays a thematic role. For any French reader who comes across this construction, the attention will be focused more on the sun than on any other word. The English version of the passage presents the message under a different perspective:

TT:     "Come to me my dances and may the sun jump on the racket of
        my hands. But **I will not be content with the inequal sun
        anymore**." (p. 133)

In this translation, the word order and functions have been reversed. The subject "sun" that was the theme in the ST is relegated to the position of rheme (or part of rheme). As for the TT theme, it is now played by the subject personal pronoun "I" – while this subject was a functional object and part of the rhematic component in the original text. The reversal of the structural arrangement also has implications for the informational organisation of the message: the "inequal sun (*l'inégal soleil*)" that was the given component in Césaire's poem becomes a new element in the English version, which makes the discourse to be apprehended differently from the target reader's point of view. By placing the subject pronoun in the initial position in the TT, the translators intend to focus the reader's attention, no longer on the sun, but on the speaker himself.

Another motivation for Césaire's fight is the remembrance of his innocent childhood mind, polluted by false and ignominious teachings from the colonial master. These teachings were intended to ignore or undermine the contribution of Black people to our human civilisation and impose the western culture as the only valid one. The Martinican poet recalled this innocent moment of his existence in a sarcastic discourse that surreptitiously rejects the controversial colonial teachings:

ST:     "Je refuse de me donner mes boursouflures comme d'authentiques
        gloires.
        **Et je ris de mes anciennes imaginations puériles**." (p. 104)

LT:     "I refuse to pass my swellings off as genuine glories.

        **And I laugh at my old childish imaginations**."

Césaire's speech is a simple SVO clause consisting of the theme "*Et je*" – functioning as subject – plus the rheme that is the remainder of the structure. And in this rheme, the nominal group "*mes anciennes imaginations puériles*" is a functional object. By placing "*Je*" in the position of theme, certainly the poet wants to focus the reader's attention on his persons and his feelings. However, the English version offers a different point of view.

TT:     " I refuse to pass my swellings off as genuine glories.

        **And my old childish imaginings make me laugh**" (p. 105)

The translators have rewritten the passage and restructured the syntax. The thematic and rhematic roles have been reversed. The theme role that was initially played by the subject "*Je* (I)" is now attributed to the nominal group "And my old childish imaginings" (that was the object and part of the rheme in the ST). This reversal of functional categories has also affected the verbal structure ("*ris*") by breaking it down into two components: the predicate "make" plus the infinitive "to laugh". By reversing the roles of the functional components, and thematicising what was the object in the ST, Rosello and Pritchard have changed the perspective of the message and diverted the attention of the English reader towards the poet's childhood memories.

### 4.7.3 Part vs whole / Whole vs part

Other current modulation types in *Notebook of a Return to My Native Land* are the translation of the whole by part of it, and conversely, the part by the whole. Translating the part by the whole consists of using a more general word – also called "hyperonym" or "superordinate" – to solve a problem of non-equivalence. This strategy is commonly used when the target language repertoire does not have a specific term to reflect the reality expressed in the ST. It also happens that translators, aiming at clarification, have recourse to a more specific term (hyponym) to translate a more general source word. This is when in a particular field, the target language has a richer repertoire than the source language.

In the source poem, even in their most latent form, rebellious attitudes are omnipresent and are sometimes expressed through French superordinate words that contribute to questioning pre-

established teachings and doctrines. Sometimes, some of these superordinate words are not literally translatable in English, which forces the translators to recreate their meaning through one of their hyponyms or parts. It is exactly what happened in the following verses with the theme "*astre*", a French umbrella word referring to any celestial body (planets, stars …)

ST:    "**Et toi veuille astre** de ton lumineux fondement tirer lémurien

du sperme insondable de l'homme la forme non osée

que le ventre tremblant de la femme porte tel un minerai" (p. 112)

LT:    "**And you please star** from your luminous foundation draw

lemurian being of man's unfathomable sperm from the undared

shape which woman's trembling womb bears like an ore."

In these verses of the source poem, Césaire rejects both the biblical doctrine of creation and the Darwinism theory of species evolution. In his fervour to create a new African cosmogony, he imagines and transposes for the reader an African myth where the celestial body – thematic component of the clause and probable allusion to the sun – taking the place of the God creator, is invoked. But the translation of this "*astre*", metaphoric father of life, was problematic to Rosello and Pritchard who finally opted for an hyponymic expression:

TT:    "**And you sun let your will** from your luminous foundation draw

lemur-like from the unfathomable sperm of the man the undared

shape which woman's trembling womb bears like an ore." (p. 113)

By translating the theme "*astre*" using a more specific expression, they have given more clarity to message on one hand, which was not the case in the ST perspective. On the other hand, the sensation of surprise and interrogation (which specific celestial body is the poet referring to?) that Césaire wanted to create in the reader's mind disappears, with the effect of reducing the poetic value of the discourse.

The deification of the sun is a serious aspect of Césaire's fantastic universe. The poet has entrusted the god sun with all his hopes, including the hope of uniting his land and liberating it from any type of enslavement. What draws the reader's attention is the eroticisation of the relation between the poet's land and the big celestial star:

ST:     "Terre grand **sexe** levé vers le soleil

terre grand délire de la mentule de Dieu (…)

il me suffirait d'une gorgée de ton lait jiculi pour qu'en toi je

découvre (…) la terre où tout est libre et fraternel, ma terre." (p. 86)

LT:     "Land, great **vulva** raised towards the sun

land, great delirium of God's mentula (…)

I would only need one mouthful of your jiculi milk to discover

in you (…) a land where everything is free and fraternal, my land."

Like a vulva opening to its man, Césaire's country is offered to his cosmogonic god, with the expectation that his aspiration to freedom and fraternity will be fulfilled. The structure of the message discloses a clause consisting of a multiple theme and a rheme. The multiple theme is a combination of nominal groups, referring to the same reality, functioning as vocatives, and whose intention is to draw the land leaders' attention to the wish of the poet. The erotic language used by Césaire seems to be too indecent to the translators who have preferred to replace the word "*sexe* (genital)" with a superordinate element.

TT:     "Land, great **organ** rising towards the sun

land, great delirium of God's mentula (…)

I would only need one mouthful of your jiculi milk to discover

in you (…) a land where everything is free and fraternal, my land" (p.87)

The word "organ" selected to replace one of its hyponyms (genital) reveals the probable translators' sense of decency, and maybe an opposition to Césaire's erotic language. The translators might have been influenced by social beliefs that consider the use of erotic language as a taboo, and therefore did not want to hurt the target reader's sensitivity. But by doing so they have changed the perspective of the message, moving from a semantically clearer theme to a more opaque one. In fact, the English reader, even if he easily apprehends the metaphor translated by Rosello and Pritchard, will still feel a nuance on the specificity of the organ.

At least three types of modulation are commonly used to translate thematic structures in *Notebook of a Return to My Native Land.* The first group consists of using the negation of the opposite as translation strategy, or conversely, replacing the negative expression with its opposite in the

positive form. In most cases, these prototypes are used to translate impersonal structures. The second group of modulation is referred to as "reversal of terms". In this case, when translated, French thematic structures change their position, as well as their function, to convey the target message from a different point of view that slightly impacts the understanding of the reader. It also happens that translators replace a specific theme (hyponym) with a more general word – which opacifies the meaning of the message – or a more general word with one of its hyponyms in order to give more clarity to the message. These adjustments that change the perspective of the discourse can be justified by the structural restrictions imposed by the target language, the personal choices of the translators or the avoidance of cultural or linguistic taboos.

## 4.8 CHAPTER SUMMARY

The objective of this chapter was to analyse the main strategies used by Rosello and Pritchard to translate Césaire's thematic structures in English. The research has identified seven main strategies. Passivisation, use of marked structures, use of unmarked structures, omission, addition, transposition and modulation. Passivisation is used when the translators create an English passive structure to translate a non-passive French theme. The use of unmarked structures is the second category of strategy selected by Rosello and Pritchard to render in English French constructions that were initially marked. Conversely, it also happened that French unmarked themes are translated using English marked structures. Other strategies involved "omission" – consisting of deleting French words or sequences when translating thematic structures in English –, "addition" (used when extra words are added to the ST theme to solve problems of non-equivalence). Rosello and Pritchard also used transposition when translating a part of speech (a noun for instance) in the position of theme with a different grammatical category (an adjective for example). When transposition is not possible sometimes, they make use of modulation, consisting of changing the point of view of the message (negation of the opposite, reversal of terms among others).

**CHAPTER 5: CONCLUSION**

## 5.1 INTRODUCTION

This final chapter concludes the research carried out on the corpus. It consists of five sections. Section 5.2 is a summary of the research itself and it focuses on bringing back to the reader's memory the main items discussed in the previous chapters. Section 5.3 discusses the findings of the research, that is to say, the results or the answers to the main questions raised by the research. Section 5.4 highlights the contribution of research whereas Section 5.5 focuses on its limitations. In Section 5.6, recommendations are proposed for future research.

## 5.2 SUMMARY OF THE RESEARCH

The purpose of this qualitative research was to investigate and explain how Mireille Rosello and Annie Pritchard translated French thematic structures in *Notebook of a Return to My Native Land*, their English version of Césaire's *Cahier d'un retour au pays natal*. The study was motivated by the researcher's appreciation for Aimé Césaire, considered as an emblematic figure of Francophone African literature. The personality of this great poet, his prolific production as well as the important number of translations and research works on his poetry have captured our interest. Also captivating is the poet's style sometimes consisting of unusual structures in which word order is disrupted. In *Cahier d'un retour au pays natal*, the regularity of these disruptions aroused my curiosity. In fact, Césaire's uncommon sentences construction – specific to surrealist writers – represents a deviation of the French syntax rules. In order to create the stylistic devices omnipresent in this masterpiece, the poet frequently manipulated the natural word arrangement of the French clause, giving birth to syntactic irregularities that sometimes challenge the reader's understanding and create a strange effect in the information flow. Even though these irregularities give more expressiveness to the poetic discourse, they create problems for the translator because they seem to call for a literal approach to the translation in order to convey the oddities of the text and at the same time for fidelity to the emotions which gave rise to such irregularities in the first place. Therefore, I wondered how Rosello and Pritchard managed to translate these complicated structures, given the rigidity of English grammar as far as word order is concerned. The selection of thematic structures as field of the research is justified by the fact that it offers better insights to the analysis of word order.

The following questions supported the process of the research:

1. What are the categories of thematic shifts that appear in the translation of *Cahier d'un retour au pays natal*, and which strategies were used to create them?
2. By virtue of the principle of loyalty stated by Nord (2002, 33), how do the translation shifts affect the quality and/or amount of information of the original message?
3. If the word order in the ST, in spite of its complicated structure, contributes to revealing the poet's emotions, is it always the case in its English translation? How do the translators convey the poet's emotions in the TT?
4. What are the (cultural, ideological, linguistic) norms that govern the choice of these particular translation strategies?

The objectives of the research were to:

1. Identify and classify the thematic shifts between *Cahier d'un retour au pays natal* and its English translation *Notebook of a Return to My Native Land*, as well as the strategies used to create them.
2. Determine how these thematic shifts affect the quality and amount of the information.
3. Investigate the impact of the thematic shifts in the English translation of *Cahier d'un retour au pays natal*.
4. To determine the norms that govern Rosello and Pritchard's choices and decision-making when processing their translation.

These preliminary discussions were developed in **Chapter 1** of the research.

In **Chapter 2**, it was necessary to understand and explain the concept of thematic structures as well as the theories surrounding it through the literature review. In order to assess and demonstrate the study's credibility and specificity, it was also useful to explore and analyse previous research done on thematic structures. The review of such research revealed that few studies have focused on the comparative analysis of such structures in English and French, and none on the CA between *Cahier d'un retour au pays natal* and its English versions. This gap supports the originality of the research.

**Chapter 3** explained the methodology adopted in the research. Given that the study dealt with literary translation, it was necessary to connect the language structures (in this case the thematic structures) with the sociocultural environment in which the poem was produced. I identified discourse analysis as an appropriate research method, because it links textual categories within their context of production. In this regard, *Notebook of a Return to My Native Land* can be seen as an indictment of colonisation and its negative effects. In fact, the particular structural arrangement of theme and rheme components (passivisation, modulation, transposition, markedness and unmarkedness) in Rosello and Prichard's English version of Césaire's narrative poem is intended to capture the reader's attention in a specific way, to arouse his interest – even his indignation – in the problems that arise from colonial rule.

**Chapter 4** identified the shifts created by Rosello and Pritchard, and analysed the strategies used by the translators to solve problems of non-equivalence as far as thematic structures are concerned. The research identified seven main translation strategies in *Notebook of a Return to My Native Land.* The analysis of these strategies constituted the findings which are summarised in the next section.

## 5.3 FINDINGS OF THE RESEARCH

This section provides an opportunity to answer the questions raised in the introductory part of the research.

### 5.3.1 Findings on Question 1

The first question was to know what shifts are created by the translators and which strategies are used to create these shifts. It is important to highlight that seven relevant categories of strategies that constitute the backbone of the research were identified, classified and analysed. The first category of strategies is what translation scholars call **passivisation,** that is to say, the use of the passive voice to translate structures that are initially not passive. In this particular section, the study focused on examining French thematic structures that were translated into English using the passive voice. Two groups of passivisation cases were identified: the use of passive voice to translate French relative clauses, and passivisation as a solution to the problematic translation of

the French indefinite pronoun "*on*"[35]. The study reveals that in both cases, the shifts created through the use of passivisation have an influence on the structural and informational values of the poetic discourse. In the case of passivisation of the French relative clauses, the translators have changed the clause word order by shifting the initial source themes to the position of rhemes. These changes have also affected the target informational behaviour, giving a different perspective to the message. In many cases, the components that Césaire wanted to present as new in the ST are shifted to the role of given, and vice versa. Furthermore, the passivisation of the French indefinite pronoun "*on*" created agentless structures that not only reduced the amount of information contained in the English translation[36], but also changed its information flow. By ignoring the actor initially represented in the source text by the indefinite "*on*", Rosello and Pritchard have rewritten English texts whose information flow is quite different from that of the ST. For instance, speaking about the cowardly silence of his people, Césaire identifies this silence with "un sanglot que ***l'on a bâillonné au bord de son éclatement sanguinaire***", p.74 ("a sob that *someone* **has gagged at the edge of its sanguinary outbreak**"), and the use of the indefinite pronoun "l'on (someone)" – in the position of theme – can be seen as a tacit reference to the French oppressor. However, by translating the sequence as "a **sob gagged on the verge of bloodthirsty outburst**", p.75), the translators have used a passive voice that eliminates the ST theme, reduces the amount of information (since there is no more reference to the actor), and deprives the TT of one the initial dynamic components.

In the second category, the researcher focused on English **unmarked thematic structures** as strategies to translate French marked structures. It was noted that sometimes the translators ignored or omitted the emphasis in some source thematic structures, by using a normal English declarative clause where the French poet – for one reason or another – used an uncommon word order. In this section, three groups of unmarked themes (used as translation strategies) were identified. The first group dealt with cases where fronted themes (thematic structures where the role of theme is played by a category placed at a position that is not its natural position) are replaced in the target language

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[35] This French indefinite pronoun can also be translated as "one" (in English), functioning as a subject; for example, "*on ne sait pas où aller*" ("one does not know where to go").

[36] The actor "on" (someone) that was present in the ST is not mentioned in the TT, which indicates that less information are provided by the translators using the passive voice to translate the French indefinite pronoun "on".

by an unmarked structure. In the second group, English unmarked components are used as strategies to translate French cleft structures (structures highlighted by the particles "*c'est*…. *qui*…" (it is …. who…?). The third group indicates how postposed themes and preposed themes are translated using the same strategy of unmarked structures. As a general rule, the use of unmarked structures as a strategy to translate French marked themes has the effect of making the English discourse more natural. However, by deleting the emphasis created by Césaire, the translators have reduced the expressive value of the information conveyed in the ST.

The next section examined strategies opposed to the previous one. Here, I drew attention to the use of English **marked themes** as strategies to translate some French thematic structures. Two groups of marked themes were identified: in the first group, the research related to instances in which the translators deliberately opted to use English marked structures to translate French unmarked themes, giving more emphasis to the translated text. In the second group, different patterns of English marked structures were used as solutions to render a particular prototype of French marked themes. In either case, the markedness reveals the intention of the translators to give the message a different perspective and focus the English reader's attention on a particular aspect of the information.

The fourth section dealt with **addition and omission** strategies. The **addition strategy** refers to cases where the translators, owing to structural differences between English and French or to stylistic reasons, felt it necessary to add extra words to the target theme. The use of this strategy can be governed by the necessity to clarify for the English reader the meaning of a message deliberately left opaque by the poet (for instance, the creation of elliptic structures). It can also be explained by the necessity to compensate for the lack of equivalence. In either case, the strategy of addition modifies the quality of the information by reducing its emotive meaning. However, it is also beneficial to the English reader because – unlike the French receptor – it simplifies his understanding of the poem.

The opposite strategy was observed when, for the same reasons, the translators felt the need to suppress source theme components to solve problems of non-equivalence, in this case leading to what translation critics call the "**omission strategy**". The cancellation of words in Rosello and Pritchard's version of *Cahier d'un retour au pays natal* is justifiable if we understand the need to eliminate redundancy. However, it leads to a loss of aesthetic meaning because the quality of

information is affected. In some cases also, the cancellation of anaphoric repetition changes the thematic progression, which results in damaging the beauty of the discursive rhythm of the poem.

**Transposition** is another strategy used in *Notebook of a Return to My Native Land.* It is created by replacing a particular word class with a different part of speech. For instance, a noun can be replaced by a verb. However, this transformation does not bring about a change of meaning in the TT. In Rosello and Pritchard's version of *Cahier d'un retour au pays natal*, I identified cases of transposition that can be categorised into two groups: transposition of the noun and transposition of the verb. In the transposition of the noun, the translators replaced substantives in thematic position with a verb or an adjective. More often, these manipulations affected the thematic arrangement of the clause by shifting or swapping its component's role. As a result, the perspective of the message also led to changes that would make the English reader grasp the information differently; for instance, focusing his attention on aspects of the message that were considered of lesser relevance in the ST.

Verb transposition was used when the replacement of the predicate with a different word class (nouns basically) had an impact on the structural arrangement of the English TT. Even though the meaning of the message was not affected, the use of transposition had the effect of modifying the emotional value of the discourse, causing the message to be apprehended differently from the way it was apprehended in the ST. More often, the transposition of verbs – basically action verbs – caused the message to lose its dynamism, since actions became latent – if not absent – in the message. Consequently, deprived of action verbs, the translated information reaches the English reader with a sense of incompleteness.

The last translation strategy identified in the Rosello and Pritchard's version is called **modulation**. It consists of presenting the target message from a point of view that is different from that of the ST. In *Notebook of a Return to My Native Land,* three categories of modulation are recurrent. The first category is the negation of the opposite: In this type of modulation, a positive French theme is translated using a negative structure plus the opposite of the source term: for instance, a sequence like "*on pouvait le dire*" (one could say it) can be translated as "It could not be denied". But it also happens that the source theme is expressed in the negative form, and in this case, the translators sometimes rendered this negative form using a positive structure which is the contrary of the source theme. This can be observed in the following example: "*Ce n'est pas facile*" ("it is not easy") can

be translated as "It is difficult". The study revealed that by using the negation of the opposite, the translators added value to the message and focused the reader's attention on the highlighted sequence. But when they deleted the negation, the opposite effect was produced, and the emotional value of the message was reduced.

The second type of modulation gathers synecdochical expressions in which a reality mentioned by the French poet is translated into English using only part of it (hyponym), or conversely, when the poet mentions one aspect of a reality and the translators choose to refer to the whole reality using a superordinate element. There are many reasons for this change of perspective. The first reason is that some of the terms used by the poet are not lexicalised in English, which forced the translators to use synecdochical expressions. Another reason has to do with the prudishness of the translators who were seemingly reluctant to use the erotic language of Césaire. No matter the reasons, the recourse to hyponyms or superordinate components contributed to changing the point of view of the message, either clarifying it or rendering it more opaque.

Another group of modulation identified in *Notebook of a Return to My Native Land* is what Vinay and Darbelnet called "reversal of terms". Rosello and Pritchard sometimes, without necessarily creating a marked theme, managed to invert the structural arrangement of functional categories. For instance, the ST object could become the subject in the English translation or vice versa. More often, the use of this strategy was justified by the structural differences between French and English For instance, in the sequence "*Il reste à l'homme conquérir*" ("Man yet has to conquer"), the impersonal expression "*il reste*" made a literal translation difficult and forced the translators to reshape the word order in English. The truth is that the functional reversal of terms involves an automatic change of perspective and inclines the target reader to focus on components that were not emphasised in the ST.

### 5.3.2 Finding for Question 2

The second question raised had to do with the quality and/or amount of information conveyed in the TT, as well as with the effect of loyalty.[37] In other words, how did the English version of the thematic structures proposed in *Notebook of a Return to My Native Land* affect the quality and/or amount of information contained in the ST? Did the translators betray the trust put in them by both

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[37] The meaning of the concept of loyalty is explained in the introduction (footnote 4 Page 9).

the author and the target reader? To answer these questions a number of issues need to be considered. The concept of loyalty in functional translation is multivalent. In the context of this research, the question can be answered considering the structural, informational, aesthetic and semantic aspects of the translation.

Structurally, the analysis of thematic shifts reveals that Rosello and Prichard did not always follow the syntactic schemes created by Aimé Césaire. Such changes can be justified by the structural restrictions imposed by target language norms. The translators had to abide by these norms in order to prevent the English readers from feeling any type of structural strangeness. Sometimes abiding by these rules requires the suppression, addition or reorganisation of information in order to make the message more comprehensible to the English reader. In fact, the translator's implication in the TT should be unnoticed, and  even if the changes introduced in the translation lead to qualitative differences between ST and TT, their main target is to take into account the interest and the needs of the TT reader.  Therefore, despite the shifts created in *Notebook of a Return to My Native Land,* it can be argued that Rosello and Pritchard have not betrayed the poet's trust because the aim of the shifts was to lead to a semantic balance between the ST and its translation. They also deserve the English reader's trust since there is no effect of strangeness in the TT reading process.

At the informational level, on many occasions, the thematic shifts ended up imposing changes on the informational arrangement of the given and new components of the texts. Sometimes the source given element is converted into a new element in the TT and vice versa. The effect of these deviations was that more often, it changed the way the message could be perceived from the reader's perspective. However, the significance of these changes can be minimised, given that they do not affect the semantics of the message.

On an aesthetic level, sometimes, the uncommon sentences created by Césaire dictate a different apprehension of the message, with the intention of arousing the French reader's emotions. Rendering these structures in English (a language with structural fixed rules) without distorting their emotional meaning proved to be very challenging to the translators, and Rosello and Pritchard sometimes had to create different thematic patterns in the TT, in an attempt to generate the same emotional impact on the English reader. However, this attempt was not always successful.  For instance, after stigmatising the abulia and cowardice of his people, Césaire ironises the dynamism of their town: "Et pourtant **elle avance la ville**" (And yet **It is moving along the town.)"** (p. 82).

The allusion to the town is highlighted through the use of a postposed theme ("la ville (the town)) that is initially announced by a cataphoric reference ("Elle (it)"). This type of marked theme is intended to create an effect of strangeness and focus the reader's attention on the level of degradation of the town. However, a literal translation of the sequence seems too heavy in English, and the translators have preferred a different structural arrangement that eliminates the cataphoric component and restores the natural word order: "And yet **this town does move along.**" (p. 83). But even though these rearrangements translate the very ST ideas, they fail to communicate the same emotion, since the initial effect of strangeness created by Césaire has disappeared. As a result, the English reader cannot apprehend the message in the same way as the ST recipient.

There are also isolated cases where the change of word order in the TT does not affect the expressive value of the message. For example, speaking about a young poor Martinican  being bullied by his white teacher, Césaire narrates that this poor boy can no longer speak  because he is hungry : **"car c'est dans les marais de la faim que** s'est enlisée sa voix inanition" (for **it is in the swamp of starvation that** has sunk his voice of hunger." (p. 76)). The poetic speech is expressed using a predicated theme that emphasises the guilty responsibility of hunger in the condition of the poor boy. The translators have avoided the ST clause arrangement and opted for a different structural organization: **"for in the swamp of starvation** has sunk his famine voice." (p. 77). In this translation, the thematic role is played by functional adjunct, placed at the beginning of the clause – which is not its natural position – in order to focus the English reader's interest on the hunger, and expose it as the cause of the young boy's miserable condition. Despite some structural shifts between ST and TT (the TT theme – deprived of predication markers (*it is …. who*) – is less marked than the ST theme), it is still obvious that the translator managed to preserve the aesthetic meaning of the message, given that the English reader – just like the French reader – will heed the highlighted parts of the message.

As a general rule, there is no doubt that Rosello and Pritchard's translation of thematic structures in *Cahier d'un retour au pays natal* affect not only the quality, but also the amount of information conveyed by Aimé Césaire. In order to balance the equivalence of structural, informational, textual and/or aesthetic meanings between the ST and the TT, the translators sometimes had to add extra information, to delete other components, or to restructure the whole discourse with the purpose of giving it the flavour of the receiving language. However, these readjustments did not necessarily

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mean that they breached the author and target reader's trust. They realised the necessity to make the message more understandable and palatable in the target language culture.

### 5.3.3 Findings for Question 3

The third research question was to know whether the thematic shifts created had a different emotional impact on the readership. This question can be answered affirmatively. Plantin (2020:11) argued that it is through their emotions that writers create literary aesthetics. These aesthetics are visible in the particular ways words are arranged in the discourse. The authorial intention in these special arrangements is to achieve a kind of emotional contagion and suggest that the reader shares the poet's feelings. However, when, for one reason or another, the translators of *Cahier d'un retour au pays natal* reshaped the original sentence structure, they also tampered with the poet's style and, therefore, inclined the English reader to perceive the message differently from the source reader. For instance, when the translators translate the French predicate theme *"c'est le soleil qui m'a brûlé"* (it is the sun that has burnt me) using a passive voice *"I have been burnt by the sun"*, they divert the English reader's emotions towards the victim of the sun, probably to provoke his compassion. But in the original text ("it is the sun that has burnt me"), the emphasis is clearly put on the powerful star – through the cleft structure markers (*it is …. that*) – in order to highlight the accusation – and even the anger – against the sun and its negative effects.

Even though the semantics of the message remain unaffected in most of the data analysed, the changes or manipulations introduced by the translators made the TT to be understood differently from the original.

### 5.3.4 Findings for Question 4

Since the research follows the DTS approach, it is also useful to identify the norms that governed the shifts observed in the translation of thematic structures, and this was the concern of the fourth question. The answers provided for the previous research questions 2 and 3 – and referring to the thematic changes – revealed that the translators opted to subject themselves, not to the norms of

French, but to those of the English language. In the framework of DTS theory, such an orientation allows *Notebook of a Return to My Native Land* to be considered as an acceptable translation[38].

However, despite the thematic shifts and emotion drifts present in the English version of *Cahier d'un retour au pays natal*, the Africanist, anti-colonialist, anti-imperialist ideology conveyed by Aimé Césaire throughout the source poem has been preserved by the translators, and the English speaker who reads the Rosello and Pritchard's version of the poem will share the same French reader's view that life – and basically a Black's life – would be better if the leaders of this world committed themselves to building a society where human rights and values are respected, and where racism, imperialism, colonialism or any other type of exploitation are eradicated.

## 5.4 CONTRIBUTIONS OF THE RESEARCH

The CA of thematic structures in *Cahier d'un au retour au pays natal* and its English version *Notebook of a Return to my Native Land* provides evidence that structural differences between two languages as well as the author's writing style can affect the quality of a translation, modify the original aesthetics and impact the information dynamics. Evidence of this can be observed in the shifts created by the translators to solve multiple problems of non-equivalence between French and English in the research parallel corpus.

Another contribution has to do with the originality of the research. It is true that many contrasting studies have been carried out on thematic structures throughout years, and in many language combinations. But to the best of our knowledge, as stated in the introduction of this study (Page 5, section 1.3.2), it is the first time that a translation study has compared thematic structures between *Cahier d'un au retour au pays natal* and one of its English translations. Therefore, it is possible to argue that by filling this gap, the study contributes to enrich the research area of discourse analysis, as far as translation criticism is concerned.

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[38] Toury (1995, 55) defines a norm as the 'translation of general values or ideas shared by a community - as to what is right or wrong, adequate or inadequate – into performance instructions appropriate for and applicable to a particular situation'. He identifies two types of general choices made by translators: subjection to the norms of the source culture (in this case, he creates an *adequate translation*) or compliance to the exclusive norms of the TT to rewrite what is called *acceptable translation.*

## 5.5 LIMITATIONS OF THE RESEARCH

There were several challenges that might have limited the quality of the research. The first challenge was the lack of prior research studies on thematic structures (French – English languages combination). As far as translation is concerned, many papers are available that compare thematic structures in combinations of different languages. However, of these contrastive studies, few have compared French and English thematic structures. This insufficiency was challenging because it did not offer enough support for the comparative analysis of thematic structures. However, it was also advantageous since it filled a research gap and displayed the originality of the study. This limitation also exposed comparative studies on thematic structures (in the French-English languages combination) as a field worthy of research.

Another limitation of this research has to do with the identification of translation strategies. Despite all the effort put into the study, it cannot be determined whether a comprehensive analysis of strategies has been carried out. Even though the identification of shifts is quite an easy task, I cannot claim a complete knowledge of the strategies used by the translators. This is especially true, given that not all strategies are lexicalised in translation studies and besides, among those that are lexicalised, scholars do not always agree on the terminology (Molina and Hurtado Albir 2002, 499). Therefore, given my limited knowledge of the lexicon of strategies, it is possible to argue that the value of the current study could have been improved if my cognitive repertoire of translation strategies was richer and more diversified, and also if translation criticism strove to standardise the terminological disagreements around the definitions of strategies.

## 5.6 RECOMMENDATIONS FOR FUTURE RESEARCH

This section suggests potential further studies. The first recommendation has to do with the insufficiency of comparative studies of thematic structures between French and English. It cannot be denied that many contrastive studies based on thematic structures have been carried out by different researchers in different language combinations. However, English – French (or French – English) languages combinations have not been researched enough. This shortcoming was previously highlighted in the literature review and also as part of the limitations of the current research. It is true that a panoply of works translated between these two languages exists in libraries. However, as far as thematic structures are concerned, only few contrastive studies are

available, which urges translation criticism to focus on this area and start researching more on theme and rheme in the French-English languages combination.

Another suggestion for further studies is the analysis of the rheme. This research is based on the analysis of thematic structures, a reality consisting of two components: the theme and the rheme. However, it focused exclusively on the theme because its position in the structuring of the clause is what captures the reader's attention and gives direction to the information flow. Rhematic components do not enjoy such a privilege, and Baker (2018, 140) herself recognised that a "great deal of emphasis has traditionally been placed on theme rather than on rheme". However, this imbalance does not mean that the rheme lacks importance. It is even the most important part of the clause (ibid., 136). As a matter of fact, the analysis of the theme always involves at least a tangential discussion on the rheme. Besides this, in comparative analysis, the rheme is naturally affected whenever there is a shift in the translation of a theme. Therefore, given this importance of the rheme, it can be argued that translation criticism will be richer and more diversified if researchers start showing more interest in analysing clause components from a rhematic perspective.

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