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İSTANBUL 29 MAYIS ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM VE TERCÜMANLIK ANABİLİM DALI

HYBRID LANGUAGES AND THEIR TRANSLATIONS IN THE LIGHT OF
POSTCOLONIAL TRANSLATION THEORIES: CAMFRANGLAIS EXAMPLE

(YÜKSEK LİSANS TEZİ)

Yasemin SÜLEYMAN

Danışman:

Doç. Dr. Sevcay YILMAZ KUTLAY

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Mütercim ve Tercümanlık Anabilim Dalı Çeviribilim(İngilizce) Yüksek Lisans Programı'nda 010519YL04 numaralı Yasemin SÜLEYMAN'ın hazırladığı “*Hybrid Languages and Their Translations in the Light of Postcolonial Translation Theories: Camfranglais Example*” konulu yüksek lisans tezi ile ilgili tez savunma sınavı, 04/07/2022 günü (12:00 – 13:00) saatleri arasında yapılmış, sorulan sorulara alınan cevaplar sonunda adayın tezinin başarılı olduğuna oy birliği ile karar verilmiştir.

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BEYAN

Bu tezin yazılmasında bilimsel ahlak kurallarına uyulduğunu, başkalarının eserlerinden yararlanılması durumunda bilimsel normlara uygun olarak atıfta bulunulduğunu, kullanılan verilerde herhangi bir tahrifat yapılmadığını, tezin herhangi bir kısmının bu üniversite veya başka bir üniversitedeki başka bir tez çalışması olarak sunulmadığını beyan ederim.

Yasemin SÜLEYMAN

04/07/2022

ÖZ

Melez diller çok kültürlü ülkelerde oldukça önemli bir yere sahiptirler, özellikle bir zamanlar sömürge altında olan ülkelerde. Eski sömürge ülkelerinde yaşayan insanlar melez dilleri kullanırlar, bu dillerde edebi eserler ve sanat eserleri üretirler. Bu ülkelerin vatandaşları çok dilli bir eğitim sisteminde öğrenim gördüklerinden genellikle hem ana dillerini hem de sömürgecilerin dillerini akıcı bir şekilde konuşurlar. Aynı zamanda hem kendi kültürlerine hem de sömürgecilerin kültürlerine maruz kaldıkları için çok kültürlü insanlardır. Bu durum sömürülen insanlara sömürgecinin dilini kullanarak yepyeni bir dil yaratma imkânı vermektedir. Aynı zamanda üçüncü bir kültür de yaratarak sömürgeciyi hem kendi diline hem de kültürüne yabancı bir pozisyona sokmaktadırlar. Eski sömürge ülkelerinde yaşayan insanlar bu şekilde sömürgecilere durumun tamamen değiştiğini ve artık üstün olanın kendileri olduklarını göstermektedirler. Bu bireyler melez diller ve kültürler aracılığıyla kimliklerini ifade ederler. Kamerun'da konuşulan bir melez dil olan Camfranglais bu duruma verilebilecek en iyi örneklerden biridir. Camfranglais 1970'li yıllarda Kamerunlu gençlerin yetişkinlerin konuşmalarını anlamalarını engellemek amacıyla kendi aralarında konuşmaya başladıkları bir dildir ve zaman içerisinde diğer insanlar arasında da yaygınlaşmaya başlamıştır. Günümüzde Kamerunlu yazarlar ve sanatçılar Camfranglais adlı melez dili sömürgecilere karşı bir direniş aracı olarak kullanmaktadırlar. Peter Wuteh Vakunta'da şiirlerini yazarken Camfranglais'yi kullanan yazarlardan biridir. Bu tez kapsamında Vakunta'nın Camfranglais'den İngilizceye yaptığı çeviriler değerlendirilecek ve yazarın şiirlerinden birisi örnek olarak Türkçeye çevrilecektir. Tezin kuramsal çerçevesi Antoine Berman, Lawrence Venuti, Gayatri Spivak, Tejaswini Niranjana, Samia Mehrez, Edward Said ve Frantz Fanon gibi akademisyenlerin görüşlerinden oluşacaktır.

Tezde hedeflenen ana noktalardan birisi melez dillerin eski sömürge ülkeleri vatandaşları için ne kadar önemli olduğuna değinmek ve Camfranglais gibi melez dillerde yazılan eserlerin çevirilerinin ne denli önemli olduğunu vurgulamaktır. Çeviri eski sömürge ülkesi vatandaşlarına seslerini bütün dünyaya duyurmaları için bir şans verebilir. Çeviri geleceği değiştirmeye ön ayak olabilir ve bir direniş aracı olarak kullanılabilir.

Tezde hedeflenen bir başka nokta ise melez dillerin ne şekillerde çevrilebileceklerini sorgulamak ve melez bir dilin Türkçeye çevrilmesi konusunda bir öneri sunmaktır.

Anahtar Kelimeler: Çeviri, Edebiyat, Camfranglais, Sömürgecilik sonrası, Melez diller, Sömürgecilik.



ABSTRACT

Hybrid languages hold a significant place in the multicultural countries, especially in formerly colonized nations. Individuals who are from formerly colonized countries speak hybrid languages, and they produce art and literature in hybrid languages. Citizens of formerly colonized nations are usually fluent in both their own language and the language of the colonizer because they have a multilingual education system. They are also multicultural as they are exposed to both their own culture and the culture of the colonizer. This situation gives them a chance to create a whole new language by using the language of the colonizer. They also create a third culture and by doing that they make the colonizers foreigners to their own languages and cultures. This is how they show the colonizer that the tables now have turned, and they have the upper hand. These colonized individuals represent their identities through the hybrid languages and cultures. Camfranglais, a hybrid language which is spoken in Cameroon, is an impeccable example. In 1970s young people of Cameroon started to use Camfranglais to be able to keep secrets from their parents and since then it became a commonly used language. In today's Cameroon writers and artists use Camfranglais as a tool for resistance against the colonizer. Peter Wuteh Vakunta is one of the writers who uses Camfranglais in this poetry. In this dissertation, his translations from Camfranglais to English will be discussed and as the case study of the dissertation, one of his poems will be translated into Turkish. For the theoretical framework views of scholars such as Antoine Berman, Lawrence Venuti, Gayatri Spivak, Tejaswini Niranjana, Samia Mehrez, Edward Said and Frantz Fanon will be discussed in the dissertation.

One of the main objectives of this dissertation is to shed a light on the importance of hybrid languages for formerly colonized nations and why it is important to translate the works which have been written in hybrid languages such as Camfranglais. Translation can give the citizens of formerly colonized nations a chance to make their voices heard from all around the world, translation can shape the future, and can be used as a tool of resistance.

One of the other objectives of this dissertation is to question the possibilities of translation of hybrid languages and try to construct a strategy to translate a hybrid language into Turkish.

Key Words: Translation, literature, Camfranglais, Post-colonialism, Hybrid languages, colonization.



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TABLE OF CONTENTS

TEZ ONAY SAYFASI.....	ii
BEYAN.....	iii
ÖZ	iv
ABSTRACT.....	vi
ACKNOWLEDGMENTS	viii
LIST OF FIGURES AND TABLES	xi
INTRODUCTION	1
1. POSTCOLONIAL SOURCE ORIENTEDNESS AND FOREIGNIZATION IN TRANSLATION STUDIES.....	5
1.1. Roots of Foreignization.....	5
1.1.1. Trials of the Foreign	8
1.1.2. Ideology and Asymmetrical Power Relations	12
1.2. Postcolonial Source Orientedness.....	16
1.3. Definition and Scope of Postcolonialism.....	17
1.4. Postcolonial Translation Theories.....	20
2. CAMFRANGLAIS AS A HYBRID LANGUAGE.....	25
2.1. Colonial History and Ideological Relations of Cameroon	26
2.2. Camfranglais Language and Literature	27
2.2.1. Structure of Camfranglais.....	29
2.2.2. Position of Camfranglais in African American Literature.....	30
3. TRANSLATING A HYBRID SOURCE LANGUAGE: CAMFRANGLAIS EXAMPLE	32
3.1. Peter W. Vakunta as a Hybrid Language Writer.....	35
3.2. Examples of Translated Texts (from Camfranglais to English).....	36
3.3. A Case Study on Translation of Camfranglais Poetry (from Camfranglais to Turkish).....	48
CONCLUSION	62
REFERENCES.....	68

APPENDICES.....	70
Appendix I.....	70
Appendix II	78
ÖZGEÇMİŞ	97



LIST OF FIGURES AND TABLES

Table 1.....	37
Table 2.....	38
Table 3.....	39
Table 4.....	39
Table 5.....	40
Table 6.....	41
Table 7.....	41
Table 8.....	43
Table 9.....	43
Table 10.....	44
Table 11.....	45
Table 12.....	46
Table 13.....	47
Table 14.....	47
Table 15.....	49
Table 16.....	50
Table 17.....	51
Table 18.....	52
Table 19.....	53
Table 20.....	53
Table 21.....	55
Table 22.....	56
Table 23.....	57
Table 24.....	59
Table 25.....	60

HYBRID LANGUAGES AND THEIR TRANSLATIONS IN THE LIGHT OF POSTCOLONIAL TRANSLATION THEORIES: CAMFRANGLAIS EXAMPLE

INTRODUCTION

Hybrid languages are a huge part of multilingual societies. Especially in formerly colonized nations. People of formerly colonized nations are usually fluent in both their own language and the language of the colonizer because they have a multilingual education system.

For instance, in Cameroon, a formerly colonized country, people are speaking various languages, but English and French are the official languages of the country. In 1970s a hybrid language emerged between young people of Cameroon; the name of the language is Camfranglais. Young students mixed English, French and various languages of Cameroon and created a new language that sounded like French, but it was impossible to understand this language for the ones who only speak French or other languages of Cameroon. However, in time Camfranglais became a widely used language and at the present time writers, singers and many other people from various fields use Camfranglais to make their voices heard and to be able to reach young people. Professor Peter Wuteh Vakunta is one of the writers who uses Camfranglais in his works. He writes poems in Camfranglais, he criticises the government and people of his country through his work. Vakunta uses Camfranglais as a tool to express his anger towards the wrong doings in his country. For Vakunta, certain words and expressions in Camfranglais are crucial as they help people who use the language to express their culture and identity. Hence, he gives high value to translation of literary works that has been written in Camfranglais. He explains his views and the strategies that he used while translating works that have been written in Camfranglais to English in his book *“Critical Perspectives on the Theory and Practice of Translating Camfranglais Literature”*. For Vakunta translation of literary works that have been written in Camfranglais is extremely important, because of its cultural value to the people of

Cameroon, but there are limited works on translation of hybrid languages despite the fact that there are plenty of hybrid languages around the world.

In this thesis, translation of hybrid languages will be discussed in the light of postcolonial translation theories. In the first section of the thesis, a brief information about postcolonial source orientedness and foreignization in translation studies will be given. In the first part, roots of foreignization will be explained in two sections, the first one will be the “Trials of the Foreign” and Antoine Berman’s views on the topic will be discussed. The second one will be ideology and asymmetrical power relations. In this part Frantz Fanon’s and Edward Said’s views on colonized nations and the effects of colonisation on these nations will be discussed to show how people and their behaviours have changed through years and how certain writers use their writings as a tool of resistance.

In the following part of the section, postcolonial source orientedness will be discussed. Earliest discussions about the practice of translation will be explained. In the following part, translation studies as an independent discipline will be explicated.

In the third part of the first section, the definition and the scope of postcolonialism will be explained, as it is important to understand the concept of postcolonialism before getting into postcolonial translation studies. Douglas Robinson’s book *“Translation and Empire – Postcolonial Theories Explained”* will be the guide for that part as he explained the concept of postcolonialism in a detailed way.

In the last part of the first section, postcolonial translation theories will be explained. Antoine Berman’s, Lawrence Venuti’s, Gayatri Spivak’s, Samia Mehrez’s and Tejaswini Niranjana’s views will be discussed in the light of translation studies.

In the second section of the thesis, Camfranglais as a hybrid language will be examined. In the first part of this section, a brief information about the colonial history and ideological relations of Cameroon will be given in order to see the underlying reasons behind Camfranglais and the reason why it is important for the writers of Camfranglais to use the language as a tool of resistance.

In the second part of the second section, an extended information on Camfranglais language and literature will be given in order to understand the importance of Camfranglais for the people and artists of Cameroon. In this part, there will be two sub sections in the first section structure of Camfranglais will be explained

with examples, and in the second section the position of Camfranglais in African Literature will be explained to show the importance of hybrid languages for African nations in the light of Camfranglais.

In third and the last section of the thesis, translating a hybrid source language will be discussed with examples from Camfranglais. In the first part of this section, Peter Wuteh Vakunta's role as a hybrid language writer will be discussed. In the following two parts examples from Vakunta's translations of Camfranglais literary works will be given and the strategies that he used while translating the works in question will be discussed in the light of translation theories.

In the last part of this section, a case study will be presented. Peter Wuteh Vakunta's poem "Excerpt from Requiem pour Ongola en camfranglais: une poétique camerounaise (2015), pp.1-3" will be translated in Turkish. A unique strategy will be used in the translation process. The hybrid nature of the source language will be taken into account as the writer uses Camfranglais as a tool for resistance. Since it is crucial for the writer and people of Cameroon to use a hybrid language in order to represent their discontent towards their own government and the colonizers, it is crucial to use the element of hybridity in the translation as well. After each translated section of the poem there will be a commentary segment to explain the particular decisions that will be made by the translator.

One of the objectives of this thesis is to give extensive information about the importance of hybrid languages for people of formerly colonized nations and this importance will be emphasized through Camfranglais and people of Cameroon, and one of the other objectives is to emphasise the importance of translation of hybrid languages.

In today's world it is crucial to see what people of formerly colonized countries have been through and what is the situation today. People of formerly colonized nations are decolonizing their cultures and identities by reshaping the colonizer's languages and cultures that they once imposed on colonized nations. They, in a way, creating a third culture and changing the colonizer's language, that way, the colonizer becomes a foreigner to his/her own language. Translation has an important role in showing the people of the world what is happening in the other parts of the earth. And in this case, it has an even bigger role to represent colonized nations all around the world. There aren't

enough research on the topic in Turkey, and in this thesis there will be a translation model for translating a hybrid language into Turkish. However, there are couple of works on immigrants and how they use hybrid languages in their literary works¹.

It is hoped that this study will open a way to further research on translation of hybrid languages in Turkish.



¹ For further information look at Gökhan Ural's and Şebnem Bahadır's works.

1. POSTCOLONIAL SOURCE ORIENTEDNESS AND FOREIGNIZATION IN TRANSLATION STUDIES

In the past, some of the translators and intellectuals emphasised that translation could have a side that can transform culture and literature (Gürçağlar, 2005: 14). Especially in 18th and 19th centuries, German intellectuals such as Novalis, Johann Gottfried von Herder, Johann Wolfgang von Goethe and Friedrich Schleiermacher have drawn attention to translation's relationship with culture and its role in the creation of German nation, culture, and literature (Gürçağlar, 2005: 14). Therefore, the ideas of these scholars are still popular amongst translation studies scholars. Lawrence Venuti got inspired by Schleiermacher's suggestions and still uses the classification of "foreignization" and "domestication" that he proposed in his article *Über die verschiedenen Methoden des Übersetzens (On the different methods of translating)* (Venuti quoted in Gürçağlar, 2005: 15). In the following part Friedrich Schleiermacher's and Lawrence Venuti's views will be explained in detail.

1.1. Roots of Foreignization

In this part roots of foreignization will be discussed. First of all, Friedrich Schleiermacher's article will be briefly mentioned. After that, Lawrence Venuti's views on foreignization and domestication will be examined.

In 1813 Friedrich Schleiermacher, a translator and theologian, wrote an article called *Über die verschiedenen Methoden des Übersetzens (On the different methods of translating)*, the article was highly influential. According to Schleiermacher, there are two types of translators, the first one is the 'Dolmetscher' he/she is the translator of commercial texts, the second one is the 'Übersetzer' he/she is the translator of academic and artistic texts. The main question for Schleiermacher is how to make the source text writer and the target text reader come together. Schleiermacher goes beyond the issues of sense for sense, literal, word for word, faithful and free translation, for him there are two parts for the 'true' translator (Munday, 2008: 28). The translator either doesn't bother the writer and makes the reader come to the writer or she doesn't bother the reader as much as possible and makes the writer come towards the reader.

Schleiermacher preferred the first method, according to this method the translator gives the reader the impression that she is reading the text from its original language. To achieve this the translator must adopt an ‘alienating’ method of translation, as opposed to ‘naturalizing’ and the translator must orient herself by the content and language of the source text. She must size up the foreign and transmit that into the target language (Schleiermacher quoted Munday, 1813/2004: 49-50).

At this point it can be said that Schleiermacher opened a door to future scholars to discuss translation problems outside of issues such as word for word, sense for sense, literal, faithful translation and, etc.

Schleiermacher had a huge influence on translation studies scholars and Lawrence Venuti is one of them. He took up the ‘alienating’ and ‘naturalizing’ opposites and explained them as ‘foreignization’ and ‘domestication’ (Munday, 2008: 29).

Lawrence Venuti discusses invisibility with two types of translation strategies the first one is domestication and the second one is foreignization. These strategies are related to both the choice of text which is going to be translated and the method of translation. Venuti relates these two strategies to Schleiermacher and his essay “*Über die verschiedenen Methoden des Übersetzens (On the different methods of translating)*” (Venuti quoted in Munday, 1995: 19-20). For Venuti, domestication is dominating Anglo-American translation culture. Venuti complains about the concept of domestication since it contains “an ethnocentric reduction of the foreign text to [Anglo-American] target-language cultural values”. To make this possible the translator must be fluent, transparent, and ‘invisible’ to reduce the foreignness of the target text (Venuti quoted Munday, 1995: 21). Venuti reconciles this with Schleiermacher’s (1813/2004: 49, Schleiermacher quoted in Munday) strategy in which the translator leaves the reader in peace and makes the author come to the reader as much as possible. Domestication contains fidelity to domestic literary criteria by cautiously selecting the text which can be suitable for such strategy (Venuti quoted in Munday, 1998b: 241).

At this point, it can be said that Venuti sees domestication as a way of elimination of the source culture and make it more like an originally written Anglo American text. Domestication can be a method that goes against Tejaswini Niranjana’s and Gayatri Spivak’s views on translation of post-colonial texts. According to them,

post-colonial texts must be translated word-for-word because by translating the texts this way source culture becomes stronger and dominant (Gürçağlar, 2005: 23).

In the scope of this dissertation, it can be said that taking an approach towards domestication can cover traces of writers of Camfranglais, and it will make it impossible for the readers of the target language to understand the strategies these writers use to stand against the colonizers. Since Camfranglais is a hybrid language, which is a composition of various languages such as French, English and numerous other languages of Cameroon, domesticating it entirely could be impossible and/or will erase the entire message of, in our case, the poem.

Foreignization is the opposite of domestication, in this case the text is chosen to develop a translation strategy to exclude the dominant cultural values of the target language (Venuti quoted in Munday, 1998b: 242). Schleiermacher (1813/2004: 49, Schleiermacher quoted in Munday) preferred this strategy which is to leave the writer in peace and make the reader come to the writer as much as possible. According to Venuti, the foreignizing method is “an ethnodeviant pressure of the [target-language cultural] values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (Venuti quoted in Munday, 1995: 20). Venuti prefers this method because he believes that this is the method that prevents the ‘ethnocentric violence of translation’ (Munday, 2004: 145). Venuti also sees foreignizing method as ‘resistance’, according to him this strategy makes the translator visible by emphasising the foreign identity of the source text and preserving it from the imperium of the target text (Venuti quoted in Munday, 1995: 305).

The foreignizing method is important in case of Camfranglais because according to Paul Bandia, modern postcolonial hybrid practices are frequently used to demolish authority and underline the unequal gap between the splendid elocutions of people in power and the real economic and political situation of the unprivileged classes (Bandia, 2012: 421). Therefore, it is important to reflect the message of the writers of hybrid languages. In our case to adopt the foreignizing method while translating Peter Wuteh Vakunta’s poetry will be the right thing to do to make it possible for the target language reader to understand the message. Yet it must be said that the case here is not protecting Camfranglais from the dominance of a western language as the translation is from Camfranglais to Turkish but to help the readers of the target culture to see why people

of Cameroon use a hybrid language to convey their message and how it is important for them to put colonizers in a place where they are foreigners to their own languages, because Camfranglais is similar to English and French but it is almost impossible for the native speakers of these languages to understand it.

1.1.1. Trials of the Foreign

In this dissertation, literary works in Camfranglais and their translations will be examined, and the impact of these translations will be discussed. Camfranglais is a hybrid language, and it is very common between the young people of Cameroon. But there are also literary works in Camfranglais and in this thesis works by Peter Wuteh Vakunta and Mercedes Founda will be examined. These works will be examined in the light of the resistant culture which has gained more importance in the recent years. To understand the concept of 'trial of the foreign' it is crucial to mention about Antoine Berman and his views on the topic. Therefore, in this part Berman's ideas will be discussed.

At the very beginning of his article, Berman says that the theme of his article will be *translation as the trial of the foreign (comme épreuve de l'étranger)*. Afterwards he says that "the 'Trial of the foreign' is the expression Heidegger uses to define one pole of poetic experience in Hölderlin (*Die Erfahrung des Fremden*)" (2000: 284).

According to Berman, translation is the trial of the foreign but in a double sense. In the first one, translation builds a relation between the "*Self-Same*" and the "*Foreign*" and the aim of this is to open the whole foreignness of the foreign work to us. In our case, translation opens the whole effort of resistance to us and shows us the works of authors from formerly colonized countries. They can express their anger through translators and their translation works. Translation gives colonized people the chance of being heard. Translation is a *trial of the foreign* in the second one as well, because the foreign work is extracted from its own *language ground (sol-de-langue)* (2000: 284). Berman also adds that this trial is frequently a banishment, it can also display the highest singular power of the act of translation which is to reveal the foreign works original 'kernel', its most deeply hidden, self-same but correspondingly the most 'distant' from itself (Berman, 1985: 284). In the article he gives place to Hölderlin's

views on the topic, according to Hölderlin, to translate is to unleash the violence represented in the work and Berman says in other words this means to emphasize the works “strangeness”.

Berman quotes Michel Foucault’s article which was devoted to Pierre Klossowski’s translation of the *Aeneid*. In that article Foucault distinguishes between two methods of translation:

It is quite necessary to admit that two kinds of translations exist; they do not have the same function or the same nature. In one, something (meaning, aesthetic value) must remain identical, and it is given passage into another language; these translations are good when they go “from like to same” [...] And then there are translations that hurl one language against another [...] taking the original text for a projectile and treating the translating language like a target. Their task is not to lead a meaning back to itself or anywhere else; but to use the translated language to derail the translating language.

(Foucault quoted in Berman, 2000: 285).

After quoting Foucault, Berman asks a question he says, “Doesn’t this distinction simply correspond to the great split that divides the entire field of translation, separating so-called “literary” translations (in the broad sense) from “non-literary” translations (technical, scientific, advertising, etc.)?” (Berman, 2000: 285).

Here it can be seen that, both in real life and in translation studies, to make a division between “literary” translations and “non-literary” translations is not easy. In the case of postcolonialism it is even harder because the topics are sensitive.

Berman proposes to examine the system of textual deformation that operates in every translation and prevents it from being a “trial of the foreign”. And he calls this examination the “analytic of translation” (2000: 286). The term analytic here has two senses, a detailed analysis of the distorting system, in other words an analysis in the Cartesian way, yet also in a psychoanalytic way, to that extent the system is mainly ‘unconscious’, it is a series of *forces* or tendencies that make translation to diverge from its main aim (Berman, 2000: 286).

Berman proposes two kinds of analytics, one is the *negative analytic* and the other is the *positive analytic*. In the negative analytic he primarily examines ethnocentric, annexationist translations and hypertextual translations. The positive analytic is an examination of operations that have always limited distortion, though in

an unsystematic and intuitive way. These operations establish a sort of ‘counter-system’ designed to attenuate, or neutralize, the negative tendencies (Berman, 2000: 286).

In Berman’s analytic there are twelve deforming tendencies, they are;

- 1) Rationalization
 - 2) Clarification
 - 3) Expansion
 - 4) Ennoblement and popularization
 - 5) Qualitative impoverishment
 - 6) Quantitative impoverishment
 - 7) The destruction of rhythms
 - 8) The destruction of underlying networks of signification
 - 9) The destruction of linguistic patternings
 - 10) The destruction of vernacular networks or their exoticization
 - 11) The destruction of expressions and idioms
 - 12) The effacement of the superimposition of languages
- (Berman, 2000: 288)

The deforming tendencies will be explained briefly. The first one is ‘rationalization’, according to Berman, rationalization distorts the original work by *reversing* its basic tendency (2000: 289).

The second one is ‘clarification’, and it is the result of ‘rationalization’. Berman states that clarification appears to be the clear principle for many authors and translators. But by adapting this principle the meaning that aimed to be hidden becomes clear in the translated version of the work. To move from polysemy to monosemy is a mode of clarification and, explicative and paraphrastic translation is another one that leads to the third tendency. Which is ‘expansion’, every translation has a tendency to be longer than the original work. And this is the result of two previous tendencies (2000: 289-290).

The fourth one is ‘ennoblement’, in prose it is “rhetorization” and in poetry it is “poetization”. According to Berman, ennoblement is a stylistic rewriting exercise based on the original work (2000: 290-291).

The fifth one is ‘qualitative impoverishment’, and it refers to the replacement of figures, terms, and expressions in the original with figures, terms and expressions that lack richness. Novelistic prose is ‘abundant’. Those kinds of signifiers can be defined as ‘unfixed’, specifically as signifier that might have a large quantity of signifiers (2000: 291-292).

The sixth one is ‘quantitative impoverishment’, this “refers to a lexical loss” (2000: 291). Each work in prose represents a specific ‘proliferation’ of signifying chains and signifiers.

The seventh one is ‘the destruction of rhythms’, Berman claims that a novel has as much rhythm as a poem. Since a novel is an extensive work, it is hard to destroy its rhythmic movement. That’s why even a big but badly translated novel can transport the readers. However, theatre and poetry are more delicate (2000: 292).

The eighth one is ‘the destruction of underlying networks of signification’, literary works contain an “underlying”, hidden dimension where particular signifiers connect, create all sorts of networks under the “surface” of the text. If those kinds of networks are not transmitted the text’s signifying process is destroyed (2000: 292-293).

The ninth one is ‘the destruction of linguistic patternings’, the text’s systematic nature goes beyond the level of, metaphors, signifiers and etc.; it widens to the form of sentence, the sentence structures employed. Through presenting elements that are excluded by its essential system, expansion, rationalization, and clarification demolish the systematic nature of the text. This brings out an interesting result, when the translated text is more “homogeneous” than the source text it is even more *incoherent* and, in a particular way, more *inconsistent*, more heterogeneous (2000: 293).

The tenth one is ‘the destruction of vernacular networks or their exoticization’, and it’s important ‘because all great prose is rooted in the vernacular language’ (2000: 294). The effacement of vernacular gives a serious damage to the textuality of works of prose (2000: 294).

The eleventh one is ‘the destruction of expressions and idioms’, Berman claims that there might be equivalent idioms in target language, but to replace the original with the equivalent is ‘ethnocentrism’. According to him to play with “equivalence” is to strike the discourse of the foreign work (2000: 295).

Finally, the twelfth one is ‘the effacement of the superimposition of languages’, the superimposition of languages in a novel includes a relation between a common language, a lingua franca, and dialect, or coexistence, at the centre of a text, of two or more lingua franca (2000: 295).

At the end of his article, Berman states that the essential probability of translating is the compensation of meaning but the analytic of translation presumes

another figure of translating which is called ‘literal translation’. By literal translation Berman means ‘attached to the letter (of works)’. According to him,

Labor on letter in translation is more originary than restitution of meaning. It is through this labor that translation, on the one hand, restores the particular signifying process of works (which is more than their meaning) and, on the other hand, transforms the translating language. Translation stimulated the fashioning and refashioning of the great western languages only because it labored on the letter and profoundly modified the translating language. As simple restitution of meaning, translation could never have played this formative role.

(Berman, 2000: 297).

In the case of this dissertation, it can be said that Berman’s analytic of translation can be a guide for the translator of Camfranglais, because according to scholars of postcolonial translation, word for word translation is the suitable way to translate the works of writers of formerly colonized nations.

1.1.2. Ideology and Asymmetrical Power Relations

In this part, Frantz Fanon’s and Edward Said’s views on colonized nations and the effects of colonisation on these nations will be discussed to show how people and their behaviours have changed after the colonization period. Writers of formerly colonized nations use the languages of colonizers as a tool of resistance and make them a foreigner to their own languages, as once they put the people of colonized nations in the same position.

At the outset, Frantz Fanon is the founder of “epidermalization of inferiority”, and “epidermalization of inferiority is originally a group of emotions, behaviour and discourses that make it possible for the colonizer to approach to the colonized” (Lazarević Radak, 2015: 21).

It is important to highlight Fanon’s certain views at this point see how he was thinking about the issue, for instance, he states that,

The problem is important. I propose nothing short of the liberation of the man of color from himself. We shall go very slowly, for there are two camps: the white and the black. Stubbornly we shall investigate both metaphysics and we shall find that they are often quite fluid. We shall have no mercy for the former governors, the former missionaries. To us, the man who adores the Negro is as “sick” as the man who abominates him.

(Fanon, 1986: 2)

According to Fanon, the black man wants to be white and the white man slaves in order to reach a human level. In Fanon’s point of view there are two facts. The first one is that white man thinks that he is superior to the black man and the second one is the black man wants to prove his intellectuality, the richness of his thoughts and the equal value of his intellect to the white man no matter what the cost is (Fanon, 1986: 3).

At this point when we behold at the people of Cameroon who speak Camfranglais and produce literary works in it are different from the ones Fanon mentions. People who use Camfranglais are using it as the way of expressing themselves. They use it to show the colonizer the richness of their culture, and in Vakunta’s case he uses it to show how the colonizer changed the power relations in his country.

Fanon also states that even though it is hard for him to admit, black man has only one destiny and it is white (Fanon, 1986: 4). But when we read Vakunta’s poetry we can see that he is expressing his anger to the colonizer, and he is showing a resistance against him. In Vakunta’s case his destiny is not white, but it shows the white what his people are capable of.

Fanon begins the book with a chapter called “The Negro and Language”. He gives a basic importance to the phenomenon of language and that is the reason why he has begun his book with a chapter about language. Language is one of the elements that can give us the perspective to understand the colored man’s understanding of the dimension of *the other*, because to speak is to absolutely exist for the other (Fanon, 1986: 8).

Fanon asserts that the black man has two different dimensions. The first one is his behaviours when he is with his fellows and the second one is his behaviours when he is with a white man (Fanon, 1986: 8). The black man who lived in France for a while is a changed man, even the way he greets his old friends is changed. According to

Fanon, black man becomes whiter when he learns how to speak French in a proper way. Middle class of the Antilles never speak Creole, they use it only to communicate with their servants (Fanon, 1986: 9-10).

Here we can say that in today's world people of color have changed and they are raising their voices to defend their rights. In the last couple of years, we saw it thorough the protests against racism all around the world. In the following parts of this thesis, the literary works and the resistance in those works will be examined. Voices of African American people are higher now and they are expressing themselves through literature and music. At this point, it can be said that translation plays a huge role in this resistance, and it will be discussed in the following parts.

In his book called "*Resistance and Opposition*" Said shares a quote by Joseph Conrad,

Over there is like here, neither better nor worse. But I am from here, just as the date palm standing in the courtyard of our house has grown in *our* house and not in anyone else's. The fact that they came to our land I know not why, does that mean that we should poison our present and our future? Sooner or later, they will leave our country, just as many people throughout history left many countries. The railways, ships, hospitals, factories and schools will be ours and we'll speak their language without either a sense of guilt or a sense of gratitude. Once again, we shall be as we were – ordinary people – and if we are lies we shall be lies of our own making.

(Conrad quoted in Said, 1994:212).

This quote is crucial because it shows that the colonizer leaves his mark in the occupied land. This mark can leave a negative effect on people as it did in the past but there might be things that people of that occupied land can use in their favour just like in the case of people of Cameroon. From the beginning of 70s they have created their own hybrid language and they actually made the colonizer a stranger to their own language. As Camfranglais is a mixture of French, English and various languages of Cameroon it is almost impossible to understand it for the colonizer. Therefore, they are using languages of the colonizers as a tool of resistance, and they are giving messages to the whole world.

According to Said, post-colonial writers of the Third World carry their past as ‘scars of humiliating wounds’, as initiation for different practices, as reviewed ideas of the past inclining towards a future which is postcolonial, as immediately redeployable and reinterpretable experiences, in which once silent native acts and speaks on the reclaimed region as a result of resistance from the colonialist (Said, 1994:212).

Here it can be said that writers of formerly colonized nations are aware of their past and they are trying to build a better future for the next generation. They are trying to make their voices heard by their own governments and the whole world and they are using their art as a tool. Camfranglais is an excellent example of using language as a tool of resistance.

He also asserts that there are three great topics emerge in decolonizing cultural resistance that separated for analytical purposes but all related. The first one is “the insistence on the right to see the community’s history whole, coherently, integrally. Restore the imprisoned nation to itself” (Said, 1994:215).

This first topic is vital, because if colonized nations try to live by their history and culture, they may be able to make their nation return to the precolonial period, and this time even stronger. They can use the colonizer’s language and culture as a tool against themselves and these could be the two important things that make them stronger than before.

The second one is the idea that resistance, far from being simply a response to imperialism, is another way of apprehending human history. It is crucial to see how much this new way of comprehending is based on getting rid of the barriers between cultures (Said, 1994:216).

As mentioned in the previous part, colonized nations learn the colonizer’s culture and language and they mix them with their own language and culture, in a way they are creating a third culture. A culture that is new and foreign to the colonizer. The new, third culture makes the resistance sturdier, in a way it gives the upper hand to the colonized people.

The third one is “a noticeable pull away from separatist nationalism toward a more integrative view of human community and human liberation” (Said, 1994:216). From Said’s perspective we can understand that formerly colonized nations and people are changing, and they are taking action towards the colonizer. They are, in a way, writing

their own destiny now and literary works which have been written in hybrid languages can be given as examples to this situation.

1.2. Postcolonial Source Orientedness

In this part, history of Translation Studies will be briefly explained. In the first part earliest discussions about the practice of translation will be explained. In the following part, translation studies as an independent discipline will be explicated.

Translation Studies was once a sub-branch of linguistics yet in today's world it is seen as an inter-disciplinary field of study and a continuous connection between language and way of life, and it has become a central point of scholarly attention (Bassnett, 2002: 2). 1980s was an important decade for translation studies as it begun to be taken seriously and it was a field that no longer seen as an unscientific, unimportant, field. Through 80s the attraction towards translation theory and practice has grown increasingly. In 1990s the field has grown universally (Bassnett, 2002: 1). Yet as there are many researchers who put too much effort in the field, it is not surprising that there are various tendencies and trends, and the field is not homogenous. Through the 1980s Kathrina Reiss and Hans Vermeer's Skopos Theory, Ernst-Austust Gutt's relevance theory and Gideon Toury's norm based descriptive theory offered new methods to approach translation. As articulated by Mona Baker, in 1990s a massive interest was generated on corpus-based translation enquiry (Bassnett, 2002: 2).

Translation Studies was dominated by the systemic approach established by Itamar Even-Zohar and descriptive approach by Gideon Toury, till the end of 1980s. As it moved the focus of attention away from the discussions of equivalence and faithfulness to the role of translated text in its new setting, polysystem theory was a radical development. This theory paved the way to further research into the history of translation and it also showed the importance of translation as a tool for innovation and change in literary history. Gideon Toury published his book *Descriptive Translation Studies and Beyond* in 1995. In this book, Toury re-evaluated the polysystem approach and the book was not liked by some academics because of its overemphasis on the target system. According to Toury, as the work of translation aims to fill the need in the target culture, the logical choice is to make the target system the object of the work.

Even though Toury's opinions are not universally accepted they are extensively respected, and in 1990s more academics worked on translation norms and there has been a greater demand for more scientificity in the field of Translation Studies (Bassnett, 2002: 7).

Theoreticians such as Gideon Toury and Theo Hermans wanted to create methodological and theoretical parameters, and academics such as Lawrence Venuti and André Lefevere investigated the insinuations of translation in a much wider historical and cultural frame (Bassnett, 2002: 8). Bassnett claims that the enlargement of Translation Studies in 1990s can be seen as the formation of a series of alliances that carried research into history, philosophy, and practice of translation with other academic trends. And the connections between Translation Studies and post-colonial theory have a similar alliance (Bassnett, 2002: 10).

The focal point of Sherry Simon's *Translation and Gender* is the importance of cultural turn in translation (Munday, 2008: 131). She mentions that cultural studies give translation an understanding of the intricacies of culture and gender. It allows people to position linguistic transmission within the multiple 'post' realities of today: postcolonialism, postmodernism and poststructuralism (Simon from Munday, 1996: 136).

In current years, postcolonialism attracted the attention of many academics of translation studies such as Gayatri Spivak and Tejaswini Niranjana (Munday, 2008: 131). In this thesis, Antoine Berman's, Lawrence Venuti's, Gayatri Spivak's, Samia Mehrez's and Tejaswini Niranjana's views on postcolonial translation theories will be explained and used in the case part as guide.

1.3. Definition and Scope of Postcolonialism

Postcolonialism can be defined as a state of culture or of cultural studies arising out of the experience of colonialism and its aftermath; concerned with problems of group identity as reflected in language, culture, law, education, politics, etc.; favourably disposed to diversity of all kinds, and suspicious of simplistic solutions to complex problems based on purification. (This definition is taken from the "glossary" part of Douglas Robinson's book *Translation and Empire – Postcolonial Theories Explained*).

Robert J. C. Young explains postcolonialism in his book called *“Postcolonialism – A very Short Introduction”*. According to Young, the first question that postcolonialism tries to answer is “how can we find a way to talk about the people who feels like they live in a world of others, a world that exists for others?” (2003: 1-2). After that he goes on by saying, since the early 1980s postcolonialism has created a way of writing that tries to change the ‘dominant ways’ in the relations between western and non-western people and the meaning of this is to change the world. It also means looking at the opposite side of things and seeing how different the experience can be when you are living in Benin or Bagdad instead of living in Boston or Berlin and understanding why it is different. It can also be said that people of western countries are able to see that the image of the non-western people in their heads is only their assumptions rather than the reality (2003: 2).

I think these points are crucial for our research here because they might help us to see, the reason why Cameroonians created Camfranglais, in a better way. And if we understand their reasons, this understanding can help us through the translation process.

Young also says that postcolonialism defends the rights of people of the world to the cultural well-being and same material (Young, 2003: 2). This is important for the writers and translators of hybrid works because by acknowledging the meaning of postcolonialism they can achieve great works and help people of colonized countries to make their voices heard.

Here, another point that Young made should be mentioned, and it’s very important to understand postcolonialism. According to Young, if you are not identifying yourself as someone who is western or not western enough although you live in a western country or if you are a part of a culture but you are not included in the society because of the overpowering voices, if you are in but also out, then postcolonialism will offer you new ways to see things and politics and languages in which your thoughts come first not last (2003: 2).

It should be said that these are very crucial points because they can help us see the inbetweenness that people of colonized countries experience and how it made them create new languages and new cultures which are hybrid.

Douglas Robinson discusses three different definitions of scope of postcolonial studies in his book called *Translation and Empire – Postcolonial Theories Explained*.

He also mentions another term for postcolonial studies which is “subaltern studies” He also states that “the precise scope of postcolonial studies remains controversial” (2003: 13).

The first definition is, postcolonialism is the study of Europe’s former previous colonies since independence; how do they reacted to, adjusted, fought back, or overcome colonialism’s cultural legacy during independence. Postcolonialism here is the situation of the cultures after the era of colonialism. And the historical period is approximately the second half of the 20th century (2003: 13).

The second one is, postcolonialism is the study of former colonies of Europe ever since they have been colonized; how do they reacted to, adjusted, fought back, or overcome colonialism’s cultural legacy since its beginning. ‘Postcolonial’ here represents the cultures after the commencement of colonialism. And the historical period here is approximately the modern era, beginning in the 16th century (2013: 13-14).

The last one is, postcolonialism is the study of all societies / cultures / nations / countries in terms of their power relations with other cultures/etc.; and how colonialist cultures shaped colonized cultures to their will; how colonized reacted to, adjusted, fought back, or overcome that oppression. ‘Postcolonial’ here correspond to our late-twentieth-century stance on cultural and political power relations. The historical period here is all human history (2003: 13-14).

According to Robinson, “some postcolonial scholars have been at pains to establish one of these three demarcations as the definitive one” but he stated that in his book which is an introductory book it maybe more useful to say that the argument over the correct extension of the term postcolonial still continues. He also states that “it maybe even more useful to state that each of the three definitions will tend to appeal become handier for a different group of scholars:

The first one is, ‘post-independence’ studies. This tightly bordered approach will come useful to the scholar who are studying the recent history of postcolonial cultures such as various African nations and West Indies or India. It will give them the opportunity to focus on recent problems of these formerly colonized nations, these problems are related to political and legal issues, language issues, self and place issues (2003: 14-15).

The second one is, 'post-European colonization' studies. This approach will be useful for counterhegemonic European scholars who are interested in undermining the political and cultural hegemony of Europe, and for scholars of the former colonies who are interested in verifying their culture's contact with imperial power through the examination of equivalents with other postcolonial cultures. It will give them the chance to place particular historical events in a wider geopolitical setting (2003: 15).

The last one is, 'power-relations' studies. This approach will be useful for cultural theorists who are interested in highlighting power relations that until now have been suppressed, romanticised, or universalized. It will give them the opportunity to draw on the full variety of human history (2003: 14-15).

Robinson also says that in 'post-independence' studies, postcolonialism is one of the ways that helps us see the history of Europe's former colonies after liberation – an extremely useful and apparently clear and inevitable way, but surely not the single way (2003: 15).

According to Robert J. C. Young, 'postcolonial theory' includes a theoretical redirection to the viewpoints of knowledges, and needs, created outside the west. It is focused on developing the powerful thoughts of a political practice ethically dedicated to change the circumstances of poverty and misuse in which great parts of the world's population live their everyday lives (Young 2003: 6).

At this point it can be seen that writers of formerly colonized countries write in a certain quality, they express their anger towards the colonizer and their own weak leaders. These literary works are important to understand states of their minds, therefore translations of these literary works are also very crucial. In the following part, postcolonial translation theories which are crucial to understand how people of hybrid languages act to make their voices heard by other nations and their former colonizers will be discussed. It is utterly important to see how and why formerly colonized people create hybrid languages and cultures.

1.4. Postcolonial Translation Theories

In this part theories by translation scholars and the impact of translation in postcolonial world will be discussed. Antoine Berman's, Lawrence Venuti's, Gayatri Spivak's,

Samia Mehrez's and Tejaswini Niranjana's views will be discussed in the light of translation studies.

Jeremy Munday explains the current situation of postcolonialism in translation studies in his book called *Introducing Translation Studies – Theories and Applications*. According to Munday, in the past few years postcolonialism that has drawn the attention of numerous translation studies scholars. Even though its exact scope is sometimes indeterminate, postcolonialism is usually used to cover studies of strong European empires, studies of the history of the formerly colonized nations, resistance to the colonizers and, more exhaustively, studies of the effect of the inequity of power relations between the colonizer and colonized. The fact that Lefevere's and Simon's essays are in collections of postcolonial writings on translation, can show us the crossover between different modern disciplines, and Simon makes a widespread reference to the postcolonial Spivak (2008: 131).

In this thesis, translation theories will be examined in the light of resistance. Translation and translator can help colonized people and minorities to present their struggles and be their voices.

In the first part of his article called "Translation, Community, Utopia", Venuti states that even though everyone knows and accepts that communication is the main aim and function of the translated text, in today's world it's not considered as simple as that (2000: 468). He also adds that translation communicates in a troubled way because the translator transfers the cultural and linguistic differences of the foreign text by reducing them and providing another set of differences, mainly domestic, to make the foreign acknowledged in the receiving language and culture. Therefore, the foreign text is not so much communicated as its written with the domestic interests and intelligibilities (2000: 468).

The process begins with the choice of the text for translation, and it is always a very selective and intensely motivated choice, and the process continuous with developing strategies of translation and these strategies are always certain domestic discourses over others. Therefore, the domesticating process is totalizing even though it is never total or perfect (2000: 468).

According to Venuti, the ethics that encounters domesticating effects of the writing can only be practiced and framed primarily in 'domestic' dialects, registers, discourses, terms, and styles (2000: 469).

As Venuti mentioned, translation is not as simple as a communication tool in today's world, today translation can change the world. Translation can be a tool of resistance and help voices of minorities to be heard. In the case of Camfranglais literature we can see that most writers use Camfranglais as a way of expressing themselves as sons and daughters of formerly colonized countries. For instance, Vakunta uses poetry to express his anger towards the colonizer and the leaders of his own country. Translation of such texts can help colonized people to be heard by people of the world.

Venuti also mentions that any communication that done by translation will involve a domestic remainder, particularly in the case of literature. The foreign text is rewritten in domestic registers, and styles, dialects, and discourses, and because of these the production of the textual effects is only signified in the history of the domestic culture and language. The translator may create these effects to communicate the foreign text, trying to design domestic equivalents for foreign themes and forms. But to release target-oriented possibilities the result will always go afar from any communication (2000: 471).

Translation opens ways of new cultures to people and makes them understand the formerly non-understandable. Translation lifts the language barrier but also the cultural barrier. Translation and translators can be the actors of resistance and help colonized people raise their voices.

At this point to quote Samia Mehrez's views on postcolonial translation theory is crucial because according to Mehrez the growing of postcolonial literature and the increasing of minorities in metropolises redefine and challenge the accepted notions in translation theory. The using of a new language in postcolonial writers' texts defies the notion of 'foreign' text that can be translated into other languages and because of the culturo-linguistic layering which is in the nature of these postcolonial texts are typically called 'hybrid' or 'métissés'. This literature has changed the concerns that have been in the world of translation such as, linguistic equivalence or ideas of lost and gain. The writers of these postcolonial texts have created languages which are 'in between' thus this replaced them in a place 'in between'. In many cases, this struggle of being in a

place that is 'in between' is dual. The aim of these texts is to free themselves from two oppressors at once, the first one is namely the ex-colonizer who shapes their existence and put them in a better place. The second one is the 'national' and 'traditional' cultures which near-sightedly refused their importance and as a result marginalized them (Mehrez, 2019: 121).

Here again it can be understood that writers of postcolonial literature are using the languages that they are created as a tool which opens the way to their freedom, they free themselves from the colonizer and their own cultures and they create a whole new culture, more specifically a third culture. This third culture helps them express themselves freely and give them the opportunity to change their faith of being the oppressed and silenced minority. Samia Mehrez also suggested that it is important for postcolonial bilingual writers to use the language of the ex-colonizer to be able to go beyond an inactive form of controversy where postcolonial texts continued to be a prisoner of western literary standards and models and controlled by the dominant language and form. It was also crucial for the postcolonial text to challenge both organisations and dominant constructions of the colonizer and its own indigenous, conservative models in a newly created language that would lead the way to accomplish a double movement. Certainly, the ultimate aim of such literature was to undermine hierarchies by getting together the 'underdeveloped' and 'dominant' by detonating and confusing different emblematic worlds and distinct systems of meaning to create a joint intersignification and interdependence (Mehrez, 2019: 121-122).

In the following part of her article called "*Translation and the postcolonial experience*" Mehrez states that the language of the Other can serve in two ways, it might be 'the arena for confrontation, for resistance to the Other' it might also be a 'means of self-liberation' (Mehrez, 2019: 123). Mehrez gives a quote by Abdelwahab Meddeb which is,

Writing in French 'surrenders' us to the other, but we will defend ourselves with the arabesque, the subversion, the maze, the labyrinth, the incessant decentering of the sentence and of language so that the other will get lost just as in the narrow streets of the *casbah*.

(Meddeb quoted in Mehrez, 2019: 124)

For Mehrez, the metaphor in this passage suggests that native speakers of French will lose their ways in their own language like they would lose their ways in the alleys of *casbah*, which are the old North African *medinas* or cities (2019: 124). Mehrez also gives important examples from Assia Djebar's novel "*L'Amour, la fantasia*" she claims that the language of 'the enemy' allows Djabar to liberate the women of Algeria from both the colonial past and the national present (2019: 126). This is a crucial example to understand how it is crucial for formerly colonized people to use, even change the language of the colonizer and put them into a position that they can't even understand their native language, in a way they became foreigners to their own languages by the hands of people they once suppressed and alienated in their own land. Again, it can be said that the third culture that formerly colonized people created through new hybrid languages can help them raise their voices against the colonizer.

In his book "*Translation and Empire*", Douglas Robinson divides his narrative to three stages as the past, present and future, he claims that translation has been used to 'educate' and to control and form colonized nations in the past, and in the present translation soaked in the cultural and political complications of postcoloniality and in postcolonial translation studies it is hoped that in the future translation may lead the way to productive and new roads (Robinson, 1997: 6). It can be said that translation can help colonized people to show how they feel about the colonizer and how they created new languages and cultures by channelling their anger to this way and became strong voices of today's world.

At this point Spivak's ideas should be mentioned to understand the situation in a better way. According to Spivak, language might be the one thing that allow people to make sense of things and themselves. And she says that making sense of ourselves is what produces identity (Spivak, 2000: 397).

Here we can see that people of Cameroon have produced a whole new identity by creating Camfranglais. They created a third identity and it's neither fully like the colonized culture nor the colonizer culture. It is a mix of both cultures. This new culture helped formerly colonized people to express themselves boldly and through translation the whole world can see what they are capable of.

In the introduction part of her book "*Siting Translation: History, Post-structuralism, and the Colonial Context*", Tejaswini Niranjana states that translation as

a practice takes shape within the asymmetrical power relations of the power which operate under colonialism and shapes it (Niranjana, 1992:2). She also says that by creating a certain kind of subject, by giving particular versions of the colonized, translation forms all-embracing concepts of representation and reality (Niranjana, 1992: 2).

According to Niranjana, translation participates in the ‘fixing’ of colonized cultures, makes them unchangeable and static rather than historically formed by creating coherent and transparent subjects and texts. Even though the original was brought into being through translation, the translation works as a translucent presentation of something that already exists (Niranjana, 1992:3).

Here it can be said that translation has an important role to show people of the world what citizens of formerly colonized people suffer from. In the case of Camfranglais translation can help us understand the reason behind the formation of this hybrid language. In the following part a detailed information about Camfranglais will be given.

2. CAMFRANGLAIS AS A HYBRID LANGUAGE

Gardy Stein-Kanjora defined Camfranglais as a combination of French, English, Cameroonian languages, Pidgin English and even other European languages such as German or Spanish and it has the syntactic structure of French (Stein-Kanjora, 2008: 118). Jean Paul Kouega described it as a slang which has the lexicon of French, English, Cameroon indigenous languages, Pidgin, African and Latin languages (Kouega, 2003: 524). Jean-Paul Kouega examined Camfranglais in his article called “*Word formative processes in Camfranglais*”, the article is a brief guidance to structure of Camfranglais. Gardy Stein-Kanjora also examined Camfranglais in her article “*Parler comme ça c’est vachement cool!*” or *How Dynamic Language Loyalty can Overcome “Resistance from Above”*.

In the following section a brief information about the colonial history of Cameroon will be given in order to understand some of the underlying reasons why people of Cameroon and artists and writers of Cameroon use Camfranglais as a tool of resistance. Afterwards a detailed information about literature and structure of

Camfranglais will be given. And finally, Camfranglais's position in African Literature will be briefly mentioned.

2.1. Colonial History and Ideological Relations of Cameroon

Cameroon was once an African slave cost. Afterwards, it became a German colony then, allocated, it was changed into two 'League of Nations' mandates. Later, by further transformations, it became two 'United Nations' trust territories. Lastly, after the passing of the trusteeships, one part became independent for a short time, and then both parts unified in an independent federal republic (Le Vine, 1963:1). Cameroon is the only federal union English and French speaking territories on the continent. Cameroon is located on very important geographical and demographic crossroads, it splits the Congo River and Niger basins, but it has the same physical characteristics of both, and Cameroon is the ethnic zone where cultures of both regions associate and meet (Le Vine, 1963:1-2).

Cameroon was a German protectorate for thirty years. Germans left their legacies in Cameroon in the fields of education and economy. With WWI the German protectorate came to a sudden end. Afterwards between 1914 and 1916 British, French, and Belgian troops invaded Cameroon from several sides (Le Vine, 1963:7). After the departure of the Germans, the French and British made a short-termed condominium over the region that completed in March of 1916, when the winners made an agreement on a temporary division of the region. This impromptu division separated the country into two unequal parts. The British recognized two detached portions in the west neighbouring Nigeria that amounted to about one-fifth of the territory's entire zone. "The French took the remainder, after returning to their Chad colony territories ceded to Kamerun in 1911". With the Versailles peace treaties partition was confirmed, and in 1922, after some hesitations by French, as they wanted to change the region into a colony, the two Cameroons became 'League of Nations' mandated regions under the separate managements of the United Kingdom and France. With the creation of these mandates, thirty-five years of separate political, economic, and administrative existence for the two Cameroons have begun. In 1947, the matter of reuniting these two mandates came into question (Le Vine, 1963: 7). The French instituted a number of reforms in the

fields of education and economy. In 1946 the two Cameroon mandates were turned into trust territories under the United Nation's trusteeship system (Le Vine, 1963: 11).

In 1948 Cameroonian nationalism found its revolutionary character (Le Monde diplomatique). There were some rapid changes after the war which led the way to independence for French Cameroon on January 1, 1960. After that Cameroon Republic merged with former British Southern Cameroons in 1961 and Cameroon Federal Republic was created (Le Vine, 1963: 12).

Under the system of categorization established in the French constitution of 1946, the French Cameroun became an "Associated State" inside the French Union. The French National Assembly still remained the overriding controller of the region, but Cameroon sent representatives to the various organs of the French Union and houses of the French national parliament. In Cameroon a representative assembly with restrained, principally consultative powers was set up in Cameroon, and "elections to the new assembly were held under a dual electoral roll in which the African registry was restricted" (Le Vine, 1963:12).

2.2. Camfranglais Language and Literature

According to Peter Wuteh Vakunta, the fictional works which have been written in Camfranglais are not 'canonical texts', "rather they find a niche in the corpus of peripheral ethnographic texts that require an interpretive approach to literary discourse analysis and translational studies" (Vakunta, 2016: ix). Vakunta also claims that up to a point fiction writers have to re-invent language in order to get the interest a broader audience, therefore the situation is peculiar for the writers of Camfranglais because they have to create their own language of fiction in a multilingual context. They are calling upon code-switching (Vakunta, 2016: 1).

In her article "*Parler comme ça c'est vachement cool!*" or *How Dynamic Language Loyalty can Overcome "Resistance from Above"* Gardy Stein-Kanjora examined Camfranglais, and she states that because young people are getting more interested in Camfranglais, the language has a noticeable place in Cameroonian media. Slang terms are being used in youth journals, in popular song lyrics, advertisements, TV and radio commercials, the internet and even in the daily newspapers. Stein-Kanjora

gave examples to each. She mentions that Lapiro de Mbanga is the first name to come up when asked about singers who sing in Camfranglais. But she states that to see how Camfranglais is being used today it is important to look at the lyrics of the artist whose name is Koppo and she examined the lyrics of the song “Si tu vois ma go” (Stein-Kanjora, 2008: 127-128).

Koppo explains why he uses Camfranglais in his songs on a YouTube video his exact words are,

J'espère que mes textes son écoutés dans des avions, dans des ascenseurs, dans des hôtels cinq étoiles. J'ai déjà eu l'honneur de chanter devant la première dame de mon pays, j'étais à Paris, ici en 2007 au Théâtre Mogador pour le sommet du L'Unesco. Je croyais que le président Sarkozy est là je n'ai pas eu de chance, je voulais lui faire écouter Le Camfranglais. J'ai appris que le savoir était une arme donc mes textes pour mois sont des armes, je suis en guerre mais une guerre lyrique, une guerre musicale pour essayer a ma façon de combattre tous les fléaux qui minent ma société, mon pays et tout l'univers, et je choisir la musique parce que j'ai pas les moyens de m'acheter un armement et même si m'acheter un armement j'avais fais des victimes, alors qu'avec la musique je m'adresse au cœur. J'ai un fils j'aimerais que ma musique soit écoutée par mon fils par ses cousins et par tout le monde je ne voudrais pas être censuré parce que les mots son grossier, je voulais juste être censuré parce que ça dérange.

I hope my songs to be listened on planes, in elevators, in five-star hotels. I've already had the honor of singing in front of the first lady of my country. I was in Paris in 2007 at the Mogador Theatre for the UNESCO summit. I think President Sarkozy was there, but I didn't get the chance to sing for him. I wanted him to listen Camfranglais. I've learned that knowledge is a weapon, so my texts are my weapons, I am at war but a lyrical and a musical war, to try in my own way to fight all the scourges that undermine my society, my country and everything in the universe. I've chosen music because I can't afford to buy weapons and even if I bought weapons, I would also have victims. So, with music I speak to heart. I have a son, I would like my music to be listened to by my son, by his cousins, and by everyone. I would not like to be censored because the words are rude, I just wanted to be censored because it bothers.²

Here it can be said that Koppo wants to make a difference through his music and show the world what his people have been through, and he uses Camfranglais as his tool to become the upper hand in his war. He wants the whole world to listen to his songs and he doesn't want to be censored because of the profanity in his songs, he states in a

² Translation is mine

humorous way that he wants to be censored when his words bother his opponents. There are a lot of similarities between Vakunta and Koppo, they both want to show their feelings against cruelties their people went through, and they both use Camfranglais to do that. Vakunta writes poems, Koppo writes song lyrics they use their art to make their voices heard by people of the world. They also use profanity in their texts, this might be their way to express how angry they are towards these injustices their people faced through the course of history. These are important points for translators of hybrid languages such as Camfranglais because to reflect the writers' messages in a similar way is important in order to help them show how they feel about the issues their people have faced in the past and still facing in the present.

Stein-Konjora states that "100% Jeune" is a magazine that regularly uses Camfranglais in its articles. The magazine addresses all the subjects that young people are interested in such as music, dress, football, sexual matters, and school (Stein-Konjora, 2008: 130).

As it can be understood from Stein-Konjora's article, Camfranglais is getting spread all around Cameroon and as mentioned above artists and writers are using it to make their statements stronger. Writers like Mercedes Founda and Peter Wuteh Vakunta are using Camfranglais in their works.

2.2.1. Structure of Camfranglais

Kouega stated that, the term Camfranglais was coined by Professor Ze Amvela in 1989 to distinguish between a new language that was emerging in Cameroon and a language that has already been speaking by people, which is Franglais (Kouega, 2003: 511). Camfranglais is a compound language which bears a resemblance to a pidgin as it consists of several different languages (Downes quoted in Kouega, 1984) and its grammatical structure is simplified. The issue that divides Camfranglais from Franglais is that the speakers of Camfranglais are proficient in one or more mutual languages (Crystal quoted in Kouega, 1987). Camfranglais is a language which is spoken by secondary school students, they use it when they want to speak freely among themselves when there are other people present. The students use common words, but they bend and change those words to keep the information mysterious and secret.

According to an impressionistic research profession of fluent Camfranglais speakers are sellers, workers, barbers, soldiers, policeman, prisoners, comedians, musicians, comedians and etc (Kouega, 2003: 511-512).

Kouega continued by saying that a semantic combination of Camfranglais words shows that the most common issues discussed by the youth of Cameroon are drink, food, money and how to earn it, relationships and sex, people's physical appearances and their feelings, and how to talk to people. Biloa (1999) examined the syntactic structure of Camfranglais, according to him the sentence pattern of the language is based on French, and there are other words from other languages that are filing in certain spaces in each sound. Overall, number, tense, gender, and pronoun system are taken from French. The sound system of Camfranglais contains all qualities of French phonology on one side and some qualities of Cameroonian languages phonology, including tone (Kouega, 2003: 512-513).

Kouega examined the word formation process of Camfranglais in six main parts these are, borrowing, coinage, shortening, affixation and inversion, idiomatic formation and reduplication, compounding, meaning change and blend (Kouega, 2003: 514). Kouega gave several examples from Camfranglais in his article here are some of the examples;

(1) Tu l'as *meet* quand il *commot* ?

You him have already meet when he go out

(Have you evet met him when he is going on an outing?)

(2) Eh Chantoux! Ton djo qui tellait qu'il came de mbeng la, il est ou non ?

Eh Chantoux! Your boyfriend who tell+imperfetive that he came from Europe, he is where?

(Eh Chantoux! That boyfriend of yours who kept saying he was from Europe where is he now?)

2.2.2. Position of Camfranglais in African American Literature

In this part a brief information about African literature will be given. It is important to see the improvement of African Literature through years to understand the cruciality of literary works for formerly colonized nations and people.

The first known African American novel, *Clotel*, was published by the escapee slave William Wells Brown 150 years ago. The story was about American miscegenation, and the writer tested his readers by publishing various versions of the story for a decade, as he wasn't sure about his audience and the text he was about to create. Since reading and writing was forbidden for African American people by law, the novelist and his writing are highly valued in African American Culture (Graham, 2004: 1).

According to Christopher Mulvey, the list of early African American fictions is surprisingly impermanent. And he gives a list of these works, *Clotel, or the President Daughter* (1853) by William Wells Brown, *The Heroic Slave* (1853) by Frederick Douglass, *The Bondwoman's Narrative* (1857?) by Hannah Crafts, *The Garies and Their Friends* (1857) by Frank J. Webb, *The Two Offers* (1859) by Frances Ellen Watkins Harper, *Blake, Or the Huts of America* (1859–62) by Martin R. Delany and *Our Nig or, Sketches from the Life of a Free Black* (1859) by Harriet E. Wilson (Mulvey, 2004: 17).

As mentioned above, the first known African American novel was written by escapee slave William Wells Brown. I think it is a very important detail that the writer was formerly a slave, *Clotel* is the story of a woman who was sold as a slave and trying to escape and free herself from slavery. This is very crucial because it shows us that Brown has written a story about what he had been through and allegedly marked the beginning of African American writing.

African American literature mostly represents what people of Africa have been through, therefore Camfranglais literature is one of the very important members of African literature. Writers of Camfranglais literature are the representers of people of Cameroon. They show the world what their people have been through, what they are capable of, and how they can and are using the colonizer's language and culture against them and make them foreigners to their native language.

3. TRANSLATING A HYBRID SOURCE LANGUAGE: CAMFRANGLAIS EXAMPLE

In this part translation of hybrid languages will be briefly explained. The path that has been followed in the case part of the thesis will be explained with examples from different scholars.

First of all, to explain the role of translation in postcolonial studies will be beneficial. According to Douglas Robinson, translation plays consecutive but “overlapping” roles in postcolonial studies. The first one is its role as a channel of colonization which is parallel and related to education the control of institutions and markets whether openly or implicitly, the second one is its role of being a conductor for the cultural disparities that has been continuing after the fall down of colonialism and the third one is its role as the channel of decolonization (Robinson, 1997:5).

These three roles of translation are important because they can make us understand why it is important to translate texts that have been written in hybrid languages accurately. At this point it is crucial to say that Robinson also claims that translation has been used as a tool to ‘educate’ and control colonized people in the past and in today’s world translation still plays an important role and we can hope that translation can open productive and new ways in the future (Robinson, 1997: 6). Here it can be said that translation plays an important role in today’s world. During the Black Lives Matter protests protesters made their voices heard from all over the world and translation was an important part of it. Certain websites were translated into various languages such as websites of charity organisations for African American families who suffered from racism or lost loved ones³. There must be more detailed translations of these websites to help people all around the world to see how important it is to understand what African American people are going through.

It is also important for translators to make deep research before they translate literary works by writers of hybrid languages who are expressing their anger towards colonizers and their own governments.

Paul Bandia claims that modern postcolonial hybrid practices are frequently used to demolish authority and underline the unequal gap between the splendid

³ See the website in online resources.

elocutions of people in power and the real economic and political situation of the unprivileged classes. “Representations of hybridity show themselves through linguistic interventionism and other form of resistance such as through satire, parody, or the burlesque” (Bandia, 2012: 421).

At this point, Vakunta’s poetry can be given as an example of satire in which he criticizes the leaders of colonized Cameroon and the colonizers. In his poetry which have been written in Camfranglais, Vakunta uses certain important words and explains their roles in his book called “*Critical Perspectives on the Theory and Practice of Translating Camfranglais Literature*”, in the book Vakunta represents his poetry and their translations and he is also the translator of his poetry. In the commentary section Vakunta states that there are certain words that need to remain the same in the translated version because these words have important roles in Camfranglais and Cameroonian culture. Therefore, instead of translating these words literally Vakunta put explanations of these words as citations into the text and there is a glossary at the end of the book. For instance, he didn’t translate the word ‘*Roi-Faineant*’ instead he cited it’s explanation as ‘*Lazy King*’, another example is the word ‘*mboutcoucous*’ which means ‘*fools*’. There are plenty of these examples in his translation and at this point it can be said that Vakunta wanted to keep the hybrid nature of Camfranglais in the translated version because he wanted to show the aggression and criticism towards the leaders of his country and the colonizers with original words that contains his anger and translating the words literally to English won’t give the same feeling. In this case translation served as a tool to carry the poet’s aggression.

In his book “*Critical Perspectives on the Theory and Practice of Translating Camfranglais Literature*” Vakunta gave a quote by Ngugi wa Thiong’o,

Translation is the language of languages. It opens the gates of national and linguistic prisons. It is thus one of the most important allies of world literature and global consciousness.

(Thiong’o quoted in Vakunta, 2016: xi)

As it can be understood from the quote above, translation opens the ways to consciousness, it helps people to see what formerly colonized people went through. It leads the way to a more indulgent and awaken world.

Samia Mehrez also gave examples of literary works by writers who are from formerly colonized countries. One of the important examples is *L'Amour, la fantasia* by Assia Djebar, according to Mehrez, the text puts itself in a 'deliberate and problematized' confrontation with the languages and the cultures that are its '*raison d'être*':

The acquisition and use of French language (the gift of the father which leads to exclusion and freedom) and the loss of and nostalgia for the Arabic language (the mother tongue which insures inclusion and silence)

(Mehrez, 2019: 127).

For Mehrez, any translation of this text into another language have to untie and cover the important confrontations. As Djebar translates and transcribes her own text, she forms a rescuer and resister whose presence in French is certainly the top reason for its significance and power (2019: 127).

Another writer that Mehrez thinks creates a liberator and resister is Tahar Ben Jelloun who is the writer of the novels "*La Nuit sacrée*" and "*L'Enfant de sable*". Jelloun deals with issues of sexuality and gender in his novels. In his novel "*L'Enfant de sable*" Jelloun tells the story of Ahmad-Zahra who has been brought up as a boy to assure a male heir for her family's fortune. In the sequel novel "*La Nuit sacrée*" Ahmad-Zahra is the storyteller and her dying father sets her free at the age of 21 and she starts to discover her own sexuality, her womanhood, and desires. Mehrez states that "*La Nuit sacrée*" gains its entire significance in its Arabic translation because the translation of the title is "*Laylatu l-qadr*" in Arabic which is a familiar phrase to Muslims. However, the bilingual reader tends to start translation in her head as soon as she starts reading it and the French title fails to translate the main object of the novel. According to Mehrez "the French title is decentered and deterritorialized by Arabic sign which the bilingual reader is expected to read/ translate into the French text" (Mehrez, 2019: 128).

Another important point that Mehrez makes in her article is the language of the novel "*La Nuit sacrée*" is nourished with the old Arabic traditions and ironically in the process the Arabic subtext takes over the French language and finally 'underdevelops' it (Mehrez, 2019: 129-130).

These examples from Mehrez's article show that Assia Djébar and Tahar Ben Jelloun used the French language as a tool to empower their own language and culture and make them surpass the language of the colonizer. Yet again according to Mehrez the process of demolishing the dominant language can be liberating for the francophone writer (2019: 130).

3.1. Peter W. Vakunta as a Hybrid Language Writer

Peter W. Vakunta is a writer, academic and translator from Bamunka-Ndop in the Northwest Region of the Republic of Cameroon. He studied in Cameroon, Nigeria, South Africa, France and the United States of America. He has works on literary theory (Vakunta, 2016). *Critical Perspectives on the Theory and Practice of Translating Camfranglais Literature*, *Gravitas: Poetic Consciencism for Cameroon*, *Poems from Abakwa in Cameroon Pidgin English*, *Speak Camfranglais pour un renouveau angolais* and *Nouvelles du Cameroun* are some of his books.

Vakunta expresses his anger in his poem and criticizes the government. In his book called *Straddling the Mungo: A Book of Poems in English and French* he expresses his disagreement towards the government's policies of bilingualism in Cameroon. Last verse of his poem "*Identity Crisis*" can be good example to show the situation;

...Shut up!
Don't bother me!
You forget the I am a son of the soil.
Don't you know I am in my birthplace?
I shall fight to the last drop of my blood
To forge a real lingo for myself!
I'll speak French;
You'll speak English
Together we'll speak Camfranglais;
Because we are at home in these precincts.
He who has ears should hear!

(Vakunta, 2009: 3)

Another poem by Vakunta should be given as an example to show how he feels about the government policies of bilingualism in Cameroon,

Majunga Tok

I speak Majunga,
Because it pleases me.
Syntactic constructions make me feel dizzy!
I loathe grammar.

I express myself in Cam Tok,
Orthography is nightmarish to me!
I love street lingo.
I don't want to have anything to
Do with long-winded sentences,
Difficult to pronounce!

I communicate in Camfranglais,
Verbal conjugation disgusts me!
I adore verbal infinitifs.

I haggle in Cameroonism,
It is the language of the people.
Convuluted phraseology
Is a veritable Hades.

I speak Pidgin,
It is a language that suits us all.
It is not a slang reserved for uneducated!
(Vakunta, 2009: 11)

It can be seen that, in his poetry Vakunta used an aggressive style of language to express his feelings and he used “Camfranglais” as the language that people talk when they are together. For instance, in his poem called “*Identity Crisis*” Vakunta uses the expression “shut up!”, this shows how angry he is towards the colonizer. In the following part Vakunta’s translations will be discussed and more examples of his aggressive style will be given. His views and the strategies that he used in his translation will be discussed in detail. To understand Vakunta’s stand on the issue can help us find ways to translate his poetry into Turkish. The strategies that he used to translate his own poetry into English can also help.

3.2. Examples of Translated Texts (from Camfranglais to English)

In this part, examples from Peter Wuteh Vakunta’s translations and his commentaries on these translated works will be given and his comments will be commented on. Vakunta translated a part of Mercédès Founda’s novel called “*Je parle camerounais: pour un renouveau francofaune*”. He also translated two of his own poetry, the name of

one poem is “Hyme camerien” and the other one is excerpted from “*Requiem pour Ongola en camfranlais: une poétique camerounaise*”.

In the first part of his commentary, Vakunta says that Founda’s usage of pidginized French posed enormous problem while translating the text. And according to Vakunta, there are two reasons why the author used such a language, the first reason is that she wanted to use the variety of French that is spoken by the youths who are living in the major cities of Cameroon. The second reason is that Founda wanted to show Cameroonian linguistic and sociocultural realities in her novel. And he also adds that this style of writing is quickly becoming the norm rather than a rare usage in postcolonial African fictional writing. Vakunta also quotes Bandia, according to him for most of these writers this kind of writing is a way of capturing the sociocultural and sociolinguistic verity of African life in African novel (Vakunta, 2016: 65). The points that Vakunta made here are very crucial to understand the importance of the cultural knowledge in order to create an accurate translation. The writer has aimed to show the sociocultural and linguistic aspects of Cameroon by using a pidginized French and the translator tried to make it clear to the readers of English language. Below there are specific examples from Vakunta’s translations and his commentaries on his specific decisions.

Table 1

Camfrançais	English Translation
“Midi, l’heured’aller manger un peu, car votre estomac vous lance des insultes...” (Founda, Mercédès, 2001, <i>Je parle camerounais : pour un renouveau francofaune</i>)	“In is midday; time to go find a little something to eat because your stomach is hauling insults at you.” (trans. Vakunta, 2016: 65)

Vakunta states that he translated "manger un peu" as "a little something to eat" because this is the way Cameroonians are talking among themselves in informal settings. Similarly, he translated the expression "votre estomac vous lance des insultes" literally as "your stomach is hauling insults at you" because he wanted to give ‘a local color’ to

the translation. He also added that he made this interpretation because the target language was not able to provide an equal variety of meaning that implied by the expression (Vakunta, 2016: 65-66). These examples and explanations are important because they are making clear that Vakunta wanted to express the source culture in his translation. He wanted to show the readers of the target culture and language how Cameroonian people use the informal language and the way Vakunta uses the phrase ‘to provide local color’ is very important because we can clearly see that he wants to reflect the sociocultural and linguistic aspects of Cameroon.

Table 2

Camfranglais	English Translation
“Vouz avez alors la possibilité d’aller manger au “tournedos.” (Founda, Mercédès, 2001, <i>Je parle camerounais : pour un renouveau francofaune</i>)	“So you have the opportunity to go eat at the “tournedos.” (trans. Vakunta, 2016: 66)

In the following part Vakunta states that Founda tends to apply to neologisms to combine cultural gaps between French and English. Vakunta mentions that the reason why he kept the word “tournedos” as it is, is that the word doesn’t exist in the target-text community. He also added that he gave an explanation in the glossary section of the book as, makeshift restaurant; roadside restaurant; turn-back restaurant (Vakunta, 2016: 66). As Vakunta explains he kept the word as it is because it didn’t have an equivalent in the target culture, so he decided to explain the word in the glossary. This decision shows how it is very important for Vakunta to keep the unique nature of Camfranglais as it is.

Table 3

Camfranglais	English Translation
“Il faut préciser que quand l’ “asso” est une femme, on lui confère le doux nom de “mamie”, immédiatement suivi du nom de la recette qu’elle réussit le mieux. On retrouve ainsi des “mammies koki”, le “koki” étant ce mets de haricots blancs écrasés, mélangés avec de l’huile de palme et cuits à l’étouffé; on entendra aussi des “mammi ndolé” ou des “mami atchoma”...” (Founda, Mercédès, 2001, <i>Je parle camerounais : pour un renouveau francofaune</i>)	“Let’s make it clear that when the “asso” is a woman, she’s given the endearing epithet “mamie” which is appended to the name of the meal which she is adept at preparing. Thus, there is “mami koki”, “koki” being a dish composed of crushed white beans steeped in palm oil and steamed in a tightly shut steamer. You’d also hear appellations such as “mamie ndole” ou “mamie atchomo”...” (trans. Vakunta, 2016: 66)

Vakunta draws attention to another neologism by the author which is the word “mamie” he says that it was difficult to translate this word because of its polysemous nature and it has several meanings. The word “mamie” is the Pidgin equivalent of the standard French word “mere” (mother). Young people of Cameroon usually use the word “mamie” to show respect to older women. Yet in the business world the word “mamie” is used as an adjective for a woman who cooks specific kind of foods for the purpose of commercial. Vakunta states that he gave an explanation in the glossary to show the contextual usage of the word “mamie” (Vakunta, 2016: 66). Here it can be seen that the translator kept the words “mamie”, “mami koki”, “mamie ndole” and “mami atchomo” as they are in the translation and he explained the words in the glossary because of the polysemous nature of the word “mamie”, it is a good example of how Vakunta, as a translator, keeps certain important elements of Camfranglais as they are, to show the reader of the target culture and language the hybrid nature of Camfranglais.

Table 4

Camfranglais	English Translation
“Mamie, fais-moi le ‘beau-regard’ ou l’oiseau.” (Founda, Mercédès, 2001, <i>Je parle camerounais : pour un renouveau francofaune</i>)	“Mamie, serve me the good-looks and the bird.” (trans. Vakunta, 2016: 67)

In this part Vakunta claims that a translator who is not familiar with Cameroonian francanglais would have a difficult time decoding the message of this phrase. The literal translation of the phrase is “Mamie, serve me the good-looks and the bird” but it wouldn’t make any sense to target reader and therefore this kind of a translation would completely break down the communication. Vakunta translated the phrase literally, but he gave the explanation in the glossary and specifically mentions that he carefully examined the context to give a proper explanation. He decided to choose this path because to him it is important to keep the indigenous aspects of the work (Vakunta, 2016: 67). Here it can be said that the translator followed the same pattern in his translation, even though the literal translation doesn’t make sense to target reader at first, but he explained the culture specific aspects in the glossary. It is very important that he kept the indigenous aspects of the work, and he has examined the text carefully. It is also crucial here to mention Gayatri Spivak’s views on language, according to her language might be the one think that allow people to make sense of things and themselves. And she says that making sense of ourselves is what produces identity. (Spivak, 2000: 397). In this particular situation, it can be seen that the translator respected the writer’s way of showing her indigenous identity.

Table 5

Camfranglais	English Translation
“Ma sœur, tu lui as fait, ‘Annaba’. ” (Founda, Mercédès, 2001, <i>Je parle camerounais : pour un renouveau francofaune</i>)	“My sister, you’ve served him ‘Annaba.’” (trans. Vakunta, 2016: 68)

Here Vakunta mentions that he kept Founda’s ‘*Camerounismes*’ in his translation because it is important to represent the society as a whole in the novel and he did it by ‘transporting sociolinguistic factors’ like in the example above. He kept the word “Annaba” as it is and provided the explanation in the glossary as, “Waterloo of the Indomitable Lions”. Vakunta says that soccer is very important to people of Cameroon therefore it is important to provide the socio-cultural information that the writer intended to give (Vakunta, 2016: 68).

Overall, the strategies Vakunta used to translate these parts of the novel are on point to make target audience see the hybrid nature of Camfranglais and why it is important for people of Cameroon and specifically for the writer Mercédès Founda.

The following examples are from Peter Wuteh Vakunta's poems. He is both the writer and the translator of the poems.

Table 6

Camfranglais	English Translation
“Les sauveteurs du Mbanga-o !” (Vakunta, P. Wuteh, 2014, “Hyme camerien”)	“The sauveteurs in Mbanga-o!” (trans. Vakunta, 2016: 70)

In this part, Vakunta stated that he struggled while translating the verse “Les sauveteurs du Mbanga-o!” because the word “sauveteur” is a ‘camerounisme’ coined from the French expression ‘*vendeur a la sauvette*’ (hawker, peddler), and to translate this verse as ‘*vendeur a la sauvette*’ wouldn’t represent its socio-cultural praxis because it’s mainly European, specifically French. At this point, he emphasised Bandia’s (1993) words that translation is an intercultural activity as much as an intralingual activity. Therefore, he translated the verse as “The sauveteurs in Mbanga-o!” and explained it in the glossary (Vakunta, 2016: 70-71).

Table 7

Camfranglais	English Translation
“Laissez-moi vous lingua cette nouvelle. I sei mek I lingua wuna dis tori. Un nouvel hymne national vient de naitre a Ongola. Some national anthem dong commot for Ongola.” (Vakunta, P. Wuteh, 2014, “Hyme camerien”)	“Let me tell you this story. I say let me narrate this story to you. A new national anthem has seen the light of day in Ongola. Some sort of national anthem has surfaced in Ongola.” (trans. Vakunta, 2016: 72)

In this example, Vakunta points out the intense amount of hybridity of this verse. He states that there are three different codes that have been used in this verse to convey the same message. The first verse is a mix of Duala and Standard French. The second verse is a hybrid code which was made of Pidgin English and Duala. The third one is entirely written in Standard French. And the fourth one is written in Cameroon Pidgin English. According to Vakunta, the hybrid nature of this verse can be the doom of the literary translator if she wants to create an accurate translation, he even uses the word “faithful”, for Vakunta the translator has to ensure that the form and meaning of the literary work is inseparable. Therefore, he followed Peter Newmark’s, according to whom the translation tent to recreate the elegance, tone and flavour of the original text because words are sacred but not because they are more important than the content but because content and form are the one⁴, way to translate this part. Vakunta gave explanations in the glossary part to make the verse more understandable for the reader of the target language. He again followed Newmark’s way he said that according to Newmark a translator should make a decision to whether she will give and explanation or not. Vakunta choose to give an explanation (Vakunda, 2016: 71-72).

In this section of Vakunta’s commentary, he explained how hard it can be to translate a verse with such an intense amount of hybridity and he choose to keep the hybrid nature of the verse as it is because he didn’t want to lose the message of the poetry. At one point he even used the word “faithful”, this word is not a word that most of the translation scholars approve. However, in this particular situation it can be said that Vakunta used it to show how crucial it is to convey the message of the poetry to make the target language reader to understand the importance and power of this hybrid language for oppressed people of Cameroon. It is important because they can be heard in their own way, they can show the oppressor how they can use their languages against them.

⁴ (Peter Newman quoted in Vakunta (1981)).

Table 8

Camfranglais	English Translation
“Les diplômés d’université Se retrouvent au Chomencam, On chante comme des moutons : Les Cameroun c’est les cameroun,” (Vakunta, P. Wuteh, 2014, “Hyme camerien”)	“University graduates Find themselves in Chomencam, We sing like sheep: Cameroon is Cameroon” (trans. Vakunta, 2016: 73)

Vakunta gives the verse above and notes that he tried to keep the Cameroonian worldview and thought pattern integrating the European Language with Cameroonian sociocultural specificities. And he stated that the sociocultural reality is a reference to the word “Chomencam⁵”. He used the loan translation technique in this part because to translate the word as “unemployment” wouldn’t give the same significant meaning of the source, therefore it would cause under-translation which refers to a situation where the message of the target language is less than the one of the source languages. He justified this with a paraphrasing Mian Wang and said “translation is transference of cultures”⁶ (Vakunta, 2016: 72-73).

As mentioned above, Vakunta wanted to keep the hybrid nature of the source text in order to give the important messages of the poetry. He wanted the source language reader to see and understand how important it is for the people of formerly oppressed Cameroon to show their current situation and what they are struggling with. He specifically kept the word “Chomencam” as it is in order to not underestimate its meaning.

Table 9

Camfranglais	English Translation
“In ala word, Cameroon na Cameroon, We go do na how-no? Na so da we own Hymne ongolais dei!” (Vakunta, P. Wuteh, 2014, “Hyme camerien”)	“In ala word, Cameroon na Cameroon, We go do na how-no? Na so da we own Hymne ongolais dei” (trans. Vakunta, 2016: 73-74)

⁵ (Endemic unemployment in Cameroon).

⁶ Wang quoted in Vakunta (2012, p.129).

Vakunta claims that this verse can be hard to translate for the translator for two reasons. The first one is African writers tend to write in pidginized versions of European languages to show what happens when two or more languages come together. The second one is because writers want to shed light on communication aspects in speech societies characterized by polyglossia (Vakunta, 2016: 74). At this point, he quotes Bandia, according to Bandia West Africans use pidgin to talk with less educated people of their societies and among themselves in informal contexts, pidgin also help them keep the solidarity between them (Bandia quoted in Vakunta, 1994: 94). Vakunta took the source language and the message it carries into consideration rather than the target language. He says that to express African thought in a European language a translator has to deal with the complex form of hybrid and pidginized languages (Vakunta, 2016: 74-75).

Vakunta gave the literal translation of this verse in the footnote and kept the verse as it is in the translation. It can be seen that the reason why he gave the translation in the footnote is this form of language usage gives a message to the oppressors they use a mix of European languages, and they alienate them to their own languages as once they did to oppressed nations. As Bandia says, it is also a way for African people to communicate with each other in informal settings (1994: 94).

Table 10

Camfranglais	English Translation
“Lorsque ce chepban de Mvomeka’a Est come au quat à Etoudi en 1982 J’ai seulement langua aux capos que, Mola, wuna lookot da djmtètè.” (Vakunta, P. Wuteh, 2015, “<i>Requiem pour Ongola en camfranglais: une poétique camerounaise</i>”)	“When this gang leader from Mvomeka’a Came to Etoudi Quarter in 1982 I simply told my friends that, Man, watch out for this djimtete.” (trans. Vakunta, 2016: 75)

Vakunta states that to translate this particular poem posed enormous problems because of the complex nature of the languages that have been used. The poet used a pidginized version of French, and he also used some words which require knowledge of political

and cultural world of Cameroon (Vakunta, 2016: 75-76). He also quotes Kamdem H. Fonkoua. According to Fonkoua, Camfranglais gives the youth a way to express themselves and their identity and makes them feel they belong to a community and gives them that feeling of in-group belonging and solidarity (Fonkoua quoted in Vakunta, 2015). The translator claims that certain words such as “mbenguiste”, “tchatcher”, “voum”, “longs crayons” and etc. slowed down the translation process (Vakunta, 2016:76).

Vakunta gave the meanings of the problematic words in the glossary. Again, he kept the hybrid nature of the poetry as it is because of its importance for people of Cameroon to identify themselves.

Table 11

Camfranglais	English Translation
“Je leur ai seulement montré mes Attrapes-manioc en leur disant que...” (Vakunta, P. Wuteh, 2015, “ <i>Requiem pour Ongola en camfranglais: une poétique camerounaise</i> ”)	“I simply show them my <i>attrapes-manioc</i> And told them:...” (trans. Vakunta, 2016: 76)

For this part of the poetry Vakunta states that the poet’s (who is also Vakunta) usage of French is subjected to domestication or indigenization to reflect Cameroonian socio-cultural truths. He used the compound word “attrapes-manioc” which means “human teeth”. The poet intended to use the oral usage in his written work to show a unique worldview, self-identity and cultural specificity (Vakunta, 2016: 76-77).

In this part of the translation Vakunta gave the meaning of the word “attrapes-manioc” in the footnote. As stated above he wanted to show the unique worldview, self-identity, and cultural specificity of people of Cameroon. Therefore, he kept the word as it is and gave the meaning in the footnote.

Table 12

Camfranglais	English Translation
“Nous voici auday dans le zouazoua des chop-bluk-pot!” (Vakunta, P. Wuteh, 2015, “<i>Requiem pour Ongola en camfranglais: une poétique camerounaise</i>”)	“Here we are today inside the zouazoua of chop-bluk-pot!” (trans. Vakunta, 2016: 77)

The poet used another compound word in this part of the poetry. He used the word “chop-bluk-pot” which is a pidginized expression derived from three English words, break, eat and pot and this words are often used by Cameroonians to define a person who lives for the day and doesn’t care about saving money for future days, the word gain a political meaning in time and people are using it as a reference to a group called “Beti” (Vakunta, 2016: 77). Here Vakunta justifies his translation with two quotes the first one is from Nikos Papastergiadis. According to Papastergiadis, cultures don’t have to be rooted in their birthplace some parts of culture can exist in various places, cultural meanings can pass onto generations and convert themselves across the gaps of time (Papastergiadis quoted in Vakunta, 2000: 123). The second person Vakunta quotes is Paul Bandia. According to Bandia, cultural moral systems are hard to comprehend because they are complexly trimmed in the pattern of the native language. Therefore, a conscious translator must have the willingness to show an extra effort which is required to brought into light the whole cultural meaning disguised in the language (Bandia quoted in Vakunta, 1993: 56).

Vakunta gave the meaning of the compound word “chop-bluk-pot” in the glossary as “selfish person” and he also gave the meaning of the word “zouazoua” as “fuel of doubtful origin/ illicit fuel sold clandestinely” in the glossary (2016: 102-130). Here again he kept the hybrid nature of the verse as it is because he wanted to show how important it was culturally and socially.

Table 13

Camfranglais	English Translation
“Paul Mbiaya c’est la manne divine Qui est tombée du ciel sur la tête des Camers.” (Vakunta, P. Wuteh, 2015, “ <i>Requiem pour Ongola en camfranglais: une poétique camerounaise</i> ”)	“Paul Mbiaya is the manna that had fallen From heaven onto the heads of Camerians.” (trans. Vakunta, 2016: 78)

Another thing that Vakunta found challenging in the translation process was the usage of onomastics, which is the art of naming. He says that the reason why he struggled to translate the onomastic name here is because in African culture certain names have a context. “Paul Biya” is the Head of the State, but most Cameroonians see him as ‘a public liability’ rather than ‘a manna from heaven’. Vakunta changed his last name to “Mbiaya” to ‘thingify’ him. Vakunta says that rather than trying to re-name it he gave the meaning in the glossary, and he suggests to other translators to write a translator’s note, if there isn’t a glossary in their translation (Vakunta, 2016: 78-79).

Vakunta’s persistence to keep the onomastic name “Mbiaya” as it is shows that it is important for him to make people see the criticism he makes towards the Head of the State. He again gave the meaning in the glossary and explained his strategy in the commentary section of his book.

Table 14

Camfranglais	English Translation
“Baba Toura est un bad diable” (Vakunta, P. Wuteh, 2015, “ <i>Requiem pour Ongola en camfranglais: une poétique camerounaise</i> ”)	“Baba Toura is a bad devil.” (trans. Vakunta, 2016: 79)

Vakunta states that in this verse of the poetry the poet used an onomastic name again. This time he used “Baba Toura” this name refers to the former Head of State Ahmadou Ahidjo. He was an aggressive leader in the eyes of Cameroonians and the poet wanted to express how evil he was by using the expression “bad diable” which means “bad

devil”, but he also used “Baba Toura” to make the meaning even stronger. He kept the name as it is and gave its meaning in the glossary (Vakunta, 2016:79).

Here again it can be seen that Vakunta wanted to represent the criticisms of the poet in the translation as well. Thus, he kept the name as it is, and he gave it in the glossary and explain the reason why he chose to use the onomastic name “Baba Toura”.

Overall, Vakunta’s translations of different literary works shows that he values the messages and the criticisms of the writers towards their governments and former oppressors. Since Camfranglais, a hybrid language that is commonly used among young people to express their identity and cultural values, is very important for people of Cameroon, Vakunta kept the hybrid nature of the literary works that he translated.

3.3. A Case Study on Translation of Camfranglais Poetry (from Camfranglais to Turkish)

In this part of the thesis English and Turkish translations of an excerpt from “*Requiem pour Ongola en camfranglais: une poétique camerounaise* (2015), pp.1-3” will be given. After each translation there will be a commentary section.

The norms that have been followed in the translation process has three main focuses. The first one is to create a hybrid target text in order to represent the hybridity of the source language. This representation is crucial because the writer gave important political messages with the hybrid nature of Camfranglais on purpose to make them even stronger. In such cases it is important to represent these matters as Şehnaz Tahir Gürçağlar refers to Tejaswini Niranjana and Gayatri Spivak in her book called “Kapılar: Çeviri Tarihine Yaklaşımlar”, Gürçağlar says that according to Niranjana and Spivak, to give the power to the source culture and language it is important to make a word-for-word translation (Tahir Gürçağlar, 2005: 23). However here there isn’t a word-for-word translation, but it has been tried to create a hybrid target text to show the readers of the target language how important it is for the writer and in general for people of Cameroon to express themselves and criticize the politics and politicians of their country in a hybrid language. Therefore, some of the important pidginized words that the writer used have been given in parenthesis.

The second one is the usage of colloquial language. A colloquial language has been used in this translation process. The reason why it has been used is because Peter Wuteh Vakunta, the poet, used a colloquial language and in some parts of his poetry he even used slang words. Thus, a colloquial language has been used to represent the poet's style in the target text.

The third one is the usage of different words from different languages. The target text has the syntactic structure of Turkish as the target audience consist of Turkish speakers. Words from French, English and Arabic were also used in this translation to create a hybrid target text. The reason why these languages have been chosen is because these languages are commonly known by people in Turkey and the source text also contains English and French. Suffixes added to some of the French and English words to make them similar to Turkish language as Turkish is an agglutinative language. And as mentioned above some of the pidginized words have been kept as they are and explained in parenthesis.

Table 15

Camfranglais	English Translation⁷	Turkish Translation⁸
Lorsque ce chep-ban de Mvomeka'a Est come au kwat à Etoudi en 1982, J'ai seulement langua aux capos que, Mola, wuna lookot da djimtété.	When this gang leader from Mvomeka'a Came to Etoudi Quarter in 1982 I simply told my friends that, Man, watch out for this djimtete.	Mvomeka'a'dan gelmişti bir gang lideri Etoudi bölgesine gelmişti 1982'de, En açık şekilde dedim ki frèrelerime, İhvani dikkat edin bu djimtete (önemli/ zengin bir insan)

While translating the text into Turkish the hybrid structure of the original text has been represented, because according to Paul Bandia the hybrid nature of languages such as Camfranlais plays an important role to show how people of formerly colonized nations express their reactions towards the oppressors. Therefore, it was crucial to keep the hybrid nature of the original text. In this first part of the poetry the syntactic structure is

⁷ All English translations are belong to Peter Wuteh Vakunta

⁸ All Turkish translations are mine unless otherwise stated

Turkish and there are words from Camfranglais, Arabic and French. Since Turkish is an agglutinative language, suffixes were added to French and Camfranglais words. To make the translation more meaningful to the readers of target language explanations of words such as “djimtete” were given in parenthesis.

Table 16

Camfranglais	English Translation	Turkish Translation
Ils m’ont demandé que comment Tu tok comme ça no mola ? Là là! J’ai mangé la terre en leur disant que : Je nyè que ce mbenguiste qui est come au pouvoir C’est un véritable come-no go.	They said to me: Why are you talking like that, man? Right there, I licked the ground and assured them that This mbenguist who has come to power Is a real come-no-go.	Frèreleirim bana dediler ki: Neden böyle konuşuyorsun ehuna? Hemen orada! Nah şuracığa yazıyorum dedim: Burada başa geçen bu mbenguiste (Avrupa’yı gezen kimse) Mıhlânır buralara, gitmez ölse bir daha.

In this part of the poetry the syntactic structure is again Turkish and words from French, Arabic and Camfranglais have been used. And meaning of the word “mbenguiste” has been given in parenthesis and the meaning has been given in Turkish. The reason why the hybrid nature of the poetry was kept is because the poet used a hybrid language to express his feeling towards the government of his country. Camfranglais is the language that helps people of Cameroon to express their feelings, their identity, and their culture.

Table 17

Camfranglais	English Translation	Turkish Translation
Je leur ai tori que ce mola qu'on a chassé du séminaire Pour je ne sais quelle raison, Va quarrément foutre le Kamerun dans le caca ! Les tara ont refusé carrément de me ya, Ils m'ont dit seulement que, Djo, arrête de nous tchatcher come un djoun man Y en a même qui m'ont dit de comot avec mon voum-là!	I added that this man who was sent away from the seminary For reasons unknown to anyone Is going to simply plunge Kamerun in deep shit. My friends totally refused to listen to me; They merely said I should stop talking like a drunk, Some of them even said I should quit showing off!	Séminaireden yollanan bu racul diye ekledim Bilmem send edilmiş buralara hangi sebeple, Batıriverecek Kamerun'u koskoca bir pislige! Friendlerim tamamıyla reddettiler sözlerimi dinlemeyi; Bana seulement dediler, bırak bu sarhoş sözleri, Hatta bazıları dedi, bırak böyle braglenmeyi!

In this part of the translation French and English words have been used. The syntactic structure is again Turkish. French and English words such as “Séminaire”, “friend” and “brag” have been used with suffixes as Turkish is an agglutinative language. And the word “send” has been used with “etmek” to Turkify it. Since Camfranglais is a mix of French, English and number of languages that have been used in Cameroon, the translated version of the poetry has been hybridized, the reason behind this is because the hybrid structure of Camfranglais represents people of Cameroon and their identities and culture.

Table 18

Camfranglais	English Translation	Turkish Translation
Autrement dit, il a m'ont pris pour Un yoh qui ne leur fait que le sissia. Je leur ai seulement montré mes Attrapes-manioc en leur disant que Mbombo, wuna cop nyè Fais quoi, fais quoi vous allez nyè que C'est moi qui tok le vrai toli, Sep so ils m'ont dit de shut up !	In other words, they took ne for A bloke who was trying to intimidate them. I simply show them my <i>attrapes-manioc</i> And told them: Friends, you guys keep an eye on him No matter what, you'll agree with me one day that My story is the right story. Regardless, they told me to shut up!	Başka bir deyişle dediler ki bana Sen bizi intimider etmeye çalışan bir herifsin. Onlara açık bir şekilde gösterdim <i>attrapes-manioclerimi</i> (diş) Bağde onlara dedim ki: Friendlerim, aynlerinizi üstünden ayırmayın o djimtetenin (önemli/ zengin insan) At all costs, çünkü un jour benim dediğime geleceksiniz Storymin gerçek olduğunu göreceksiniz. Tereddüt etmeden dediler bana tais-toi!

In the translation of this part French words such as “intimider”, “jour” and “tais-toi” was used to give it a similar path of hybridity as the source text. English words such as “friend”, “at all costs” and “story” have also been used for the same purpose. The word “*attrapes-manoic*” has been given in parenthesis as “diş” because as the translator states in the commentary section of his book called *Critical Perspectives on the Theory and Practice of Translating Camfranglais Literature* he says that this word is important to see the poets usage of French because he wanted to use the oral tradition in his poetry, this kind of words also represent the identity of Cameroonian people (Vakunta, 2016: 77).

Table 19

Camfranglais	English Translation	Turkish Translation
Y en même certains longs crayons Qui ont komot leurs bics pour écrire Des conneries que Godot Est finalement arrivé à Ongola.	Some long crayons even took out their pens And started to write some inaneities That Godot has finally arrived in Ongola.	Aralarından bazıları hatta, çıkardılar crayonlarını Başladılar yazmaya Bazı la mağna lehu lakırdıları, Sanki o famous Godot Ongola'ya gelmiş gibi.

In this part French and English words have been used such as “crayon”, “meaningless” and “famous”. The word “lakırdı” has been used to reflect the colloquial language usage of Vakunta and the word refers to vain words therefore it intensifies the meaning. The words “Ongola” has been kept as it is because the poet uses it on purpose. The word means Cameroon.

Table 20

Camfranglais	English Translation	Turkish Translation
On a chanté, on a dansé à Yaounde à mort, On a Soulé à Douala plenti, On a nyoxé à Bafoussam comme des mabouls, On a arrosé avec de l'odontol et du matango, Tout ça, rien que pour célébrer l'arrivée au pouvoir Du Roi-Fainéant camerounais.	People sang, and danced in Yaounde like crazy Folks drank themselves drunk in Douala, People fucked I Bafoussam like dogs, And drank odontol and matango, All that simply to celebrate the accession to power Of the Cameroonian <i>Roi- Fainéant</i>	People uğniyeler söylediler dance ettiler Deliler gibi capitalinde memleketin Douala cityde içmekten başları döndü, Millet nyoxé (becermek) etti Bafoussam şehrini, Bir de odontol (yerel olarak damıtılmış likör) ve matango (palmiye şarabı) içtiler, Hem ne uğruna? Güce olan accessionını kutlamak için Kamrun'un <i>Roi-Fainéant</i> 'ının (tembel kral)

Vakunta used the profane word “nyoxé” and he translated it into English as “fucked”. The word has been kept as “nyoxé” in the Turkish translation because to translate it literally into Turkish could intimidate some of the readers of the target culture.

Therefore, the meaning of the word has been given in parenthesis as “becermek” the explanation is also a softened version of the actual word “fucked” because it can again intimidate some of the readers of the target culture. The poet used names of some of the alcoholic beverages in Camfranglais. These words which are “odontol” and “matango” have been kept as they are, and their meanings have been given in parenthesis as “yerel olarak damıtılmış likör” and “palmiye şarabı”. The reason why they have been explained in parenthesis is that these are specifically made in Cameroon and consumed by poorer people of the country. The reason why the poet used these specific beverages might be to show how the destitute people celebrates naively the victory of leaders who are up to no good for the country. This is a strong message to show the situation that these people are in. Vakunta also used the word “*Roi-Fainéant*” which means “Lazy King” and in the translation the word has been kept as it is and the meaning has been given in parenthesis.

Table 21

Camfranglais	English Translation	Turkish Translation
Comme les Camers sont les vrais mboutoucous, Nobody a nyè que le chop-chair De Baba Toura est un bad diable ! Les journalistes de la CRTV ont même Commencé leur one-man-show, Ils ont chanté que Popaul est Le nouveau Jacques Chirac ongolais Certains radio-trottoirs sont allées Jusqu'à toli everywhere que Paul Mbiaya C'est le Messie que les Camers attendaient depuis from !	Given that Camerians are absolute mboutoucous Nobody was able to figure out that the heir Of Baba Toura is a bad devil! Journalists at CRTV even started Their own one-man-show, They sang that Popaul is The new Jacques Chirac of Ongola Some radio-one-batteries even went To the extent of saying that Paul Mbiaya Is the Messiah that Camerians had Been waiting for a long time ago!	Camerlerin birer mboutoucous (aptallar) oldukları düşünülürse Hiçbirinin anlamaması şaşırtmaz hiç kimseyi, Baba Toura'nın (Ahmadou Ahidjo; Kamerun'un 1960-1982 yılları arasında görevde olan cumhurbaşkanı) varisinin ne menem bir diable olduğunu! Ulusal kanaldaki journalistler bile, Başladılar oynamaya one-man-showun alasını, Popaul dediler all together Ongola'nın yeni Jacques Chirac'ı (Fransa eski cumhurbaşkanı) Hatta bazı radio-one-batteryler öyle ileri gittiler ki Paul Mbiaya (Kamerun liderlerinden Paul Biya'nın soyadının ironi amaçlı değiştirilmiş versiyonu) Camerianların Long zamandır intizar ettikleri Mesihin ta kendisidir dediler!

Vakunta used the word “mboutoucous” which means “fools”, as it was mentioned in the previous part the poet uses specific words to show how naive the people of Cameroon can be and how they celebrate the leader who is up to no good.

This verse of the poetry has heavy political criticisms and the poet used onomastic names which are “Baba Toura” and “Mbiaya” he used these to make an irony and show how the leaders of his country are burdens on people's shoulders rather than angels from heaven. Since these onomastic words have significant socio-cultural importance in the poetry and for the people of Cameroon, they have been kept as they are, the word “Baba Toura” has been explained in parenthesis as “Ahmadou Ahidjo; Kamerun'un 1960-1982 yılları arasında görevde olan cumhurbaşkanı”. The word

“Mbiaya” was also explained in parenthesis as “Kamerun liderlerinden Paul Biya’nın soyadının ironi amaçlı değiştirilmiş versiyonu”, Vakunta ‘baptized’ the family name of the president to show how he ‘thingifies’ him (Vakunta, 2016: 78).

Table 22

Camfranglais	English Translation	Turkish Translation
Beaucoup de pipo ont ont tok que Paul Mbiaya c’est la manne divine Qui est tombée du ciel sur la tête des Camers. Les yoh et les yoyettes ont chanté et ont saka nonstop : Popaul-eh! Popol-eh, notre cher président-eh! Popaul-eh ! Popol chaud gars-eh et patati et patata ! Nous voici au-day dans le zouazoua des chop-bluk-pot ! Vrai de Dieu, le Cameroun n’a rien à envier à Bagdad ! Ngola na Bagdad ? Quelle guerre politique ! Tu go à Mamfe, na daso guerre partout ! Entre Agbor Tabi et Paul Ayah.	Many people gossiped everywhere that Paul Mbiaya is the manna that had fallen From heaven onto the heads of Camerians. Young boys and girls sang and danced nonstop: Popaul-eh! Popol-eh! Our beloved president-eh! Popaul-eh! Popol hot guy-ey and this and that! Here we are today indise the zouzouaza of chop-bluk-pot! I swear to God, Cameroon does not envy Bagdad! Ngola is Bagdad? What a political battlefield! You go to Mamfe, there’s war everywhere! Between Agbor Tabi and Paul Ayah.	People şurada burada gossip yaptılar Paul Mbiaya cennetten kafamıza zembille inen Cameranlara bir nimettir dediler. Young kızlar ve garçonlar durmadan çalıp oynadılar: Popaul-eh! Popol-eh! (Paul Biya’nın takma adı) Biricik başkanımız be! Popaul-eh! Popol ne kıyak adam bu vesaire ve vesaire! İşte elyevm batmış bulunmaktayız zouzouaza’ın (Bilinmeyen kaynaktan gelen yakıt) chop-bluk-potına! (kibirli kişi) Tanrıya yemin olsun Kamerun Bağdat’ı değil kıskanmakta! Bağdat Ngola (Kamerun) mı? Her yer politika meydanı! Mamfe’ye (Kamerun’da bir bölge) gidin hele, her yerde bir muharebe! Didişiyor Agbor Tabi Paul Ayah ile. (Kamerunlu politikacılar).

One of the most important verses of this part is “Paul Mbiaya c’est la manne divine/ Qui est tombée du ciel sur la tête des Camers”, because Vakunta claims that most people in Cameroon see Paul Biya as a burden rather than a divine blessing, therefore he chose to write an ironic verse to express the importance of the situation (Vakunta, 2016: 78).

To provide a similar irony in the target text the verses have been translated as “Paul Mbiaya cennetten kafamıza zembille inen/ Cameranlara bir nimettir dediler” the

reason why the phrase “zembille inen” was used is that this phrase refers to something that appears suddenly and has no sins whatsoever, but the case is the exact opposite Paul Biya is a leader who is not loved by the people of Cameroon. There are words in this part that have specific meanings in Cameroonian culture such as “zouzouaza” and “chop-bluk-pot”. In the target text these words were kept as they are because they have significant meaning and importance to the Cameroonian culture. Meanings of these words have been given in parenthesis.

Table 23

Camfranglais	English Translation	Turkish Translation
Ils sont à couteaux tirés nuit et jour. Ngola no be na daso Bagdad? Quelle guerre politique chez nous ! Les ennemis dans la maison-eh ? Tu go à Tiko, il y a le feu politique Entre les autochtones et les grafis, Guerre des sons of the soil contre Les come-no-go originaires d'Abakwa. Weh! Weh! Womohoh! On va faire comment? Ngola est devenu Nagasaki and Hiroshima! You go for Nkambe, na daso fire! Il y a la guerre intestine entre Awudu Mbaya Ibrahim et Shey Yembe Jones !	They are at daggers drawn, day and night. Ngola is simply Bagdad? Enemies in the house-eh! You go to Tiko, there is political fire Between indigenes and the grafi. War between sons of the soil and The come-no-go from Abakawa. Weh! Weh! Womohoh! What can we do? Ngola has become Nagasaki and Hiroshima! You go to Nkambe, there's also fire! There are internecine struggles between Awudu Mbaya Ibrahim and Shey Yembe Jones!	Gece gündüz durmadan müşecarat ettiler. Ngola Bağdat mı acaba? Aynı yurttta iki düşman-eh! Tiko'ya (Kamerun'da bir kasaba) hele bir git her yer yangın yeri Yerliler ve grafiler arasında bir çatışma. Aynı toprağın evlatları düşmanlıkta. Abakawa'dan (Bamenda/ Kamerun'da bir şehir) gelen bir come-no-go (Kaşıntı yapan bir hastalık). Hey! Hop! Hop! Elimizden ne gelir ki? Ngola, Nagazaki ve Hiroşima'ya döndü! Nkambe'ye (Kamerun'da bir şehir) gitsen orada yangın yeri! Awudu Mbaya Ibrahim (Siyasetçi) ve Shey Yembe Jones'un (Kamerunlu CEO ve başkan) Aralarında kıyasıya bir savaş var!

In these verses the poet compares the cities of Cameroon to other cities of the countries in which there have been conflicts, cities such as Bagdad, Nagasaki, and Hiroshima. People of these cities suffered a lot like the people of Cameroon. Vakunta compares the cities of Cameroon to these cities to show the wildness of the situation in his country. People of Iraq and Japan suffered a great deal because of the war. Especially when American forces hit Nagasaki and Hiroshima with nuclear bombs hundreds of people died, hundreds of people injured severely and there was a great chaos in the country. People of Bagdad also suffered a lot during the civil war, many lost their lives and homes. As previously mentioned Vakunta used these cities and made it clear how bad the situation was in his own country. To show the brutality in the target text, that the poet expresses in these verses, the phrase “yangın yeri” has been used. This phrase can help the Turkish readers to imagine the viciousness the poet wanted to draw in his poem. The poet also used some important names such as “Awudu Mbaya Ibrahim” and “Shey Yembe Jones”, as these names can be unknown to readers of the target language the fact that they are politicians has been given in parenthesis.

Table 24

Camfranglais	English Translation	Turkish Translation
Bamenda dong ton ben a Vietnam. Tu go à Bemenda sep sep, Il y a la guerre génocidaire entre Les politiquarts assoifés de pouvoir. Atanga and Angwafor say Fru Ndi must go for Baba Ils veulent chaser le Chairman kaweh, Dem say Chairman must rentrer dans son village natal. Ngoketunjia don ton be na Waterloo! Tu go à Ndop popo, Il y a la guerre politique entre opposants et Rdpcistes. Docta Lesigha and Fon Doh ne veulent pas nyè eye to eye Popo me, I di askam say, hein: C'est quand alors la fin de cette krish à Ongola ? Et la part de Popaul inside dis brouhaha ? No man no sabi. Allez dons dire si les peuple A le droit de savoir la manière dont ils sont gouvernés.	Bamenda has become Vietnam. You to Bamenda itself, There is genocidal war Between power-drunk political jugglers. Atanga and Angwafor say Fru Ndi must return to Baba They want to chase away Chairman once and for all. They say Chairman must go back to his village of origin. Ngoketunjia has become Waterloo! You go to Ndop itself, There is political war between members of Opposition parties and CPDM party. Docta Lesigha and Fon Doh don't Want to see eye to eye. I myself, hein, I am asking you this question: When will this insane war come to an end in Ongola? And Popaul's role in this brouhaha? No one can say. So go figure if the populace Has the right to know how they are being governed.	Bamenda Vietnam'a döndü. Bamenda'nın kendi de Powerdan gözü dönmüşlerin war alanı Soykırım her yerinde. Atanga (Paul Atanga) ve Angwafor derler Fru Ndi (Kamerunlu siyasetçi) Baba'ya returnmeli Chairman'i merraten uhra kovmak istemekteler. Chairman ana vatanına geri dönmeli derler. Ngoketunjia (Kamerun'un kuzeybatı eyaletinin bir bölümü) Waterloo'ya döndü! Ndop'a (Kamerun'da bir kasaba) git bir hele, CPDM ve karşıt partiler politik bir warun pençesinde. Docta Lesigha ve Fon Doh göz göze gelmek istemiyorlar. Ben de şu questionı soruyorum: Ongola'daki bu amansız war ne vakit bitecek? Popaul'un bu brouhahadaki rolü ne vakit sona erecek? Kimsede bir cevap yok. De bakalım o zaman bu halkın nasıl governed edildiklerini bilmeye hakları var mıdır?

A similar pattern continuous in this part of the poetry. In this part Vakunta compares some parts of the country to Vietnam and Waterloo. With these comparisons he describes the chaotic scenes in those parts of the country. The word Ongola has been kept as it is because it has a significant importance for the writer, he uses it in most of his poetry. The names of places and politicians have been explained in parenthesis as they might be new to the target audience.

Vakunta describes the people of his country as naive humans once again in this part. In the last verse he says they might not be aware of the way they are being governed. Vakunta also criticizes Paul Biya about his role in the war.

Table 25

Camfranglais	English Translation	Turkish Translation
Les élus du peuple sont-ils là seulement pour faire La politique du ventre au bled ? Autrement dire, sont-ils Seulement les ventrologues ? Ou alors ils son là seulement Pour faire ami-ami avec leur idole, Popol ? Je wanda seulement, hein. How you sep you nyè dis affaire no mbombo? Là ou sommes-là, I see say il y a que les alamibous Qui peuvent sortir les camers du ndoutou Dans lequel ils s'enfoncent everyday...	So the people's elected representatives are there Simply to do politics od the stomach in this country? To put this differently, are they simply belly politicians? Or are they there simply to do buddy-buddy with their idol, Popol? I am only wandering, Hein. Man, what's your take on this matter? At the rate we are going I think only witchdoctors Will come get Camerians out of the ndoutou In which they are getting buried everyday...	Peki ya bu gariban halk kafalarına göre siyaset yapsınlar diye mi seçti bu temsilcileri? In other kelimat bu hazır yiyicileri? Yoksa amileri Popol'la kafa kafaya vermeye mi geldiler? Bunu tek soran ben miyim ki? Friendim sen bu mevzuya ne dersin? Artık bence bu noktada Sadece Alamiboular (sihirbaz/ üfürükçü/ kahin) çıkarabilirler Camerianları bu içine her Allah'ın günü gömüldükleri bu ndoutoudan.

In the last part of his poetry Vakunta asks questions to the people of Cameroon and he could not help but wonder if he is the only one who bothers his mind with all these issues about his country. By using questioning in this part, he makes his message stronger. In the Turkish translation a colloquial language has been used to make a similar impact on the target audience. “Gariban halk”, “hazır yiyiciler” and “her Allah’ın günü” phrases can be given as an example to usage of colloquial language.

Overall, Vakunta’s poetry contains an enormous number of political criticisms and hybrid words which have culture specific importance to the people of Cameroon. In this attempt of translation from Camranglais to Turkish, Vakunta’s translation strategies have been used as guidance to be able to have a starting point. However, in Vakunta’s self-translation there were inconsistencies that I think makes his translation somehow confusing for the target audience. For instance, Vakunta chose to explain some of the hybrid words in the glossary part of his book and he gave the explanations of some of

the other words in footnote. The translated version would be more consistent and easier to follow for the target audience if he used either one of these two strategies throughout his translation. Therefore, in Turkish version of the translation the explanations have only been given in parenthesis.

According to translation scholars such as Gayatri Spivak, Tejaswini Niranjana and Lawrence Venuti to translate texts word for word gives power to the source culture (Gürçağlar, 2005: 25). In the Turkish translation, hybrid words were kept as they are to create a kind of hybrid target text and to show the Turkish audience the significance of Camfranglais and why and how the writer used such a complex language. The reason why Vakunta used Camfranglais in this poetry is because he wanted to make a strong statement against the government and people of Cameroon who believe in these leaders and don't question their way of governing the country. According to Paul Bandia, modern postcolonial hybrid practices are frequently used to demolish authority and underline the unequal gap between the splendid elocutions of people in power and the real economic and political situation of the unprivileged classes. "Representations of hybridity show themselves through linguistic interventionism and other form of resistance such as through satire, parody, or the burlesque" (Bandia, 2012: 421). Therefore, it is important to represent the hybridity of Camfranglais in the translation to help the readers of the target language to understand the importance of hybridity for citizens of formerly colonized Cameroon.

CONCLUSION

One of the main objectives of this thesis was to show how hybrid languages hold an enormous importance for people of formerly colonized countries and point out the importance of translation. Translation can help people to make their voices heard from all over the world and it can be used as a tool of resistance.

In the first chapter of the thesis, postcolonial source orientedness and foreignization in translation studies are discussed. Friedrich Schleiermacher's article called "*Über die verschiedenen Methoden des Übersetzens (On the different methods of translating)*" that he wrote in 1813 is discussed. For Schleiermacher there are two types of translators the first one is the 'Dolmetscher' he/she is the translator of commercial texts, the second one is the 'Übersetzer' he/she is the translator of academic and artistic texts. The main question Schleiermacher seeks to find an answer for is how to make the reader and the writer come together. He goes beyond the issues such as literal, sense for sense, free, word for word translation, for him there are two parts for the true translator (Munday, 2008: 28). The first one is the translator doesn't bother the writer and makes the reader come to the writer, the second one is the translator doesn't bother the reader and makes the writer come to the reader. Schleiermacher preferred the first method; in this method the translator gives the reader the impact that she is reading the text from its original language. To be able to achieve this the translator must adopt an 'alienating' method of translation, contrasted with 'naturalizing' and the translator must adapt the content and language of the source text. She must examine the foreign and convey it into the target language (Schleiermacher quoted in Munday, 1813/2004: 49-50). However, Lawrence Venuti sees domestication as a way of eliminating the source culture and make the source text as if it was originally written Anglo-American text. In the case of this dissertation Venuti's views are significant, since Camfranglais is a hybrid language and writers of Camfranglais use it to criticise the colonizers, their own government and even the people of their own country.

According to the scholars like Paul Bandia (2012) and Peter Wuteh Vakunta (2016), to translate literary works which have been written in hybrid languages other than literary eliminates the cultural value and identity of people who use those languages. In the case part of this dissertation the views of Bandia and Vakunta have

been taken into account, it is important to reflect the message of the writers of hybrid languages. In the case of this dissertation, to adopt the foreignizing method while translating Peter Wuteh Vakunta's poetry was the right thing to do, to make the target language reader to understand the message. Nonetheless, it must be said that the case here is not protecting Camfranglais from the supremacy of a western language, as the translation is from Camfranglais to Turkish, but to help the readers of the target culture to see why people of Cameroon use a hybrid language. It is important to convey their message and why it is vital for them to put colonisers in a place where they are foreigners to their own languages and cultures. Camfranglais is similar to French and English, but it is almost impossible for the native speakers of these languages to understand it. By using Camfranglais, writers make colonizers taste their own poison, and they put the colonizers in a place where once people of Cameroon were.

At this point it is also crucial to mention Antoine Berman's views on the topic. Berman makes an analytic of translation and he suggests twelve deforming tendencies. After explaining the tendencies Berman claims that the aim of work of translation is to give the meaning of the source work to the reader but in the case of analytic of translation the aim is to do a literary translation because this way of translation changes and transforms the western language. Here it can be said that people of Cameroon already have changed the language of the colonizer by creating Camfranglais, but in our case it was important to take Berman's views into consideration to give the message of Vakunta's message to Turkish reader, not transforming or changing the Turkish language.

In the case part of the dissertation, Vakunta's poem was translated into Turkish as a suggestion to how hybrid languages can be translated to other languages without losing their significance. The target language here is Turkish, but it is hybridised to make readers of Turkish text to comprehend the reason why Vakunta used a hybrid language to write his poetry. Vakunta gives plenty of messages in his long poetry and he also criticises his own government and people of Cameroon by using specific words and phrases. In the commentary section of his book *"Critical Perspectives on the Theory and Practice of Translating Camfranglais Literature"* Vakunta states that it is important to not translate certain words such as "Roi-Fainéant" and "Mbiaya" because these words hold significant importance for people of Cameroon. Therefore, these kinds

of words were not translated into Turkish, and they have been explained in the parenthesis. The syntactic structure of the target language is Turkish and words from French, English and Arabic have been used to give the target text a hybrid structure. The reason behind the decision to give the target language a hybrid structure was to reflect the hybrid nature of Camfranglais as hybridity is the main objective of the language. Camfranglais looks and sounds like French, but it is very hard to understand it for the native speakers of French as it contains words from various languages of Cameroon and English. Camfranglais was first born out of teenagers need to keep what they are talking about a secret from the adults but in today's world writers and artists use it to decolonize themselves from the former oppressors' traces. Hence, in my opinion it is crucial to reflect this side of Camfranglais in translations. The reason behind the decision to keep the syntactic structure of target language Turkish and hybridizing it by using English, French and Arabic is to give the readers of the target culture familiar lexical structures but make it kind of hard to understand at the first glance, but as the explanations of words such as "Roi-Fainéant", "mboutcoucous" etc. were given in parenthesis it won't be that hard for them to understand. This strategy can help the readers to understand what Vakunta is aiming to do in his poetry. English is a widely spoken language in Turkey therefore it could be easy to understand English words which have been used in the translation. French is not as common as English but as it is a crucial part of Camfranglais it is important to involve it to hybridize the target language. Arabic is becoming one of the common languages of the world because of recent wave of immigrants, it is also widely spoken in Turkey. For that reason, Arabic was also used in several parts of the translation. The main aim to use a hybridized source language is to help readers to comprehend Vakunta's main objective.

In the following part of the thesis, Frantz Fanon's and Edward Said's view were discussed. Fanon claims that the black man wants to be white, and the white man slaves the black man to reach a human level. According to Fanon, there are two facts: The first fact is that the white man thinks that he is better than the black man and the second one is the black man at all costs wants to prove his intellectuality, the rich thoughts and the equal value of his intellect to the white man (1986: 3).

Here it can be said that people of Cameroon who speak Camfranglais and produce literary works and art in it are different from the ones Fanon talks about. People

are using Camfranglais to express themselves and their identity. They use it to show the colonizer how rich their culture is, and in Vakunta's case he uses Camfranglais to show how the colonizer changed the power relations in his country, he wants to give a message to people and government of his country. Koppo, a singer from Cameroon, uses Camfranglais to make his songs heard by everyone on earth. He says that he is at a war but without weapons because he can't afford weapons and if he did, he would have victims. He wants his songs to be listened in elevators, in hotel lobbies and in every other place. He doesn't want to be censored because he uses profanity in his songs, he says he wants to be censored because the message he gives bothers some people. At this point it can be said that people of formerly colonized countries are raising their voices and they don't want to be white as Fanon claims. They want to be accepted as who they are.

Fanon also claims that although it is hard for him to admit, black man has only one destination and it is white (Fanon, 1986: 4). However, in Vakunta's poetry there is anger towards the colonizer, and he is showing a resistance against him. Destiny of people who are using Camfranglais is not white, but they show the white what they are capable of. By creating Camfranglais, they also created a third culture, and this culture is neither fully Cameroonian nor Anglo-American. In-betweenness that people of Cameroon have made them even stronger than before and gave them the chance to be the upper hand in the war against the colonizer. They are decolonizing themselves by using Camfranglais and making the colonizer a foreigner to his own language and culture.

Fanon begins his book "*Black Skin White Mask*" with a chapter called "The Negro and Language". For him the phenomenon of language is so important, and he states that this is the reason why he has begun his book with a chapter about language. Language is one of the elements that can give people the perspective to understand the coloured man's understanding of the dimension of *the other*, because to speak is to completely exist for the other (Fanon, 1986: 8).

Fanon claims that the black man has two different dimensions. The first dimension is his behaviours when he is with his associates and the second dimension is his behaviours when he is with a white man (Fanon, 1986: 8). The black man who lived in France for some time is a man who has changed, even the way he salutes his old friends has changed. For Fanon, black man becomes whiter when he learns how to

speaking French in a correct way. Middle class of the Antilles never speak Creole, they use it only to communicate with their servants (Fanon, 1986: 9-10).

Here it must be said that in today's world people of colour have changed a great deal and they are raising their voices to defend their rights. They are now bowing their necks in front of oppressors and racists. In the recent years, we saw thorough the protests against racism all around the world that people are raising up their voices. Voices of African American people are stronger now and they are expressing themselves through literature, music and etc. And translation has a very important part in today's world to help African Americans and other people of formerly colonized countries to make their voices heard in every corner of the world.

Edward Said claims that post-colonial writers of the Third World carry their past as 'scars of humiliating wounds', as beginning for different practices, as reviewed ideas of the past inclining towards a future which is postcolonial, as immediately redeployable and reinterpretable experiences, in which once silent native acts and speaks on the reclaimed region as a result of resistance from the colonialist (Said, 1994:212).

It is important to state that writers of formerly colonized countries are conscious of their past and they are trying to build a better future for the next generation. They are trying to make their voices heard by the whole world and they are using their art as a tool. Camfranglais is a perfect example of using language as a tool of resistance.

In order to understand the significance of Camfranglais, its structure was discussed in the thesis. And a brief information about the colonial history of Cameroon was given.

It is hoped that this dissertation can open new ways for translation of hybrid languages. In the case part of this dissertation a way was suggested to translate a hybrid language into Turkish without eliminating its hybridity. To represent the hybrid nature of the target text is very crucial because there is a reason why people of Cameroon use a hybrid language, they are trying to show the colonizer what they are capable of, what they can achieve even though they were once colonized, and their country was ruled by colonizers.

In future various research on other African countries such as Algeria and Morocco can be done. As Samia Mehrez discusses in her article called "*Translation*

and the postcolonial experience”, Tahar Ben Jelloun’s novels “*La Nuit sacrée*” and “*L’Enfant de sable*”. Jelloun is originally from Morocco and writes his novels in French but according to Mehrez his novel gains their true significances while translated to Arabic because of the elements that are specific to Arabic language and culture.

To sum up, it is crucial to mention that because of their significant importance for the people of formerly colonized countries hybrid languages and the works that have been written in hybrid languages should be examined by translation studies scholars, because translation can help people of formerly colonized countries to make their voices heard.



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APPENDICES

Appendix I

Excerpt from Mercedes Fouda's *Je parle camerounais: pour un renouveau francofaune* (2001)

"Manger en Ville" (pp. 9-14)

Depuis le temps que vous discouriez, la petite aiguille et la trotteuse de votre montre ont eu l'occasion de se positionner sur le chiffre de 12. Midi, l'heure d'aller manger un peu, car "votre estomac vous lance des insultes", autrement dit vous mourez de faim; ici l'homme de la rue dira qu'il va "manger midi", le "midi" étant le nom donné à tout repas pris dans l'intervalle de 12 à 14 heures.

Pour vous restaurer, vous avez le choix : il y a tout d'abord les "cafétérias"; peu de citoyens savent qu'il s'agit d'une cafeteria, à l'origine italienne, mais à quoi bon s'évertuer à corriger? Et puis, si le prolétariat est le statut du prolétaire, et le notariat celui du notaire, pourquoi le "caféterait" ne serait-il pas celui du cafétier?

Vous débarquez donc dans ce petit local en planches et vous vous enquérez du menu: il ne dispose que d'"œufs frits", conventionnellement appelés "omelette", et d'un fond de "jazz". Le jazz est cette légumineuse de nom commun "haricot", musicalement appelée ainsi parce que l'ingestion de ce protoïde azoté provoque chez le consommateur des fuites sonores ressemblant à s'y méprendre au son d'une trompette. Lorsque les haricots sont recouverts d'huile, on les qualifie de "jazz sous-marin". Ce qui vous dégoûte, car si vous aimez que "tout baigne", cela ne s'applique pas aux haricots.

Vous avez alors la possibilité d'aller manger au "tournedos". Ne vous réjouissez pas trop vite! Vous n'irez que dans l'un de ces restaurants de plein air, faits de banes et de tables assemblées, et où tout bêtement, le client tourne le dos à la route!

Au tournedos, officie l'"asso". L'"asso", diminutif flatteur de "associé(e)", est cette personne chez qui vous faites régulièrement des achats et qui, lorsque c'est "fort sur vous", vous fait "manger un crédit", un repas que vous paierez plus tard; c'est d'ailleurs ce que vous escomptez aujourd'hui, puisque, comme l'on a dit, vous ne "voyez pas du bien".

Il faut préciser que quand l' "asso" est une femme, on lui confère le doux nom de "mamie", immédiatement suivi du nom de la recette qu'elle réussit le mieux. On retrouve ainsi des "mamies koki", le "koki" étant ce mets de haricots blancs écrasés, mélangés avec de l'huile de palme et cuits à l'étouffée; on entendra aussi des "mami ndole" ou des "mami atchomo" ...

Vous arrivez donc au tournedos, vous prenez place à côté des consommateurs déjà installés et vous souhaitez poliment "appétit!". Certains vous jetteront des regards peu amènes, comme si vous aviez tué leur père, et les plus aimables vous répondront "à grand!", l'histoire de faire comprendre que devant votre "appétit", il manque un "bon", surtout qu'il y a une nette propension à l'ellipse de l'accent aigu de "appétit". Vous devrez rectifier immédiatement.

Donc, après vous être installé sur une minuscule portion de banc briguebalant, vous lancez négligemment;

_ Mamie, fais-moi le "beau-regard" ou l'"oiseau".

_ Le "beau-regard" et l' "oiseau" sont finis, il ne reste que la "viande", rétorque mamie "folong".

Que signifient donc si sibyllines syllabes?

Tout simplement que vous avez demandé qu'on vous serve de la viande de porc ou du poulet.

L'expression "faire" est utilisée dans le contexte commercial pour "vendre" ou "servir"; si donc le vendeur, dans un magasin, s'enquiert:

"Je vous fais un dentifrice?, ne pensez pas qu'il ira d'abord fabriquer la pâte à fluor et le tube.

Le porc est qualifié de "beau-regard" parce que les autochtones lui trouvent le regard doux et séduisant des myopes.

Le terme de "viande" désigne celle de bœuf: si vous arrivez dans quelque tournedos, et qu'après avoir "gourmandement" ouvert les marmites-bœuf, porc, singe, sanglier, porc-épic, crocodile, défieront alors vos facultés olfactives-vous choisissez, en pointant du doigt, le crocodile, ne commettez point l'erreur de dire:

"Asso, fais-moi du riz avec cette viande!" car, même si vous avez clairement désigné la chair de votre goût, asso vous servira du bœuf; aussi devrez-vous toujours indiquer votre choix par le nom de l'animal ex-clu-si-ve-ment. Vous direz:

_Mamie, je voudrais du porc-épic!, point final, parce que, en réclamant "de la viande de porc-épic", vous risquez de vous retrouver avec deux morceaux, l'un de boeuf et l'autre de porc-épic.

Or, le temps passe, le temps passe, les plats survolent votre tête, atterrissant devant les autres clients, même les nouveaux venus, et vous êtes là avec "zéro assiette". "Zéro" est mis devant un substantif pour en signifier l'absence: une femme stérile, c'est pénible mais c'est ainsi, a donc "zéro enfant", mais elle vous intéresse pour l'instant moins que votre propre malheur de ne pas encore être servi.

_Mais asso, tu m'oublies? protesterez-vous rapidement, inquiet du niveau d'étiage clans les marmites de sauce.

_Comment tu me fais comme ça? répondra la grosse femme en fuyant votre regard.

Traduction déplaisante de cette phrase ambiguë: "o! Mon ami (je n'ai pas d'envie de t'accorder un crédit aujourd'hui) pourquoi me places-tu devant ce cas de conscience? Va t'en, je serai beaucoup plus tranquille!..."

C'est donc en ces termes que l'on vous refusera quelque chose, car, paradoxalement, ils sont utilisés par la personne qui ne consent pas au service. Par exemple, vous avez besoin d'argent et vous vous dirigez tout naturellement droit au bureau d'un ami pour lui exposer votre "pro", problème, pendant trois quarts d'heure. Cet ami subitement très affaire, s'occupe avec une ferveur inhabituelle d'un dossier étique. Si vous prenez l'initiative d'insister, et que cet ami vous rétorque "comment tu me fais comme ça?" considérez que c'est un refus et débarrassez le plancher.

Seulement, aujourd'hui, chez "mamie ntouba", vous avez une faim de loup et nullement l'intention de partir sans avoir mangé. Vous redemandez avec indécence:

_Dis donc mamie, c'est comment?

Comme elle n'est nullement de bonne humeur aujourd'hui, elle vous jettera sans douceur:

_Ha! Ne me "tensionne" pas hein? Exigeant de la sorte que vous ne l'énerviez point, ou plus exactement, que vous n'augmentiez pas l'état de tension clans lequel elle se trouve déjà. Indigne, vous dites alors:

_Comme ça? question signifiant toujours dans le contexte d'une dispute: "C'est à moi que tu fais une chose pareille?"

Et dans la foulée, vous vous levez brusquement en annonçant votre futur boycott.

Tu vas encore me voir ici!

On comprend donc que vous ne reviendrez plus jamais, car les termes sous-entendent exactement le contraire de ce qu'ils affirment. La preuve, si une fille se fait courtiser par un quidam qui ne lui plait pas, et qu'elle lui accorde un rendez-vous vite fait pour s'en débarrasser, elle ira plus tard confier à sa copine:

_ Il va me voir à son rendez-vous, manifestant ainsi la ferme intention de ne pas s'y rendre.

Au tournedos, de deux choses l'une:

1. Soit vous quittez immédiatement la scène, furieux, honteux et affame, poursuivi par un "va même avec ta malchance", en guise de bon débarras, qui est jeté aux personnes de mauvais caractère, risquant de créer du grabuge. Un supporter ennemi appréciera certainement auprès de "mamie vipère":

_ Ma soeur, tu lui as fait "Annaba".

Le bougre a bien raison, puisque "faire Annaba" à quelqu'un, c'est lui infliger la grande honte de sa vie. Ceci provenant de ce que les "Lions Indomptables", équipe nationale de football du Cameroun, s'étaient fait rosser de façon peu honorable lors d'une compétition internationale à Annaba en Algérie. Quand "on fait Annaba" à quelqu'un, il peut "rentrer dans sa poche" parce qu'il est mort de honte.

2. Soit "Asso", décidément de mauvaise humeur, n'en a cure et répond ainsi à votre menace de secession:

_ Et puis? Tu craches je mange?

"Tu craches, je mange?" est approprié pour faire savoir qu'on se fiche pas mal de son interlocuteur, parce qu'on ne vit pas à ses crochets, de même qu'on peut reprocher ainsi à un fanfaron de vouloir jouer les personnages trop importants.

Pareille imprudence de la part de Mamie vous met hors de vous; vous hurlez d'autant plus rageusement que votre estomac se fait de plus en plus menaçant:

_ Tu crois même que tu es quoi?

Non mais pour qui se prend-elle?

_ Fiche! Fait-elle avec un geste méprisant de la main, comme si elle chassait une mouche, pour que vous la laissiez en paix, et si elle est inspirée, elle pourra ajouter:

_ Sors de mes yeux! que vous traduisez sans peine par "hors de ma vue!", comprenant que "mamie sanga", votre associée de tous les jours, vous enjoint brutalement de partir.

English Translation by Peter Wuteh Vakunta

"Eating in Town"

You've been talking for a while now and the minute and hour hands of your wrist-watch have had the chance to position themselves on the number 12. It is midday; time to go find a little something to eat because "your stomach is hauling insults at you." In other words, you're starving. Any ordinary Joe would say he's going to "eat his midday", midday being the name given to any meal eaten between noon and 2:00p.m. To feed yourself, you've got a number of locations to choose from: first, there are "cafetariats"; very few citizens are aware of the fact that this term refers to cafeteria, a word of Italian origin. But why waste time correcting them? If the proletariat refers to the status of the proletarian, and the notariat that of the notary, why would cafetariat not refer to the status of a café owner?

So, you show up at these small premises made out of planks, and you ask for the menu: they only have "fried eggs", conventionally called "omelette", and a small quantity of "jazz". "Jazz" is this leguminous plant commonly known as "beans", now musically re-baptized because the ingestion of this nitrogenous protein causes consumers to pass air so loudly that one could mistake the noise for the sound of a trumpet. When jazz is submerged in oil, it's called "submarine jazz". This is rather disgusting because if you love "full baths", this does not apply to beans.

So you have the opportunity to go eat at the "touredos. "Don't get too excited! You will only find yourself at one of these open-air restaurants where benches and tables are assembled for clients to sit and sheepishly turn their backs to the street! At the touredos, the "asso" is in charge. "Asso" is the flattering abbreviation for "associate"-the person from whom you buy stuff on a regular basis-and who would let you "eat a credit"⁹ and pay for your meal later if you had a hard time making ends meet. Indeed, this is what you're banking on today because as already mentioned, you're not "seeing clearly" as they say.

Let's make it clear that when the "asso" is a woman, she's given the endearing epithet "mamie" which is appended to the name of the meal which she is adept at preparing. Thus, there is "mami koki", "koki" being a dish composed of crushed white beans

⁹ Buy on credit

steeped in palm oil and steamed in a tightly shut steamer . You'd also hear appellations such as "mamie ndole" ou "mamie atchomo" ...

So you arrive at the tournedos, and take a seat next to other eaters who are already seated. You politely wish them "appetite!" Some of them look at you in a very unpleasant way as if you had murdered their father, and those who are more amiable answer you with "same to grand!" This is their way of letting you know that you omitted the qualifier "good", especially given the strong tendency of folks to elide the acute accent on the word "appetite". You have to correct the error instantly.

So after occupying a tiny portion of the wobbly bench, you nonchalantly place your order:

"Mamie, do me some "good looks" or "bird."

"We're out of "good looks" and bird. Only "meat" is left," says Marnie "folong"

So what do these enigmatic syllables signify? This means that you've requested that they serve you some pork and chicken.

The verb "do" is used in the commercial context to mean "sell" or "serve". So if a salesperson in a shop asks you:

"May I do you some toothpaste? Don't think that he's going to first of all manufacture the fluoridated paste and tube.

Pork is referred to as "good looks" because local folks believe that the gentle and seductive looks of pigs can be likened to the looks of the near-sighted. The term "meat" refers to meat from cows: as such if you got to any tournedos and eagerly opened the pots, your olfactory faculties would be tickled by the aroma emanating from beef, pork, monkey, wild boar, porcupine, crocodile-and you'd make your choice by pointing at the crocodile--do not commit the blooper of saying:

"Asso, do me some rice and this meat!" If you say that, the asso will serve you beef, even if you'd clearly indicated the flesh of your choice. So you've to always indicate your choice by ex-clu-sive-ly specifying the name of the animal. Thus, you'd say:

"Mamie, I would love to have some porcupine, period! If you ask for porcupine meat, you may wind up with two pieces one beef and the other porcupine.

Anyhow, time passes, time passes, plates are flying over your head and landing in front of other clients, even newcomers and you're sitting there with "zero plate." " Zero" is placed in front of any substantive to indicate absence of: so a sterile woman, it's painful

but it is what it is, has "zero child", but at this moment her plight is less important to you than your own mishap of not having been served yet.

"But, have you forgotten about me?" This is your way of protesting, worried as you are about the low level of soup in the pots.

"Why are you doing this to me?" That's the manner in which the fat woman would respond to you, trying to avoid eye contact.

This unpleasant statement couched in ambiguity could be translated as follows: "O! My friend (I have no desire at all to let you eat on credit today), why are putting me in this embarrassing situation? Go away; I shall feel a lot more at ease!"

So, these are the words that are used when someone refuses to render you services, because, paradoxically, they are uttered by the person who refuses to grant a request. For instance, you need some money and make your way unaffectedly to a friend's office in order to apprise him of your "pro", problem. For three quarters of an hour, this friend, who suddenly looks terribly busy, is paying unusual attention to a scraggy file. If you take the initiative to insist and this friend of yours replies: "why are you doing this to me?" you must understand that he has refused to help you; and you must decamp.

The trouble is that today, at "Mamie Ntoubas's tournedos, you're starving and have no intention at all to leave without eating. So, you reiterate your request indecently:

"Look here Mamie, what's all this?"

Since she is not at all in a good mood today, she'll answer you back harshly:

"Ha! Don't cause me 'tension' hein?" This is her way of telling you not to get on her nerves at all, or to put it more bluntly, you should not dare raise the tension in which she already finds herself. Outraged you'd answer:

"Like that?" In the context of a disagreement, this question would be translated as:

"Who would believe you're doing this to me?"

While you're at it, you stand up abruptly and announce your departure as follows:

"You're going to see me here again!"

It is understood that you'll never set foot there again, because your statement implies the exact opposite of what you mean. A case in point: if a girl agrees to honor a date with a man she doesn't like because he has been pestering her, she would go to her friend later and say:

"He's going to see me at that date of his; this translates her firm determination to not honor the date.

At the tournedos, one of two things may happen:

- (1) You leave the scene immediately, feeling angry, ashamed and hungry, followed by words such as "spare us your ill-luck", a way of saying good riddance, an expression that is tossed at ill-mannered people who tend to create havoc. An adversary, clearly friendly to "Mamie viper", would say:

"My sister, you've served him 'Annaba."

The guy is quite right because to "serve someone Annaba" is to bring on that person the worst humiliation of their life. This saying stems from the terrible experience of the Indomitable Lions, national soccer team of Cameroon, who were humiliated with a defeat during an international competition at Annaba in Algeria. When someone "is given Annaba" they can enter their pocket because they are dying of shame.

- (2) Assa, clearly in a bad mood, couldn't care less and reacts to your threat to secede as follows:

"So what? Do I drink your spit?"

"Do I drink your spit?" is an appropriate expression to use when you want to let your interlocutor understand that you couldn't care less because you do not sponge off anyone. This expression also comes in handy when you want to deflate the ego of a braggart who tries to pass off as a big shot.

This sort of effrontery from Mamie really pisses you off and you scream as furiously as your stomach which is threatening you more and more:

"Who do you even think you are?"

For heaven's sake, who does she think she is?

"Piss off!" Says Mamie followed by a disdainful hand gesture that gives the impression that she's chasing off a fly. This is her way of asking you to leave her alone. If she's inspired, she may add:

"Get out of my eyes!" And you'd understand that she's asking you to get "out of her sight!" In other words, "Mamie Sanga," your associate forever is telling you rudely to leave.

Appendix II

Excerpt from Peter Vakunta's *Speak Camfranglais pour un renouveau ongolais* (2014)

Mes complices de Nkouloulou-o !
Ma complice dem for Nkouloulou-o !
Mes taras de Mokolo-o !
Ma tara dem for Mokolo-o!
Ma mombo dem for Marché central-o !
Ma kombi dem for Kumba market-o!
Mes potes au Marché de Kumba-o !
Ma dong pipo dem for Kasala farm-o!
Les sauveteurs du Kasala farm-o !
Da wan dem for Camp Sic de Bassa-o!
Ceux du Sic de Yabassi-o !
Sep da wan dem for ngata for Tchollire-o!
Meme ceux qui purgent des peines
Au sein de la prison de Tchollire-o !
De wan dem for Robben Island de Kondengui,
Ceux qui végètent dans la prison
Cauchemardesque de Kondengui
Ala wan em for prison de Mantoum-o!
Les autres en prison de Bamenda-o !
Sep da wan dem for Buea!
Laissez-moi vous langua cette nouvelle.
I sei mek I langua wuna dis tori.
Un nouvel hymne national vient de naître a Ongola.
Some national anthem dong commot
Just now for Ongola.
Da mean say some national anthem
Dong show head for we own kondtri.
Voici comment se chante notre hymne national:
Le Cameroun c'est le cameroun,

On va faire comment alors ?
That is to say,
Cameroon is Cameroon,
What can we do ?
In ala word,
Cameroon na Cameroon,
We go do na how-no?
Grand Katika d'Etoudi,
Kick all ndou for caisses de l'Etat,
On chante toujours:
Le Cameroun c'est le Cameroun,
On va faire comment alors ?
That is to say,
Cameroon is Cameroon,
What can we do ?
In ala word,
Cameroon na Cameroon,
We go do na how-no?
Les ministres détournent leurs mbourous de l'Etat,
On chante sans cesse:
Le Cameroun c'est le Cameroun,
On va faire comment alors ?
That is to say,
Cameroon is Cameroon,
What can we do ?
In ala word,
Cameroon na Cameroon,
We go do na how-no?
Les zangalewa matraquent
Les étudiants en grève sur les campus
De l'Université de Buea, jusqu'à les nyoxer,
On chante comme d'hatibude:

Le Cameroun c'est le Cameroun,
On va faire comment alors ?
That is to say,
Cameroon is Cameroon,
What can we do ?
In ala word,
Cameroon na Cameroon,
We go do na how-no?
Les mange-mille meng les taximan
Parcequ'ils ont refusé de choko,
On chante seulement:
Le Camer c'est le Camer,
On va faire comment alors ?
That is to say,
Cameroon is Cameroon,
What can we do ?
In ala word,
A Cameroonian is a Cameroonian,
We go do na how-no?
Les gendarmes violent les bayam sellam
Parce qu'elles ne veulent pas donner le café,
On chante sans cesse:
Le Cameroun c'est le cameroun,
On va faire comment alors ?
That is to say,
Cameroon is Cameroon,
In ala word,
Cmeroon na Cameroon,
We go do na how-no?
Les hommes politiques
Truquent les élections à vue d'oeil,
Parce qu'ils sont affligés de la mégalomanie,

On chante:
L'Ongola c'est l'Ongola,
On va faire comment alors ?
That is to say,
Cameroon is Cameroon,
What can we do ?
In ala word,
Cameroon na Cameroon,
We go do na how-no?
Le ngomna refuse de goudronner les routes,
Parce que les ministres ont tout kick,
On chante sans avoir honte:
Le Cameroun c'est le cameroun,
On va faire comment alors ?
That is to say,
Cameroon is Cameroon,
What can we do ?
In ala word,
Cameroon na Cameroon,
We go do na how-no?
Les fonctionnaires sont compressés
A cause de la crise économique
Et la corruption endémique,
Engendrée par le dysfonctionnement étatique,
On chante:
Le Cameroun c'est le cameroun,
On va faire comment alors ?
That is to say,
Cameroon is Cameroon,
Na so da we own
Cameroon National Anthem dei!
What can we do?

In ala word,
Cameroon na Cameroon,
We go do na how-no?
Na so da we own
Hymne ongolais dei!
Les diplômés d'université
Se retrouvent au Chomencam,
On chante comme des moutons :
Les Cameroun c'est les cameroun,
On va faire comment alors ?
That is to say,
Camroon is Cameroon,
Na so da we own
Cameroon National Anthem dei!
Le Grant Katika nous largue
Une constitution constipée
Bekoz il veut crever au pouvoir,
On chante bêtement,
Pour ne pas dire moutonnement:
Le Cameroun c'est le cameroun,
On va faire comment alors ?
That is to say,
Cameroon is Cameroon,
Na so da we own
Cameroon National Anthem dei!
Les Mbere-Khaki meng
Bendskinneurs foreska affaire nkap,
On chante:
Le Cameroun c'est le cameroun,
On va faire comment alors ?
That is to say,
Cameroon is Cameroon,

Na so da we own
Cameroon National Anthem dei!
Le Chop Pipo Dem Moni party (CPDM)
Nous fait voir de toutes les couleurs,
Parce qu'il n'y a pas moyen
Pour les partis d'opposition ongolais d'y faire face,
On chante comme des cinglés:
Le Cameroun c'est le cameroun,
On va faire comment alors ?
That is to say,
Cameroon is Cameroon,
Na so da we own
Cameroon National Anthem dei!
Le Grand Katika sort tout l'argent
De la Caisse noire présidentielle
Afin d'aller construire
Son hôpital privé à Baden-Baden
On chante peureusement:
Le Cameroun c'est le cameroun,
On va faire comment alors ?
That is to say,
Cameroon is Cameroon,
Na so da we own
Cameroon National Anthem dei!
Une wolowoss se métamorphose en Première Dame
On chante:
Le Cameroun c'est le cameroun,
On va faire comment alors ?
That is to say,
Cameroon is Cameroon,
Na so da we own
Cameroon National Anthem dei!

Un professeur onglais dépassé
Par l'état des choses s'écrie :
Vraiment le cameroun est formidable,
Vivons seulement.

Da mean sei:

Cameroon na wandaful
Mek we begin nye daso.

C'est le comble!

English Translation by Peter Wuteh Vakunta

“Camerian Anthem”

My partners in crime in Nkouloulou-o!
My partners in crime for Nkouloulou-o!
My tara in Mokolo-o!
My tara in Mokolo-o!
My namesakes at the Main Market-o!
My friends at the Main Market-o!
My friends at the Kumba Market-o!
My mates in Kumba Market-o!
My suffering people at the Kasala farm-o!
The sauveteurs in Mbanga-o!
Those at the Camp Sic Bassa-o!
Those at Camp Sic Yabassi-o!
Even those who are in jail at Tchollire-o!
Even those who are serving prison terms
At the Tchollire Prison-o!
Those at the Kondengui Robben Island,
Those who are chaffing in the
Nightmarish prison at Kondengui
Others are incarcerated at the Mantoum prison-o!
Others are jailed in Bamenda-o!
Not forgetting those in Buea jails!
Let me tell you this story.

I say let me narrate this tale to you.
A new national anthem has seen
The light of day in Ongola.
Some sort of national anthem
Has surfaced in Ongola.
In other words, a national anthem
Has been born in our land.
This is how our national anthem is chanted:
Cameroon is Cameroon,
So what can we do?
That is to say,
Cameroon is Cameroon,
What can we do?
In other words,
Cameroon na Cameroon,
What can we do?
Big Katika at Etoudi,
Has stolen all the money from State coffers,
We always sing:
Cameroon is Cameroon,
So what can we do?
That is to say,
Cameroon is Cameroon,
What can we do?
In other words,
Cameroon na Cameroon,¹⁰
What shall we do about it?
Ministers embezzle State funds,
We sing nonstop:
Cameroon is Cameroon

¹⁰ Cameroon is Cameroon

What shall we do now?
That is to say,
Cameroon is Cameroon,
What can we do?
In other words,
Cameroon na Cameroon,
What can we do?
The Zangakewa batter
Students on strike on the campus
Of the University of Buea,
And even screw them,
We sing as usual:
Cameroon is Cameroon,
What are we going to do now?
That is to say,
Cameroon is Cameroon,
What can we do?
In other words,
Cameroon na Cameroon,
What can we do about it?
Mange-mille¹¹ kill taxi drivers
Because they have refused to choko¹²
We simply sing:
Camer is Camer,
So what can we do?
That is to say,
Cameroon is Cameroon,
What can we do?
In other words,
A Cameroonian is a Cameroonian

¹¹ Corrupt police officers

¹² Give bribes

What can we do about it?
Gendarmes rape bayam sellam¹³
Because they have refused to serve coffee¹⁴
We sing nonstop:
Cameroon is Cameroon
What can we do about it?
That is to say,
Cameroon is Cameroon,
What can we do?
In other words,
Cameroon na Cameroon,
What can we do about it?
Politicians rig elections openly
Because they are afflicted
With megalomania,
We chante:
Ongola is Ongola,
What can we do about it?
That is to say,
Cameroon is Cameroon,
What can we do?
In other words,
Cameroon na Cameroon,
What can we do about it?
The ngomna refuses to put asphalt on the road,
Because ministers have stolen everything,
We sing shamelessly;
Cameroon is Cameroon,
What can we do about it?
That is to say,

¹³ Market women

¹⁴ Give a bribe

Cameroon is Cameroon,
What can we do?
In other words,
Cameroon na Cameroon,
What can we do about it?
Civil servants are laid off
On account of economic crisis
And endemic corruption,
Due to systemic dysfunction,
We sing:
In ala word,
Cameroon na Cameroon,
We go do na how-no?
Na so da we own
Hymne ongolais dei!¹⁵
What can we do?
In other words,
Cameroon na Cameroon,
What can we do about it?
That's how we sing that
Camerian Anthem of ours!
University graduates
Find themselves in Chomencam,
We sing like sheep:
Cameroon is Cameroon
What can we do about it?
That is to say,
Cameroon is Cameroon,
That's how we sing that

¹⁵ That is to say,
Cameroon is Cameroon,
That's how we sing that
Cameroon National Anthem of ours!

Cameroon National Anthem of ours!
Big Katika saddles us
With a constipated constitution
Because he wants to kick the bucket in office,
We sing stupidly,
Sheepishly I should say:
Cameroon is Cameroon
What can we do about it?
That is to say,
Cameroon is Cameroon,
That's how we sing that
Cameroon National Anthem of ours!
The Mbere-Khaki kill
Bendskin drivers because of nkap,
We sing:
Cameroon is Cameroon
What can we do about it?
That is to say,
Cameroon is Cameroon,
That's how we sing that
Cameroon National Anthem of ours!
Chop Pipo Dem Moni Party (CPDM)
Makes us see stars,
Because opposition political parties in Ongola
Cannot take up the gudzels,
We sing like lunatics,
Cameroon is Cameroon
What can we do about it?
That is to say,
Cameroon is Cameroon,
That's how we sing that
Cameroon National Anthem of ours!

Big Katika withdraws every dime
From the Presidential Black Box
In order to go build his private
Hospital in Baden-Baden,
We sing timidly:
Cameroon is Cameroon
What can we do about it?
That is to say,
Cameroon is Cameroon,
That's how we sing that
Cameroon National Anthem of ours!
A wolowoss metamorphoses into First Lady,
We sing:
Cameroon is Cameroon
What can we do about it?
That is to say,
Cameroon is Cameroon,
That's how we sing that
Cameroon National Anthem of ours!
An Ongolan professor perplexed
By this state of affairs cries out:
Truly Cameroon is wonderful,
Let's live and let live,
That is to say:
Cameroon is a wonderful place
Let's keep watching,
It can't get any worse!

Excerpt from *Requiem pour Ongola en camfranlais: une poétique camerounaise* (2015), pp.1-3

Lorsque ce chep-ban de Mvomeka'a
Est come au kwat à Etoudi en 1982,
J'ai seulement lingua aux capos que,

Mola, wuna lookot da djimté.
Ils m'ont demandé que comment
Tu tok comme ça no mola ?
Là là! J'ai mangé la terre en leur disant que :
Je nyè que ce mbenquiste qui est come au pouvoir
C'est un véritable come-no go.
Je leur ai tori que ce mola qu'on a chassé du séminaire
Pour je ne sais quelle raison,
Va quarrément foutre le Kamerun dans le caca !
Les tara ont refusé carrément de me ya,
Ils m'ont dit seulement que,
Djo, arrête de nous tchatcher come un djoun man
Y en a même qui m'ont dit de comot avec mon voum-là!
Autrement dit, il a m'ont pris pour
Un yoh qui ne leur fait que le sissia.
Je leur ai seulement montré mes
Attrapes-manioc en leur disant que
Mbombo, wuna cop nyè
Fais quoi, fais quoi vous allez nyè que
C'est moi qui tok le vrai toli,
Sep so ils m'ont dit de shut up !
Y en même certains longs crayons
Qui ont komot leurs bics pour écrire
Des conneries que Godot
Est finalement arrivé à Ongola.
On a chanté, on a dansé à Yaounde à mort,
On a Soulé à Douala plenti,
On a nyoxé à Bafoussam comme des mabouls,
On a arrosé avec de l'odontol et du matango,
Tout ça, rien que pour célébrer l'arrivée au pouvoir
Du Roi-Fainéant camerounais.
Comme les Camers sont les vrais mboutoucous,

Nobody a nyè que le chop-chair
De Baba Toura est un bad diable !
Les journalistes de la CRTV ont même
Commencé leur one-man-show,
Ils ont chanté que Popaul est
Le nouveau Jacques Chirac ongolais
Certains radio-trottoirs sont allées
Jusqu'à toli everywhere que Paul Mbiaya
C'est le Messie que les Camers attendaient depuis from !
Beaucoup de pipo ont ont tok que
Paul Mbiaya c'est la manne divine
Qui est tombée du ciel sur la tête des Camers.
Les yoh et les yoyettes ont chanté et ont saka nonstop :
Popaul-eh! Popol-eh, notre cher président-eh!
Popaul-eh ! Popol chaud gars-eh et patati et patata !
Nous voici au-day dans le zouazoua des chop-bluk-pot !
Vrai de Dieu, le Cameroun n'a rien à envier à Bagdad !
Ngola na Bagdad ? Quelle guerre politique !
Tu go à Mamfe, na daso guerre partout !
Entre Agbor Tabi et Paul Ayah.
Ils sont à couteaux tirés nuit et jour.
Ngola no be na daso Bagdad?
Quelle guerre politique chez nous !
Les ennemis dans la maison-eh ?
Tu go à Tiko, il y a le feu politique
Entre les autochtones et les grafis,
Guerre des sons of the soil contre
Les come-no-go originaires d'Abakwa.
Weh! Weh! Womohoh! On va faire comment?
Ngola est devenu Nagasaki and Hiroshima!
You go for Nkambe, na daso fire!
Il y a la guerre intestine entre

Awudu Mbaya Ibrahim et Shey Yembe Jones !
 Bamenda dong ton ben a Vietnam.
 Tu go à Bemenda sep sep,
 Il y a la guerre génocidaire entre
 Les politiquarts assoifés de pouvoir.
 Atanga and Angwafor say Fru Ndi must go for Baba
 Ils veulent chaser le Chairman kaweh,
 Dem say Chairman must rentrer dans son village natal.
 Ngoketunjia don ton be na Waterloo!
 Tu go à Ndop popo,
 Il y a la guerre politique entre opposants et Rdpcistes.
 Docta Lesigha and Fon Doh ne veulent pas nyè eye to eye
 Popo me, I di askam say, hein:
 C'est quand alors la fin de cette krish à Ongola ?
 Et la part de Popaul inside dis brouhaha ?
 No man no sabi. Allez dons dire si les peuple
 A le droit de savoir la manière dont ils sont gouvernés.
 Les élus du peuple sont-ils là seulement pour faire
 La politique du ventre au bled ?
 Autrement dire, sont-ils
 Seulement les ventrologues ?
 Ou alors ils son là seulement
 Pour faire ami-ami avec leur idole, Popol ?
 Je wanda seulement, hein.
 How you sep you nyè dis affaire no mbombo?
 Là ou sommes-là, I see say il y a que les alamibous
 Qui peuvent sortir les camers du ndoutou
 Dans lequel ils s'enfoncent everyday...
English Translation by Peter Wuteh Vakunta
 When this gang leader from Mvomeka'a
 Came to Etoudi Quarter in 1982
 I simply told my friends that,

Man, watch out for this djimtete.
 They said to me:
 Why are you talking like that, man?
 Right there, I licked the ground and assured them that
 This mbenguist who has come to power
 Is a real come-no-go.
 I added that this man who was sent away from the seminary
 For reasons unknown to anyone
 Is going to simply plunge Kamerun in deep shit.
 My friends totally refused to listen to me;
 They merely said I should stop talking like a drunk,
 Some of them even said I should quit showing off!
 In other words, they took me for
 A bloke who was trying to intimidate them.
 I simply show them my *attrapes-manioc*¹⁶
 And told them:
 Friends, you guys keep an eye on him
 No matter what, you'll agree with me one day that
 My story is the right story.
 Regardless, they told me to shut up!
 Some long crayons even took out their pens
 And started to write some inanities
 That Godot has finally arrived in Ongola.
 People sang, and danced in Yaounde like crazy
 Folks drank themselves drunk in Douala,
 People fucked in Bafoussam like dogs,
 And drank odontol and matango,
 All that simply to celebrate the accession to power
 Of the Cameroonian *Roi-Fainéant*¹⁷
 Given that Camerians are absolute mboutcoucous¹⁸

¹⁶ teeth

¹⁷ Lazy King

Nobody was able to figure out that the heir
Of Baba Toura is a bad devil!
Journalists at CRTV even started
Their own one-man-show,
They sang that Popaul is
The new Jacques Chirac of Ongola
Some radio-one-batteries even went
To the extent of saying that Paul Mbiaya
Is the Messiah that Camerians had
Been waiting for a long time ago!
Many people gossiped everywhere that
Paul Mbiaya is the manna that had fallen
From heaven onto the heads of Camerians.
Young boys and girls sang and danced nonstop:
Popaul-eh! Popol-eh! Our beloved president-eh!
Popaul-eh! Popol hot guy-ey and this and that!
Here we are today indise the zouzouaza of chop-bluk-pot!
I swear to God, Cameroon does not envy Bagdad!
Ngola is Bagdad? What a political battlefield!
You go to Mamfe, there's war everywhere!
Between Agbor Tabi and Paul Ayah.
They are at daggers drawn, day and night.
Ngola is simply Bagdad?
Enemies in the house-eh!
You go to Tiko, there is political fire
Between indigenes and the grafi.
War between sons of the soil and
The come-no-go from Abakawa.
Weh! Weh! Womohoh! What can we do?
Ngola has become Nagasaki and Hiroshima!

¹⁸ Fools

You go to Nkambe, there's also fire!
There are internecine struggles between
Awudu Mbaya Ibrahim and Shey Yembe Jones!
Bamenda has become Vietnam.
You to Bamenda itself,
There is genocidal war
Between power-drunk political jugglers.
Atanga and Angwafor say Fru Ndi must return to Baba
They want to chase away Chairman once and for all.
They say Chairman must go back to his village of origin.
Ngoketunjia has become Waterloo!
You go to Ndop itself,
There is political war between members of
Opposition parties and CPDM party.
Docta Lesigha and Fon Doh don't
Want to see eye to eye.
I myself, hein, I am asking you this question:
When will this insane war come to an end in Ongola?
And Popaul's role in this brouhaha?
No one can say. So go figure if the populace
Has the right to know how they are being governed.
So the people's elected representatives are there
Simply to do politics of the stomach in this country?
To put this differently, are they simply belly politicians?
Or are they there simply to do buddy-buddy with their idol,
Popol?
I am only wandering, Hein.
Man, what's your take on this matter?
At the rate we are going
I think only witchdoctors
Will come get Camerians out of the ndoutou
In which they are getting buried everyday...

ÖZGEÇMİŞ			
Adı, Soyadı	Yasemin		SÜLEYMAN
Doğum Yeri ve Yılı			
Bildiği Yabancı Diller	İngilizce		Fransızca
ve Düzeyi	(İleri)		(Orta)
Eğitim Durumu	Başlama - Bitirme Yılı		Kurum Adı
Lise	2009	2013	Zeytinburnu Kız Anadolu İmam Hatip Lisesi
Lisans	2014	2019	İstanbul 29 Mayıs Üniversitesi
Yüksek Lisans	2019	2022	İstanbul 29 Mayıs Üniversitesi
Doktora			
Çalıştığı Kurum/lar	Başlama - Ayrılma Yılı		Çalışılan Kurumun Adı
1.	2020	Halen	Doğuş Yayın Grubu
2.	2022	Halen	VSI / Voice & Script International
3.			
Üye Olduğu Bilimsel ve Mesleki Kuruluşlar			
Katıldığı Proje ve Toplantılar			
Yayınlar:			
Diğer:			
İletişim (e-posta):			
		Tarih	04/07/2022
		İmza	
		Adı Soyadı	Yasemin SÜLEYMAN

