Franco*poly*phonies in translation

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Taking as its starting point Amin Maalouf's conception of identity in *Les Identités meurtrières* (1998), this article will study *francophonie* from a translational perspective. Translation will be analysed as a linguistic transfer but also as a contact zone that brings out the alterity present in francophone texts and reveals their intrinsic plurality. Thus, translation will also be envisaged as a constitutive part of *francophonie*, whereby a monolingual understanding of French will give way to 'franco*poly*phonies', that is an intricate, relational space in which translation not only helps to voice polyphony, but also functions as a 'métier à métisser', as René Depestre puts it. While some texts will be studied as acts of self-translation, questioning the potential pitfalls of (self-)exoticism and assimilation for the francophone writer/translator, others will be analysed through a process of 'unhoming' French language and culture. Thus situated at the crossroads of cultural and linguistic encounters, translation will offer a transnational and translinguistic reading of *francophonie*, which will potentially lead to 'franco-reciprocities'.

Keywords: translation, world literature, francopolyphonies, *langue-errance*, (self-)representation

La conception de l'identité présentée par Amin Maalouf dans *Les Identités meurtrières* (1998) servira de point de départ à cet article portant sur les écrivains francophones pensés en traduction. Pour ce faire, le geste traduisant sera tout d'abord envisagé comme un passage d'une langue à l'autre, un contact permettant de porter un regard extérieur, voire allophone, sur les textes d'écrivains francophones et d'en révéler les écritures protéiformes. Puis la traduction sera considérée comme décentrement et variation au sein d'une sphère linguistique commune, faisant émerger le multilinguisme présent au cœur de la francophonie. Dès lors non plus envisagée comme trame uniforme, la traduction, comme l'a dit René Depestre, servira de « métier à métisser » permettant de faire émerger une poétique de la francophonie pensée selon un complexe écheveau relationnel plurivocal: les « franco*poly*phonies ». Là où certaines voix seront envisagées dans l'acte auto-traduisant, d'autres seront analysées à partir du concept de « unhoming ». S'inscrivant ainsi dans le sillage d'une poétique située à la croisée des langues et dans un croisement identitaire et culturel, le geste traduisant proposera une lecture transnationale et translinguistique de la francophonie, permettant, à terme, d'atteindre un idéal de « franco-réciprocités ».

Mots clefs: traduction, littérature-monde, francopolyphonies, *langue-errance*, (self-)representation

> C'est notre regard qui enferme souvent les autres dans leurs plus étroites appartenances, et c'est notre regard aussi qui peut les libérer. L'identité n'est pas donnée une fois pour toutes, elle se construit et se transforme tout au long de l'existence.
>
> (Amin Maalouf, *Les Identités meurtrières*)[1]

Amin Maalouf's oft-quoted statement offers an important contribution to the debate sparked by the forty-four signatories of the manifesto 'Pour une "littérature-monde" en français' published in *Le Monde* in 2007,[2] which prompted an almost immediate response in the political scene of the time, when then presidential candidate Sarkozy offered his own understanding of Francophonie in 'Pour une francophonie vivante et populaire'[3] in the face of a rampant Americanization of culture. Far from considering *francophonie* as an institutional response to cultural imperialism, this article will offer a reading of the concept within the larger narratives of world literature to move beyond the nexus of territorial and linguistic belonging, what Maalouf calls 'ces plus étroites appartenances'. Thus understood, *francophonie* brings to the fore the complexity of its coexisting, albeit at times conflicting, linguistic and cultural spaces. As Jean-Marc Moura observes, 'ces pays ou ces ensembles culturels sont très variés, les situations linguistiques y sont d'autant plus complexes et mouvantes qu'elles se caractérisent par la coexistence de plusieurs langues, autochtones et européennes'.[4] Alterity and multiplicity would thus appear to be at the heart of *francophonie*; yet the concept has been criticized precisely for its seeming all-inclusiveness when, in reality, hexagonal writers fall under a different rubric.[5] Françoise Lionnet suggests a pluralization of the concept to restore its full potential of transnational diversity. She also highlights the importance of (self-)representation in 'Francophonies' and denounces some of the manifesto's shortcomings in that regard:

> [The manifesto] raises timely cultural issues. […] But it does so without openly acknowledging that this perceived liability is linked to the colonialist gaze that some critics and readers have fastened on that literature

1 Amin Maalouf, *Les Identités meurtrières* (Paris: Grasset, 1998), pp. 32–33.
2 'Pour une "littérature-monde" en français', *Le Monde* (16 March 2007).
3 Nicholas Sarkozy, 'Pour une francophonie vivante et populaire', *Le Figaro* (22 March 2007).
4 Jean-Marc Moura, *Littératures francophones et théorie postcoloniale* (Paris: PUF, 1999), p. 7.
5 See Alain Mabanckou, 'La francophonie, oui, le ghetto: non!', *Le Monde* (19 March 2006); Tahar Ben Jelloun, 'La Cave de ma mémoire, le toit de ma maison sont des mots français', in *Pour une littérature-monde*, ed. by Michel Le Bris and Jean Rouaud (Paris: Gallimard, 2007), pp. 113–24.

> without regard for the complex ways in which a text's *difference* requires a reorientation of *their* gaze.[6]

In an attempt to bring out the polyphony of *francophonie*, this article has likewise opted for a pluralization of the concept to convey the variety of francospheres under study, including l'Hexagone itself. It also wishes to depart from an understanding of world literature or *littérature-monde* written in one given hegemonic language and focuses instead on the multilingual features present in *francophonie*. To do so, franco*poly*phonies, a term chosen to express the intricate relationships between different linguistic variations, will be studied from a translational perspective, whereby translation will be mostly (although not solely) understood in its literal sense of linguistic and cultural transfer, entailing constant renegotiations of gaps, dissimilarities, and contrapuntal echoes in the face of a suggested universalism.

The following pages will therefore attempt to present translation as a valid prism through which *francophonie* can be examined to reflect its polyphonic and many-voiced identities. The multilingual characteristics or variations present in franco*poly*phone writing, elements of *difference* which Reine Meylaerts identifies as 'translation effects',[7] not only challenge the shortcomings of a *francophonie* accepted as a monolingual whole, they also invite methods of decentring translation practices. 'Franco*poly*phonies' then emerge as spaces where traditional classifications such as single source and target texts become blurred, leading instead to a 'diversalité'[8] that is both expressed in and through translation. The term 'Franco*poly*phonies' has also been chosen in echo of the title of the journal published by the Institute for Philological and Cross-Cultural Investigations of the Free International University of Moldova.[9] Franco*poly*phonies will thus be analysed primarily in a twofold movement, one that consists of a transfer or contrapuntal shift from one linguistic and cultural context to another, thereby entailing variations and rewritings; and one that represents the driving forces of *errance*,

6 Françoise Lionnet, 'Universalismes and Francophonies', in *World Literature in Theory*, ed. by David Damrosch (Chichester: Wiley-Blackwell, 2014), pp. 293–312 (p. 294).

7 Meylaerts writes: '[h]ybrid languages, typical of literatures in multilingual cultures, often create *translation effects* in the text: disparate vocabulary, unusual syntax, linguistic deterritorialization'. See 'Multilingualism as a Challenge for Translation Studies', in *The Routledge Handbook of Translation Studies*, ed. by Carmen Millán and Francesca Bartrina (Abingdon: Taylor and Francis, 2013), pp. 519–33 (p. 520).

8 Jean Bernabé, Patrick Chamoiseau, and Raphaël Confiant, *Éloge de la créolité/In Praise of Creoleness*, bilingual edition (Paris: Gallimard, 1997), p. 55.

9 ULIM, 'La Francopolyphonie', <http://lafrancopolyphonie.blogspot.co.uk> [accessed 17 May 2016].

a concept that manifests the perpetual tensions between space and identity, as well as migration and belonging. In that regard, translation becomes a relational process that destabilizes any reading of *francophonie* along a fixed, monolingual root. Rather, as Lise Gauvin explains about Glissant's poetics:

> Le langage tel que le conçoit Glissant offre la possibilité de cette errance qui, au terme du parcours, permet le *retour* vers une langue réappropriée, langue redevenue celle du fils par le *détour* vers son irréductible étrangeté. Cette langue dépossédée du poids de ses terreurs ataviques, riche de toutes les ruses assimilées, est seule capable de porter l'immense chant du monde.[10]

Translation, then, helps interrogate the *topoi* of authenticity and origins by highlighting how, on the one hand, franco*poly*phone texts are circulated and disseminated for a non-francophone audience, and, on the other, how literature imported into the French literary system is carried across by franco*poly*phone translators (often writers too). This dual movement, in turn, will be studied in the hope of shedding light on the transnational dimension of franco*poly*phonies. By focusing more closely on self-translating authors from the Caribbean and the Indian Ocean islands, this paper will then establish a link between their 'identité-banian'[11] and the strategies they employ to re-author themselves while rewriting *francophonie*. One of the questions underlying this line of reasoning consists of investigating whether the act of self-translation, mostly observed through autographic paratextual and intertextual additions and emendations, manages to liberate franco*poly*phone authors from the constraints of exoticism and assimilation that un*author*ized translators are often deemed to face. While such a question inevitably brings us back to the themes of (self-)representation and perception, it also invites us to consider franco*poly*phonies as interconnected sites of disruptive encounters, whereby translation operates on the grounds of transculturation to try and relocate francophone identities at the crossroads of reciprocity.

10 Lise Gauvin, 'L'Imaginaire des langues: tracées d'une poétique', in *Poétiques d'Edouard Glissant*, ed. by Jacques Chevrier (Paris: Presses de l'Université de Paris-Sorbonne, 1999), pp. 275–84 (p. 280).

11 René Depestre uses the metaphor of the banyan tree much in the same way that Glissant illustrates his poetics of relation with the image of the rhizome: 'Je suis un être à identité multiple qui n'a rien perdu de son milieu d'origine. La créolité joyeuse de mon enfance nourrit sans cesse mes rapports naturels, sensuels, ludiques, magiques, avec les divers courants vitaux du vaste monde'. See René Depestre, *Le Métier à métisser* (Paris: Stock, 1998), p. 111.

1. Disseminating *francophonie*: translated from and into the franco*poly*phone

In the contemporary global literary marketplace, gaining visibility for a writer of a non-anglophone linguistic or cultural background often entails being translated. When such a cultural transfer happens, it frequently follows international praise and recognition for the author, usually taking the form of an award or a literary prize. Editorial paratext bears testimony to such consecration, regularly emphasizing the literary value of the author who has made their way into what Pascale Casanova terms the 'World Republic of Letters'.[12] Yet, considering the works of franco*poly*phone writers in translation may also help to overcome the entrenched distinction traditionally made between Franco-French and francophone writers. Thus, while non-hexagonal writers are frequently defined by circumlocutory phrases based on their ethnic or indigenous identities in the French literary market, a practice that clearly demarcates *francophonie* from l'Hexagone – Césaire having famously been labelled 'un Grand Poète noir' by André Breton – those writers seem to regain their linguistic identity when their work circulates outside of France. The small publisher Litradukt, specializing in francophone writers and more particularly in Haitian literature, thus systematically states 'translated from the French' when presenting a text to its German readers.[13] Similarly, most American and English translations of francophone writers tend to stress the linguistic choice made by an often multilingual author, indicating that the work has been translated 'from the French'. This is the case for the American translation of Frankétienne's *Mûr à crever* (*Ready to Burst*), presented as follows: 'translated from the French by Kaiama L. Glover'. Frankétienne's example will be discussed in greater depth further on, as his own literary practice relies on constant acts of rewriting and self-translating, following the tenets of Spiralism, the literary movement he spawned in the 1960s along with René Philoctète and Jean-Claude Fignolé. For the time being, it is worth noting that the Spiralist aesthetics have served as a guiding principle to Frankétienne's work, both as a writer and an artist, entailing a unique praxis of self-translation and

12 Pascale Casanova speaks of translation as 'littérisation' in that case, which she defines as 'any operation – translation, self-translation, transcription, direct composition in the dominant language – by means of which a text from a literarily deprived country comes to be regarded as literary by the legitimate authorities'. See Pascale Casanova, *The World Republic of Letters*, trans. by M.B. DeBevoise (Cambridge, Mass. and London: Harvard University Press, 2004), p. 136.

13 A cursory glance at the publisher's website confirms this practice, as all translated texts share the same characteristic: 'aus dem Französischen', <http://litradukt.de/?/Buecher/Backlist/Gottes-Bleistift-hat-keinen-Radiergummi/> [accessed 19 May 2016].

rewriting, as Rachel Douglas's *Frankétienne and Rewriting* has shown at great length.[14] The cover design used for *Ready to Burst* is, for instance, a reproduction of a work of art by the author himself that visually represents Spiralism, and also verbally translated as 'the Complete Genre, in which novelistic description, poetic breath, theatrical effect, narratives, stories, autobiographical sketches, and fiction all coexist harmoniously'.[15] Through its American translation, the poet's 'poetic breath' is thus extended beyond the shores of *francophonie* and *Ready to Burst* then contributes to a (re) discovery of Spiralism as a movement no longer limited to the Haitian context, but one that resonates with other Caribbean aesthetics.[16]

When turning to second-tier literary markets, taking the example of publishers based in New Zealand or Canada who have published francophone authors in translation, it is interesting to observe how franco-*poly*phonies are further disseminated and decentred when translated 'from' a minor cultural space and, as it were, 'for' another marginalized cultural zone. Chantal Spitz's canonical *L'Île des rêves écrasés* is thus presented as follows in its translation by Jean Anderson:

> As a Mā'ohi writing in French, the language of her schooling, the language of the colonial power, Spitz finds herself in *a position all too familiar to indigenous peoples the world over*. Her solution is to *radically disrupt many of the parameters of accepted literary French, and to reach beyond French, through French, perhaps, to reclaim some of the powerful and beautiful traditions of ancestral rhetoric*. […] *This is, in a number of ways, very un-French writing*: there are many repetitions of words – something literary French tends to avoid like the plague – and a strongly lyrical tone throughout, including poetry inserted into the text.[17]

The translator establishes relational ties between the French Polynesian author and indigenous writers worldwide that help deconstruct a vertical approach to translation by creating transnational and translinear connections much in

14 Rachel Douglas, *Frankétienne and Rewriting: A Work in Progress* (Lanham: Lexington Books, 2009).

15 Frankétienne, *Ready to Burst*, trans. by Kaiama L. Glover (Brooklyn: Archipelago Books, 2014).

16 'We are so lucky, and Frankétienne is so lucky, that Kaiama L. Glover has come along to translate his works into English and to give Spiralism the international attention it deserves as a historic Caribbean literary movement': Amy Wilentz, 'Review: *Ready to Burst* by Frankétienne', *The Chicago Tribune* (16 October 2014), <http://www.chicagotribune.com/lifestyles/books/ct-prj-ready-to-burst-franketienne-20141016-story.html> [accessed 15 May 2016].

17 'Translator's Note', Chantal Spitz, *Island of Shattered Dreams*, trans. by Jean Anderson (Wellington: Huia Publishers, 2007); emphases added.

the same vein of what Françoise Lionnet and Shu-Mei Shih have referred to as 'minor transnationalism'.[18] French is no longer the common, unifying thread that binds together franco*poly*phone writers: rather, it is their resourceful attempts at creating a polyphony of 'Frenches' that becomes the centre of their poetics. In that regard, translating from and for a literary space situated on the fringes of the World Republic of Letters undermines the supremacy of *francophonie* and, at the same time, partakes in the creation of a 'langue-errance' that consists in offsetting French conventions and fixed norms, while attempting to restore the multiplicity of voices heard in franco*poly*phonies. For Glissant, translation is the art of unpredictability, what he refers to as an '[a]rt du croisement des métissages aspirant à la totalité-monde, art du vertige et de la salutaire errance, la traduction s'inscrit ainsi et de plus en plus dans la multiplicité de notre monde'.[19]

Similarly, when literary translators/writers of a franco*poly*phone background translate foreign works for a French readership, they too contribute to the decentring of a certain cultural hegemony operating under the aegis of Franco-French norms. Sika Fakambi's translation of Nii Ayikwei Parkes's *Tail of the Blue Bird*, which has received much acclaim on the French literary scene, illustrates this point.[20] Fakambi's *Notre quelque part* has been awarded several prestigious prizes and received great attention from the press, critics, and fellow writers alike, among whom Alain Mabanckou,[21] who have unanimously celebrated the translator's masterly rendition of Parkes's polyphonic style. Zulma, the publisher of *Notre quelque part* and other African works of fiction translated by Fakambi, also contributed to the translator's visibility, bringing to the fore her multilingual, franco*poly*phone background to legitimize her role as a translator of anglophone postcolonial authors from various continents:

18 They oppose transnationalism to globalization, arguing that '[t]he logic of globalization is centripetal and centrifugal at the same time and assumes a universal core or norm, which spreads out across the world while pulling into its vortex other forms of culture to be tested by its norm. […] The transnational, on the contrary, can be conceived as a space of exchange and participation wherever processes of hybridization occur and where it is still possible for cultures to be produced and performed without necessary mediation by the center'. See Françoise Lionnet and Shu-Mei Shih, eds., *Minor Transnationalism* (Durham and London: Duke University Press, 2005), p. 5.

19 Edouard Glissant, *Introduction à une poétique du divers* (Paris: Gallimard, 1996), p. 45.

20 Nii Ayikwei Parkes, *Notre quelque part*, trans. by Sika Fakambi (Paris: Zulma, 2014).

21 Mabanckou writes: 'Il faut saluer […] l'excellente traduction de Sika Fakambi, car l'auteur ghanéen, pour magnifier cet univers fantastique, a mêlé avec délicatesse le pidgin, les langues maternelles de son village et l'anglais le plus soutenu'. See '"Notre quelque part" de Nii Ayikwei Parkes: polar et vin de palme', *Jeune Afrique* (14 March 2014), <http://www.jeuneafrique.com/134136/culture/notre-quelque-part-de-nii-ayikwei-parkes-polar-et-vin-de-palme/> [accessed 26 May 2016].

> Sika Fakambi est née en 1976 au Bénin et a grandi entre les villes de Ouidah et Cotonou, au sein d'une famille mixte, franco-béninoise. Elle a vécu à Paris, Dublin, Sydney, Toronto et Montréal; elle réside maintenant à Nantes. […] Depuis quelques années, elle traduit des auteurs – poètes, nouvellistes, romanciers – de différentes régions du monde anglophone: Australie, Etats-Unis, Afrique, Caraïbes. En 2014, elle est lauréate des prix Baudelaire et Laure Bataillon pour sa traduction de *Notre quelque part* de Nii Ayikwei Parkes.[22]

Similarly, the publisher Dapper commissioned Ananda Devi to produce a French translation of David Dabydeen's *The Counting House*, on the grounds that both the Guyanese author and his Mauritian translator shared a common cultural and linguistic overseas Indian heritage.[23] Yet her translation, *Terres maudites*, published in 2000, offers a counter-reading of an institutionalized *francophonie* by going against the grain of expected translational strategies and by offering a sense of alterity and polyphony in the rendition of Dabydeen's creolization. Ananda Devi therefore subtly transgresses conventional modes of assimilation in her translation, offering a reconfiguration of franco*poly*phonies that move beyond the shores of Eurocentric thought and, in so doing, offers an archipelagic understanding of *francophonie*. The title alone of the French translation invites a reterritorialized reading of Dabydeen's novel that, far from deterritorializing it, renegotiates France's own colonial histories, while at the same time interrogating the relationships between Guyana and the British Empire. Furthermore, Ananda Devi has not opted to render Dabydeen's Creole into a Mauritian equivalent, inviting the reader to interrogate instead the fluidity of a creolized, porous French that resists the label of regional variant. The following extract illustrates this point:

And all your coolie words don't cow me neither, chala, haal, backna, and all that paganness.[24]	Et toutes tes paroles coolies me font pas peur non plus, *chala, haal, backna*, tous ces mots païens.[25]

22 Editions Zulma, 'Sika Fakambi', <http://www.zulma.fr/traduc-sika-fakambi-5.html> [accessed 26 May 2016].

23 Ananda Devi describes herself as 'almost Dabydeen's francophone "counterpart"'. Quoted in Julia Waters, 'Ananda Devi as Transcolonial Translator', in *Intimate Enemies: Translation in Francophone Contexts*, ed. by Kathryn Batchelor and Claire Bisdorff (Liverpool: Liverpool University Press, 2013), pp. 216–34 (p. 218).

24 David Dabydeen, *The Counting House* (London: Jonathan Cape, Random House, 1996), p. 94.

25 David Dabydeen, *Terres maudites*, trans. by Ananda Devi (Paris: Editions Dapper, 2000), p. 126.

Devi does not translate 'chala, haal, backna' into Mauritian Creole: she maintains the original, whose italicization may be interpreted as a textual illustration of the metatextual comment she subtly adds on the porosity of the French language (or lack thereof), rendering 'that paganness' by 'ces mots païens'. *Francophonie* is therefore disseminated not only from without, when translated for non-francophone markets, but also from within, when the franco*poly*phone translator/writer tears apart the fetishizing tendencies of a Franco-French discourse and ultimately positions translation as an art of dispersion as well as of diffusion.

2. Self-translating franco*poly*phonies: beyond (self-)exoticism and assimilation?

In her own *Pagli*, Ananda Devi has even more liberty to alter the English version of her text, initially written in French, as she is both author and translator. Not only does she rewrite whole sections of her novel, she also reveals the 'diversality' of all human experiences beyond the constraints of territorial and linguistic belonging and blurs the distinctions often encountered between source and target texts in translation.[26] If self-translation has not been a *modus operandi* in her work, but more a sporadic practice, other franco*poly*phone authors have indeed relied on self-translation and rewriting as constitutive parts of their *œuvre*.

Frankétienne's works, for instance, have been modelled on his Spiralist aesthetics, as we have shown, offering a never-ending mode of rewriting and reinterpreting his texts that feeds on the act of self-translation to form a complex web of intertextual references that ceaselessly echo each other. *Les Affres d'un défi*, the French version of *Dezafi* (the first novel written in Haitian Creole, published in 1975), is more of a variation of the initial text than a translation understood in its canonical sense of interlinguistic transfer. The publisher's blurb on the folded section of the back cover confirms and insists on that particular point:

> Frankétienne a écrit en 1975 *Dezafi*. […] Il a servi de matrice pour *Les Affres d'un défi*, écrit en 1979 directement en français par Frankétienne. Il ne s'agit donc pas d'une traduction mais d'une nouvelle interprétation d'une œuvre en perpétuel mouvement.

Similarly, the glossary provided by Frankétienne in *Les Affres d'un défi*

26 Laëtitia Saint-Loubert, 'Ananda Devi: traductrice bravant le *kala pani*' *Mosaïques*, hors-série 3 (2016, forthcoming).

informs the reader of the meaning of words pertaining to Haitian culture and to voodoo rituals and references, but also partakes in the creation of further intertextual connections on the themes of zombification and cannibalism, as Rachel Douglas has argued.[27] Following a similar interpretation of Frankétienne's use of paratext, I would like to suggest that his glossary also functions as a site of alterity within *francophonie*, whereby orality and polyphony are brought to the fore and franco*poly*phonies emerge as a result. Two entries in particular illustrate this point, both referring to language. The first entry reads as follows:

> LANGAGE – Manière de parler de certains initiés possédés par un loa; elle consiste en une suite inintelligible de sons, tantôt nasillards, tantôt gutturaux. Le langage vodou comporte en majeure partie des mots africains; il est utilisé le plus souvent par le houngan, lorsqu'il évoque un loa.[28]

Interestingly, the author does not specify 'Haitian' or 'Voodoo' at the beginning of his entry, although the definition that follows does establish direct links between language and context. In fact, this glossary entry could be read as a metatextual comment informing Frankétienne's writing, as the following extract from *Les Affres* shows:

> Les maléfices ne nous épouvantent point. Litanie de oui ouan espèce de lamento s'interrompant de temps en temps flottement de soupirs de rires éteints oui ouan hoquets la même expression de désolation oui ouan saccades et coups de fouet oui ouan lèvres écartées joues flasques oui ouan exhumation de cadavres en une longue suite de désastres oui ouan dans l'immobilité du temps le teint pisseux les pieds nus dans les sentiers boueux oui ouan frisson des herbes d'eau oui ouan voix monocorde indéfinie oui ouan oui ouan oui ouan les dernières lueurs s'éteignent les cloches se sont tues et demeure le silence.[29]

The absence of punctuation, the repetitive insistence on inarticulate sounds, the onomatopoeic 'oui ouan', and the final emphasis on death and silence all verbally (and gutturally) translate the author's definition of *langage*.

27 Douglas notes for instance that Frankétienne's 'glossary definition of "zombi," like many of the other entries, goes far beyond what is needed to translate these terms so as to be understandable for a wider Francophone audience. Frankétienne has certainly translated his terms interlinguistically and interculturally, but he has also added a particular thematic emphasis to one aspect of the zombification metaphor'. See *Frankétienne and Rewriting*, p. 35.

28 Frankétienne, *Les Affres d'un défi* (La Roque-d'Anthéron: Vent d'ailleurs, 2010), p. 215.

29 Ibid., pp. 132–33.

Furthermore, as the terms explained in the glossary are not signposted in the text itself, the glossary could be said to function as a text in its own right, no longer subservient to the narrative, and could thus act as yet another spiral in Frankétienne's aesthetics. Much in the same way, the entry for 'pinga-serein' explains a Haitian cultural reference but also invites the francophone reader to (re-)establish connections between sound and meaning in their own language:

> Boisson alcoolique préparée avec la moitié d'un citron qui serait restée attachée à la branche du citronnier pendant une nuit entière pour y subir l'action de l'air. Cette boisson constitue un poison violent pour celui qui, après en avoir bu, s'exposerait à l'humidité ou à la fraîcheur de la nuit. D'où son nom de pinga-serein, c'est-à-dire: prends garde au serein.[30]

Frankétienne thus explicitly reconnects standard French to one of its related languages, Haitian Creole. However, in so doing he avoids exoticizing the term 'pinga-serein' by making it stand out in his text, as no italics are used throughout the novel. Similarly, I would argue that Frankétienne also resists the centripetal pull of paratextual tendencies that consist in assimilating elements that do not belong to the reader's cultural set of references. On the contrary, Frankétienne's glossary appears as a site of polyphonic interferences that invites francophone readers to defy models of ethnocentric reappropriations and reflect, instead, on the intersections present at the core of their own linguistic sense of belonging. In other words, (para)textual strategies such as those promoted by Ananda Devi and Frankétienne help resituate self-translation away from practices of self-exoticism that some francophone authors, particularly the proponents of Créolité, have at times been associated with when their work has been 'translated' (and to a certain extent marketed) for hexagonal readers.[31] Returning to the issues of representation and self-representation may then be helpful to question the extent to which an implied reader has actual access to a work of literature written by a franco*poly*phone author and whether deriving pleasure from a text necessary entails grasping all its references. Linda Coverdale seems to suggest that the endnotes to her translation of René Philoctète's *Massacre River* are indeed justified for an American readership largely unaware of Haitian mores, unlike a local readership that would grasp all its nuances,

30 Ibid., pp. 217–18.

31 On that particular point, see the chapter 'Problems of Cultural Self-Representation: René Ménil, Patrick Chamoiseau and Raphaël Confiant', in Celia Britton, *Language and Literary Form in French Caribbean Writing* (Liverpool: Liverpool University Press, 2014).

while it should be borne in mind that a large proportion of the Haitian population is in fact illiterate.[32]

Translational paratext can therefore be interpreted as a site of dislocation that testifies to the inadequacy of *francophonie* as a unifying whole and reinforces, rather, its intrinsic plurality. When franco*poly*phone writers self-translate their work, they also offer a mode of (re)reading based on polyphony that refracts the model of a *francophonie* based on a shared linguistic heritage. Self-translation then promotes a relational understanding of (self-)representation, whereby authenticity does not (and perhaps should not) always coincide with fidelity to a fixed origin. In that sense, translation becomes a site of transformation that no longer opposes source and receptor cultures, but conceives of franco*poly*phonies as a crossroads of reciprocity.

3. Unhoming *francophonie*: towards franco-reciprocities?

The concept of franco*poly*phonies has heretofore been understood as the emerging result of a francophone literature studied in translation, that is across linguistic, national, and sociocultural divides with the aim to seek redefinitions of (self-)representation that transcend binary processes of assimilation on the one hand, and foreignization on the other. The last part of this article will now focus on the possibility of 'unhoming'[33] *francophonie* when it is conceptualized through the prism of translation.

When seen 'in translation', francophone literature is no longer conceived of in terms of regional or linguistic groupings, but, rather, as a site of intersectionality, mobility, and differentiation. In this sense, translation may be best understood as a form of 'transcription' as the Malagasy self-translating author Jean-Joseph Rabearivelo puts it; that is, in a musical sense, where rhythm, tone, and echoes become essential to stress the plurality of voices that have emerged from various francospheres.[34] This line of thought seems of prime importance when articulating thoughts on translation and

32 'The endnotes explain the major (and a few minor) blips in the text where the author's Haitian readership would know exactly what is at stake, while the average (or even reasonably well-informed) American reader would be essentially clueless'. See René Philoctète, *Massacre River*, trans. by Linda Coverdale (New York: New Directions Books, 2005), pp. 218–19.

33 Mireille Rosello defines unhoming as the process whereby 'both the host and the guest accept, in different ways, the uncomfortable and sometimes painful possibility of being changed by the other'. See *Postcolonial Hospitality: The Immigrant as Guest* (Stanford: Stanford University Press, 2001), p. 176.

34 Jean-Joseph Rabearivelo, 'D'un Jeu plaisant mais périlleux', *Capricorne*, 3 (December 1930), cited in Claire Riffard, 'Rabearivelo traducteur ou l'effet boomerang', *Études littéraires africaines*, 34 (2012), 29–41 (p. 37).

francophonie, as it offers a counterpoint to translation studies based on Bourdieu's model, which tend to stress the sociocultural dynamics of power and domination between languages.[35] It also calls for further reflection on different linguistic relationships, particularly in bilingual contexts, where writing in French positions an author politically and socially. The dissymmetry between minor and dominant languages has been experienced by many writers as an ontological split, whereby one's identity has at once been felt as one's own but also somehow othered. Thinking franco*poly*phonies in translation precisely allows us to read *francophonie* in a transcultural and cross-linguistic mode that renegotiates francospheres beyond territorial moorings.

In his *Poétique de la Relation*, Glissant establishes a distinction between what he calls 'rapports de tangence' and 'rapports de subversion' when describing the relationships between different languages, particularly in diglossic contexts.[36] On the one hand, tangency stresses a degree of compromise towards the dominant language, while, on the other, subversion entails a higher degree of reappropriation, which goes back to a long tradition of anti-colonial thought, particularly when one thinks of the Brazilian Modernist 'Manifesto Antropófago' by Oswald de Andrade. Interestingly enough, Glissant groups together the practices of Anglo-Caribbean and Afro-American writers with those of their Québécois counterparts, which he clearly dissociates from other francospheres, such as the francophone Caribbean. His distinction of the various relationships with French may in fact explain the need for retranslations of anglophone canonical works such as the *Adventures of Huckleberry Finn* in French. The 2008 retranslation of Twain's classic by Bernard Hoepffner was widely praised for its 'resurrection' of the author's authentic voice,[37] for example, where previous versions had been criticized for their inability to render the novel's specificities in a French that did not sound like an artificial *petit-nègre*. In a similar vein, it seems that editorial practices have likewise evolved to offer less ethnocentric modes of reading *francophonie* in works published in France. In *Translation as Reparation*, Paul Bandia has therefore noted that paratextual tendencies have shifted over time, increasingly opting for a less anthropological approach to translation

35 See Pascale Casanova's works, particularly *La Langue mondiale: traduction et domination* (Paris: Seuil, 2015).

36 Edouard Glissant, *Poétique de la relation* (Paris: Gallimard, 1990), pp. 119–20.

37 Grégoire Leménager, 'C'est Mark Twain qu'il ressuscite', *Bibliobs* (10 April 2012), <http://bibliobs.nouvelobs.com/romans/20080918.BIB2032/c-039-est-mark-twain-qu-039-il-ressuscite.html> [accessed 31 May 2016].

and representation.[38] Furthermore, translational practices such as those adopted by Ananda Devi, Frankétienne, and Sika Fakambi testify to a poetics of differentiation and reciprocity that restores the multiple voices of franco*poly*phonies. Similarly, emerging and renewed editorial partnerships have indeed advocated transcultural readings of *francophonie*. The publisher Zulma, for one, has chosen to resist literary profiling based on national or linguistic lines and advertises an eclectic catalogue of 'littératures du monde entier' that somehow 'unhomes' the Franco-French authors it features. In conjunction with Mémoires d'Encrier and under the aegis of Boubacar Boris Diop, the publisher has recently launched a new collection of major texts by Le Clézio, Césaire, and Bâ translated into Wolof with the aim of circulating francophone literature beyond Western literary centres, in the hope of reaching African audiences.

If such initiatives testify to a relative unhoming of *francophonie* away from its traditional centres, they still need to be further encouraged and promoted to conceive of franco*poly*phonies as a truly transnational concept. Similarly, translation can only become a gesture of reciprocity when source and receptor cultures engage in a mutual dialogue that fosters additional, rhizomatic connections beyond linguistic spheres of influence. Translation can then become a privileged platform for *poly*phonies to emerge, relocating francospheres alongside other postcolonial, world literatures. Ultimately, translation becomes what Glissant has called 'un lieu où on "donne-avec" en place de "com-prendre"',[39] the very enactment of intersectionality.

38 Paul Bandia, *Translation as Reparation: Writing and Translating in Postcolonial Africa* (Manchester: St Jerome Publishing, 2008), p. 109.

39 Glissant, *Poétique de la relation*, p. 158.