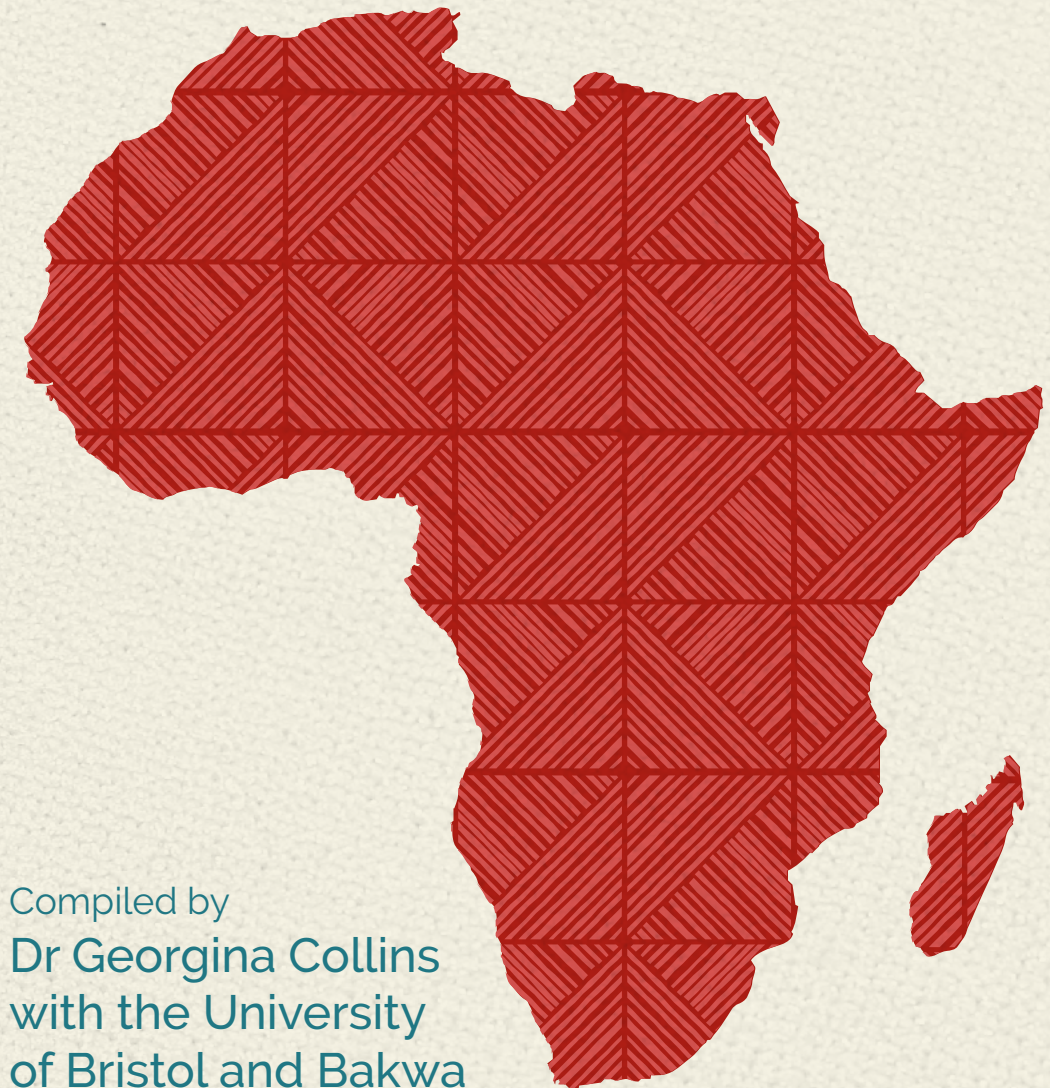


LITERARY TRANSLATION TRAINING IN AFRICA

RESOURCES



Compiled by
Dr Georgina Collins
with the University
of Bristol and Bakwa

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LITERARY TRANSLATION TRAINING IN WEST AFRICA

INTRODUCTION

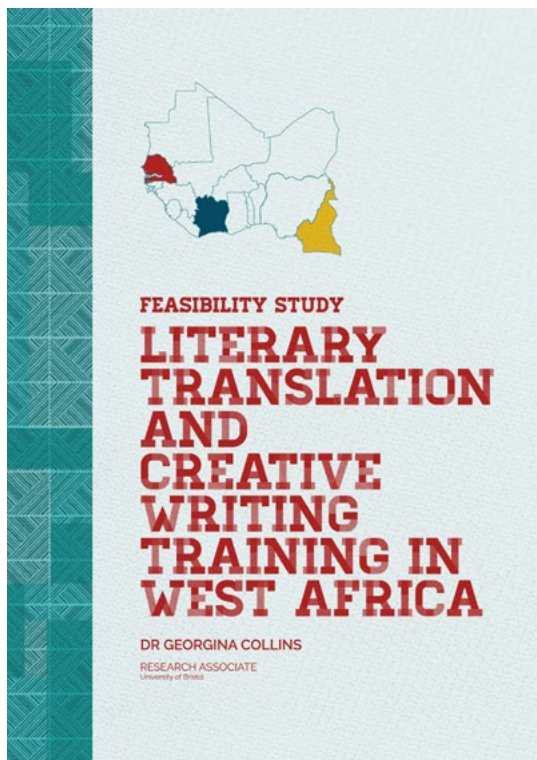
Overview

This resources kit has been developed as a result of ongoing literary translation research and impact activities in Francophone West and Central Africa, in particular, Senegal, Côte d'Ivoire and Cameroon. A number of organisations and individuals have helped to compile this bibliography, including colleagues Dr Ruth Bush and Prof Madhu Krishnan at the University of Bristol, Dzekashu MacViban, founding editor of Bakwa (a multimedia organisation and publisher) and literary translators, Ros Schwartz and Edwige Dro.



Few graduates translate literature

In the world of translation teaching, training in literary translation often takes a back seat, frequently perceived to be a solely academic pursuit, a specialist area that is difficult to enter and succeed in, and poorly paid. This view is not unfounded. Globally, there are many universities and translation training schools that offer literary translation teaching, however, only a very small percentage of graduates continue on to translate literature. This small percentage is reflected in the number of books that are translated; in the UK, according to The Bookseller, translations make up just 5.6% of all (largely European) works of fiction. And, despite high-profile organisations such as the Translators' Association highlighting respectful recommended rates (per 1000 words or per line) for literary translation, the focus and depth to which literary translators work mean hourly pay can be much lower than for commercial and technical translation. Indeed, these are some of the primary reasons why translation programmes focus on the latter two specialist areas. Most students look at employability, and this is particularly poignant in Africa where unemployment



rates are generally higher and salaries commonly lower than in the global North.

Texts leave Africa to be translated

Georgina Collins's [2018 feasibility study on literary translation training in Africa \(also available in French\)](#) highlighted the richness and diversity of literary output in Senegal, Côte d'Ivoire and Cameroon, but the relative lack of literary translation activity and training within these countries, with many texts leaving the continent to be translated by European or North American translators, underlining a need for more in-depth literary translation training across the region. In the past, some translators of African texts have been accused of recolonising often activist and subversive European-language literature, as a lack of cultural knowledge and recognition of linguistic variations from the European standard has often flattened language, removed points of difference or simply inaccurately translated the source language culture. That is not to say that the work of many European or North American translators is not excellent, nor that they do not make an effort to research the language and culture of a particular writer, however the issues that do arise beg the question as to why many books

need to leave the continent at all. If they do so due to a lack of literary translators in some parts of Africa, then perhaps further steps need to be taken to change this. Already, in Francophone West and Central Africa, there are a number of well-established advanced translation programmes and translators working at a high level as commercial and technical translation professionals, most notably in Cameroon. Hence, any additional literary translation training provision would need to complement existing programmes and draw upon current expertise in that region.

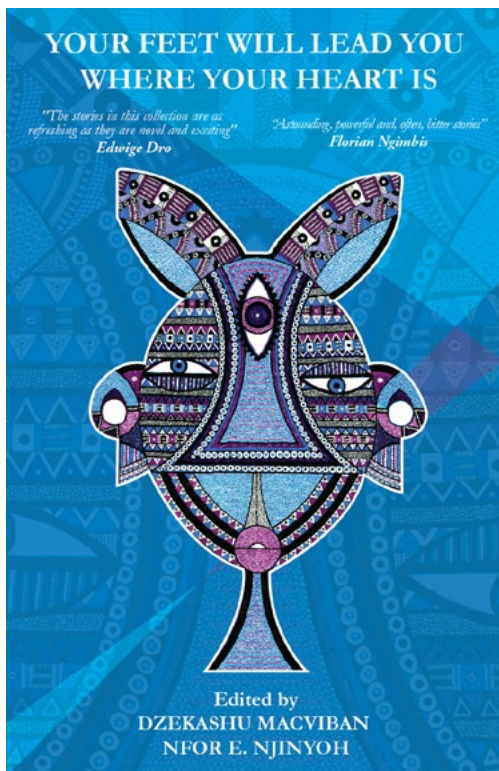
Exploring the beauty of language

In the aforementioned study which drew on the views, beliefs and aspirations of over 60 translation professionals, academics, students and others, many individuals highlighted a desire to work on literature and increase training provision within their region. In a world where an increasing number of texts are translated by large, global language service providers and texts rewritten using technology and, increasingly, NMT (Neural Machine Translation), work on literature, whether prose, poetry or theatre, is one of the main areas in which translators can still be truly creative, work in a more traditional way, and explore the beauty of language. This is the same in Africa as elsewhere.

In response to the desire and need for additional literature-specific translation training in Senegal, Côte d'Ivoire and Cameroon, in 2019, the University of Bristol and Bakwa in Cameroon organised a week-long pilot workshop for emerging literary translators. As a country that has both French and English as official languages and Anglophone and Francophone regions, Cameroon seemed an appropriate place to look at the way in which translation between those languages can be done within the country itself.

Local literature translated by local translators

Drawing on the expertise of Ros Schwartz, Edwige Dro and Georgina Collins, participants not only discussed and translated extracts from a wide variety of Francophone



and Anglophone texts, but also developed their knowledge on different approaches to translation, the literary translation profession, the publishing industry and language politics, globally and in Cameroon. The aim of the workshop was not only to develop the expertise of the translators, but also to increase the likelihood of local literature being translated by local translators as well as the number of texts being translated more generally. The workshop was followed by a mentorship programme led by the aforementioned translators plus Mona de Pracontal, Roland Glasser and Sika Fakambi. With the help and guidance of their mentors, participants were tasked with translating a short story from an emerging Cameroonian writer for a bilingual anthology entitled *Your Feet Will Lead You Where Your Heart Is / Le crepuscule des âmes sœurs* edited by Dzekashu MacViban and Nfor E. Njinyoh and published by Bakwa Books in 2021.

Collating invaluable resources

For the aforementioned workshop, a number of literary translation resources were compiled that could be accessed online at georginacollins.com and the [Bakwa Media YouTube channel](#). These included videos from successful literary translators, links to articles

and journals, book recommendations, blogs and websites. There were also links to groups and networks useful to emerging literary translators, an extensive print bibliography and access to the workshop programme. These resources were the foundation for this publication which not only draws upon materials and links collated for the Cameroon workshop and mentorship, but includes more recent articles, videos, and an expanded bibliography that is also relevant to Senegal and Côte d'Ivoire. It also includes sample lesson plans for running literary translation workshops in an Anglophone and/or Francophone African context.

An open-access wiki

It is hoped that this collection of resources will be of use to a wide range of translators, students, teachers and academics. It is not comprehensive by any means, with new online resources continually available, new literature forever being written and translators expressing their views through different media. However, we hope that this is the most comprehensive resource of its kind, and in light of inevitable developments, we will be making this resource pack available as a wiki that is open to the general public, meaning anyone can add and update content. The wiki will initially be available in French and English, but it is hoped that individuals will add translations into African languages such as Wolof, Nouchi, Camfranglais and Pidgin, as well as submitting brand new content in many other languages used across the continent.

Finally, we hope that these resources continue to encourage conversation around literary translation globally and in Africa specifically, and contribute in a valuable way to the forever increasing translator training provision in Senegal, Côte d'Ivoire and Cameroon.

Dr Georgina Collins

Publisher's Acknowledgements

Thank you to the individuals, publishing houses and other organisations that have given their permission for texts and images to feature in this resource pack. Whilst every attempt has been made to contact them and the relevant copyright holders, it has not always been possible to reach them, and we apologise for any credit omissions. We will be happy to swiftly make any corrections or deletions and to add in additional copyright notes once contacted. Please email: glcollins@hotmail.co.uk

ONLINE ARTICLES, COLLECTIONS AND INTERVIEWS

Below are a selection of insightful interviews and articles written by professional translators, writers, academics and others with an interest in literary translation. Articles are in either French or English with several focusing on translation in an African context. Further useful articles can be found in the Workshop Resources section and Print Bibliography.

1. Between the Covers

Ros Schwartz talks about the subjectivity of literary translation, how perception is conditioned by language, and cultural adaptation.

2. Boubacar Boris Diop : « Au Sénégal, le français a perdu de son pouvoir de séduction »

In *Le Monde Afrique*, Senegalese writer, Boubacar Boris Diop discusses reading and writing in African languages and his own thoughts and experiences of working in both French and Wolof.

3. Entretien avec la traductrice, Hélène Fournier

French translator, Hélène Fournier reflects on the status of the translator, her process of working and what makes a “good translation”.

4. Esquisse d’une histoire de la traduction en Afrique

A paper by Paul Bandia on the history of translation in Sub-Saharan Africa and the complexities of translation, from past to present, on a highly multicultural and multilingual continent.

5. Extreme Adaptation

Georgina Collins asks the extent to which adaptation is acceptable when translating poetry and prose, simply taking the source text as inspiration when rewriting in a new language.



Prof. Paul Bandia, an expert on translation in Sub-Saharan Africa.

6. Five translators on the joys and challenges of translating children’s books

Emma Ramadan interviews Ginny Tapley Takemori, Lawrence Schimel, Denise Muir, Laura Watkinson and Daniel Hahn. They discuss trends in children’s literature and some of the unique challenges involved in translating the genre.

7. How do you want to be wrong?

Madhu H. Kaza talks to Raj Chakrapani about her editorial role in the anthology, *Kitchen Table Translation*, featuring translations from many languages into English. She discusses the political act of translation and its connections to migration.

8. How Was It for You? On cooperative translation

Ros Schwartz and Lulu Downie discuss their experience of working collaboratively on literary translations, *The Star of Algiers* by Aziz Couaki and *The Belly of the Atlantic* by Fatou Diome.

9. Literary Activism in Côte d’Ivoire

Edwige-Renée Dro speaks to *The Johannesburg Review of Books*, discussing the Abidjan Lit phenomenon and her opinions and experiences of literary translation.

10. Living in Translation (African Arguments)

This series of articles edited by Nanjala Nyabola focuses on multilingualism in Africa and seeing the world through different languages.

11. Sharing a Light on Children's Books in Translation

Literary translator, Ruth Ahmedzai Kemp discusses the challenges of translating children's literature and offers advice to those wanting to enter the field.

12. Ngũgĩ wa Thiong'o translated into over 30 languages in one publication

An article by Alison Flood in The Guardian on the many African translations of a short story by Ngũgĩ wa Thiong'o, written in Kikuyu and self-translated into English.

13. Réflexions sur la littérature africaine et sa traduction

Nigerian academics, Iheanacho A. Akakuru and Dominic C. Chima explore the concept of Europhone African literature as a translation of African cultures and critique published literary translations.

14. Representing Africa

With insight from Senegalese writers and publishers, Georgina Collins asks the extent to which African anthologies of poetry and prose can effectively represent a diversity of African cultures.

15. The Role of Translation in the Implementation of Language Policy in Cameroon

Dr. Suh Joseph Che explores language policy and multilingualism in Cameroon, and the role that translation can play in promoting local African languages.

16. Translation in Practice: A Symposium

A symposium publication edited by Paul Gill, including articles on editing translations, translation contracts, translation challenges and potential solutions.

17. Translation and Literature

Edinburgh University Press biannual review with free access to some articles on translation practice, adaptation, literary translation theory and publishing.

18. Translators in Conversation

Literary translators, Ros Schwartz and Nicolas de Lange discuss translation strategies and process and their unique ways of working, the concept of faithfulness, and solutions for cultural challenges.

19. Une fidélité impossible : traduire une œuvre africaine anglophone

Jean Sévry explores the ability of colonial languages to represent African cultures and the challenge of translating orality in African literature.

20. What makes a translation great

Editor and translator, Katy Derbyshire speaks to ten literary translators working from a range of languages about the definition of a good translation.

BLOGS

To simplify your searches for insightful and relevant blogs, here are links to a selection in French or English. Several provide useful updates on literary news including translations, others publish book reviews, some focusing on African literature in particular. There are also insights from professional translators working on a range of genres, including prose, poetry and bande dessinée.

1. Africa Writes

Articles on African literature, excerpts from texts, insight into new forms of cultural expression and the best new literary voices.

2. Afrolivresque

Online magazine critiquing literature from Africa and the diaspora including contemporary literary translation reviews.



3. Asymptote

A collection of articles and translations plus a weekly summary of international literary news.

4. ATLF

News from the Association des Traducteurs Littéraires de France including the latest prose and poetry publications, literary extracts and insights from the translators themselves.

5. ATLAS

The 'Association pour la promotion de la traduction littéraire' encourages dialogue on literary translation through a series of articles and translation news.

6. Biblibio

Blog from the founder of the Women in Translation movement, Meytal Radinski.

7. Chez Gangoueus

Renowned blog written by Réassi Ouabonzi who reviews Francophone literature from across Africa and the diaspora.

8. Collibris: Rencontrez votre prochaine lecture

Interviews with translators, literature news, reading challenges and competition updates.

9. Eric Boury, traducteur littéraire

Collection of resources, including articles and reviews of literary translations.

10. Eric Moreau, Traducteur Littéraire anglais-français

Insights from a literary translator with an interest in crime fiction, young adult fiction and bande dessinée.

11. Laure Hinckel, auteur de traductions littéraires

Detailed analysis of the working process of a literary translator.

12. Le Blog des Livres

Critiques of novels, reviews and interviews with writers.

13. Le mot juste en anglais

For French speakers interested in English and Anglophone literature, including articles on translation and interviews with literary translators.

14. Reader at Large

A book review blog about translated international literature, including reviews of novels translated into English from languages such as Afrikaans, Arabic and French.

15. Speak Africa

Translation service provider based in South Africa and Madagascar, providing articles on African languages and translation technology.

16. Three Percent

The University of Rochester collates translation articles, reviews, translated book samples and podcasts plus information on its Best Translated Book Awards.

17. Translate4Africa

A language service provider based in Uganda discussing themes such as local language translation, proofing and language politics.



18. Translate Meanings not Words

Musings by Tim Gutteridge on translation trends, professional development and the politics of translation.

19. Translationista

Writer and translator, Susan Bernofsky provides tips for beginning translators, advice on getting rights to translate literature and a range of articles and other useful resources.

20. Translators without Borders

The latest news from this not-for-profit organisation offering international language and translation support to humanitarian and development agencies.

WEBSITES, GROUPS AND NETWORKS

All translators benefit from peer support and associations working to promote the profession. The organisations and websites below will be of use to experienced and emerging translators in Senegal, Cameroon and Côte d'Ivoire.

1. African Translators Association (ATA)

The ATA was founded to promote the translation and interpreting professions and to encourage professional development.

2. Association of Professional Translators and Interpreters of Cameroon (APTIC)

Founded in 1976 in Yaounde, APTIC promotes translator ethics and works to maintain high professional standards.

3. Association des Traducteurs Littéraires de France (ATLF)

The association promotes access to international literature and helps to promote French literature overseas.

4. Association des interprètes et traducteurs de Côte d'Ivoire (AITCI)

Founded in 2019, the association is working to create a community of translators and interpreters as well as supporting and promoting the profession in Côte d'Ivoire.

5. Association pour la Promotion de la Traduction Littéraire (ATLAS)

Arles-based organisation working to promote literary translation and running two highly-regarded translation prizes.



6. Association sénégalaise des traducteurs (ASTRA)

Launched in 2017, the association, based in Dakar, works to support professional translators, holds events and provides useful online resources.

7. Centre européen de traduction littéraire

This centre provides advanced translation training and workshops focused on literary translation.

8. Children's Literature Facebook Group

This organisation highlights both children's books and literature for young adults, connecting writers, translators, publishers and more.

9. Emerging Translators Network

A UK-based support network for emerging literary translators, primarily those working into English. Participants can ask questions and exchange tips and resources.

10. Fédération Internationale des Traducteurs

The International Federation of Translators brings together more than 130 professional associations and training organisations from 55 different countries, its main aim being to promote professionalism in translation.

11. Literary Translation Facebook Group

The group is mainly focused on translation into English, and members can exchange ideas, resources, information on events and more.



Making Literature Travel

12. Literature across Frontiers

A platform for literary exchange, translation and policy debate, LAF conducts research, provides online resources and promotes translation events.

13. PEN Translates

The UK-based PEN Translates programme encourages publishers to acquire more books in other languages. The publisher must be based in the UK, although PEN does not state the same requirement for the translator.

14. PEN Translation Prize

A US-based annual award for prose translations from any language into English. The publisher must be a US trade publisher, however the translators and authors can be of any nationality.

15. Petra-Enetwork

This group helps to educate and train literary translators and facilitates collaboration and exchange.

16. Poetry translation centre

Promoting poetry translation from across the world with a focus on works from Africa, Asia and Latin America. The centre runs regular workshops and publishes translations online as well as in anthologies published by Bloodaxe.

17. Réseau Européen des Centres Internationaux de Traducteurs Littéraires (RECIT)

A European organisation that offers translator residencies and organises public events to bring translators, writers and readers together.

18. TED Translators

This project brings together a group of volunteer translators who subtitle TED Talks so all people can access the talks internationally.

19. The American Literary Translators Association (ALTA)

The organisation supports the work of literary translators, providing resources, a community and professional affiliation.



20. The Translator's Association

Part of the Society of Authors in the UK, the TA provides advice to literary translators, including assistance with contracts, and supports the profession as a whole by offering advice and organising events.

21. Theatre in Translation Network (TinT)

This group brings together translators, directors, producers and all those involved in the theatre translation process, promoting the publication and circulation of drama.

22. Translators in Schools

This education programme is a professional development tool that aims to widen the pool of translators and teachers able to run school-based creative translation workshops.

VIDEOS AND AUDIO

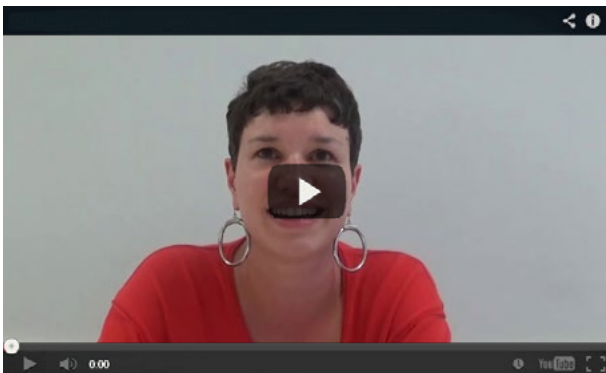
The resources below provide an insight into the thoughts of literary translators and translated writers, including those working on African literature. Some describe the process of translation, the role of the translator and the politics of recreating texts and cultures in new languages. Others participate in translation slams, demonstrating just how different every literary translator may perceive and rewrite a text.

1. Africa Writes: Africa in Translation

Africa Writes is the Royal African Society's literature festival. This symposium explores the place of translation in the contested spaces of memory and remembering.

2. Bakwa Media Literary Translation Videos

Experienced literary translators such as Roland Glasser and Rosalind Harvey talk about their journeys to becoming translators and the craft of literary translation. Videos in both French and English.



Literary Translator, Rosalind Harvey talking to Bakwa Media

3. BCLT SoundCloud Channel

Podcasts on literary translation including the Sebald Lectures.

4. D'une enfance à l'autre : Parcours d'un texte

Discussion on the process of translation with two literary translators, Catherine Renaud and Lydia Waleryszak, and publisher Emmanuelle Beulque, at the Salon du livre et de la presse jeunesse de Montreuil.

5. La traduction est un travail de création

Interview with literary translator, Carine Chichereau on issues of cultural transfer, the politics of translation and the diversity of English language literature for an English to French translator.

6. L'Art de la traduction littéraire

Poet and translator, Natasha Sondakh speaks about the role of literary translation in opening up different cultures to readers.

7. Les enjeux du monde au cœur de la traduction littéraire

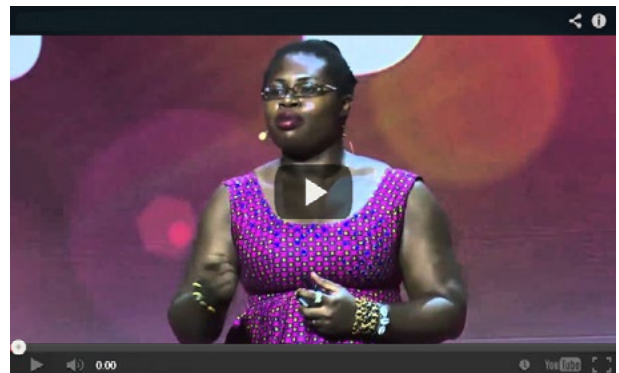
Interview on TV5Monde with translator Santiago Artozqui, former President of ATLAS (Association Pour La Promotion de la Traduction Littéraire) on the role of the translator as reader, issues of fidelity and the politics of translation in a 'post-colonial' world.

8. Littérature africaine Calixthe Beyala

The Cameroonian author speaks to TV5Monde on her defence of Francophonie, the elasticity of the French language and its ability to represent African cultures and issues of racial inequality amongst Francophone writers.

9. Littérature et développement (TEDx Abidjan)

Writer and translator, Edwige-Renée Dro was selected to be part of the Africa39 literary project as one of the best African writers under 40. Here she speaks in French about her experience and understanding of literature and development.



Writer and translator, Edwige Dro's TEDx talk on literature and development

10. London Book Fair

Presentations, interviews with writers, insight into literary translation and the publishing world all feature on this channel.

11. Métier : traducteur

Interviews with English to French professional translators on how they became literary translators and the skills and experience required.

12. Rature et lit: la traduction littéraire

Elsa Pépin speaks to Dominique Fortier, Donald Winkler and Louis Hamelin on the power of translation and its ability make or break a book in a new language.

13. Sika Fakambi - traductrice de Nii Ayikwei Parkes

Interview with Sika Fakambi at the Correspondances de Manosque 2014, speaking about her experience of translating Ghanaian Writer, Nii Ayikwei Parkes's text *Tail of the Blue Bird* (*Notre quelque part*) into French.

14. The British Centre for Literary Translation YouTube channel

Visit the channel for a selection of videos on literary translation between a range of different languages from experienced and emerging translators.

15. The danger of a single story

Through her own experiences, writer Chimamanda Ngozi Adichie talks about the need for a multiplicity of voices and representations of Africans and Africa in literature and beyond, along with issues of power, politics and cultural communication.

16. The future of African literatures in the world

A 2020 keynote speech from Kenyan writer, Ngũgĩ wa Thiong'o at the Frankfurt book fair. He speaks about ending identity theft and representations of Africa (talk begins at 6 minutes).

17. Translation as Fusion

Writer and translator, Professor Wangui wa Goro delivers the keynote speech at the 5th Annual Igbo Conference at SOAS. She talks about African literature, languages and cultures, past, present and future.

18. Translation, Power Asymmetry, Minority Language Cultures

Professor Paul Bandia, an academic expert on translation in Africa is the keynote speaker at the EST (European Society for Translation Studies) Congress in 2019.

19. Translation Slam at The Norwich Showcase

A battle between translations by Ros Schwartz and Frank Wynne and hosted by Daniel Hahn.



Ros Schwartz, Frank Wynne and Daniel Hahn at the National Centre for Writing in Norwich

20. Translators Aloud

Launched in 2020 by literary translators Charlotte Coombe and Tina Kover, this channel features translators reading their published works and intends to expand to include translators seeking publication and reading their own samples.

LITERARY MAGAZINES SEEKING WORK

The following list is by no means comprehensive, however the magazines and journals listed below are good places to contact when seeking to publish work in translation. Links are provided to the relevant submissions page of each organisation.

1. 3:AM Magazine

Paris-based 3:Am Magazine welcomes submissions of new literature in English and English translation. Generally, submissions should be under 2,500 words.

2. 91st Meridian

Editors seek work that reflects “the world as a space of literary transit and translation” and welcome fiction, poetry, essays and more.

3. African Writing Online: Many Literatures, One Voice

African Writing encourages submissions of unpublished work from authors writing about the “African Condition” and actively seeks the submissions of literature in translation: poetry, essays, fiction, memoirs and more.

4. Asymptote

Asymptote accepts translated poetry, fiction, nonfiction and drama as well as critical writing and visual art.

5. Bakwa Magazine

Cameroon-based literary magazine publishing fiction, poetry, reviews and more. Submissions open once a year.



6. Banipal: Magazine of Modern Arab Literature

This magazine welcomes submissions from translators of works by Arab authors, including poetry, short stories, extracts of novels, interviews, reviews and photo-reports.

7. Brittle Paper

This highly-regarded online literary magazine for readers of African literature publishes short pieces of fiction, book reviews and essays.

8. Callaloo

Callaloo accepts fiction, poetry and essay submissions focused on the creative work of African Americans and those of African descent throughout the diaspora.

9. Chimurenga Magazine

This pan African publication is based in Cape Town and regularly publishes essays, poetry and fiction.

10. Dissonances

Accepts and promotes Francophone literature in all its forms, including short stories and poetry based on a particular theme for each issue.

11. Dumas de Demain

Publishes both online and print copies of French language prose and poetry by emerging writers.

12. Festival Permanent des Mots

FPM is published three times a year and accepts submissions of poetry and short stories in French.

13. Kalahari Review

This weekly review publishes fiction, poetry and essays and accepts submissions on a continual basis. It actively seeks “material exploring modern Africa and Africans in unique and avant-garde ways.”

14. Kwani?

Kenya-based Kwani? publishes innovative literary works of fiction and poetry as well as creative non-fiction and travel writing.



15. LELO

A literary magazine from the Congo and DRC seeking submissions of literary texts, articles and visual art.

16. Le Récit-Page

Le Récit-Page has a permanent open call for submissions in French of short pieces of work.

17. Modern Poetry in Translation

MPT publishes poetry in English translation. Each issue has a key theme but general submissions are also welcomed.

18. Munyori Literary Journal

This online literary magazine publishes works of poetry and fiction from across the world and has a significant African focus.

19. Revue L'Ampoule

Digital magazine from L'Abat-Jour publishes collections of short stories based on particular themes.

20. Rue Saint Amboise

Published three times a year, this Francophone magazine encourages submissions of French translations of short stories.

21. Sable Lit Mag

This publication actively seeks fiction, poetry and memoirs from experienced and emerging translators. Each successful writer or translator is given ten pages to feature their best work and bibliography.

22. SAND: Literature & Art

SAND is a literary magazine based in Berlin that publishes translations from any language. It is particularly interested in work that shows innovation of form, message and voice.



23. Short Édition

Created by a start-up in Grenoble, this magazine welcomes short works of literature: short stories, poems, short bande dessinée. It also has a sister site focused on young adult fiction.

24. The Single Story Foundation

This organisation aims to change “the way the African narrative is told” and seeks submissions of poetry, fiction, creative non-fiction and essays.

25. Transition Magazine

This magazine started life in Uganda and is now based at Harvard University. It accepts fiction, creative non-fiction, poetry, essays and interviews.

26. Q-zine

Q-zine is a bilingual pan-African magazine featuring works in English and French for and by LGBTQ+ Africans. It accepts fiction, non-fiction, poetry and more.

27. Wasafiri: International Contemporary Writing



Wasafiri publishes both academic and literary works and accepts submissions of prose and poetry, including works in translation.

28. Words Without Borders

This online magazine publishes English translations of fiction, nonfiction, poetry, drama and interviews.

29. The White Review

London-based review that publishes a print issue three times a year, featuring fiction and non-fiction in English, including translation.

30. World Literature Today

Award-winning magazine promoting international literature and culture and accepting submissions of fiction, poetry, essays, book reviews and interviews.

31. Your Impossible Voice

Online journal publishing fiction, nonfiction, poetry, cover art, literary reviews, critical essays and interviews.

It is also worthwhile consulting PEN America's [Journals Seeking Work in Translation](#), The List from [African Literary Magazines](#) and Wikipedia's detailed article on [literary magazines from around the world](#), including links to print and digital reviews in both French and English.



FREE ONLINE DICTIONARIES AND OTHER USEFUL RESOURCES

Links to useful dictionaries, acronym finders, corpora and forums are listed below and complement print resources. The majority of sites and tools are in either French or English, but there are also some simple digital resources providing information on some of the lingua franca of Senegal (Wolof), Côte d'Ivoire (Nouchi) and Cameroon (Pidgin and Camfranglais).

1. Acronym finder

The largest online dictionary of acronyms, abbreviations and initialisms currently available.

2. British National Corpus

Samples of written and spoken British English from the late 20th century and across a range of genres.

3. Centre collégial de développement de matériel didactique, Montréal

A French, English and Spanish dictionary of equivalent expressions.

4. Centre National de Ressources Textuelles et Lexicales

A wide range of digital language tools and resources, including dictionaries, in French.

5. Collins Dictionary

Bilingual French-English dictionaries available here along with grammar and a thesaurus.

6. Dictionnaire de français « Littré »

Online French-language dictionary inspired by the works of French lexicographer, Émile Littré.

7. English-Corpora.org

The most widely-used online English language corpora.

8. Freecollocation.com

English collocation dictionary, useful in achieving natural-sounding language.

9. Getty Thesaurus of Geographical Names

A constantly-evolving dictionary of place names, updated using information from other Getty projects and organisations.

10. Glosbe

Simple Wolof-French (and reverse) dictionary.

11. Google Books Ngram Viewer

This tool provides graphs to show how frequently particular phrases have been used over a stated period of time.

12. Hawaii.edu

Dictionary, background, sounds, grammar and texts in Cameroon Pidgin for language learners.

13. Larousse

French language dictionary with over 135,000 definitions and 90,000 articles. Also features a conjugator.

14. Le Trésor de la langue française informatisée

Online French dictionary featuring historical definitions of words from the 19th and 20th centuries.

15. Linguee

Online dictionary featuring dozens of different language combinations and putting words and phrases in context.

16. Nouchi.com

Nouchi-French dictionary. The rest of the site provides context and information on the use and origins of Nouchi.

17. Online Etymology Dictionary

Explanations of the meaning of words and how they sounded centuries and millennia ago.

18. Reverso Traduction

Online dictionary between a wide range of languages and providing contextual examples and synonyms.

19. TheFreeDictionary

Dictionary definitions and grammar plus search function allowing user to find particular letter combinations within different words.

20. Word Reference

Extensive dictionary in dozens of different language combinations. Forum discussions are particularly useful.

21. Wiktionnaire: Le dictionnaire libre

Dictionary of common Camfranglais words and phrases with definitions and context in French.

22. Rhyme Zone

English-language rhyming dictionary, particularly useful for poetry translators.



LITERARY TRANSLATION WORKSHOP RESOURCES

In October 2019, a literary translation workshop was held in Yaounde by the University of Bristol in the UK and Bakwa in Cameroon and run by literary translators, Dr Georgina Collins, Edwige Dro and Ros Schwartz. The workshop and conference outlined below as well as the conference schedule may be of use to others intending to organise similar events.

Format

The workshop ran for five consecutive full days (Monday to Friday) followed by a one-day public conference on the Saturday.

The cohort was split into two groups of approximately eight participants (French to English/English to French translation) for in-depth work on literary translation across a range of texts including short stories for an anthology to be published by Bakwa Books. Each lunchtime, local guest speakers would be invited to talk about publishing, funding



and other useful topics. The daily workshops were followed each evening by a large group discussion on translation strategies, politics and related issues, as per the schedule below.

| TIME | 9:30 - 11:15 | 11:15 - 11:45 | 11:45 - 13:00 | 13:00 - 14:30 | 14:30 - 16:00 | 16:00 - 16:30 | 16:30 - 17:30/17:45 |
|--------------|--|---------------|--|--|--|---------------|---|
| Theme | Practical session with Edwige Dro (English to French), Ros Schwartz / Georgina Collins (French to English) | | Practical session with Edwige Dro / Georgina Collins (English to French), Ros Schwartz (French to English) | Lunchtime & informal talk | Practical session with Edwige Dro (English to French), Ros Schwartz / Georgina Collins (French to English) | | African translation discussion group with Georgina Collins |
| Day 1 | Welcome and Introduction to the Workshop | | Prose and the translator as creative writer | Networking | Prose and the translator as creative writer | | Literary translation and creative writing |
| Day 2 | Prose/Children's literature | COFFEE | Children's literature | Publishing literary translations | Retranslating older texts using modern approaches and relevance to African context | COFFEE | Children's literature, retranslation and language diversity |
| Day 3 | Poetry | | Translating orality | Funding translation | Session 1 on translating anthology stories | | Translating poetry and orality |
| Day 4 | Session 2 on translating anthology stories | | Translating non-standard language | Translation slam (13:00 - 15:00) Translating dialogue (15:00 - 16:00) | | | Translating non-standard language and African cultures |
| Day 5 | Anthology texts or other | | Anthology texts or other | Anthology discussion and key learning points | Anthology texts or other | | Literary translation in Cameroon and the future of literary translation |

Reading

The following list of articles were used as a foundation for the evening discussion as well as providing some background to practical tasks. The main focus on the discussion was based on the asterisked article and participants were given a list of questions to aid their reading.

Day 1

An introduction to literary translation:

Bassnett, Susan. "Specific Problems of Literary Translation." *Translation Studies*. London: Routledge, 2005. 83-135. (to access this text, you will need to log in safely to academia.edu).

*** The translator as creative writer:**

Schwartz, Ros and Nicholas De Lange. "A Dialogue: on a translator's interventions." *The Translator as Writer*. Susan Bassnett and Peter Bush, eds. New York: Continuum, 2006. (most, but not all, of this article is available on Google Books)

La traduction en Afrique:

Bandia, Paul. "Esquisse d'une histoire de la traduction en Afrique." *Meta: Journal des traducteurs*. Vol. 50, No. 3, 2005. 957-971.

Day 2

Translating children's literature:

Friot, Bernard. "Traduire la littérature pour la jeunesse." *Le français aujourd'hui*. No. 142, 2003. 47-54.

*** La retraduction de la littérature:**

Gambier, Yves. "La retraduction, retour et détour." *Meta: Journal des traducteurs*. Vol. 39, No. 3, 1994. 413-417.

Language diversity in Africa:

Adejunmobi, Moradewun. "Literary Translation and Language Diversity in Contemporary Africa" in *Intimate Enemies: Translation in Francophone Contexts*. Liverpool: LUP, 2013. 17-35. (most, but not all, of this article is available on Google Books, or download in full by logging in or subscribing to Jstor).

Day 3

Poetry translation:

* Bly, Robert. "The Eight Stages of Translation." *The Kenyon Review*, New Series, Vol. 4, No. 2, 1982. 68-89. (Download in full by logging in to Jstor).

La traduction de l'oralité:

Raguet-Bouvard, Christine. « Débat : Comment traduire l'oralité d'un texte métissé ? » *Palimpsestes*, 12, 2000. 71-89.

L'oralité aujourd'hui:

Petetin, Véronique. « Slam, Rap et 'mondialité.' » *Études* (Tome 410), 2009. 797-808.

Day 4

Translating non-standard language:

* Bandia, Paul. "On Translating Pidgins and Creoles in African Literature." *TTR : traduction, terminologie, rédaction*. Vol. 7, no. 2, 1994. 93-114.

Translating culture onto the page:

Gyasi, Kwaku Addae. "Writing as Translation: African Literature and the Challenges of Translation." *Research in African Literatures*. Vol. 30. No. 2, 1999. 75-87. (An introduction to this article can be found on Jstor; you will need to log in or subscribe to read the article in full).

Thick translation and the translation of dialogue:

Appiah, Kwame Anthony. "Thick Translation." *Callaloo*. Vol. 16, No. 4, 1993. 808-819.

Day 5

La traduction littéraire au Cameroun:

* Wounfa, Jean Marie. « Modalités et enjeux de la traduction des titres de romans camerounais. » *Discourse and Identity*. Facultatea de Litere si Stiinte ale Comunicarii, 2015. 53-68.

Translation and language policy:

Suh, Joseph Che. "The Role of Translation in the Implementation of Language Policy in Cameroon." *Translation Journal*. Vol. 15. No. 3, 2011.

Literature and translation: a higher purpose?

Cole, Teju. **Carrying a Single Life: On Literature and Translation.** (The New Yorker - read the introduction on The New York Review website, or register for free access to the article)

The future of literary translation?

* Toral, Antonio et al. **"Post-editing Effort of a Novel With Statistical and Neural Machine Translation."** *Frontiers in Digital Humanities*. Vol. 5. No. 9, 2018.

Participants were encouraged to read widely and the following texts were also recommended during the workshop:

- **Against Accessibility** by Tope Folarin
- **Chigozie Obioma: who should I write for – Nigerians, Africans, or everyone?**
- **Glossing Africa** by Namwali Serpell
- **In Defense of Provincialism** by Socrates Mbamalu
- **Of African literature and the language and the politics of the stories** by Ikhide R. Ikheloa

Day 6 Public Conference Schedule:

The public conference was held at the Muna Foundation in Yaounde and was attended by key translation professionals, academics, students, journalists and other interested parties in Cameroon. It followed the format below.

| | |
|---------------|--|
| 9:30 - 9:30 | Coffee and networking |
| 10:00 - 10:15 | Welcome |
| 10:15 - 11:15 | Roundtable 1: The role of translation in Cameroonian society today |
| 11:15 - 12:00 | Presentation: Bakwa |
| 12:00 - 12:30 | Coffee and networking |
| 12:30 - 13:30 | Roundtable 2: The translation of local languages |
| 13:30 - 14:30 | Lunch and networking |
| 14:30 - 15:30 | Roundtable 3: A literary translation network for Cameroon - ways forward |
| 15:30 - 16:30 | Readings and storytelling performance |

SAMPLE LESSON PLANS AND HANDOUTS

The following pages include some of the workshop resources used during the Yaounde literary translation workshop. All lesson plans and handouts were developed by Dr Georgina Collins.

I. Poetry translation

LESSON PLAN: POETRY TRANSLATION DAY 3, 9:30 – 11:15

Require: Flipchart, handouts on Mame Seck Mbacké, Cameroonian poem to translate, print out of Waalo poem.

| | |
|---------------|---|
| 9:30 - 9:35 | Introduction (my academic research, my experience of translating poetry and publications, where to publish) |
| 9:35 - 9:45 | Brainstorm (flip chart): what do we know about poetry translation? How is it different to prose? |
| 9:45 - 10:00 | Two translated poems from Mame Seck Mbacké - handout 1. Critique + Which do you prefer and why? |
| 10:00 - 10:40 | Translate in pairs a Cameroonian poem - handout 2. Read out to class and explain translation strategy |
| 10:40 - 10:50 | Explain extreme adaptation - handout 3 Read poems and explain decisions What are audience expectations of poetry? |
| 10:50 - 11:10 | Rewrite the same Cameroonian poem, adapting it to make it your own. Present the poems |
| 11:10 - 11:15 | Round the class - what have you learnt about poetry translation? |

Notes:

Poetry translation features

Musicality, rhythm (syllabic count/metre), reading aloud, no rules as such, hard to publish, rhyme, stylistic devices such as alliteration, repetitions, audience expectations (don't expect it to be as literal; style perhaps taken more seriously?), structural issues, appearance on the page, different poets more likely to translate differently, more concise?

Robert Bly - can we take a stage-by-stage approach?

Extreme adaptation

- African storytelling has strong roots in orality
- The original is more fluid in oral tradition
- Stories passed from one generation to next and they change
- Perhaps written texts are not so fixed and rigid
- Note changes in structure, tone, audience participation, elaboration
- New text created that is inspired by the one that came before it

POETRY HANDOUT I: MAME SECK MBACKÉ – MARTYRS

SENEGAL

MAME SECK MBACKÉ

Martyrs

*À ceux qui n'ont pas vécu Thiaroye.
Pour Ousmane Sembène.*

Thiaroye à l'aube !

Dans un grand silence
L'Afrique endeuillée recueille ses fils

Thiaroye à l'aube !
Une aube où l'Afrique a porté sa robe de nuages.

Orphelins mosis de Nouna
Bambaras Dogons des grottes de Sanga
Lébous des rivages de Ngor
Orphelins du Levant et du Couchant
Orphelins des bords du Bénin
Orphelins des lagunes
Tournez la face !

Thiaroye à l'aube !
Le sang pleure d'avoir souillé la terre mère.

Thiaroye à l'aube !
Quand le sang rouge a giclé sur la peau noire
Le grand baobab a frémi
Ont vagi les crocodiles du Djoliba
Et le sabre du Moro Naba a sué dans son fourreau.

Thiaroye à l'aube !
Les armes ont craché leurs flammes
Les hommes ont craqué
Ces hommes qui
Laissant froide la cendre du foyer
Incultes les champs
S'étaient écriés d'une seule voix
Vive la France !

SENEGAL — MAME SECK MBACKÉ

Aux armes citoyens !
Citoyens noirs Tirailleurs d'Outre-mer
Reposez sous le sceau des baïonnettes.

Thiaroye à l'aube !
Les veuves se sont décoiffées
Pour ne plus regarder
Les médailles gagnées « au champ d'honneur ».
Dans les rizières de sang
Sillonnant les routes de ma chair
Cent canons ont tonné
Pour rejoindre la clameur du jazz à l'agonie de l'aube.

Et les fils de Rufisque
Chantent encore ces hommes du grand sommeil.

Martyrs

To those who have not lived through Thiaroye.
For Ousmane Sembène.

Thiaroye at dawn!

In great silence
Africa in mourning gathers its sons

Thiaroye at dawn!
A dawn where Africa has dressed in clouds.

Mossi orphans from Nouna
Dogon Bambaras from the caves of Sanga
Lebous from the shores of Ngor
Orphans from the East and from the West
Orphans from the banks of Benin
Orphans from the lagoons
About turn!

Thiaroye at dawn!
Blood weeps at having sullied mother earth.

Thiaroye at dawn!
When red blood sprayed on black skin
The great baobab shuddered
The Djoliba's crocodiles wailed
And the sabre of the Moro Naba sweated in its scabbard.

Thiaroye at dawn!
The weapons spat out their flames
The men collapsed
These men who
Leaving the embers cold at home
And the fields uncultivated
Had cried out as one
Long live France!

SENEGAL — MAME SECK MBACKÉ

To arms, citizens!
Black citizens, Overseas Troops
Rest beneath the seal of the bayonets.

Thiaroye at dawn!
The widows bared their heads
So they no longer had to look at
The medals won in "the field of honour".
In the rice-fields of blood
Furrowing through the pathways of my flesh
One hundred canons roared
Reuniting the clamour of jazz with the death rattle of dawn.

And the sons of Rufisque
Still sing about these men of the big sleep.

Martyrs

To those who lived Thiaroye*
For Ousmane Sembène

Thiaroye at Dawn!

In a great silence
Mourning Africa gathers up her sons

Thiaroye at Dawn!
A dawn when Africa wore her robe of clouds

Mossi Orphans from Nouma
Dogons Bambara from the Sanga caves
Lebou from the beaches of Ngor
Orphans of the Levant and of the West
Orphans from the shores of Benin
Orphans of the lagoons
Avert your eyes

Thiaroye at Dawn!
The blood cries for staining mother earth

Thiaroye at Dawn!
When red blood spurted on Black skin
The great baobab trembled
The crocodiles in the Djoliba wailed
And the saber of the Moro-Naba sweat in its sheath

Thiaroye at Dawn!

The weapons have spit their flames
The men have gone mad
These men
Leaving the ashes of the hearth cold
The fields untilled
Cried out in one voice
Vive la France!

To arms citizens!
Black citizens *Tirailleurs* from Outre Mer
Rest beneath the seal of the bayonets.

Thiaroye at Dawn!
And the widows unbraided their hair
To no longer look at
The medals won "on the field of honor."
In the rice fields of blood
Furrowing the tracks of my flesh
One hundred cannons roared
To repeat the clamor of jazz at the agony of dawn.

And the sons of Rufisque
Still sing those men of the Long Sleep.

POETRY HANDOUT 2: JEANNE NGO MAI (CAMEROON)

Mon Sort

En des phases d'amours,
De déceptions, de péchés
Et de ruptures
Se succède lourd tel un four
Mon sort où le plus souvent

Le point le plus marquant
Est l'inévitable rupture.
 Rompre avec le passé
 Rompre avec le présent
 Rompre avec soi
 Rompre avec la foi.
 Rompre toutes les promesses
 Rompre toutes les liesses
 Et prévoir l'avenir
 Avec au compte le seul désir !
 Dieu !

Tu sais bien ainsi que ma vie
 Ne me plaît pas.
Tu sais bien ainsi que ma vie
 Ne me convient.
 Par-là,
En vain j'ai cherché la paix.
 Par-ci,
Pour rien je souffre souvent
Et dans ce monde entier
Tu ne me montres mon lieu.

Tu sais bien que tu m'as fait
Une âme qui sent vite
Souffre profond et longtemps.
Tu sais bien que je suis désespérée
Complètement désemparée.
 Pourtant,
Tu ne me délivres pas.
Tu attends que je décide
 Et me tue
Et que tu me punisses
 Pour suicide
Pour que même dans ton site
Je n'aie pas de vue.

POETRY HANDOUT 3: TRANSLATION AS INSPIRATION EXTRACTS FROM “EXTREME ADAPTATION” (BY G. COLLINS) IN THE LINGUIST, 2017

The idea of an original is illogical

Paul Bandia states that the earliest record of any kind of “professional linguist” in Africa is the griot who recorded and narrated history and culture and mediated between kings and their people (in the *Routledge Encyclopaedia of Translation Studies*, 2001). The traditional griot could be more creative in his interpretation, the concept of an ‘original’ text being more flexible in oral traditions.

Stories are transmitted orally from one generation to the next and over time they change: slightly different words or content, structure, facial expressions or tone, whether due to the impact of time on memory, a new individual adding his or her own touches, or audience participation. If translation is no longer viewed in terms of a static ‘original’ source text but instead as a more fluid font of inspiration, can this take translation of African poetry on a new journey of orality, performance and originality?

Putting Orality into Literature

By putting orality into literature, Francophone African writers are conserving their stories, but when they appropriate a traditionally Western genre, the translator may assume the text to be as fixed and stable as previous written works could have claimed to be. Perhaps this is not the case.

“Hommage à une jeune paysanne” by Fatou Ndiaye Sow:

Source text: Mère de la terre
De ta sueur pétrie,
Souffle chaud des savanes,
Ton pas, rythme de Xalam

Fleurs du Sahel, Fatou Ndiaye
Sow, © NEA, 1990

Rewritten text: MOTHER OF THE EARTH
And your sweat
Beats your brow
In the burning Savannahs
Of the Jolof.

Your steps chase the rhythm
As the Griot strums the Xalam
© Georgina Collins, 2017

The rewritten text has used new words, its content has been elaborated upon with further historical and cultural references to the Jolof kingdom and the traditional player of the Xalam (a stringed instrument). Its structure now includes a refrain which breaks up the poem, lengthens it, and can be repeated by the audience after each verse, thus building on the performative nature of the poem. The capitalisation may be read as a change in tone.

“Négresse en Laisse” by Ndeye Coumba Mbengue Diakhate:

Source text: Le voile d’or de Ndiaré,
De Ndaté, reine sereine,
Njimbot Mbodj, la sublime,
Et Laama, ma lin’guère!

Filles du soleil, Ndeye Coumba
Mbengue Diakhate © NEA, 1988

Rewritten text: “Waalo”
Ndiaré casts her golden veil
Over our stolen earth
Over our serene kings and queens
From Yoff to the Senegalese River
And beyond the Atlantic
Long departed

© Georgina Collins, 2017

This poem makes reference to the Waalo kingdom and its location, its royalty, colonisation and the Atlantic slave trade. These elements are inferred in the source text but developed and refreshed in the target text. It is not so much about clarifying content, however, but about creating something new. [\[full article here\]](#)

2. Retranslating Older Texts (Using Modern Strategies and African Context)

LESSON PLAN: RETRANSLATING OLDER TEXTS DAY 3 14:30 – 16:00

Require: Flipchart, handouts x 3

| | |
|---------------|---|
| 14:30 - 14:35 | Introduction |
| 14:35 - 14:50 | Brainstorm (flip chart): Why do we retranslate? How have translation strategies changed? Who is involved in the translation process? Ros Schwartz: Relevance to <i>The Little Prince</i> |
| 14:50 - 15:05 | Handout 1: Flaubert, <i>Madame Bovary</i> In pairs: Analyse the translations. What makes them different? What might you change if you were retranslating? Pros and cons of different versions? |
| 15:05 - 15:30 | African texts: a lot of criticism of translations done by Europeans who perhaps are unfamiliar with different African cultures. Handout 2: <i>Un chant écarlate</i> , Mariama Bâ Read the translations: what do you think of them? Pros and cons? How much was the domestication down to the translator? Was it the publisher? How might you retranslate the second extract taking a more cultural approach? |
| 15:30 - 15:55 | Classic Cameroonian text: <i>Une vie de boy</i> by Ferdinand Oyono Handout 3: A lot of criticism regarding so-called misunderstandings/lack of cultural knowledge. Analyse the extract in pairs. Are there other areas of contention? Retranslate taking a more cultural approach, but also make your own mark on the translation. |
| 15:55 - 16:00 | Round the class - what have you learnt about translating over time? |

Notes:

Introduction: Lots of texts are translated over and over, especially classic texts by Shakespeare, Homer. But why do we need to retranslate? Are older translations poor, do we improve translations over the course of time? Why are we retranslating and not translating new texts? Is there too much focus on the same novels or poems? Every translator will leave a bit of themselves in the text. A combination of the voice of the writer and the translator.

Brainstorm: Foreignisation/domestication, different readerships can be the reason for different translations, different interpretations of the source text, a text lives on through retranslation, every translation has a different focus, translation isn't rigid. What about cultural approaches? Examples of texts that don't take a cultural approach. We are all too ready to criticise translations. Translations can in fact improve source texts.

Mariama Bâ example: "Well! I will get up earlier than usual - as soon the lid jingles on Papa's satala njàppu, rather than waiting for my brother's sniffing or the shush-shush of Yaye Khady's old shoes." (in *Scarlet Song* by Mariama Bâ, © Longman, 1985, translated by Dorothy Blair).

RETRANSLATING HANDOUT I: MADAME BOVARY

English-language translations of Madame Bovary include:

- 1886 Eleanor Marx-Aveling
- 1928 James Lewis May
- 1946 Gerald Hopkins
- 1950 Alan Russell
- 1957 Francis Steegmuller
- 1959 Lowell Bair
- 1964 Mildred Marmur
- 1965 Paul de Man
- 1992 Geoffrey Wall
- 2004 Margaret Mauldon
- 2010 Lydia Davis
- 2011 Adam Thorpe

Opening lines: Gustave Flaubert, 1856

Nous étions à l'Étude, quand le Proviseur entra, suivi d'un nouveau habillé en bourgeois et d'un garçon de classe qui portait un grand pupitre. Ceux qui dormaient se réveillèrent, et chacun se leva comme surpris dans son travail.

Le Proviseur nous fit signe de nous rasseoir ; puis, se tournant vers le maître d'études :

– Monsieur Roger, lui dit-il à demi-voix, voici un élève que je vous recommande, il entre en cinquième. Si son travail et sa conduite sont méritoires, il passera dans les grands, où l'appelle son âge.

Eleanor Marx-Aveling (1886)

We were in class when the head-master came in, followed by a "new fellow," not wearing the school uniform, and a school servant carrying a large desk. Those who had been asleep woke up, and every one rose as if just surprised at his work.

The head-master made a sign to us to sit down. Then, turning to the class-master, he said to him in a low voice—

"Monsieur Roger, here is a pupil whom I recommend to your care; he'll be in the second. If his work and conduct are satisfactory, he will go into one of the upper classes, as becomes his age."

1919 American version

OUR class was in session when the head master entered, followed by a new boy, not wearing the school uniform, and a servant of the school carrying a large desk. Those who had been sleepy roused themselves, and everyone rose as if surprised at his studies.

The head master gave us a sign to sit down. Then, turning to the instructor, he said in a low tone: "Monsieur Roger, here is a pupil whom I recommend to your care; he will be in the second form. If his work and behaviour are satisfactory, he will enter one of the upper classes, as is suitable for his age."

Margaret Mauldon (Oxford UP, 2004)

We were at prep when the Headmaster came in, followed by a 'new boy' not wearing school uniform, and by a school servant carrying a large desk. Those who had been asleep woke up, and we all rose to our feet as though we had been interrupted at our work.

The Headmaster motioned to us to be seated; then, turning to the master on duty: 'Monsieur Roger,' he said in a low voice, 'this is a pupil I'm putting in your hands. He's starting in the fifth. If his work and his conduct warrant it, he'll be moved up to the "seniors", which is where he should be, given his age.'

RETRANSLATING HANDOUT 2: MARIAMA BÂ

Un chant écarlate by Mariama Bâ translated as *Scarlet Song* by Dorothy Blair: Extracts

Example 1:

Opening lines (NEA, 1981)

Usine Niari Talli secouait sa torpeur nocturne, sous le soleil qui s'ébrouait. Les dernières ombres se dessoudaient, restituant aux choses formes et couleurs.

[Footnote: Quartier du Grand-Dakar au nom inspiré par les deux chaussées parallèles qui le traversent et la proximité de l'usine de biscuiterie.]

Translation (Longman, 1985)

The district of Grand Dakar known as Usine Niari Talli takes its name from the two parallel main roads that run through it and the Biscuit Factory in the neighbourhood. Usine Niari Talli was shaking off its nocturnal torpor in the first quiver of morning sunshine, and objects resumed their normal shapes and colours as the last shadows faded. (11)

Example 2:

Source text (NEA, 1981)

Bah ! Je me lèverai plus tôt que de coutume, à l'instant où le couvercle du *satala njappù* paternel tintera, au lieu d'attendre les reniflements de mon frère ou le *trass, trass* des savates de Yaye Khady.

[NB there is a footnote explaining the term *satala njappù* as "Bouilloire pour ablutions"]

Translation (Longman, 1985)

So what! I'll just have to get up earlier, when I hear the rattle of Pa's kettle for his ablutions, instead of waiting for my brother's sniffing or the flip-flop of Ma's sandals.

Or possibly:

Well! I will get up earlier than usual - as soon the lid jingles on Papa's *satala njàppu*, rather than waiting for my brother's sniffing or the *shush-shush* of Yaye Khady's old shoes.

NOTE: Should we still be italicising words and phrases in African languages in Europhone African texts?

RETRANSLATING HANDOUT 3: UNE VIE DE BOY

Agency in translating *Une Vie de Boy* into English (Felix Awung):

Stellenbosch Papers in Linguistics Plus, Vol. 43, 2014, 17-30

"It is important to note that there are cases of mistranslation in Reed's version, which can be attributed to his lack of sufficient exposure to the source-text world. Examples include *les essessongos* (translated as "essessongo trees"), *gâteau maïs* (translated as "maize cake") and *bâton de manioc* (translated as "cassava sticks"). These three French phrases are coinages from the local languages that have been embraced by the French dialect spoken in Cameroon." (Awung, p27)¹

Source text (*Une vie de boy*, Ferdinand Oyono, Éditions Julliard, 1956, p12):

"Notre piste sortit enfin de la forêt, serpenta dans une lande où les *essessongos* atteignaient la hauteur des arbres. Les roulements du tam-tam devenaient de plus en plus distincts. Nous débouchâmes dans une clairière. Le cri lugubre d'un hibou troubla l'un des silences intermittents qui succédaient aux battements sourds du tam-tam. Anton partit d'un grand éclat de rire dont l'écho se répercuta à plusieurs reprises parmi les géants de la forêt. Il abreuva l'oiseau nocturne d'un flot d'injures comme s'il fût adressé à un homme."

Target text (*Houseboy*, Ferdinand Oyono, translated by John Reed, Éditions Julliard, 1966, p3):

"At last our path left the forest and wound its way across a heath among tall *essessongo* trees. The sound of the drum grew more and more distinct. We came out into a clearing. The gloomy hoot of an owl broke one of the intermittent silences that followed the muffled beating of the drum. Anton gave a great shout of laughter that echoed and re-echoed among the giant forest trees. He began to hurl insults after the bird as if he were abusing another human being."

Retranslate this extract. Take a more "cultural" approach and also make your own mark on the translation.

¹ Quotations from Awung's paper: "In the first phrase, *essessongos* means "elephant grass", but Reed translated it as "essessongo trees". Any reader not exposed to the Cameroonian connotation of this word would be lost, or even misled, as to its meaning. This is because the notion of 'tree' in the translation is very misleading from 'grass' which is the original connotation."

"The second phrase, *gâteau maïs*, is actually a coinage from French to denote a local dish made from mashed maize that is wrapped in banana leaves and then boiled. The notion of 'cake' actually refers to the shape of the food. Rendering it as "maize cake" is thus misleading, especially as there is no paratext for guidance."

"The final phrase, *bâton de manioc*, came about in the same way as *gâteau maïs*. *Bâton de manioc* is a local dish of cassava paste wrapped in banana leaves which is then formed into the shape of a baton and boiled. "Cassava sticks" is therefore a mistranslation as it may give the impression that people from this setting eat sticks."

As previously mentioned, these mistranslations are the result of insufficient exposure on the part of the translator given that, as Bandia (in *Translation as Reparation*, 2008, p187) argues, cultural items present "[s]pecific challenges as their occurrences in the European language are often the result of the author's creative endeavour to capture them as they exist in African languages". Insufficient exposure to such contexts may then lead to interpretations based on generalisations, assumptions and, in certain situations, stereotypes. These stereotypes in themselves are born of narratives that develop a particular identity that influences the perception of the Other.

3. Translating Children's Literature

LESSON PLAN: CHILDREN'S LITERATURE

DAY 3 11:45 – 13:00

Require: Flipchart, handouts, Gruffalo books

| | |
|---------------|--|
| 11:45 - 11:50 | Introduction |
| 11:50 - 12:00 | Brainstorm (flip chart): what do we know about children's literature and translation? What are the features of children's lit that we need to consider? |
| 12:00 - 12:15 | Read and analyse <i>Papy et Cocori</i> by Fatou Ndiaye Sow (Handout 1 - full length book). In pairs discuss: If you were translating for an Anglophone Cameroonian market: <ul style="list-style-type: none">• How would you approach the translation in general terms?• How would your approach differ from translating adult prose?• What are the key features of the text that you would aim to retain in translation?• Report back to the group |
| 12:15 - 12:25 | <i>The Gruffalo</i> : look at visible differences between the books in French and English - what do you think? The Gruffalo in English is online here The Gruffalo in French is here <ul style="list-style-type: none">• Look at the first page of the book in English (to "Why, didn't you know?") as a group. What are the main challenges?• Student to read out how the translator, Jean-Francois Ménard has translated the first page. |
| 12:25 - 12:40 | Can you now translate an extract of your own into English? Give students a handout - each pair to translate one rhyme. Everyone to read out their extract in order. |
| 12:40 - 12:55 | Can you rewrite the same extract but translate into Camfranglais/make it more Cameroonian? To make it more relatable to the audience. In pairs - how might you do that? Students to read out extracts. |
| 12:55 - 13:00 | Round the class - what have you learnt about translating children's literature? |

Notes:

Introduction: Children's books are a big market globally. More people likely to buy physical books for children. Children read over and over. Books are relatively cheap. The experience of reading with children is often important for parents. Translation market relatively small, but think about series such as Harry Potter. Wonderful challenges in translating for children (wordplay etc).

Brainstorm: The readership - language for children, appealing to adults (who buy the books). Target culture. Highly likely to be read out loud. Can be very poetic: rhyme, alliteration. Artwork. Price. Text and image must go together. Register - for children. What age is it aiming at? Will children read it or adults?

CHILDREN'S LIT HANDOUT I SAMPLE: PAPY ET COCORI

Papy et Cocori, Fatou Ndiaye Sow, © Clairafrique, 2001

Papy et Cocori étaient deux grands amis. Cocori était le poussin unique que la poule de grand-mère avait fait éclore, les autres œufs, cinq au total avaient été abandonnés par la mère. Grand-mère avait offert le poussin à Papy qui l'avait appelé Cocori. Le garçon s'était attaché à Cocori de toutes ses forces.



Quand il eut ses premières plumes, Papy les caressait toujours en disant que cela faisait pousser les autres.

En quelques mois, Cocori devint un beau coq aux plumes rouges luisantes. Il se dandinait dans la cour comme un vrai chef. Tous les copains de Papy le connaissaient et lui apportaient des graines.

Il était beau Cocori.

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This bibliography has been compiled following research conducted in Cameroon, Côte d'Ivoire and Senegal. Hence, there is a focus on literary translation, crossing the Francophone/Anglophone linguistic divide, Africa, and the aforementioned countries in particular.

Please note that the bibliography is by no means comprehensive and there may be some overlap between different subject areas. The texts below are a selection of key articles and books that provide background reading to, and an overview of, the themes mentioned above.

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