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THE DISRUPTION OF LINGUISTIC CONVENTION IN NINETEENTH- AND TWENTIETH-CENTURY FRENCH AND FRANCOPHONE LITERATURE

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THE DISRUPTION OF LINGUISTIC CONVENTION IN NINETEENTH- AND TWENTIETH-CENTURY FRENCH AND FRANCOPHONE LITERATURE

Amanda Ilene Mazur Schoenfeldt

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ABSTRACT

This dissertation is a critical study of the use and creation of alternative forms of language in French and Francophone literature of the nineteenth and twentieth centuries. It examines authors' extension of the boundaries of standard language not only through sociolinguistic variation but also through stylistic transgression. Through both means, the phenomenon of linguistic diversity in literature has enabled writers to infuse their texts with humor, irony, word play, and poetic invention. This creativity in representing marginal forms of language not only affirms the legitimacy of these variants as modes of communication but also reveals their stylistic potential as forms of high art. This study is structured around the works of four authors who demonstrate the stylistic potential of marginal French: Victor Hugo, Romain Gary, Eugène Ionesco and Patrick Chamoiseau. Hugo's colorful thieves' cant, Gary's faulty Ajar-language, Ionesco's absurdist impulse, and Chamoiseau's French/Creole interlect each, in their own way, can be considered artistic attempts at "transcending" the conventions of standard language. Their highly stylized idiolects imbue texts with a certain degree of incomprehensibility that at once engenders an aesthetic experience and forces readers to participate in the decryption of meaning. By identifying the dynamic, interstitial space between reader comprehension and reader incomprehension of nonstandard language and the ways in which that space may be reduced by textual clues or narrative devices, this dissertation aims to

demonstrate how didactic methods of incorporating nonstandard forms of language in literature may help readers to *learn how to learn* a "foreign language" (whether Creole, thieves' cant, jargon, etc.) or, even, the polylinguism of one's own language. Ultimately, the artistic idiolects of Chamoiseau, Gary, Ionesco and Hugo highlight the crucial roles of inventiveness and linguistic change in literature, and in doing so, intimate the ways in which *all* language constructions are more or less imagined.

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An abridged version of the dissertation chapter entitled, "Patrick Chamoiseau's Literary Creolization: The Stylistic Potential of a Vernacular" was published by *The Yearbook of Comparative Literature* (Volume 61) in December 2017. Preliminary versions of chapters were presented at the 2017 International Colloquium on Twentieth and Twenty-First Century French and Francophone Studies, the 2017 Northeast Modern Language Association Convention, the 2016 American Comparative Literature Association Conference, the 2016 Modern Language Association Conference 2016 and the 2015 American Comparative Literature Association Conference.

My ability to read Chamoiseau's works with an ear attuned to Creole would not have been possible without The Center for Latin American Studies at the University of Chicago and my participation in its Elementary Haitian Kreyol language sequence. The professors and graduate student community at the University of Chicago both heightened and enriched my interest in Caribbean Studies.

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INTRODUCTION

Standardization of the French language for use at the royal court first began in the seventeenth century under the centralizing monarchies of Louis XIII and XIV. The founding of l'Académie française in 1635 and its ongoing role as the "guardian of language" ensured that the grammar of modern standard French remain essentially unchanged over the last two to three hundred years. Outside the aristocratic milieu, of course, millions of people continued to speak various regional minority languages (RML) as well as neolatin dialects (Picard, Auvergnat, Gascon, etc.). In the latter half of the nineteenth century, however, the introduction of compulsory primary education spread the use of standard French and led to the suppression of many regional languages and dialects. Standardization had become equated with democratization after the French Revolution whereas linguistic variation had reactionary, clerical associations. Though deemed progressive centuries later, proponents of linguistic diversity have still had to deal with their historical inheritance of the political struggle against regional factions. The meaning of departing from standard French is, thus, particularly loaded—the divergence being fraught with political, religious, social, cultural and educational issues. As a result, it has been a constant temptation for writers to play with the social and regional diversity of language, perhaps precisely because French has remained so rigid over the centuries.

In his preface to the *Dictionnaire des mots sauvages (écrivains des XIXe et XXe siècles)*, Maurice Rheims refers to the preservation of the French language by writers and grammarians as the "purity myth." Rheims reminds readers that the current "pristine" state of language only came to be through perpetual cycles of change and influence. Bernard Cerquiglini, in *Éloge de la variante: Histoire critique de la philologie*, makes the more radical argument that standard language never truly existed, and perhaps never will. Cerquiglini smartly concludes his book with the hypothesis that the electronic text of today may prove to be as variable as the transient nature of medieval works.

This dissertation exposes and explores the "purity myth" through an examination of linguistic hybridity, that is, the mixing of different registers, styles and levels of language in literature. It is organized as a critical study of the use and creation of alternative forms of language in French and Francophone literature of the nineteenth and twentieth centuries. The types of alternative language that are considered include (but are not limited to): slang, jargons, creoles, dialects, regionalisms and spoken language. A sampling of the devices authors use to represent lexical variations include: neologisms, archaisms, Anglicisms, liberal use of grammatical marks, portmanteaux, solecisms, catachreses, malapropisms, spelling mistakes, and ellipses. These disruptions of standard language in literary texts, dubbed by some as "le mal-écrire" or "le mal-parler," has arisen from the subversive, albeit writerly, desire to diverge from schoolbook syntax, spelling and morphology as well as to represent variant forms of speech in writing. Since standard French has largely dominated the written word, the nature of the divergence between oral and written registers becomes especially apparent with the literary representation of dialectal and sociolectal variation.

Many different types of deviation from or disruption of linguistic convention have been represented in French literature from François Rabelais to Boris Vian, Raymond Queneau and Frédéric Dard, among countless others. However, with the publication of *Voyage au bout de la nuit* in 1932, Louis-Ferdinand Céline became a luminary of the small but growing contingent of authors attempting to incorporate vernacular speech in forms traditionally reserved exclusively for literary French. Though perhaps not immediately recognizable as deviant, even the unusual syntax of Proust or the italics of Flaubert might be considered a significant divergence from the norms of standard French. According to Paul Valéry, style itself is essentially a deviation from the norm. For this dissertation, deviation is considered that is primarily mediated or marked as such. These deviations, while often—but not necessarily—socially charged and indicative of marginalized groups, may provide scholars with sociolinguistic data or may simply display a writer's fanciful, highly stylized idiolect. Authors are considered who both provide sociolinguistic data and showcase their own artistic idiolects, but especially those who self-gloss within a given text, thus both initiating the reader and then pushing up against intelligibility.

This dissertation examines authors' extension of the boundaries of standard language in literature not only through sociolinguistic variation but also through stylistic transgression. Through both means, the phenomenon of linguistic diversity in literature has enabled writers to infuse their texts with humor, irony, word play, and poetic invention. This creativity in representing marginal forms of language not only affirms the legitimacy of these variants as modes of communication but also reveals their stylistic potential as forms of high art. The questions that have continually motivated my research

and that underpin the dissertation are the following: how do writers who incorporate nonstandard language in literary texts make themselves understood by the reader? Specifically, what techniques do they employ and what are their expectations of an engaged reader? More generally and perhaps theoretically, what is the art of distorting language while still remaining readable? The crux of the project is, thus, to identify the dynamic, interstitial space between reader comprehension and reader incomprehension of nonstandard language and the ways in which that space may be reduced by textual clues or narrative devices.

Faced with the ever-challenging issue of how to make oneself understood in writing, authors employ various tactics and techniques that enable readers to engage with the language of literature at hand. The navigation of the dynamic, ill-defined space between reader comprehension and incomprehension of a text is most spectacularly enacted, I would argue, when authors incorporate nonstandard versions of language into literary works. It is here, amidst the innovative literary representations of linguistic diversity, that the issue is most visible as a problem.

While the scope and implications of this dissertation remain broad, it is structured around the study of four particular authors who demonstrate the stylistic potential of marginal French: Victor Hugo, Romain Gary, Eugène Ionesco and Patrick Chamoiseau. Victor Hugo serves as my point of departure for a very simple reason: the French Revolution did not instigate an acceptance and celebration of linguistic diversity nearly as effectively as Hugo's *Préface de Cromwell* and "mot goîtreux." While Abbé Grégoire advocated the establishment of a single French national language and the eradication of local patois, Hugo waged his own language revolution with the discursive treatment of

slang in *Les Misérables* and a slew of argot-speaking characters. In the novel's digression on argot, Hugo's emphasis on the richness of the nonstandard language—its etymologies and colorful metaphors—presents slang as a fascinating topic for study, by means of which his own theoretical musings will culminate in the articulation of the novel's proposed social reforms. In this way, Hugo appears to be doing something quite different with a nonstandard form of language than what other French writers such as Balzac or Zola were doing with "la langue du peuple" at the time. To demonstrate the novelty of Hugo's endeavor, I analyze various passages from *Les Misérables* in which Hugo does not merely address the literary potential of slang in a discursive manner but actually displays it. A brief analysis of the specific techniques Hugo used to incorporate nonstandard language into one of his earliest works, *Bug-Jargal*, demonstrates the evolution of his practices in relation to *Les Misérables*, as well as offers a thematic link to the creolization present in Chamoiseau's texts.

From Victor Hugo, this dissertation segues to the twentieth century via Romain Gary and an analysis of his "Ajar texts" in particular. In the four novels published under the pseudonym Émile Ajar, *Gros-Câlin* (1974), *La vie devant soi* (1975), *Pseudo* (1976), and *L'angoisse du roi Salomon* (1979), Gary produces various simulations of oral discourse that make use of lexical, orthographic and grammatical inaccuracies to fashion a truly inventive linguistic creation. In the incipit to *Gros-Câlin*, the narrator extends a rather insincere apology to readers for the mutilations of language that he or she will encounter in the text. Indeed, the narrator does not so much excuse himself as prime the reader for the numerous malapropisms, subverted clichés and upended dictionary definitions to come. With creative puns for the eye and ear that play on any given word's

multiplicity of meaning, Gary concerns himself less with a faithful exercise in sociolinguistics and rather with the artistic representation of a language liberated from the straightjacket of custom and convention. An analysis of Gary's artistic idiolect specifically through the lens of a foreign language learner sheds light on the various didactic components of the texts, however faulty or ironic they may be. These language lessons, I argue, masquerade as genuine tutorials all the while showcasing Gary's inventive linguistic deformations.

An analysis of Gary's artistic idiolect provides for an appropriate transition to the work of Eugène Ionesco. While the non-normative representations of French produced by Hugo and Gary verge, at times, on verbal delirium and may be categorized as what Maurice Rheims has aptly named "excroissances du langage," Ionesco's literary representation of nonstandard language takes a decidedly different approach. Whereas Hugo invents false etymologies with similar sounding words, Ionesco humorously demonstrates that words with acoustic similarity can—and more often than not *do*—have vastly different meanings. Ionesco exploits the polysemy of words not only to critique the clichés, conventions and conformity of standard language but also to demonstrate its creative and imaginative potential. In this chapter of the dissertation, I explore the various ways in which Ionesco relies on absurdist techniques to "remotivate" words. Ionesco, I argue, draws readers' attention to the role of morphological and semantic motivation of words and then proceeds to exploit these processes either as a parody of language learning or as a nonsensical paroxysm of character dialogue. More generally, I address the following questions: what role does morphological and semantic motivation play in helping us, as readers, as language learners, as speakers of a language, to understand

unfamiliar words? How do authors exploit the motivation of words to aid readers' comprehension of the nonstandard forms of language in their literary works? Potential answers to these questions take the form of a lesson plan that I propose as a model for further pedagogical applications; it is based on two Ionesco texts (*La Cantatrice chauve* (1950) and *Exercices de conversation et de diction française pour étudiants américains* (1974)) and intended for intermediate French language instruction.

The final chapter of the dissertation focuses primarily on the work of Martiniquan author Patrick Chamoiseau and the nature of the divergence between oral and written registers. By exploring the techniques that Chamoiseau adopts in order to help readers understand the nonstandard language with which he infuses his texts, I address the question: in what ways might the gap between written and spoken language be bridged and the authoritative role of standard French be challenged? The beginning of an answer to this perplexing question, I propose, may be found by analyzing the function of the French language within a given society and its status relative to other languages with which it is in contact. In this chapter, I focus especially on the diglossic situations involving French and Creole in Martiniquan literature. In *Solibo Magnifique*, for example, Chamoiseau narrates an investigation that serves as a pretext for addressing certain ideas about language, most notably, the disappearance of a *créolité* rooted in *la parole*. Chamoiseau displays a conscious effort to systematically "créoliser" the French language. This endeavor, coupled with Chamoiseau's apparent fondness for the French language, gives rise to a fundamental ambiguity that represents a paradigm of the colonial situation. Édouard Glissant, the Martiniquan writer, poet and literary critic who greatly inspired Chamoiseau, also favors a process of creolization in his novels and theoretical

works. For Glissant, creolization entails a creative mixing that does not produce syntheses but *resultants*, a sort of polylingualism within. Creolization in his novel *La Lézarde*, for example, reflects Glissant's aesthetics of turbulence and his network of Relation. Both of these theoretical perspectives lead, in their own chaotic way, to an experience of contacts among cultures and an imaginary construct of Totality.

The dissertation does not aim to be a political history of the acceptation of marginal French but to analyze the stylistic potential of it. In doing so, it addresses issues of tolerance, inclusion, assimilation and dialogism. As opposed to the hermeticism of Mallarmé, for instance, Chamoiseau seeks to bridge the gap between standard and nonstandard language through a stylized hybrid that is intended to be self-glossing. In his autobiographical trilogy *Une enfance créole* (*Antan d'enfance* (1990), *Chemin-d'école* (1994), *Á bout d'enfance* (2005)), Chamoiseau infuses the text with Creole in sophisticated ways so as not to alienate the uninitiated reader. Occasionally, words in Creole appear in italics with a gloss that either directly precedes or follows. Words in Creole also appear in italics without being glossed. A less conventional tactic, Creole is used at times with neither italicization nor gloss. When this latter tactic is employed, the reader can usually deduce the meaning from contextual clues.

From a theoretical standpoint, Chamoiseau upends traditional methods of incorporating nonstandard language in literary texts by treating the *standard* form of language as if it were a dialect or patois. Not only does standard French appear in italics but the intonations of stilted, conventional academic-speak are typographically represented in a way that parodies pejorative, humorous representations of rough speech and other forms of marginalized language. Like Hugo, Chamoiseau makes use of

footnotes to gloss sections of his narrative. Unlike Hugo, however, Chamoiseau incorporates what I call "inverse footnotes," in which the Creole is supposed to function as the clarifying text. Chamoiseau, thus, requires the participation of an active and engaged reader in order to make his stylistic representation of a nonstandard form of language understood.

The didactic nature of Patrick Chamoiseau's texts, especially, ensure that attempts to represent marginality do not run the risk of becoming a sort of reverse *préciosité*, a "thieves' code" but for the elite. While qualifying a text as "readable" proves to be a nebulous and dangerous affair, the various stylistic techniques used to solicit uninitiated—though active and perceptive—readers certainly facilitate navigation of the dynamic, interstitial space between reader comprehension and reader incomprehension. More generally, incorporating nonstandard forms of language in literature may help readers to *learn how to learn* a "foreign language" (whether Creole, thieves' cant, jargon, etc.) or, even, the polylinguism of one's own language.

The Ajar texts of Romain Gary, in particular, emphasize the crucial role of reader incomprehension in engendering an aesthetic experience. In *Gros-Câlin*, for example, the protagonist Cousin informs Mademoiselle Dreyfus that he uses expressions of which he does not know the meaning since therein lies possibility and hope, or rather, "parce que là au moins on peut croire que cela veut dire quelque chose d'autre."[1] Cousin's ignorance strips language of linguistic conventions and, in turn, makes the language semi-comprehensible for readers, lending a poetic, literary effect. Ascribing alternative significance and precluding easy understanding on the stylistic level fall in line with **t**he

[1] Romain Gary, *Gros-Câlin* (1974) (Paris: Folio 5493, 2014 edition), 230.

doctrine of defamiliarization, i.e. the making strange of things, as elucidated by twentieth-century Russian literary theorist and critic Viktor Shklovsky.

As patriarch of the Russian Formalism movement and founder of OPOYAZ (Society for the Study of Poetic Language Theory), Shklovsky advocated for the analysis of form and stylistic device over ideological content. Though Aristotle, the Romantics and likely many others before Shklovsky had already imbued poetic language with a certain quality of foreignness, Shklovsky coined the term *ostranenie* and, in doing so, found his own voice in the championing of the de-automatization of perception. In his most well known essay, "Art as Device" (1917/1919), Shklovsky explains the process:

> This is how life becomes nothing and disappears. Automatization eats things, clothes, furniture, your wife and the fear of war…And so, what we call art exists in order to give back the sensation of life, in order to make us feel things, in order to make the stone stony. The goal of art is to create the sensation of seeing, and not merely recognizing, things; the device of art is the "*ostranenie*" of things and the complication of the form, which increases the duration and complexity of perception, as the process of perception is its own end in art and must be prolonged. Art is the means to live through the making of a thing; what has been made does not matter in art.[2]

In his writings, Shklovsky returns again and again to the idea of *ostranenie*, that is, the making strange of things in order to encourage artistic perception, a new kind of seeing as opposed to mere recognition of a thing. The neologism *ostranenie* performs the very concept it describes since it was created from an orthographical mistake of Shklovsky's. The term lacks the double "n" featured in its root word *strannyi* (strange). As Alexandra Berlina writes in *Viktor Shklovsky: A Reader*, an English translation of many of Shklovsky's most famous texts, "The missing "n" draws attention, the word's

[2] Alexandra Berlina, trans., ed., *Viktor Shklovsky: A Reader* (New York: Bloomsbury, 2017), 80.

incorrectness refreshes language and stimulates associations connected to strangeness."[3] In this way, Berlina justifies her borrowing of Benjamin Sher's term "enstranging" and points out the insufficiencies of the terms defamiliarization and estrangement (without the "n") as translations of *ostranenie*. This is precisely the type of literary creativity and linguistic playfulness that Gary would have appreciated.

Unlike Gary, Shklovsky surprisingly did not speak any foreign languages. It is thus perplexing that he would write in "Art as Device" that poetic language is often quite literally a foreign language—Sumerian for Assyrians, Old Bulgarian as the basis of literary Russian.[4] Despite the brilliance of some of Shklovsky's theories, much of his work became muddled in contradictions and hypocrisies. In fact, he went so far as to denounce formalism in 1930 with the rise of Stalin's power, though he purportedly returned to formalist studies in 1953 after Stalin's death. In self-accusatory anti-formalist writings, Shklovsky laments, "I presented a stylistic device as the final goal of art, thus robbing art of its true function."[5] "Non-inclusion of meaning into art," he also proclaims, "is cowardice."[6]

It is not until the writing of his essay, "Words Free the Soul from Narrowness: About OPOYAZ," that Shlovsky presents a nuanced perspective addressing the complex relationship between ideological content and form. In describing his friendship with structuralist Roman Jakobson and their theoretical viewpoints he writes, "We did deal with form, though. And we happened to say many unnecessary things about form. Once, I said that art was a sum of its devices, but if this was so—why, of all things, addition?

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[3] Ibid., 56.
[4] Ibid., 93.
[5] Ibid., 273.
[6] Ibid., 306.

Why not multiplication, or division, or simply interrelation? It was just something said in a hurry, for an article."[7] This terminology of multiplication and interrelation contains an echo of the rhizome theory developed by Gilles Deleuze and Félix Guattari, in which relational identities take the place of causality based on a single origin root-tree system. Although Deleuze and Guattari's theory articulates the ways in which linguistic, literary and cultural influences transcend geopolitical borders, the notion of rhizomatic thought might be applied to Shklovsky's later musings, in which a multiplicity of literary devices form the basis of a work of art without entirely negating the original content.

Principles of connectivity and heterogeneity are also present in Shklovsky's mention of the literariness of dialects and the notion that local languages constantly renew poetic language. The de-automatizing of perception occurs when readers are forced to struggle with semi-comprehensible language. The polysemic texts of Chamoiseau, in particular, give rise to this phenomenon in the mixing of French, Martiniquan Creole and his own artistic idiolect. His stylistic devices strip words of their original meanings and assign them new roles, which in turn, become plural, temporary and ever fleeting. Even though Gary experiments largely within the confines of the French language, he too demonstrates that "enstrangement" can occur on a stylistic level, leading to a multiplicity of meanings readers must discover and unlock for themselves. The result is a kind of Bakhtinian dialogism in which the narrative has no fixed meaning, but is rather always open to multiple interpretations. For both Gary and Chamoiseau, emphasizing the arbitrary nature of standardized language via stylistics is no less important than emphasizing its dynamic, polysemic nature. Shklovsky's neologism,

[7] Ibid., 310.

ostranenie demonstrates this arbitrariness quite well. "And off it went," Shklovsky muses, "with one "n," roaming the world like a dog with an ear cut off."[8]

The century-old desire to marginalize nonstandard representations of French and to preserve the "purity" of standard French—however arbitrary it may be—has contributed to the fact that "extending the boundaries of language" in the French tradition remains a somewhat less progressive (albeit more transgressive) task than "extending the boundaries of language" in the English tradition. The fact that English regional dialects seem to be much better represented in fiction than their French counterparts makes the study of authors whose work represents marginal or alternative forms of language in French and Francophone literature all the more important and revelatory. While many linguistic studies focus on the difference between imagined/artificial languages (i.e. J.R.R. Tolkien's Elvish, Klingon, Esperanto, etc.) and "natural" languages (i.e. English, French, Russian, etc.), the artistic idiolects of Patrick Chamoiseau, Romain Gary, Eugène Ionesco and Victor Hugo highlight the crucial roles of inventiveness and linguistic change in literature, and in doing so, intimate the ways in which *all* language constructions are more or less imagined.

[8] Ibid., 305.

CHAPTER I:
WORDPLAY, PUNS AND FANTASTICAL ETYMOLOGIES: THE IDIOLECTAL CANT OF VICTOR HUGO'S "*MISÉRABLES*"

"[Bishop Myriel] savait dire les choses les plus grandes dans les idiomes les plus vulgaires. Parlant toutes les langues, il entrait dans toutes les âmes."

– Victor Hugo, *Les Misérables*

In Romanian philologist Lazăr Şăineanu's robust study of argot (1907), Victor Hugo is cited as having referenced the vocabulary of Vidocq, French criminal turned criminalist who created his own dictionary of thieves' cant in order to demystify the secret language of offenders. Although Hugo indeed drew greatly upon the works of Vidocq (primarily *Mémoires* and *Les Voleurs*), only about 50% of the argot in *Les Misérables* can be attributed to Vidocq.[9] Hugo's other documented main source for argot was *Mémoires d'un forban philosophe* (anonymous 1829). While many of the terms that appear "argotiques" in Hugo's work belonged to the body of slang commonly (and I shall add supposedly) employed by thieves in the nineteenth century, one needs only to glance at the works of Balzac or Zola, for example, to see less fantastical appropriations of the so-called thieves' cant. Şăineanu attributes this curiosity in Hugo's work to a memory lapse he believes Hugo must have had when selecting vocabulary from his prodigious mental "word bank." However, a closer examination of the discursive treatment of slang in *Les Misérables* and its band of argot-speaking characters would suggest that Hugo's use of an unconventionally coded language is, in fact, quite intentional.[10]

In Hugo's *Les Misérables,* Marius overhears Thénardier's daughters speaking in slang and instinctively classifies the two children as sexless, ageless byproducts of "la misère."[11] From the girls' "argot sinistre," he first understands that they are fleeing ("J'ai

[9] See Appendix I.b for comprehensive study of argot in *Les Misérables* and source material.
[10] *Les Misérables* contains three subsets of characters: characters that speak exclusively in argot, characters that speak in both argot and standard French, and characters that understand argot but are not represented speaking it in the narrative.
[11] Victor Hugo, *Les Misérables* (1862) (Paris: Le Livre de Poche 9634, 2012 edition), 1013.

cavalé !")[12] and then infers, from the nature of their language, that the police must be in pursuit. The association of criminal tendencies with particular linguistic practices was not an uncommon trope in nineteenth-century French literature. In the first chapter of *Les Mystères de Paris*, for instance, Eugène Sue describes the criminal underworld as a class that has its own mysterious language marked by vivid, violent imagery.[13] Sue, like Hugo, had been inspired by the life story and writings of Vidocq. Whereas Sue offers readers a rather straightforward representation of the language of the "underworld" by giving readers the impression that argot, or more broadly regional dialect/sociolect, determines the fate of locutors, Hugo's inventive and literary use of slang in *Les Misérables* is significantly more nuanced and provides, I'd like to claim, an alternative to the discourse of criminal determinism and nineteenth-century positivism. Hugo's digression on slang and his incorporation of slang in characters' speech do not function primarily as a denunciation or as a lexical straightjacket indicative of a sort of inherent criminality. Rather, Hugo's emphasis on the richness of the language—its etymologies and colorful metaphors—presents slang as a fascinating topic for study, by means of which his own theoretical musings will culminate in the articulation of the novel's proposed social reforms. In this way, Hugo appears to be doing something quite different with "la langue du peuple" than what other French writers were doing at the time.

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[12] "La plus grande disait d'une voix très basse : Les cognes sont venus. Ils ont manqué me pincer au demi-cercle. L'autre répondait : Je les ai vus. J'ai cavalé, cavalé, cavalé ! Marius comprit, à travers cet argot sinistre, que les gendarmes ou les sergents de ville avaient failli saisir ces deux enfants, et que ces enfants s'étaient échappés." (Ibid., 1004). cavaler = (argot) s'évader; to escape (Vidocq, *Nouveau Dictionnaire d'argot* (Paris: Les Marchands de Nouveautés, 1929).

[13] "Ces hommes ont des mœurs à eux, des femmes à eux, un langage à eux, langage mystérieux, rempli d'images funestes, de métaphores dégoutantes de sang." Eugène Sue, *Les Mystères de Paris* (1842) (Paris: Gallimard, 2009 edition), 37.

While varieties of nonstandard French (familiar, popular, argot) are often italicized in the narrative—with and without glosses—or appear unitalicized but footnoted, Hugo's thieves' cant, prison slang and inventive argot infiltrate the narrative in other more novel ways. Gavroche, for example, teaches the unnamed "deux enfants" (his unwitting brothers) but also readers in the ways of argot through the didactic methods of syntactic positioning (i.e. ostensive definition) as well as instruction and application. To demonstrate the novelty of Hugo's endeavor, I will analyze passages from *Les Misérables* in which Hugo solicits readers' active participation in his display of the literary beauty and inventiveness of slang. Hugo ultimately portrays slang, I propose, not as a delegitimized form of speech but, rather, as a language capable of being elevated above normative French.

A brief analysis of the specific techniques Hugo used to incorporate nonstandard language into one of his earliest works, *Bug-Jargal*, will demonstrate the evolution of his practices in relation to *Les Misérables*, as well as offer a thematic link to the linguistic project of Patrick Chamoiseau. First published in 1826, *Bug-Jargal* traces the fate of its eponymous hero—an enslaved African prince—and in doing so provides a fictional account of the outbreak of the Haitian Revolution in 1791, as told by the novel's primary narrator, Captain Léopold d'Auverney. Though *Bug-Jargal* maintains a marginal place in the Hugo canon, Chris Bongie claims that it proves to be one of the most important works of nineteenth-century colonial fiction.[14] Instead of focusing on the implications of Hugo's sociopolitical ambivalence about the Haitian Revolution as Bongie does, critic Katherine Bonin claims that the novel is better understood "*not* as a reflection of the author's

[14] Chris Bongie, "Victor Hugo and 'The Cause of Humanity': Translating Bug-Jargal (1826) into The Slave King (1833)." *The translator* 11, no. 1 (2005): 3.

putative monarchist or liberal, pro- or anti-slavery convictions, but rather as an exploration of the relationship between language and the exercise of power."[15] While a particularly compelling claim and precisely the sort of analysis this dissertation is designed to undertake, Bonin invests her efforts primarily in explicating Hugo's use of Romantic tropes such as the grotesque versus the sublime rather than offering an in-depth linguistic exploration of the politics of language. In a similar vein, critic Susan Gillman poses fascinating questions: "Is *Bug-Jargal* a polylingual text? How should we read it?" but then concerns herself with tracing the usage of the word "Creole" both in reference to language and persons rather than dissecting the linguistic hybridity of the text and language itself. Though lacking concrete examples, Bonin's astute concluding suggestion to read Hugo the novelist as protolinguist resonates with Gillman's intimation that the literary application of Creolistics may reveal language politics as "a complex index to the politics of race, revolt and revolution."[16]

Reading Hugo as a protolinguist necessitates a thorough investigation of Hugo's methods for incorporating Creole in the narrative and an openness to his solicitation of eager translators—be it author, narrator, character or reader. Though a comprehensive list of examples has been noted in the appendix, I will outline various noteworthy instances that fall into the following categories: foreign terms used in the narrative with a gloss (both italicized and unitalicized), foreign terms italicized in the narrative accompanied by a footnote and, finally, a particular method of didactic glossing which I have termed instruction and application.

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[15] Katherine M. Bonin, "Signs of Origin: Victor Hugo's Bug-Jargal." *Nineteenth-Century French Studies* 36, no. 3 (April 25, 2008): 194.
[16] Susan Gillman, "Victor Hugo's Bug-Jargal, Translationally." *J193*, no. 2 (Fall 2015): 379.

To begin, Hugo often introduces italicized Creole terms in the narrative of *Bug-Jargal* with a gloss of sorts. "*Malé o guiab!*" he writes, modified by the clause, "qui, dans le jargon des nègres créoles, signifient: —J'irai au diable. Toutes les griotes, imitant leur doyenne, livrèrent aux flammes une mèche de leurs cheveux, et redirent gravement: —*Malé o guiab!*"[17] When Hugo writes "jargon des nègres," he means the language formed from the contact of two or more languages, what linguists now refer to as Creole. It is unclear, however, which specific Creole he attempted to model. Hugo had no first hand experience of Creole languages so inevitably relied on a variety of documents with widely varying phonetic transcriptions of different—undoubtedly dynamic—spoken Creoles.

Hugo also introduces unitalicized Creole terms in the narrative of *Bug-Jargal* with a gloss. For instance, when describing the functionality of different types of wood Hugo writes, "Je vous enseignerai à quel emploi est propre chaque espèce de bois, poursuivit le prisonnier; le chicaron et le sabiecca pour les quilles de navire, les yabas pour les courbes; les tocumas pour les membrures; les hacamas, les gaïacs, les cèdres, les accomas…"[18] Only "les tocumas" is footnoted, designating its status as a variety of tree (in this case, néflier = medlar tree). Gaïacs and acomas are also trees which happen to grow in the Antilles and be suitable for ship-building, though Hugo does not share this information with readers. Hugo thus glosses Creole or local terms in a somewhat whimsical or haphazard fashion. To add to his whimsy, Hugo later decides to use the French word for "tocuma" on page 202: "un jeune néflier."

[17] Victor Hugo, *Bug-Jargal* (1826) (Paris: Folio 919, 2011 edition), 110.
[18] Ibid.,153.

In addition to glossing Creole terms in the narrative body, Hugo occasionally deems it appropriate to accompany a foreign italicized term by a footnote. For example, Hugo footnotes the text "…et cria en jargon créole: *—Zoté coné bon Giu; ce li mo fe zoté voer. Blan touyé li, touyé blan yo toute"* with "'Vous connaissez le bon Dieu: c'est lui que je vous fais voir. Les blancs l'ont tué; tuez tous les blancs.' Depuis, Toussaint-Louverture avait coutume d'adresser la même allocution aux nègres, après avoir communié."[19] Hugo takes substantial liberties with representing Creole (as do his sources) but his renderings are a far cry from the butchered simplicity of "le petit-nègre." To represent Creole languages, most nineteenth-century writers resorted to "le français petit-nègre," an imagined representation of African colonial subjects' speech. A contemporary of Hugo, Alexandre Dumas *père* (son of French military general Alexandre Dumas whose father was a white nobleman and mother a black Haitian enslaved woman) wrote a novel entitled *Georges* (1843) set in the island of Mauritius, off the east coast of Africa. The novel includes one anomalous example of pseudo-authentic Frenchified Mauritian Creole, spoken by "une jeune négresse" which reads as follows: "Mo sellave mo faire ça que vous vié,"[20] meaning "Je suis esclave, je ferai ce que vous voulez." However, the majority of representations of Creole in *Georges* are rendered in "le petit-nègre."[21] It appears, thus, that Hugo borrowed material to make *Bug-Jargal* look like an anthropological and sociolinguistic study—however flawed—rather than intentionally inventing.

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[19] Ibid.,123.
[20] Alexandre Dumas, *Georges* (1843) (Paris: Folio 567, 2012 edition), 35.
[21] Example: "Li pas capable mangi viande" (Ibid., 140). See pages 66-7 of this dissertation for extended discussion of "le petit-nègre."

Another pertinent example occurs in the text when Hugo footnotes the phrase "*Guetté blan si la la.*"[22] with "Voyez ce que sont les blancs relativement à vous!" Hugo lifted the maize parable to which this phrase refers nearly verbatim from one of his primary sources, Joseph-François-Pamphile de Lacroix's *Mémoires pour Servir à L'Histoire de la Révolution de Saint-Domingue* (1819). In this text, Toussaint himself says, "*Guetté blanc ci la la, c'est à dire: Voyez ce qu'est le blanc proportionnellement à vous*."[23] "Guetté" likely comes from the French verb "guetter" meaning "to watch out for." On yet another occasion, "*Yo gagné peur!"* is footnoted with "Jargon créole. *Ils ont peur."*[24]

Interestingly enough, Hugo claims untranslatability in a footnote when introducing a foreign term in a language over which he did indeed have great mastery, Spanish. "*Hombres, escuchate!"* is footnoted with "Hommes, écoutez!—Le sens que les Espagnols attachent au mot hombre, dans ce cas, ne peut se traduire. C'est plus qu'*homme*, et moins qu'*ami*."[25] The manipulation of possible translations is also evident in Hugo's footnote for "*Nègre cé blan, blan cé nègre!"*, which reads, "Dicton populaire chez les nègres révoltés, dont voici la traduction littérale: "Les nègres sont les blancs, les blancs sont les nègres." On rendrait mieux le sens en traduisant ainsi: *Les nègres sont les maîtres, les blancs sont les esclaves.*"[26] Between this footnote and the one in which Hugo claims to be unable to translate "hombre" adequately, readers see Hugo – the

[22] Ibid., 124.
[23] Joseph-François-Pamphile de Lacroix, *Mémoires Pour Servir À L'histoire De La Révolution De Saint-domingue* (Paris: Pillet ainé, 1819), 410.
[24] Hugo, *Bug-Jargal*, 125.
[25] Ibid., 131.
[26] Ibid., 155.

young writer – in the midst of developing his own perspectives on translation proper and writing as translation.

Footnotes are also employed in *Bug-Jargal* to explain—often erroneously or approximately—cultural, historical and geographical specificities of colonial Saint-Domingue. On one such occasion, Hugo, the ever-didactic narrator, footnotes excerpts from a letter supposedly signed by Jean-François, Biassou, Desprez, Manzeau, Toussaint, and Aubert with "Il paraîtrait que cette lettre, ridiculement caractéristique, fut en effet envoyée à l'assemblée."[27] Hugo claims the letter an authentic document as cited, though it is primarily a compilation of snippets from a number of letters that Hugo came across in the 1819 *Mémoires* of Baron Pamphile de Lacroix.

Hugo succeeds, however, with didactic narration when he employs a particular method of glossing which I have termed instruction and application. The instruction and application method involves the introduction of a new term and then the repeated use of the term throughout the narrative to encourage contextual guessing. The term "griotes," for example, first appears with the lengthy gloss:

> …je reconnus de *griotes*. Vous ignorez peut-être qu'il existe parmi les noirs de diverses contrées de l'Afrique des nègres, doués de je ne sais quel grossier talent de poésie et d'improvisation qui ressemble à la folie. Ces nègres, errant de royaume en royaume, sont, dans ces pays barbares, ce qu'étaient les rhapsodes antiques, et, dans le moyen âge les *minstrels* d'Angleterre, les *minsinger* d'Allemagne, et les *trouvères* de France. On les appelle *griots*. Leurs femmes, les griotes, possédées comme eux d'un démon insensé, accompagnent les chansons barbares de leurs maris par des danses lubriques, et présentent une parodie grotesque des bayadères de l'Hindoustan et des almées égyptiennes.[28]

[27] Ibid., 174.
[28] Ibid., 109-10.

This description should have sufficiently informed readers that "griot" refers to a member of a class of traveling poets, musicians, and storytellers who maintain a tradition of oral history in parts of West Africa.[29] When "griot" appears again in the narrative unitalicized and unglossed (pages 110, 112, 113, 114, 115), the reader should be adequately equipped with an understanding of the vocabulary word to make sense of the reference or at least able to deduce meaning from context. Hugo employs the instruction and application method with many other words throughout the novel such as "*Ouanga," "gorra," "balafo," "griffe," "sacatras," "le bon Giu," "bon per,"* and *"ajoupas."* (See Appendix I.a for more examples and explanations.) These instances of didactic glossing coupled with Hugo's indiscriminate mixing of words in Creole, Spanish, Latin, slang and standard French show the first signs of destabilizing a linguistic hierarchy and, in doing so, anticipate the multilingual techniques of his literary successors, as well as those developed in *Les Misérables*.

In the chapter entitled "L'argot" in *Les Misérables*, Hugo makes repeated use of the instruction and application method, not unlike the aforementioned instances in *Bug-Jargal*. Many slang words defined in the digression appear unglossed later in the narrative, such as *taf, rabouin, lansquine, gails, cab, Pantin, sinv(r)e, larton, gail, fertille, momignard, momacque, surin, roussins, rousses, coqueurs, cognes,* and *taule,* among others.[30] Readers learn in the digression, for instance, that "surin" is a term of argot denoting a dagger: "le poignard est le vingt-deux, puis le surin, puis le lingre."[31] Later, in

[29] Oxford English Dictionary
[30] Hugo, *Les Misérables*, 1338-40.
[31] Ibid., 1340.

the narrative, the term of argot reappears unitalicized when Javert exclaims, "Un surin!"[32] as Jean Valjean pulls a knife on him. In this way, Hugo has subtly primed readers for the application of the term of argot without resorting to overtly pedantic methods.

In addition to examining the practical applications and usages of slang, an analysis of the ways in which Hugo *theoretically* treats slang in the argot digression will demonstrate the diverse functions of slang according to Hugo, and more generally, lay the groundwork for what I will propose are examples of Hugo's masterful "mise en pratique" of slang in a literary context. Hugo opens the section on slang with the assertion that every profession, every social class, every individual has their own particular jargon. From the merchant to the comedian, everyone speaks in some type of slang, even the elite intellectuals of *l'Académie*.[33] Hugo's disquisition will be restricted, however, to the definition of slang in the strict sense:

> Quant à nous, nous conservons à ce mot sa vieille acception précise, circonscrite et déterminée, et nous restreignons l'argot à l'argot. L'argot véritable, l'argot par excellence, si ces deux mots peuvent s'accoupler, l'immémorial argot qui était un royaume, n'est autre chose, nous le répétons, que la langue laide, inquiète, sournoise, traître, venimeuse, cruelle, louche, vile, profonde, fatale, de la misère.[34]

Hugo thus narrows the scope of his study by equating the oxymoron of "l'argot par excellence" with "la langue de la misère." Once again, however, readers must beware of taking Hugo literally since he seems to present slang as cruel, profane, horrid, etc. only to debunk the idea in the following chapter.

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[32] Ibid., 1652.
[33] Ibid., 1329.
[34] Ibid., 1331.

In chapter two of book seven (part four) entitled "L'Argot," Hugo enthusiastically depicts the linguistic richness of slang. He describes at length the contributing factors: neologisms, metaphors and lexical derivations. The notion that each metaphor and each etymology contain a lesson worthy of being learned prefigures Alfred Delvau's stress on the importance of slang etymologies, as articulated in his preface to the second edition of *Dictionnaire de la langue verte:*

> Nous serions plus avancés que nous ne le sommes, nous en saurions davantage sur notre langue, si l'on avait pris soin, dès l'origine, de nous conserver les extraits de baptême de certains mots, sinon de tous : cette histoire des mots serait l'histoire des idées, c'est-à-dire l'histoire des mœurs, c'est-à-dire l'histoire de la nation parisienne écrite jour par jour.[35]

Like Delvau, Hugo considers the study of slang to be an enlightening endeavor, both from a linguistic point of view and a socio-cultural point of view. According to Hugo, an in-depth study of slang enables one to observe the meeting place of "regular society" and the less fortunate members of society.[36] While drawing attention to this point of intersection is fundamental to Hugo's theoretical musings on slang, perhaps the most curious aspect of this "digression" is not the explication of the origins, roots, lexical richness or social implications of slang but rather the conclusion to which it leads the reader.

While the book "L'Argot" begins with the statement, "*Pigritia* est un mot terrible,"[37] it ends with a proto-socialist program of education and other concrete social reforms. In chapter IV, "Les deux devoirs: veiller et espérer," Hugo describes "la misère" as a social malady that must be cured through various political measures including the

[35] Alfred Delvau, *Dictionnaire de la langue verte* : préface de la seconde édition (Paris : Marpon et Flammarion, 1883), XXI.
[36] Hugo, *Les Misérables*, 1344.
[37] Ibid., 1327.

universalization of education, the opening of workshops and the increase of salaries, among others.[38] The book concludes with the following passage:

> Faut-il continuer de lever les yeux vers le ciel ? le point lumineux qu'on y distingue est-il de ceux qui s'éteignent ? L'idéal est effrayant à voir ainsi perdu dans les profondeurs, petit, isolé, imperceptible, brillant, mais entouré de toutes ces grandes menaces noires monstrueusement amoncelées autour de lui ; pourtant pas plus en danger qu'une étoile dans les gueules des nuages.[39]

The star burning bright but dimmed by ominous clouds represents at once *les misérables*—those worthy of education and light but deprived of the most elementary social goods—and the inherent beauty of slang shrouded by society's dismissiveness and misconceptions about the language of the underworld. In this way, what appears to be a "digression" is actually a vehicle for articulating the novel's core messages, and the choice of slang (i.e. an alternative form of language), I'd like to claim, as the subject for that digression is anything but arbitrary.

A cursory study of slang in *Les Misérables* may lead one to believe that Hugo subscribed to the same linguistic theories as say, Sue or Vidocq. In the section entitled "L'Argot," Hugo begins his digression by asserting that slang is "la langue de la misère"[40] and "la langue des ténébreux."[41] Hugo then proceeds to explain that slang can also be considered "une langue de combat" invented by "la misère."[42] Vidocq's conception of slang as a secret language that enables criminals to covertly communicate underpins Hugo's subsequent metaphorical description of slang, "L'argot n'est autre

[38] Ibid., 1350.
[39] Ibid., 1354.
[40] Ibid., 1329.
[41] Ibid., 1335.
[42] Ibid., 1331.

chose qu'un vestiaire où la langue, ayant quelque mauvaise action à faire, se déguise. Elle s'y revêt de mots masques et de métaphores haillons."[43]

The association between crime and slang in Hugo's theoretical disquisition, coupled with scenes like the aforementioned one in which Marius pegs Thénardier's daughters as criminals, lead readers to believe that studying (or overhearing) spoken language enables one to reconstruct the social hierarchy of speakers. As evidenced by the description of the Patron-Minette, a strain of criminal determinism is certainly present in this linking of variety of language spoken to environment and identity.[44]

However, in other parts of *Les Misérables*, references to the cyclical continuity of criminality are not without nuance or irony. When describing Éponine's character, for example, the narrator conjectures, "On sentait qu'avec d'autres conditions d'éducation et de destinée, l'allure gaie et libre de cette jeune fille eût pu être quelque chose de doux et de charmant."[45] Hugo's utterance of education and destiny within the same sentence might appear as a laughable oxymoron to readers, who are supposed to understand that education is the sole means of escaping any ill-fated "destiny." The crowning irony of it all, is that Éponine actually *does* know how to read and write, as well as adeptly switch between high and low registers depending on the social context in which she finds herself. Thus, while advancing the theory that the environment in which one lives largely shapes the variety of language one speaks, which in turn, shapes one's identity and

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[43] Ibid., 1333.
[44] "Ils reviennent, spectres, toujours identiques ; seulement ils ne portent plus les mêmes noms et ils ne sont plus dans les mêmes peaux. Les individus extirpés, la tribu subsiste. Ils ont toujours les mêmes facultés. Du truand au rôdeur, la race se maintient pure." (Ibid., 997).
[45] Ibid., 1014.

defines one's social class, Hugo manages to convey a compelling, albeit convoluted, alternative to criminal determinism.

The association between criminality, language and "la misère" in *Les Misérables* has been elaborated by twentieth-century French historian Louis Chevalier in his book, *Classes laborieuses et classes dangereuses à Paris pendant la première moitié du XIXe siècle* (1958). In *Classes laborieuses et classes dangereuses*, Chevalier portrays the "barrières" and sewer scenes in *Les Misérables* as emblematic of the evolution of criminality[46] though his more convincing and subtle argument is that the evolution of words themselves in *Les Misérables*—more so than the narrative descriptions—is what demonstrates the relation between "les classes dangereuses" and "les classes laborieuses." According to Chevalier, in designating the lower classes with terms commonly employed at various points throughout the nineteenth century, Hugo unconsciously provides a record of social and historical facts. If the blurring of the lines between criminality and "la misère" thus occurs most convincingly at the referential level, Hugo must be doing something more nuanced with the "language of criminals" than first appears. Chevalier analyzes *Les Misérables* as a historical document, but does not attend to one of the novel's most crucial components: linguistic playfulness.

Before proceeding with an analysis of Hugo's use of slang in *Les Misérables*, I would first like to briefly examine the ways in which other writers in nineteenth-century France, namely Balzac and Zola, incorporated slang in their works. A typographical examination will shed light on the diverse ways in which one might represent the

[46] In his explication, Chevalier mentions Jean Valjean prowling the deserted streets near l'Oursine and la Glacière as well as Gavroche loitering near the boulevard du Temple and le Château d'Eau. Louis Chevalier, *Classes laborieuses et classes dangereuses à Paris pendant la première moitié du XIXe siècle* (Paris: Librairie Plon, 1958), 103.

language of the people in nineteenth-century literature. In *Les Paysans*, for example, Balzac sets apart the idiomatic expressions employed by Fourchon through italicization rather than incorporating them into dialogue conducted in standard French. In doing so, he denotes generalized ruralspeak as markedly "other." Similarly, in *Splendeurs et misères des courtisanes,* Balzac italicizes the thieves' cant he copied straight out of Vidocq's glossary, then explicitly and pedantically glosses it within the narrative.[47]

Zola, on the other hand, subtly mixes literary and popular registers of language through the use of free indirect discourse. Idiomatic expressions are neither italicized nor distinguished from the standard French by other means. In Zola's *L'Assommoir*, for example, a dialogue occurs between regulars at the bar in which Bec-Salé's remarks demonstrate both fidelity to literary conventions and informal turns of phrase that reflect the oral nature of his speech. Zola, interested in the ways in which the structure and historical development of language reflect changes in society and culture, ultimately uses increasing amounts of dialectal French (popular and familiar French) in the narrative in order to portray the degradation of characters overcome by their milieu.

Whereas the voice of Zola's narrator often becomes indistinguishable from that of his characters, Hugo's narrator systematically maintains a distinct voice. The narrator in *Les Misérables* cites characters that speak in slang and often glosses their verbal expressions by providing full translations at the bottom of the page. In her book *Le peuple dans le roman français de Zola à Céline* (1990), Nelly Wolf asserts that Hugo's

[47] Example: "En argot de prison, le *mouton* est un mouchard, qui paraît être sous le poids d'une méchante affaire, et dont l'habilité proverbiale consiste à se faire prendre pour un *ami*. Le mot *ami* signifie, en argot, un voleur émérite, un voleur consommé, qui, depuis longtemps, a rompu avec la société, qui veut rester voleur toute sa vie, et qui demeure fidèle *quand même* aux lois de la *haute pègre*." Balzac*, Splendeurs et misères des courtisanes* (1838) (Paris: Folio 405, 2012 edition), 577.

footnote translations prove that one cannot faithfully transcribe the language of the poor, that is, slang, without becoming unreadable.[48] The slang spoken by Gavroche and the Thénardiers, however, remains comprehensible since their language is for the most part proper and literary with only a few words of argot scattered here and there. Gavroche, for example, often uses the informal form of the indefinite demonstrative pronoun "ça" instead of "cela" and introduces slang words (such as mioche, moutards, mômes, momacques, etc.) into standard French all the while employing standard syntax.

In her analysis of the literary representation of the language of the people in nineteenth-century France, Wolf claims that one cannot turn to Hugo, Balzac, Zola and their successors in order to represent the "classes populaires" since their conceptions of the people remain "prérépublicain." In other words, Wolf does not see a valorization of the language of "the people" by authors of the Second Empire but rather a representation of the language as inferior or, at best, simply as other. While Wolf is perhaps correct to praise the work of authors who socially identify with the newly literate "people" of the Third Republic, such as Charles Péguy and Charles-Louis Philippe, I would argue that her cursory assessments of Hugo's use of slang are greatly reductive. Hugo's incorporation of slang in *Les Misérables*—both in represented speech and via his theoretical digression—seem to be doing something much more sophisticated than what a simple footnote translation or slang-spattered conversation would initially reveal.

Before outlining the varieties of nonstandard French (familiar, popular, argot) employed by various characters in *Les Misérables*, Hugo's restraint in representing accent and pronunciation should be addressed, as they are two components of speech

[48] Nelly Wolf, *Le peuple dans le roman français de Zola à Céline* (Paris: Presses Universitaires de France, 1990), 152.

that—in addition to lexicon—play a significant role in delineating the borders between different registers of language. For instance, the socioeconomic background of Champmathieu, the poor uneducated man mistaken for Jean Valjean, would have necessarily gone hand-in-hand with a very particular dialect that would certainly evoke social ridicule. Yet, Champmathieu speaks in a familiar register ("on", "ça", etc.) while using primarily proper, standard French. Without representation of Champmathieu's accent, ridicule must be conveyed through the description of his brutish manner of speaking: "L'homme se tut, et resta debout. Il avait dit ces choses d'une voix haute, rapide, rauque, dure et enrouée, avec une sorte de naïveté irritée et sauvage."[49]

As the case of Champmathieu and the relative silence of Jean Valjean throughout the narrative demonstrate, Hugo very rarely directly addresses the disjuncture between speech and the written word in *Les Misérables*. One such occasion occurs, however, when Jean Valjean, trapped by the bedside of Fantine, says to Javert, "Je sais ce que vous voulez." Javert responds, "Allons, vite!"[50] The narrator first recounts this episode in such a way that readers might understand the meaning of the interchange. He then, however, qualifies his account by informing readers that what was *written* does not actually reflect what was *spoken*: "Il y eut dans l'inflexion qui accompagna ces deux mots je ne sais quoi de fauve et de frénétique. Javert ne dit pas : Allons, vite ! il dit : Allonouaite ! Aucune orthographe ne pourrait rendre l'accent dont cela fut prononcé ; ce n'était plus une parole humaine, c'était un rugissement."[51] Although the narrator claims that no spelling would be able to express the accent with which the statement was pronounced, he ironically tries

[49] Ibid., 386.
[50] Ibid., 413.
[51] Ibid.

to do just that with the phonetic transcription: "Allonouaite!" The importance of this deformation of language is not that it reflects a type of argot or slang (as in other parts of *Les Misérables)* but that the imprecise enunciation dehumanizes Javert. Indeed, "Allonouaite!" no longer represents a form of human verbal address but, rather, a roaring (rugissement), like that of a lion. Hugo seems to suggest that there is a direct link between Javert's physiognomy and the state of his soul, and perhaps even his language. Javert's categorical view of a hierarchical society and the law are apparent in his very different forms of address, depending on when he thinks he's speaking to M. Madeleine or to Jean Valjean. The "Allonouaite" is particularly intriguing, however, because it evokes the transformation of man into beast, not unlike that which takes place during Jean Valjean's attempted prison escapes: "…il n'y avait plus que l'instinct. La bête seule agissait."[52] Stealing the 40 sous from the Petit-Gervais was instinctual for Jean Valjean, almost like a reflex. Javert, like Jean Valjean, becomes a victim of his own instinctual behavior and, through language, depicts "la bestialité de la misère."

Though Hugo refrains almost entirely from phonetically representing pronunciation, he employs elaborate methods to subtly and didactically introduce varieties of nonstandard French (familiar, popular, argot) to readers (see Appendix I.b for extensive study). The speech entirely in argot of the bandits *Patron-Minette*—Claquesous, Gueulemer, Babet, and Montparnasse—is most discernably marked as "other" with full translations provided as lengthy footnotes. "As-tu du mastic pour frangir la vanterne****?" is footnoted, for instance, with "*Casser un carreau* au moyen d'un emplâtre de mastic, qui, appuyé sur la vitre, retient les morceaux de verre et empêche le

[52] Ibid.,141.

bruit."[53] "Vanterne" is a term of argot and popular French meaning "fênetre" or window, as noted in Ansiaume, *Glossaire argotique des mots employés au bagne de Brest* (1821).[54] Thirty pages prior, the narrator informs readers of the definition of "vanterne" with the etymological gloss: "*vantane*, fenêtre (plus tard vanterne), qui vient de *vantana*"[55] and thus prefigures what will come later in the narrative.

Though consistently grammatically correct and more transparent than the language of *Patron Minette*, the speech of Mme and M Thénardier is peppered with expressions in familiar and popular French as well as argot. M Thénardier mixes proper albeit informal grammar with slang when he poses the question to Jean Valjean, "Qu'as-tu à dire avant qu'on te mette en brindesingues?"[56] "Se mettre en brindezingue(s)" is an informal/popular way of saying "s'enivrer" or "to get drunk."[57] Oddly enough, "se mettre en brindezingue(s)" clearly implies "to tie up" in this case, suggesting that Hugo erroneously employed this phrase or simply invented this usage, making it one of his various instances of hapax legomena. Éponine, the daughter of the Thénardiers, also effortlessly employs expressions in familiar, popular, and standard French but appears to be much more adept at code switching than her parents. When necessary, Éponine has recourse to her repertoire of prison jargon,[58] but on other occasions, she speaks in perfect

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[53] Ibid., 1370.
[54] Trésor de la langue française
[55] Hugo, *Les Misérables,* 1337. It is unclear to which language Hugo refers with the etymological gloss of "vantana," though it closely resembles the Spanish word for window, "la ventana."
[56] Ibid., 1085.
[57] Trésor de la langue française
[58] Example: When Éponine poses the question, "Qu'est-ce que vous venez y faire, puisque c'est un biscuit?" (Hugo, *Les Misérables,* 1371), the term of prison slang "biscuit" appears unitalicized and unglossed in the narrative. However, prior in the narrative, readers learn the meaning of "biscuit": "Éponine alla rue Plumet, reconnut la

standard French: "Il est remarquable qu'Éponine ne parlait pas argot. Depuis qu'elle connaissait Marius, cette affreuse langue lui était devenue impossible."[59] Perhaps the most impressive example of a linguistically limber character, however, is Éponine's brother, Gavroche. Not only is he capable of wielding low-register language in mellifluous and poetic ways, but Gavroche also takes it upon himself to instruct the nameless "deux enfants" in the ways of argot. He employs, for instance, the method of syntactic positioning such that not only his brothers but also the readers receive a lesson in argot: "—Morfilez. Les petits garcons le regardèrent interdits. Gavroche se mit à rire. Ah! tiens, c'est vrai, ça ne sait pas encore, c'est si petit. Et il reprit: —Mangez!"[60] "Morfilez,"[61] one learns, is synonymous with "mangez." The formula "On ne dit pas [insert term of standard French], on dit [insert term of argot]" becomes a common expression for the didactic "gamin de Paris."

Though the previous examples of characters' speech primarily demonstrate Hugo marking varieties of nonstandard French (familiar, popular, argot) as "other," the most intriguing, inventive and novel uses of slang in *Les Misérables* occur in a more subtle and surreptitious way. Upon first glance, terms of argot in the narrative may be most recognizable when placed in scare quotes since spoken from the narrator's point of view: "Ce fut vers ce coin de la place, à peine éclairé du reflet d'un réverbère éloigné, que le

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grille et le jardin, observa la maison, épia, guetta, et, quelques jours après, porta à Magnon, qui demeurait rue Clocheperce, un biscuit que Magnon transmit à la maîtresse de Babet à la Salpêtrière. Un biscuit, dans le ténébreux symbolisme des prisons, signifie: *rien à faire*." (Ibid., 1174).

[59] Ibid., 1373.

[60] Ibid., 1287.

[61] morfier = (argot) manger (Vidocq, *Nouveau Dictionnaire d'argot*)

gamin dirigea les deux 'mômes.'"[62] Readers may or may not notice that the narrator employs the word "mômes" again on the very same page but without scare quotes: "Puis il entra par une lacune de la palissade dans l'enceinte de l'éléphant et aida les mômes à enjamber la brèche."[63] In this way, argot quietly "infiltrates" the narration. This subtle technique draws attention to the fact that it can sometimes be quite difficult to distinguish argot and thieves' cant from urban regional speak/Parisian dialect, which leads to two interesting, likely unanswerable queries: 1) Is slang syntactically different from French? 2) Is it ultimately arbitrary and futile to distinguish between these registers of language?

Although Hugo referred to Vidocq's works (*Mémoires* and *Les Voleurs* in particular) to expand his repertoire of popular slang, idiomatic expressions, and prison jargon, his treatment of argot in *Les Misérables* does much more than establish a link between language and criminality. Hugo does not limit his use of slang to reported speech or italicizations, rather, he accomplishes a much more progressive task: the transformation of a language considered vulgar and impoverished into one that is rich, poetic, coded, and demanding of or at least worthy of an intelligent, engaged and curious reader. In his digression on slang, Hugo mentions the literary potential when he writes, "L'argot, qu'on y consente ou non, a sa syntaxe et sa poésie."[64]

The following examples will demonstrate three concrete ways in which Hugo does not merely address the literary potential of slang in a discursive manner but actually displays it. To demonstrate the novelty and import of Hugo's endeavor, I will explore a

[62] Ibid., 1295.
[63] Ibid.
[64] Ibid., 1336. Despite this claim and Hugo's demonstration of the poetic potential of argot, Hugo does not, in fact, prove that argot has its own syntax.

few passages from *Les Misérables* in which Hugo relies on wordplay, puns and fantastical etymologies to make his representations of slang understood by readers.

The first "enactment" of slang that I propose takes place during the episode in which Marius overhears Thénardier's daughters' speaking in "argot sinistre." An avalanche of argot flows from Éponine's mouth when Marius offers her 5 F:

> Et comme si ce soleil eût eu la propriété de faire fondre dans son cerveau des avalanches d'argot, elle poursuivit : —Cinque francs ! du luisant ! un monarque ! dans cette piolle ! c'est chenâtre ! Vous êtes un bon mion. Je vous fonce mon palpitant. Bravo les fanandels ! deux jours de pivois ! et de la viandemuche ! et du fricotmar ! on pitancera chenument ! et de la bonne mouise ![65]

"Decoding" for the twenty-first-century reader:

- **un monarque** = a 5 F coin
- **une piolle** = also piaule; a bedroom or lodging
- **chenâtre** = chenu (bon) + suffix âtre ; good, beautiful
- **un mion** = a young boy
- **les fanandels** = comrades (of a criminal nature)
- **pivois** = wine
- **pitancer** = to drink or eat excessively
- **chenument** = very well, perfectly well
- **mouise** = soup of poor quality
- **viandemuche** = the addition of the suffix "muche" to the end of any word is intended to make the slang more incomprehensible
- **fricotmar** = cooked meat; also money obtained by illicit means or money used dishonestly

The following is a rough translation in English that heeds the meaning more so than the musicality:

> "Five francs! [she exclaims] A shiner! A sov![66] (short for Sovereign) In this dump of a room! It's dandy! You're a good guy. I give you my heart (that is, you're a doll/my ticker's touched). Bravo comrades! Two days of wine! And meat! And cooked meat! We'll feast and drink merrily! And soup!"

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[65] Ibid., 1018.

[66] *Monarque* could be "a king's head!" or just "a sov" since old pound coins in UK were called *sovereigns* for the same reason.

The first curious aspect of this passage to be noted is the fact that Hugo decided *not* to gloss Éponine's outburst of slang in the way that he does for the bandits of Patron-Minette. There are neither footnotes nor italicization that denote the "otherness" of this nonstandard language. As opposed to the slang spoken by Patron-Minette, Éponine's exclamation occurs within a context of expressive spontaneity rather than concealment and subterfuge, representing argot in a more ennobling fashion. In this case, style is not merely deviance but also an individual expression of interiority. As the definitions that I have provided should demonstrate, much of the slang Éponine uses remains opaque for twenty-first-century readers. However, there is a good chance that not all of the vocabulary would have been entirely foreign to the nineteenth-century reader.

The second curious aspect of this passage is the redundancy of the terms, "et de la viandemuche" "et du fricotmar" (the meat! And cooked meat!) alluded to in the translation provided. Hugo stages an amazing play on words with unglossed slang, that is perhaps intentionally left up to the reader to detect. Redundancy, I suggest, is a clue for readers that a pun may be in the works. Although Éponine bandies the word "fricotmar" about in the context of other consumption-related terms, the "fricotmar" to be had is not meat but rather money that will be used for criminal purposes (see the secondary definition for "fricotmar" listed above). Indeed, the 5 F that Marius gives Éponine will be used in the plotting of the ambush to pay off the coach driver and send away Jean Valjean's carriage. In understanding the double meaning of Cosette's avalanche of argot, readers are granted insight into a different kind of appetite experienced by *les misérables*. Furthermore, Hugo's refusal to gloss this passage can be read as an invitation to readers to decrypt the argot and discover its richness for themselves.

The second "enactment" of slang that I would like to analyze takes place during the episode in which Gavroche recognizes the disguised Montparnasse. When a policeman approaches the two, Montparnasse places his hand on Gavroche's shoulder and says, "Écoute ce que je te dis, garçon, si j'étais sur la place, avec mon dogue, ma dague et ma digue, et si vous me prodiguiez dix gros sous, je ne refuserais pas d'y goupiner*, mais nous ne sommes pas le mardi gras."[67] The asterisk indicates that "goupiner" (meaning "travailler") is glossed by Hugo in a footnote. The following is a rough translation of the passage: "Listen to this, boy, if I were in the square, with my dog, my knife, and my wife, and if you were so generous as to offer me ten fat coins, I wouldn't refuse to work for them, but this isn't Mardi Gras."

Upon hearing this message, Gavroche instantaneously looks around suspiciously, spies the lurking policeman and hastily bids farewell to Montparnasse. Clearly, a coded exchange has transpired. The perspicacious reader may have initially sensed the use of some sort of secret language through the sonority of "mon dogue, ma dague et ma digue." The literary beauty that most likely escapes readers, however, is the artistic embedment of the syllable "*dig."*(d-i-g), which transmits the message, "Watch out, we can't talk freely here." Here is the passage again with all occurrences of the syllable "dig" in bold: "Écoute ce que je te **dis, g**arçon, si j'étais sur la place, avec mon dogue, ma dague et ma **dig**ue, et si vous me pro**dig**uiez **dix g**ros sous, je ne refuserais pas **d'y g**oupiner*, mais nous ne sommes pas le mar**di g**ras." Montparnasse's speech is, thus, endowed with a poetic grace that is first only perceptible to Gavroche and that serves the purpose of warning him of the presence of a policeman. The narrator eventually describes the

[67] Ibid., 1291.

function of "dig" but does not elucidate further.[68] The onus is on the reader to review Montparnasse's remarks if he or she wishes to detect the nature of the coded language.

The third "enactment" of slang that I would like to analyze takes place within the digression itself on slang. As previously mentioned, the book "L'Argot" opens with the Latin word for laziness via the sentence, "*Pigritia* est un mot terrible." "Il engendre un monde," the narrator continues, "*la pègre*, lisez *le vol*, et un enfer, *la pégrenne*, lisez *la faim.*"[69] Hugo curiously begins his digression on slang not with a word in argot but rather with a word in Latin. He immediately proceeds to employ slang, however, and glosses the words for readers without resorting to paratextual means. "La pègre" in modern French refers to a group of thieves or, more generally, to the criminal underclass. The *Trésor de la langue française* (TLF) suggests "pègre" comes from the Marseille dialect word *pego,* meaning "pitch" (as in the sticky substance, not the musical concept), and thus by metonymy, dirty hands, and by metaphor, thievery. The TLF also notes that "pègre" was spelled *paigre* to begin with in written French and is not considered slang, strictly speaking. The masculine form "le pègre," however, is indeed a dated form of slang, meaning thief or crook. "Pégrenne" cannot be found in the TLF but several sources give the same definition as Hugo: hunger or "misère."

In making the claim that *Pigritia* leads to a world in which *la pègre* and *la pégrenne* exist, Hugo seems to make the assumption that the etymology of

[68] "La phrase amphigourique par laquelle Montparnasse avait averti Gavroche de la présence du sergent de ville ne contenait pas d'autre talisman que l'assonance *dig* répétée cinq ou six fois sous des formes variées. Cette syllabe *dig*, non prononcée isolément, mais artistiquement mêlée aux mots d'une phrase, veut dire : —Prenons garde, on ne peut pas parler librement.—Il y avait en outre dans la phrase de Montparnasse une beauté littéraire qui échappa à Gavroche, c'est *mon dogue, ma dague, et ma digue*, locution de l'argot du Temple qui signifie, *mon chien, mon couteau et ma femme…* (Ibid., 1292)."
[69] Ibid., 1327.

pègre/pégrenne is somehow linked to *pigritia*. Hugo is, unfortunately, utterly wrong about the derivation of *pègre/pégrenne* from *pigritia*. *Pigritia* has nothing to do with the words *pègre/pégrenne* aside from the apparent consonance and Hugo's belief in laziness as one of the root causes of crime.[70] It is significant, nevertheless, that Hugo wants the word for "criminal underclass" to come from a word that contains an explanation of it. It is less significant, perhaps, that he simply willed it so. Hugo wants to make a moral point and he will override common sense and etymology in order to do so. The overall effect of the play between words in Latin, standard French and slang is an emphasis on a literary inventiveness that indiscriminately makes use of all varieties of language.

The literary beauty and poetry of slang that Hugo subtly enacts in the narrative itself, as these three examples demonstrate, suggests that Hugo ultimately subscribes to the sociolinguistic theory in which one's manner of speaking creates his or her own identity. Similar to the way in which the linguistic hierarchy can be destabilized by mixing words in Latin, slang and standard French or by beautifying a "vulgar" language, the social hierarchy can be destabilized by altering one's language, which also incidentally, is a way of reconfirming hierarchy.

In *Les Misérables*, Hugo demonstrates that it is possible for an individual to alter his social position by changing the way he speaks. Consider, for example, the evolution of Jean Valjean's language. Illiterate upon entering the labor camp in Toulon, Jean Valjean participates in a prison education initiative that enables him to learn how to read

[70] The link between crime and laziness/leisure can be detected through the narrator's description of Montparnasse : "Se trouvant joli, il avait voulu être élégant ; or, la première élégance, c'est l'oisiveté ; l'oisiveté d'un pauvre, c'est le crime" (Ibid., 993).

and write while serving time.[71] Upon Jean Valjean's arrival at Montreuil-sur-Mer, however, he still has the "langage d'un ouvrier."[72] Yet, as Jean Valjean moves up in social status (from convict to mayor), his language significantly improves. The narrator describes this phenomenon, "…on remarquait que d'année en année son langage devenait plus poli, plus choisi et plus doux."[73] This description of the evolution of Jean Valjean's language in relation to his ascendance in the social hierarchy directly precedes the passage in which Hugo sets forth the following maxim, "…il n'y a ni mauvaises herbes, ni mauvais hommes. Il n'y a que de mauvais cultivateurs."[74] Hugo's emphasis on the institutional responsibility of education to better society in conjunction with these literary enactments of slang I've outlined suggest that Hugo believed social improvement via language could occur realistically by gentrifying one's own language or, alternatively, by the poetic use of a low-ranking idiolect.

Hugo's representation of the literary potential of slang and, more broadly, of language as a vehicle for social change ultimately negate any undertones of criminal determinism that one may detect in *Les Misérables*. Indeed, Hugo's use of slang—far from simply depicting the "exoticism" of popular language as Wolf might claim—integrates the language of the "underworld" with the language of a higher, more literary register in novel ways. While the glossed citations of argot and the theoretical digression offer a rich perspective of the language of the people, Hugo's most progressive and most democratic undertakings are his subtle enactments of the literary potential of slang, for which he demands readers' active participation. These performances seem to be

[71] Ibid., 138-9.
[72] Ibid., 239.
[73] Ibid., 244.
[74] Ibid., 245.

singularly different from the ways in which other authors of his time incorporated slang in literary works. While Wolf may claim that authors of the Second Empire such as Hugo merely represented "un écart" between the varieties of language employed, her championing of authors who wrote exclusively in the language of the people contains in itself a sort of essentialism by implying that one can *only* represent the people in the language of the people. Hugo, instead, proposes a much more nuanced and hybrid representation of the language of the people—one that can only be fully unpacked by an engaged reader.

The potentially thorny question that may arise from this argument is the following: to what extent must an uninitiated reader "be engaged" in order to detect, decode and understand a polylingual text? A possible answer to this question, in light of the aforementioned examples, may simply be that it varies greatly. Certainly, however, the more perspicacious the reader, the more the text has to offer. The narrative of *Les Misérables* is so masterfully crafted and tightly woven that many of the seemingly unimportant details resurface later in the narrative to serve a purpose crucial to the development of the plot. This technique may be described as adhering to Chekhov's "gun principle" which is that, if you say in the first chapter that there is a rifle hanging on the wall, in the second or third chapter it absolutely must go off. If it's not going to be fired, it shouldn't be hanging there.[75] Hugo's unconventionally coded language surfaces during the revelation of seemingly unimportant details but acts as a sort of clue that calls readers' attention to the underlying significance. Perhaps it is not absolutely necessary to

[75] There are multiple versions and sources for this claim, one of which was noted by Ilia Gurliand during a conversation with Chekhov. Donald Rayfield, *Anton Chekhov: A Life* (New York: Henry Holt and Company, 1997), 203.

detect the pun on "fricotmar" or to decode Gavroche and Montparnasse's secret language, but their discovery unlocks narrative nuances that delight and reward the observant reader. While *Bug-Jargal* may have been Hugo's first foray into multiplying registers and pushing up against intelligibility, *Les Misérables* became the true playground for sophisticated games of language play and puns. Hugo's endeavor to dignify argot by demonstrating how one might become "lettré en ce genre"[76] is thus not so much political as an attempt to unlock the literary potential of argot, and in doing so, teach us all how to be better, more playful readers. After all, ludic engagement with linguistic variety (be it slang, dialect, Creole, etc.) may be an end in and of itself, considering it functions as a high form of literary creativity and, surely, readerly pleasure.

[76] "Si Marius eût été un peu plus lettré en ce genre, il eût reconnu, dans ce qu'il prenait pour des engins de taillandier, de certains instruments pouvant forcer une serrure ou crocheter une porte et d'autres pouvant couper ou trancher, les deux familles d'outils sinistres que les voleurs appellent *les cadets* et *les fauchants*." (Hugo, *Les Misérables,* 1068-9).

CHAPTER II:
INVENTIVE LINGUISTIC DEFORMATIONS AND DUBIOUS DIDACTICISM IN ROMAIN GARY'S AJARSPEAK

"Je dois donc m'excuser de certaines mutilations, mal-emplois, sauts de carpe, entorses, refus d'obéissance, crabismes, strabismes et immigrations sauvages du langage, syntaxe et vocabulaire. Il se pose là une question d'espoir, d'autre chose et d'ailleurs, à des cris défiant toute concurrence. Il me serait très pénible si on me demandait avec sommation d'employer des mots et des formes qui ont déjà beaucoup couru, dans le sens courant, sans trouver de sortie."

– Romain Gary, *Gros-Câlin*

Lithuanian-born French novelist Romain Gary, born Romain Kacew, published under a variety of pseudonyms (Shatan Bogat, René Deville, Fosco Sinibaldi, Lucien Brûlard, Émile Ajar) over the course of his prolific literary career. Though many of Gary's early novels won him acclaim—including *Les Racines du ciel* which received the Prix Goncourt in 1956—Gary's desire to "become Victor Hugo"[77] ultimately necessitated the writing of his humanist ideals in a covert fashion. Under the pseudonym Émile Ajar, in particular, Gary took on the herculean task attempted by Charles Dickens, Leo Tolstoy, Victor Hugo and other nineteenth-century writers who sought to depict the welfare, values and dignity of all humankind in novel form. Gary's *nom de plume* shielded him from the criticism of his "new novelist" contemporaries and their anti-humanist readerships, lest Gary's work be interpreted as a saccharine, lowbrow endeavor. In a problematic turn of events, one of such novels written under the pseudonym Émile Ajar—*La Vie devant soi*—was awarded the Prix Goncourt (1975), an honor that can only be accorded to an author once in his or her lifetime. In an effort to avoid arousing suspicion amidst the subsequent flutter of interest, a relative of Gary's posed as Émile Ajar and conducted elaborately rehearsed interviews on the true author's behalf.

Publicity stunts aside, *La Vie devant soi*, more than any other work in Gary's oeuvre, is especially pertinent to this study since it is in many ways a rewriting of Hugo's *Les Misérables*. The novel's protagonist Momo, a native speaker of slang—a slang as fabricated as much of Hugo's—aspires to write *Les Misérables*: *"*...quand je serai grand j'écrirai moi aussi les misérables parce que c'est ce qu'on écrit toujours quand on a

[77] In his autobiographical novel *La Promesse de l'aube* (1960), Romain Gary declares his desire to become Victor Hugo for his mother's sake.

quelque chose à dire."[78] By articulating the central message of *Les Misérables* ("Il faut aimer"[79]) through an invented, non-normative kiddy speak slang, Gary relays Hugo's message in a way that destabilizes socially assigned identities without depending solely upon 'legitimate' forms of linguistic expression. Gary's Hugolian aspirations appear to be, thus, not only thematic but also stylistic.

In the four novels published under the pseudonym Émile Ajar: *Gros-Câlin* (1974), *La vie devant soi* (1975), *Pseudo* (1976), and *L'angoisse du roi Salomon* (1979), Gary produces various simulations of "oralité"[80] that make use of lexical, orthographic and grammatical inaccuracies to fashion a truly novel linguistic creation. In the incipit to *Gros-Câlin*, the narrator extends a rather insincere apology to readers for the mutilations of language that he or she will encounter in the text, though the reader quickly discovers that the narrator does not so much excuse himself as prime the reader for the numerous malapropisms, subverted clichés and upended dictionary definitions to come. With creative puns for the eye and ear that play on any given word's multiplicity of meaning, Gary concerns himself less with a faithful exercise in sociolinguistics than with the artistic representation of a language liberated from the straightjacket of custom and convention.

As elucidated in his literary essay *Pour Sganarelle*, Gary's approach to writing was not to represent reality per se but rather the *illusion* of reality. In the four aforementioned novels, Gary depicts variations of this fictional universe by eschewing representational norms via his "Ajarspeak." In the collection of essays, *Lectures de*

[78] Romain Gary, *La vie devant soi* (Paris: Mercure de France, 1975), 215.
[79] The excipit of *La vie devant soi*, but also a trope throughout the novel.
[80] The four Ajar novels read as though they are transcriptions of an oral discourse.

Romain Gary, philosopher Paul Audi sums the issue up as such, "La question était toujours la même : comment devenir autre que soi-même ? Mais la réponse ne serait plus de multiplier les langues (et ainsi les identités), la réponse aurait trait au dépassement du langage."[81] While Gary may not necessarily have discovered a way of "going beyond" or transcending language, his "langage Ajar"—in all its childish, multilingual and provocative ways—certainly became a manipulation of French unique to himself.

One must not be too quick, however, to discount Gary's polylingual talents. As a fluent speaker of Russian, French, English, Yiddish, German and Polish, Gary certainly had a lingual dexterity that would be the envy of many a polyglot. He began his literary career writing in French, then switched to English in 1957, and returned to French in 1967, all the while making obsessive bilingual self-revisions, as David Bellos states in his biography, *Romain Gary: A Tall Story*.[82] While Gary's incorporation of Arabic and Yiddish/Hebrew words in the four Ajar novels will briefly be addressed, the focus of this study will be on inventive linguistic novelties that take place within the French language itself. An examination of the "français picaresque" of the four narrators of the Ajar novels—Momo, the young orphan, Jeannot, the taxi driver and "autodidacte," Michel Cousin, the python-loving statistician, and Ajar/Gary himself, or rather his relative Paul Pavlowitch—will illuminate the ways in which Gary's oeuvre ultimately underscores the ossification (i.e. standardization) of language as a false pretense that masks or at least defers the inherent dynamism of language.

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[81] Paul Audi, "Paul Audi lit *Gros-Câlin*." *Lectures de Romain Gary* (Paris: Gallimard, 2010), 71.
[82] David Bellos, *Romain Gary: A Tall Story* (London: Harvill Press, 2010), 158.

To begin, an important typographical distinction should be noted regarding the four Ajar novels: foreign words are largely italicized and marked as "other" whereas readers find slang, grammatical mistakes and other types of nonstandard language surreptitiously slipped into the narrative. This tactic makes the analysis of foreign words in Gary's work a rather straightforward endeavor whereas the analysis of the latter requires significantly more sleuthing.

Before proceeding with the examination of foreign terms, it is important to understand that when Gary qualifies commentary as "en juif" he really means Yiddish. Unglossed words such as *mazltov*, *mensch*, *barmitzwah, kasher,* etc. are assumed to be easily comprehensible for the reader whereas other Yiddish/Hebrew words less commonly appropriated by the French language are accompanied by a gloss, typically in the form of a didactic narrator. In *La vie devant soi*, for example, Momo explains, "Après, elle me disait que Monsieur N'Da Amédée était complètement *michougué*, ce qui veut dire fou en juif, mais que c'était un fou dangereux."[83] *Michougué* is, in fact, a Frenchification of the Yiddish *meshuggah*, *meschuggana*, meaning "mad" and also widely used in modern German. On other occasions, Gary's Yiddish/Hebrew becomes slightly more enigmatic. For instance, Gary's rendition of the Shema, a Jewish prayer, reads, "Shma israël adenoï eloheïnou adenoï ekhot bouroukh shein kweit malhoussé loëilem boët."[84] As David Bellos demonstrates, Gary's transliteration proves, first, that he had a Polish accent in Hebrew and secondly, that he attempted to represent it according to the writing system of French.

[83] Gary, *La vie devant soi,* 49.
[84] Ibid.*,* 245.

Gary's Arabic in *La Vie devant soi,* on the other hand, proves to be close to authentic, which means he must have used an informant. In Jean-François Hangoüet's article, "Aux sources de l'expression soufie des *Racines du ciel* et de *La Vie devant soi*: Émile Dermenghem," Hangoüet explores Émile Dermenghem's *Le Culte des saints dans l'Islam maghrébin* (1954) as source text for the epigraph in *La Vie devant soi* as well as for other rites, Islamic folkloric material, and Arabic expressions that Momo learns primarily through his "teacher" Monsieur Hamil. At one point in the narrative, Momo proudly recites such knowledge, "*elli habb allah la ibri ghirhou soubhân ad daîm lâ iazoul*…," which he subsequently glosses with, "Ça veut dire celui qui aime Dieu ne veut rien d'autre que Lui."[85] The latter part of the Arabic phrase is glossed at a later point in the narrative as "ce qui veut dire que seul l'Éternel ne finit jamais."[86] A cursory search confirms this to be a kind of Sufi prayer about the love of God, but the unusual transliteration makes a verified translation difficult. Hangoüet claims this Arabic phrase to be part of a refrain chanted during marriage rituals in Algiers, as well as an extract from a collection of prayers compiled by the Saint Sidi Mhammed ben Slimân Jazoûli.[87] On yet another occasion, Monsieur Hamil indoctrinates Momo with the Arabic phrase, "*Tawa kkaltou'ala al Hayy elladri là iamoût*" which is followed by an ellipsis and the translation, "J'ai placé ma confiance dans le Vivant qui ne meurt pas."[88] Lebanese-born scholar Loubna El Amine confirms this to be a correct translation, from a Hadith, a collection of sayings by the Prophet Muhammad, though the Arabic is not completely

[85] Ibid., 52.
[86] Ibid., 135.
[87] Jean-François Hangoüet, "Aux sources de l'expression soufie des *Racines du ciel* et de *La vie devant soi*: Émile Dermenghem." *Roman 20-50* (Submitted March 10, 2014): 3.
[88] Gary, *La vie devant soi,* 152.

spelled out correctly. The French transcription of Arabic suggests traces of a colloquial accent, perhaps North African. Hangoüet writes that this phrase appears exactly as transcribed by Émile Dermenghem.

Perhaps the most convincing proof of Momo's lexical education, however, is his fluent use of Arabic-inflected popular French as it crops up in his tirade against the Jewish Doctor Katz. "Si vous n'étiez pas un vieux youpin," Momo retorts, "sans cœur mais un vrai Juif avec un vrai cœur à la place de l'organe vous feriez une bonne action et vous avorteriez Madame Rosa."[89] "Youpin"[90] is a derogatory French term for a person of Jewish origin and a deformation of "youdi" or "*yahūdī,*" the Arabic term for Jew. "Youpin" does not appear in italics, but rather, inconspicuously in the flow of the text, as the anti-Semitic term was commonly employed in France starting in the 1930s and 1940s, along with its variant "youtre."

Several particularly illuminating and sophisticated studies of Gary's "Ajarspeak" have been conducted by scholars since the author's death and revelation of identity in 1980. Most analyses begin by paying homage to the four rhetorical devices identified by novelist Michel Tournier: *le raccourci* –a condensation or omission of pertinent detail, *le croc-en-jambe* –a surprising or disconcerting double meaning, *respect des conventions* – an undermining of idiomatic conventions, and *passage à l'absolu* –an inability to express a concept verbally.[91]

In the article "Petite histoire de l'incorrection à l'usage des Ajaristes," David Bellos describes "l'Ajarien" as comprised primarily of xénismes –words borrowed from

[89] Ibid., 233-4.
[90] Trésor de la langue française
[91] Michel Tournier, *Le vol du vampire* (Paris: Gallimard, 1981), 345-7.

foreign languages and often subtly wrongfully employed, puns, catachreses, neologisms, homophones, phonetic deformations of fixed expressions and word associations that lead to a proliferation of meaning.[92] He concludes the article by distinguishing between three Ajarian dialects—that of the "gentil fou," that of the child who wants to become as famous as Victor Hugo and that of the crazy person who pretends to be a real author—but ultimately states that "l'incorrection" comes from one and the same source though it may vary in intensity and nature from one dialect to another.[93]

Critic Leroy T. Day similarly focuses on the misuse of fixed expressions and use of foreign expressions in his article "Gary-Ajar and the Rhetoric of Non-Communication." As the title suggests, Day argues that Gary attempts to find a language that distorts and communicates through non-communication, as it were. In his analysis, Day cites a carefully documented article by Alexandre Lorian and his study of the use of causal expressions (*car, parce que,* and *à cause de*) but expends most of his effort in elaborating on two devices only implied in Lorian's study. The one of particular pertinence to this study is Momo's aforementioned use of expressions in languages other than standard French. Day astutely remarks, "The reader learns quickly that when Momo does not "understand" something, it generally means he has reflected a great deal and is, in fact, if unknowingly, commenting about a linguistic formulation."[94] The discursive function of these instances of foreign expressions is that the flow of discourse becomes

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[92] David Bellos, "Petite histoire de l'incorrection à l'usage des Ajaristes." *Signé Ajar* (Paris: La Chasse au Snark, 2004), 29-47.
[93] Ibid., 12. If possible, an analysis of the subtle differences among the four narrators using stylometry would provide an interesting complement to this study.
[94] Leroy T. Day, "Gary-Ajar and the Rhetoric of Non-Communication." *The French Review* 65, no. 1 (October 1991): 81.

interrupted and language itself is momentarily foregrounded, thus, bridging yet maintaining linguistic, ethnic and cultural divisions.[95]

Another intelligent examination of Ajarspeak has been conducted by Marie-Chantal Killeen in her article "Étude de la glose dans Gros-Câlin, ou: le devenir-python chez Romain Gary." In this article, Killeen offers readers additional insights into aspects of "l'Ajarien" by exploring "la glose méta-énonciative" in *Gros-Câlin*, which she defines as a narrative tool for providing further information by referencing: another language, another register, another discourse, another modality for a word (polysemy, homonymy, metaphor, etc.) or another potential word, that is, justification by anticipation of an expression that might be criticized.[96]

The most linguistically technical of all Ajarspeak studies in the field, however, is the thesis of Dominique Fortier, entitled, "Étude stylistique des romans d'Émile Ajar." In this study, Fortier analyzes Ajar's style via primarily linguistic techniques. His examination focuses on the lexical, logical and syntactic characteristics/devices of the four Ajar novels in order to demonstrate how Ajar's creation of a new form of literary language brings not just the fundamentals of the French language into question but also the entire notion of language itself. Some of the techniques typified by Ajarspeak according to Fortier include: syllepsis, paragrams, anglicisms, distanciation, parataxis, zeugmata, misuse of subjunctive, non-causal prepositions, syntactic juxtapositions, phrases that introduce vague resemblances based on proximity, among many others.[97]

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[95] Ibid.
[96] Marie-Chantal Killeen, "Étude de la glose dans Gros-Câlin, ou: le devenir-python chez Romain Gary." *Dalhousie French Studies* 55 (Summer 2001): 129.
[97] Dominique Fortier, "Étude stylistique des romans d'Émile Ajar." Mémoire de maîtrise, Université McGill, Montréal, Québec (August 1997).

Though the four Ajar novels include both familiar and popular registers of French, as well as argot, "l'Ajarien" project goes well beyond the clever switching of registers and incorporation of slang into the narrative. Instead of focusing on the low-hanging fruit of Ajarismes[98] or risk rehashing the thorough linguistic and stylistic studies of the aforementioned critics, I would like to analyze Gary's artistic idiolect specifically through the lens of a foreign language learner and place it in relation—hopefully productively—to the work of another twentieth-century exophonic writer Eugène Ionesco.

To begin, the four Ajar novels each contain a significant didactic component, whether in the form of glosses, explanations, definitions, translations or even rhetorical exercises, which gives the texts the feel of a language-learning manual, however ludic, faulty or ironic they may be. In *La Vie devant soi*, for example, self-conscious explications of Momo's cognitive development afford readers unfamiliar with nonstandard French the opportunity to learn alongside the protagonist. "Moi j'aime pas les gens," Mom explains, "qui ont des visages où ça change tout le temps et fuit de tous les côtés et qui n'ont jamais la même gueule deux fois de suite. Un faux jeton, on appelle ça."[99] "Un faux jeton," the reader learns, is a term in familiar French used to describe a hypocrite or two-faced individual.

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[98] An example of such is the commonly remarked upon homophone in *Gros-câlin* "chez les usagés" (14) where *usagé* (adj) means used, well-worn but Gary really means *les usagers* as in user or *utilisateur*. Another iconic example is Momo's misspelling of "normals" in *La Vie devant soi* : "J'espère bien que je ne serai jamais normal, docteur Katz, il n'y a que les salauds qui sont toujours normals" (236-7). Momo employs the word correctly at a later point in the narrative : "J'ai aucune envie d'être un nain, docteur, même s'ils sont normaux et différents" (237).

[99] Gary, *La vie devant soi,* 50.

Though the prior example demonstrates a rather straightforward instance of didactic glossing, the occasions on which Gary's artistic idiolect comes into play pertain largely to moments of linguistic deformation masquerading as genuine language lessons. Three notable varieties of this technique present in all four Ajar novels include: subverted clichés, literal interpretations of figures of speech and fixation with dictionary definitions (See Appendix II.a for extended study). A striking example of Gary's subverted clichés occurs in *La vie devant soi* when Momo replaces the standard French word "to cry" (pleurer) with the slang synonym, "chialer" in the hackneyed simile, "pleurer comme un veau." "Après je me suis assis sur un trottoir," Momo recounts, "et j'ai chialé comme un veau avec les poings dans les yeux mais j'étais heureux."[100] Momo revisits this figure of speech at a later point in the narrative in an explicitly didactic manner, though he employs the popular form "chialer" prior to using and commenting on the more standard version "pleurer comme un veau." "C'était quand même une bonne nouvelle," Momo explains, "et je me suis mis à chialer. Ça me faisait vachement plaisir qu'on évitait le pire. Je me suis assis dans l'escalier et j'ai pleuré comme un veau. Les veaux ne pleurent jamais mais c'est l'expression qui veut ça."[101] While Momo draws readers' attention to the absurdity of the expression, the arbitrariness of language is also subtly demonstrated within the text with a pun on bovine-related lexicon: "ça me faisait vachement plaisir." A familiar way of saying "really" by reinforcing a verb, "vachement" also contains the word in standard French for cow, "vache." This subtle sounds-like pun evinces an Ionesconian absurdist impulse and demonstrates how Gary's Ajar texts frequently function on two planes: they both articulate linguistic issues but also subtly perform the

[100] Ibid., 26.
[101] Ibid., 130.

very points in question. A foreign language learner, I would venture to say, is more easily primed to detect such nuanced examples since the acquired language has not yet become routine for him or her.

In addition to subverted clichés, Gary makes use of literal interpretations of words or figures of speech to prime readers for language lessons via moments of linguistic deformation. In *Gros-Câlin*, for example, Cousin draws readers' attention to the false designation, "cochon d'Inde" in commenting upon his decision to purchase a guinea pig, "J'ai acheté un cochon d'Inde, parce que c'est plus démographique, l'Inde, mais celui-ci aussi trouva moyen de se lier immédiatement d'amitié avec moi."[102] Cousin interprets "cochon d'Inde" literally by referencing the supposed country of origin, India, and its populous nature via the malapropism, "plus démographique," in order to assuage his guilt about feeding the creature to his snake. In doing so, Cousin inadvertently forces readers to rethink the false designation for the animal commonly referred to as the guinea pig. "Cochon d'Inde," literally "pig from India" neither belongs to the pig family (it's a species of rodent) nor originates in India, or Guinea for that matter. The name arose when Spanish conquistadors arrived in South America and mistook the continent for India. Just as English speakers do not necessarily associate guinea pigs with the West African country of Guinea, so do French speakers not necessarily conceptually associate the classification "cochon d'Inde" with pigs from India. Cousin's remarks thus ironically upend a false designation and, in doing so, reveal the arbitrary and often ignorant nature with which we approach ossified forms of language.

[102] Romain Gary, *Gros-Câlin* (1974) (Paris: Folio 5493, 2014 edition), 16-7.

Like Gary's literal interpretations of words and figures of speech, his fixation with dictionary definitions also draws readers' attention to moments of linguistic deformation masquerading as genuine language lessons. Jean, the protagonist in *L'angoisse du roi Salomon*, demonstrates a particular obsession with dictionary entries and defining words throughout the final Ajar novel. On the surface, the following passage appears to simply function as a didactic monologue dealing with dictionary definitions, etymologies and verb conjugations:

> Parfois elle plaquait les occupations auxquelles elle vaquait et venait m'embrasser en réponse aux regards de ma part. Vaquer. Je vaque, tu vaques, il vaque. Exemple: elle vaquait aux soins du ménage. *Vaquer*: du latin *vacare, être vacant, sans titulaire*. Il y a des mots qu'on a sur le dos sans même le savoir. J'en ai trouvé un très joli en cherchant au hasard, *pronoas, portique qui précède le sanctuaire,* que j'ai mis de côté, et *potlatch, don ou destruction de caractère sacré* et qu'on peut trouver entre *potiron* et *potomètre*. Je n'ai jamais lu le dictionnaire d'un bout à l'autre, comme je devrais le faire au lieu de rester vacant, du latin *vacare, sans titulaire*.[103]

However, upon further examination, the passage also functions as an elaborate rhetorical exercise with rhyme, alliteration, assonance, consonance and even the poetic mixing of high registers (i.e. "vaquer," formal French) with low registers (i.e. "plaquer," familiar French). Yet again, Gary proves to not only be articulating a concept but also artistically demonstrating the elasticity of language. The performative aspect of the four Ajar texts reaches well beyond the aforementioned three techniques. In *Gros-Câlin*, for instance, the narrative becomes blurred with descriptors of Gros-Câlin, as does Cousin himself, much in the manner of Samuel Beckett's *Molloy*. "Je suis mué ici," Cousin explains,

[103] Romain Gary, *L'angoisse du roi Salomon* (1979) (Paris: Folio 1797, 2013 edition), 310.

"uniquement par un souci scientifique de rendre compte de la vie d'un python à Paris dans son cadre démographique et avec ses besoins." "Muer" figuratively can mean to change or transform, or literally, to shed skin. In addition, the sheer repetition of the word "habitude" in *Gros-Câlin* (at least 24 times) enacts the very banality the novel critiques.

Cousin, like Jean, repeatedly turns to dictionary definitions, though to a decidedly different end. Whereas Jean seeks solace between the covers of his *Robert*, Cousin expresses deep dismay with the findings. During a conversation with the dentist Monsieur Burak, Cousin laments, "tout ce que j'avais voulu dire, c'est que moi aussi j'aurais voulu être."[104] He then claims there must have been a printing error in the dictionary since the entry for "être" reads "exister," rather than his fanciful, wishful interpretation, "être aimé." "Il ne faut pas se fier aux dictionnaires," Cousin explains, "parce qu'ils sont faits exprès pour vous. C'est le prêt-à-porter, pour aller avec l'environnement."[105] This passage at once demonstrates the limitations of linguistic convention—the goal of Gary's aesthetic project— and articulates Gary's central message, "Il faut aimer."[106]

Similar to Romain Gary, twentieth-century Romanian-French playwright Eugène Ionesco did not learn French as his mother tongue but rather acquired it during childhood after moving to France. Though both authors evidently achieved mastery over the French language and even developed a profound fondness for it, their works evince a certain degree of anxiety concerning foreign language

[104] Ibid., 116.
[105] Ibid.
[106] Gary, *La vie devant soi,* 270.

acquisition. The outward expression of this anxiety affords both authors the opportunity to address issues of greater significance and interest, that is, the complexities and contradictions within the French language itself. In Ionesco's work, in particular, it is precisely the *lack* of vocabulary that leads to a defamiliarization and forces readers to confront the polysemy of words. In this way, Ionesco at once draws readers' attention to the role of morphological and semantic motivation in the expressivity of language and then proceeds to exploit it as a pedagogical approach to language learning.

While the non-normative representations of French produced by Hugo and Gary verge, at times, on verbal delirium, Ionesco's literary representation of nonstandard language takes a decidedly different approach. Whereas Hugo invents false etymologies with similar sounding words, Ionesco humorously demonstrates that words with acoustic similarity can—and more often than not *do*—have vastly different meanings. Ionesco exploits the polysemy of words not only to critique the clichés, conventions and conformity of standard language but also to demonstrate its creative and imaginative potential.

Ionesco relies primarily on absurdist techniques to "remotivate" words. In his book *Meaning and Style,* linguist Stephen Ullmann describes all vocabularies as having two kinds of words: motivated (transparent) and unmotivated (opaque). A word, he explains, can be motivated phonetically, morphologically or semantically. Morphological motivation is a creative device that helps one understand neologisms and portmanteaux. Semantic motivation, on the other hand, relies on metaphor or some other transparent

figure of speech to communicate meaning.[107] Ionesco, I would argue, draws readers' attention to the role of morphological and semantic motivation of words and then proceeds to exploit these processes either as a parody of language learning or as a nonsensical paroxysm of character dialogue.

In order to write the play *La Cantatrice chauve* (1950), Ionesco drew inspiration from the absurdity he perceived in an English language-learning manual. The repetition of banalities, clichés and formulaic phrases led to a disintegration of referentiality for Ionesco, resulting in a nonsensical view of the universe and the writing of his first "*anti-pièce,*" as the play's title page reads. The incipit of *La Cantatrice chauve* perfectly illustrates Ionesco's subversive take on language-learning manuals:

> Mme Smith: Tiens, il est neuf heures. Nous avons mangé de la soupe, du poisson, des pommes de terre au lard, de la salade anglaise. Les enfants ont bu de l'eau anglaise. Nous avons bien mangé, ce soir. C'est parce que nous habitons dans les environs de Londres et que notre nom est Smith.[108]

While this text can certainly be read as a scathing critique of bourgeois conformity, *La Cantatrice chauve* reads more interestingly as a reflection on the epistemological capacity of language. In an indirect and humorous manner, Ionesco repeatedly poses the question: how can language enable one to understand the world? Through defamiliarization, Ionesco breaks down the normal process of perception in order to unlock the fictional potential of language and the imagination. This concept also occurs as a trope in Romain Gary's works, especially *Pseudo*. "Il y a absence de sens quotidien

[107] Stephen Ullmann, *Meaning and Style* (Oxford: Basil Blackwell, 1973).
[108] Eugène Ionesco, *La Cantatrice chauve* (1950) (Paris: Gallimard, 1990 Pléiade edition), 9.

familier et donc une chance de quelque chose, " the narrator asserts. "Je finirai mon livre parce que les blancs entre les mots me laissent une chance."[109]

Another ludic text by Ionesco that takes the form of a language-learning manual, *Exercices de conversation et de diction française pour étudiants américains*, is a compilation of ironic monologues and dialogues intended to obfuscate rather than elucidate the complexities of French grammar. Chapters include titles such as "Salutations," "Imparfait et passé composé," "Au marché," "Chez le docteur," "Le grand siècle ou les grands airs—Les 'r' et les 'u,'" and a particularly amusing selection, "Le futur." "Le futur" features a dialogue between a shopkeeper and a young woman interested in purchasing a new face, for which she'll need to employ many different variations of the future tense (i.e. "Une bouche? A quoi pourra-t-elle m'être utile?[110]). The playfulness of the text resides not only in the absurdity of the premise but also in the preponderance of puns and rhymes that, while sonorous, prove to be completely nonsensical. "Quand vous aurez besoin d'une seconde bouche," the shopkeeper informs his customer at one point, "vous irez le trouver chez le boucher."[111] As readers well know, "le boucher" is, of course, the butcher, and not a store selling "les bouches." Words that sound like each other, Ionesco demonstrates, do not necessarily have the same meaning. The chapter concludes with the young woman inquiring whether or not she will be able to marry once she acquires her new face, to which the shopkeeper replies, "Il vous faudra aussi un menton, simple ou double, un front, deux oreilles pour dormir, un

[109] Romain Gary, *Pseudo* (1976) (Paris: Folio 3984, 2010 edition), 120.
[110] Eugène Ionesco, *Exercices de conversation et de diction française pour étudiants américains* (1974) (Paris: Gallimard, 1990 Pléiade edition), 948.
[111] Ionesco, *Exercices de conversation et de diction française pour étudiants américains*, 949.

menton pour mentir à votre mari."[112] While this sentence features a textbook application of the future tense, the comedic and literary force of the excipit lies in a series of clever word play. In recommending a chin, "simple ou double," Ionesco toys at once with hotel terminology ("une chambre simple," "une chambre double") and the expression for double chin, "un double menton." "Un menton pour mentir," a chin to lie to one's husband, rolls off the tongue sonorously, if not logically, due to the shared speech sound. Finally, "deux oreilles pour dormir" ridiculously conveys the necessity of two ears for sleeping, all the while implying the similar-sounding word for pillow, "un oreiller," and distorting the fixed expression "dormir sur ses deux oreilles," meaning to sleep soundly or peacefully. As tends to be the case for Romain Gary, humor prevails mainly as a linguistic occurrence for Ionesco. By foregrounding the materiality of words as opposed to their representational value, Ionesco shows that the remotivation of words does not reduce ambiguities but rather opens up endless possibilities.

Further study regarding the pedagogical implications of these largely playful, literary pursuits may open up new, productive avenues for foreign language acquisition methods and literacy training. Lines of inquiry may include: what role does morphological and semantic motivation play in helping us, as readers, as language learners, as speakers of a language, to understand unfamiliar words? How do authors exploit the motivation of words to aid readers' comprehension of the nonstandard forms of language in their literary works? See Appendix II.b for example of a lesson plan intended for intermediate French language instruction that makes use of the

[112] Ibid.

aforementioned Ionesco texts and, in doing so, may function as a model for other educational applications.

A natural corollary to the question—how do writers who incorporate nonstandard language in literary texts make themselves understood by the reader?—is the following: What risks might an author run of being *mis*understood by readers? As David Bellos mentions in his biography of Romain Gary, the childlike street-slang invented by Gary for Momo in *La vie devant soi* was misinterpreted by serious critics as the authentic tongue of contemporary Belleville.[113] For Gary, however, it was never a question of representing a particular dialect or marginal form of French and thus providing a sociolinguistic study of "la langue du peuple," but rather, of artistically and playfully demonstrating, from his exophonic standpoint, the constraints of the French language.

Although neither Ionesco nor Gary likely intended for their texts to have a sincerely didactic component, their works certainly comment—however allusively—on the ultimate goals of a foreign language learner. It is important to note that *La vie devant soi* does not position the normalization of Momo as the ideal aim, despite Momo's evident desire to assimilate into the society around him. While education undeniably prevails as the proposed goal and normalization *does* occur[114] (as it does in *Les*

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[113] "The street-slang kiddy-speak Gary invented for Momo was taken by serious critics—including major literary figures like Michel Tournier and established scholars of the French language, in France and abroad—as the authentic tongue of contemporary Belleville. It seems incredible now, but Gary's linguistic deceptions were treated as material for learned essays on "substandard French" and skillfully analyzed as expressions of the coming revolt of the marginalized underclass." David Bellos, *Romain Gary: A Tall Story* (London: Harvill Press, 2010), 371.

[114] One example of Momo's self-awareness of and participation in the normalization process : "Madame Rosa était dans son état d'habitude. Oui, d'hébétude, merci, je m'en souviendrai la prochaine fois. J'ai pris quatre ans d'un coup et c'est pas facile. Un jour, je parlerai sûrement comme tout le monde, c'est fait pour ça." Gary, *La Vie devant soi,* 264.

Misérables), the literariness of *La vie devant soi* resides, ironically, in the "bastardization" of language and the novel's rupture with linguistic norms. The ultimate goal, one could claim, would thus be to learn the "rules" of standardization—however arbitrary they may be—if only to be able to code switch and eventually subvert them. Indeed, it is Momo as multilingual code switcher[115] and Gary's artistic rendering of lexical, orthographic and grammatical inaccuracies that truly bring to fruition the goal of *Les Misérables* to elevate "l'argot par excellence." By means of an artistic and unconventional idiolect, Gary relays Hugo's message in a way that destabilizes socially assigned identities without depending solely upon 'legitimate' forms of linguistic expression. Gary's final emphasis on the importance of Momo's "prise de parole"[116] ultimately turns readers' attention away from all the problematic implications of the representation of socio-linguistic diversity, and instead, celebrates the simple fact that Momo has a voice at all.

[115] Momo: "On parlait surtout le juif et l'arabe entre nous ou alors le français quand il y avait des étrangers ou quand on ne voulait pas être compris, mais à présent Madame Rosa mélangeait toutes les langues de sa vie, et me parlait en polonais qui était sa langue la plus reculée." Ibid., 89.
[116] "C'était la première fois que j'étais digne d'intérêt et qu'on me mettait même sur magnétophone." Ibid., 216.

CHAPTER III:
PATRICK CHAMOISEAU'S LITERARY CREOLIZATION: THE STYLISTIC POTENTIAL OF A VERNACULAR

> "La créolité n'est pas monolingue. Elle n'est pas non plus d'un multilinguisme à compartiments étanches. Son domaine c'est le langage. Son appétit : toutes les langues du monde. Le jeu entre plusieurs langues (leurs lieux de frottements et d'interactions) est un vertige polysémique. Là, un seul mot en vaut plusieurs. Là se trouve le canevas d'un tissu allusif, d'une force suggestive, d'un commerce entre deux intelligences. Vivre en même temps la poétique de toutes les langues, c'est non seulement enrichir chacune d'elles, mais c'est surtout rompre l'ordre coutumier de ces langues, renverser leurs significations établies. C'est cette rupture qui permettra d'amplifier l'audience d'une connaissance littéraire de nous-mêmes."
>
> —Jean Bernabé, Patrick Chamoiseau, Raphaël Confiant
> *Éloge de la créolité*

*An abridged version of this chapter was published by *The Yearbook of Comparative Literature* (Volume 61) in December 2017.

In his novels and theoretical works, Martiniquan writer Édouard Glissant favors a process of "creolization" that entails a creative mixing of languages rather than a reinforcement of diglossic binaries. For Glissant, "creolization" does not produce syntheses but *resultants*, a sort of polylingualism within. Glissant's protégé, Martiniquan author Patrick Chamoiseau, also seeks to bridge the gap between standard and nonstandard language through a stylized hybrid designed to fundamentally disturb the French language. In an interview published in *The French Review* in 2006, Chamoiseau relays a lyrical piece of advice he gives to students, offering insight into the motivation behind his literary creolization. The following is my translation[117] from the French :

> In the end, it's not about incorporating tidbits of Creole here and there but rather about transcending linguistic absolutes. That is to say, whatever language you use, make it explode, breathe life into it, show that it's available, that it's open, that it's not academic, that it vibrates with innovation, that it's weaved with emotion – this, it seems to me, is the essential part.[118]

As this excerpt intimates, Chamoiseau makes use of Martiniquan vernacular to create a literary language that disturbs the norms of standard French and resists facile categorizations. Eschewing classifications bandied about in contemporary Caribbean studies such as creolized French and frenchified Creole, Milan Kundera astutely refers to Chamoiseau's stylized hybrid as "Chamoisified French."[119] While Chamoiseau does

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[117] All English translations will be my translations unless otherwise noted.

[118] "Et c'est ce que je dis aux élèves, il ne s'agit pas de mélanger des petits mots créoles, c'est « sortez des absolus linguistiques » --c'est-à-dire, « quelle que soit la langue que vous utilisez, faites-la exploser, habitez-la, montrez qu'elle est disponible, qu'elle est ouverte, qu'elle n'est pas académique, qu'elle tressaille comme ça avec la vision, qu'elle va avec les sentiments »--c'est ça qui me paraît plus essentiel." Janice Morgan and Patrick Chamoiseau, "Entretien avec Patrick Chamoiseau." *The French Review* 80, no. 1 (October 2006): 194.

[119] Lise Gauvin, "Glissements de la langues et poétiques romanesques: Poulin, Ducharme, Chamoiseau." *Littérature*, no. 101 (February 1996): 5-24.

indeed incorporate many Creole expressions in his writing, he does not do so with the sole intent of establishing authenticity (a sort of "couleur locale").

"Chamoisified French" marks an abrupt rupture with the practices of many twentieth-century French authors who introduced Creole words in their novels largely to create an exotic atmosphere. Dubbed "le français petit-nègre," the phenomenon these authors resorted to first arose in the early 1900s in comic-strips, advertisements and eventually made its way into literature as an imagined representation of African colonial subjects' speech. It is largely marked by the use of disjunctive subject pronouns and a singular verbal form, the infinitive. A fundamentally false way of representing dialect forms, "le français petit-nègre" proves to be more of a "fantasmatic" representation than a sociolinguistic reality."[120]

Seventy years before the phenomenon of "le français petit-nègre" took hold, Stendhal anachronistically made use of the imaginary language in *Le rouge et le noir* (1830).[121] In this context, Stendhal's representation of black speech identifies working class characters and conveys social satire. While mocking the speech patterns of a chambermaid from Saint-Domingue (modern-day Haiti), protagonist Julien Sorel mimics

[120] Kwaku A. Gyasi, "'Le Français Petit Nègre' and the Construction of Social Identity in Colonial and Postcolonial Africa." *International Journal of Humanities and Social Science* 2, no. 19 (2012): 224–230.

[121] Nothing of this sort is known to occur in French literature until the twentieth-century. In *Bug-Jargal* (1826), for example, not a trace of français petit-nègre can be found in Hugo's representation of colonial subjects. Hugo glosses, "*Yo gagné peur!"* with the footnote: "Jargon créole. *Ils ont peur."* (Victor Hugo, *Bug-Jargal* (1826) (Paris: Folio 919, 2011 edition), 125.) Hugo uses the Creole pronoun "yo" and the "gagné" is likely employed to evoke the Creole "genyen (gen)" meaning to have, synonym of the French "avoir." However, in this case a Haitian Creole translation would simply read: "Yo pè."

Creole language construction with the question, "Et comment, moi m'en aller?"[122]. Julien's question draws upon two main differences between French and Creole in order to create a Creole-like effect within standard French. In Creole, the infinitive is used instead of a conjugated verb since verbs are invariable and verb tense is often indicated by a particle that precedes it. Hence, the use of "aller" instead of the conjugated "vais." Additionally, in Creole, personal pronouns are usually invariable, such that "mwen" (first person singular) serves as both "je" (I) and "moi" (me). Hence, the use of "moi" instead of "je" in Julien's remarks. In this manner, Stendhal attempts to give a flavor of authenticity to the text—albeit simplistically and erroneously—and to represent the humorous nature of transcribing the vernacular. Chamoiseau, on the other hand, preserves the cadence of spoken language in an ennobling rather than demeaning fashion. He plays with linguistic borders for *aesthetic* reasons—most notably, to create an idiolect capable of transcending linguistic absolutes—one that jars French and Creole-speaking readers alike.

In the chapter "Vernacular Forms and Wandering Genres" of Wendy Knepper's critical introduction to Patrick Chamoiseau, Knepper alludes to the existence of this idiolect when she describes Chamoiseau's free play with French-Creole languages as, "utopian to the extent that it projects a nonexistent shared psycho-social reality."[123] Certainly, the transcription of a predominantly oral language produces a distancing effect for Creolophone readers but her claim that French-only speakers *must* learn another language in order to fully understand Chamoiseau's creolized use of language negates, I

[122] Stendhal, *Le Rouge et le noir* (1830) (Paris: Folio 3380, 2010 edition), 458. My translation: "And how should me leave?".
[123] Wendy Knepper, *Caribbean Studies: Patrick Chamoiseau: A Critical Introduction* (Jackson: University Press of Mississippi, 2012), 66.

would argue, the motivation behind and implications of such an innovative text.[124] Chamoiseau's stylized hybrid can also be seen, Knepper maintains, "as an erudite art that requires hermeneutic skills on the part of both French and Creole readers[125]."[126] While there may perhaps be some truth to this claim, in so far as any sophisticated type of writing requires methods of interpretation on the part of the reader, Knepper fails to realize that full comprehension[127] may not be the objective, and furthermore, that Chamoiseau may himself be invested in helping readers decrypt this so-called "Chamoisified French."

To begin, I would like to briefly consider what it might mean, from a theoretical standpoint, to embrace a text that intentionally resists this full comprehension. In Glissant's theoretical works, particularly *Le Discours antillais* and *Poétique de la relation*, Glissant explicates a theory of "opacité" in defiance of a universalizing and reductive humanism. The most human objective, he claims, is to accept the irreducible density of the other. Humanity is, therefore, not "the image of man" but rather the ever-growing network of opaque structures. Although each language has its own

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[124] The notion that language should refer is a form of naïve moralizing; this is precisely the craft of writing.

[125] Note on the Creolophone reader: Given that learning to read in Martinique necessarily involved learning to read in French, it is unlikely that the "Creolophone reader" does not also have some knowledge of French. In other words, the Creolophone reader encounters the text from a bilingual vantage point whereas the French reader *becomes* bilingual through the act of reading. Chamoiseau's style of writing functions as a campaign to *create* a Creole readership, or at least a readership with a Creole sensibility. Writer Raphaël Confiant's switch from Creole to French essentially proves that there is not a significant Creole-only readership, at least in Martinican Creole. This proves not to be the case with Haitian Creole.

[126] Ibid.

[127] One must tread lightly with "full comprehension" as a hypothetical concept. The desire to achieve "full comprehension" remains one of the great naiveties of much critical writing about language.

"opaqueness," Glissant's opacity refers less to the differences between various languages and more to the intralingual particulars of a single language. As a result, this notion of opacity is not a categorical refusal of the other but rather a refusal to consider the other as an easily understandable or communicable transparency.

By resisting full comprehension and encouraging appreciation of textual opacity, Glissant promotes multiple contacts among cultures, that is to say, a relational identity in which dialogic interaction replaces subjugation, leading to depth and distinctiveness rather than division and dominance. The danger with this approach for a writer is, of course, the propensity of verging on the unreadable. In the British tradition, for example, Alan Garner's *Strandloper* (1996) proves to be a linguistic tour de force but pushes the limits of comprehensibility with its whimsical phonetic transcriptions. William, the main character, speaks English in Garner's native Cheshire dialect (a reconstructed version of an almost defunct *patois* of a part of rural Cheshire) and then mixes it with an Australian aboriginal language. Although the linguistic playfulness has a poetic effect, the reader may become frustrated unless he or she manages to grasp the gist of passages rather than specific words or phrases. Strandloper at once maps the creative potential of extending the boundaries of the English language and also, ironically, its limits.

Chamoiseau, on the other hand, infuses his work with Creole in sophisticated, didactic ways so as not to alienate the uninitiated reader. As opposed to the hermeticism of Mallarmé, for instance, Chamoiseau seeks to confuse the distinction between standard and nonstandard language through a stylized hybrid that is intended to be self-glossing in an intentionally didactic way. He solicits readers' active participation in his display of the literary beauty and inventiveness of Creole and, thus, ultimately portrays the vernacular

not as an inferior form of speech or simply as "other", but rather, as a language capable of being elevated above standard French.

In this chapter, I will identify various stylistic techniques Chamoiseau employs to familiarize readers with the Creole terms and expressions incorporated in the narrative. While Chamoiseau's more widely read texts such as *Solibo Magnifique* and *Texaco* (recipient of the Prix Goncourt in 1992) also exhibit these techniques, I would like to focus on the aesthetic project at work in his lesser-studied autobiographical trilogy *Une enfance créole*, which is comprised of the tomes *Antan d'enfance* (1990), *Chemin-d'école* (1994), and *Á bout d'enfance* (2005). By drawing attention to the text's self-glossing devices, I aim to demonstrate the way in which Chamoiseau's literary work functions as a *mise en pratique* of the theoretical positions on language developed in *Éloge de la créolité* (1989), his manifesto for creolization. I also hope to demonstrate the feasibility of conducting a formal study of a linguistically heterogeneous text, a practice sorely lacking but with much potential in Caribbean studies these days.

Chamoiseau's autobiographical trilogy offers readers a compendium of memories and tales inspired by the author's childhood in Fort-de-France, Martinique. Though the narrator refers to his protagonist as "le négrillon," it is implied that this dark-skinned child is both a depiction of Chamoiseau, the child, and a narrative device for Chamoiseau, the storyteller (*le marqueur de paroles, le conteur*). The first tome, *Antan d'enfance*, addresses Chamoiseau's early years – the tender relationship with his mother, Man Ninotte, his first experiences on the playground, in the street, at the market, at the movies, as well as his first encounters with racism and social injustice. The second tome, *Chemin-d'école*, focuses on the plight of a Creole-speaking colonial subject schooled in

the French system. From scenes depicting Chamoiseau's strict Francophile teacher to interactions with the equally authoritarian Africanist substitute, readers are afforded a glimpse into the linguistic and cultural battles that colored Chamoiseau's early days of school. The third tome, *Á bout d'enfance*, recounts various adolescent discoveries and divertissements, including awareness of one's anatomy and of the suddenly beguiling opposite sex. In keeping with what one might expect for the dénouement of an author's semi-autobiographical "roman d'éducation," the tome concludes with the négrillon's Proustian discovery of his own writing capabilities. While each volume concentrates on a different facet of Chamoiseau's youth, the trilogy as a whole addresses issues of diglossia and multiculturalism through the experimental, invented language I previously referred to as "Chamoisified French." It is not so much the matter as the medium that offers readers a radical way of rethinking assumptions about linguistic hierarchies and models of foreign language acquisition.

This chapter will outline the following stylistic techniques Chamoiseau employs to incorporate Creole terms and expressions in the narrative: typographical distinctions, phonetic transcriptions, didactic glossing, creation of a French/Creole 'interlect,' inverse footnotes, the promotion of opacity and simulations of orality. (See Appendix III for a comprehensive list of examples.) It is important to note that Chamoiseau does not adhere to the "glossary at the back" model as some authors committed to representing linguistic diversity do, such as George Sand and Édouard Glissant. After writing *La Petite Fadette,* for example, Sand determined it necessary to provide readers with a dictionary of terms in the Berrichon dialect. Likewise, Glissant includes a glossary of Creole terms at the

conclusion of his novel *Malemort* (1975) with the caveat that spelling will be arbitrary and syntax/vocabulary forever in flux.

In lieu of providing a glossary, Chamoiseau relies on typographical distinctions and glossing within the body of the text in order to familiarize readers with lexicon that is not comprehensible at first glance. Often times, words in Creole appear in italics with a translation that either directly precedes or follows. The following is a typical, straightforward example taken from *Antan d'enfance* with the Creole preceding its French equivalent: "*Mi mwen*, me voici"[128] (Here I am). Words in Creole also appear in italics without a direct translation, but with a gloss of sorts. Here is another example from *Antan d'enfance* for comparison's sake: "(*oh la la ta dachine n'est pas très vaillante aujourd'hui)*….Durant l'éloge des tomates, elle choisissait parmi les dachines, soi-disant pas vaillantes, une merveille toute pure."[129] (Oh my, your cabbage doesn't look so good today. While praising the tomatoes, she selected a perfect gem from the supposedly not-so-good-looking cabbages.) The astute reader may gather from the context that "dachine" refers to a Martiniquan vegetable. In this example, "dachine" and "vaillante"[130] are both regionalisms, with "soi-disant" being a way of introducing "vaillante" and linking it syntactically to "dachine." Chamoiseau provides a self-teaching language lesson with hermeneutic glossing and deduction expected on the part of the reader.

Creole also appears in the narrative with a gloss of sorts but in a more covert, unitalicized fashion. When this latter tactic is employed, the reader can usually deduce the meaning from contextual clues. The following is yet another example taken from

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[128] Patrick Chamoiseau, *Antan d'enfance* (1990) (Paris: Folio 2844, 2006 edition), 167.
[129] Ibid., 140.
[130] "Vaillant/e" is also utilized in familiar standard French but this example appears to be a regional appropriation.

Antan d'enfance: "Man Ninotte savait tout faire, les gateaux, les sikdôj, les filibos, les torsades colorées fondants sur la langue, les macawon, les lotchios câpresses, les la-colle-pistaches."[131] Upon encountering this passage, the French-speaking reader will easily comprehend that Man Ninotte knew how to bake everything: the cakes, the macarons and various other sweets. It is not essential, however, that "les sikdôj" be interpreted as "sucre d'orge" (literally barley sugar, also known as "rock candy"). By means of an act of rhetoric—a list of similar things—the reader learns that the items are all pastries made in Martinique. The art here is to insert unknown kinds of cakes (sikdôj, filibos, etc.) in a list that has a sufficiency of known items (macarons, torsades, etc.) to force the reader to assume that all items mentioned are of the same nature. Although the Creole terms remain unitalicized, an overall effect is achieved and meaning is conveyed. Chamoiseau frequently employs this technique when fauna, flora, cuisine or folkloric tales are referenced in the narrative.

Other unitalicized instances of Creole that remain unglossed appear to be surreptitiously slipped into the narrative. Readers lacking in rigor may not even necessarily notice the incorporation of Creole in these cases, especially when the words become "Gallicized." For example, in *Chemin d'école,* the schoolteacher implores students to spare him their "soucougnan"[132] but the narrator does not further elucidate the meaning of the dramatic plea. Soucougnan could very well be mistaken for something on the order of a Korrigan, for instance, which is an evil spirit, usually a dwarf or fairy in Breton folklore.[133] If "soucougnan" had been transcribed in its Creole form "souliyan"

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[131] Ibid., 90.
[132] Patrick Chamoiseau, *Chemin d'école* (1994) (Paris: Folio 2843, 2006 edition), 93.
[133] Trésor de la langue française

perhaps the reader would be more likely to detect the Creole specificity of the term. A "souliyan" in Creole folklore is a person with malicious intent who transforms into a flying creature in the middle of the night.[134]

Typographical distinctions, such as italicization, are not reserved exclusively for Creole in *Une enfance créole*. Not only does standard French appear in italics but the intonations of stilted, conventional academic-speak are typographically represented in a way that parodies pejorative, humorous representations of the vernacular and other forms of marginalized language. In this way, Chamoiseau upends traditional methods of incorporating nonstandard language in literary texts by treating the *standard* form of language as if it were a dialect or patois. In *Chemin d'école*, for instance, the schoolmaster's purple prose appears in italics, "*Qui est en mesurre de me dirre quel jourr, de quel mois, en quelle année, nous sommes?...*"[135] (Who is in a position to tell me what day, month and year it is?). The italics are subversively used to mark the standard French as "not French." Not reflected in my English translation is the schoolmaster's bombastic phrasing and the author's typographic representation of an exaggerated "r," reflecting the schoolmaster's compensation for the fact that the guttural French /R/ presents a problem for Creolophones who apply the phonological rules of Creole.

The phonology of Creole is such that /R/ drops off when in the last syllable (pour → pou) and becomes /w/ in certain contexts (rouge → wouj). Additionally, in Creole phonology there is an absence of front rounded vowels (musique → mizik). Chamoiseau makes use of these phonetic transcriptions to incorporate Creole terms and pronunciation

[134] Raphaël Confiant, *Dictionnaire créole martiniquais-français* (Matoury: Ibis Rouge, 2007), 1263.
[135] Ibid., 57.

in the narrative. In *Une enfance créole*, for example, "macaron" appears as "macawon"[136] and "mulâtre" systematically becomes "milâtes." Creole pronunciation is also represented typographically with circumflex accents as in, "Jê sais pas, mêssié…."[137] (I don't know, sir.). The "ê" indicates there is a vowel sound in the pronunciation, as opposed to the typical pronunciation in standard colloquial French, "chsais pas." The typography demonstrates that some vowels normally elided in French are actually pronounced in Creole. All of these representations of Creole phonology enable Chamoiseau to infuse the narrative with a Creole prosody and to familiarize readers with Creole lexicon in a way that is fluid and seemingly natural rather than cumbersome and contrived.

The subversive italicization of standard French, on the other hand, parodies pejorative representations of marginalized language and draws readers' attention to the futility and hypocrisy of linguistic pigeonholing. Creole, like French slang or argot, retains some archaic features (vocabulary and syntax) of old French. In fact, since the majority of French colonists who settled in the Antillean islands at the beginning of the seventeenth century were Normans, Creole does not simply "come from standard French" as is too oft claimed, rather it evolved from a Norman dialect. Raphaël Confiant asserts that the absence of the French rolled /R/ in certain Creole pronunciations can be attributed to particularities of the language of the Norman colonists rather than the physical inability of African slaves to reproduce such sounds.[138] He claims it was the Normans who said "paler" in place of "parler" and "touver" in place of "trouver."[139] The influence of Norman dialect is therefore not only lexical but also phonological, and likely

[136] Chamoiseau, *Antan d'enfance*, 90.
[137] Chamoiseau, *Chemin d'école*, 79.
[138] http://www.potomitan.info/dictionnaire/discussion2.php
[139] Ibid.

responsible for the lack of guttural French /R/ in Creole. Chamoiseau at once emphasizes the interchangeability of languages with indiscriminate italicization and reinforces the senselessness of trivializing marginal forms of language that—not unlike standard forms of language—also diverged from dialect at one point in time.

In addition to typographical distinctions and phonetic descriptions, Chamoiseau makes use of didactic glossing to help readers decrypt his "Chamoisified French." The three methods of didactic glossing that will be outlined are the following: instruction and application, syntactic positioning, and progressive familiarization. Chamoiseau's instruction and application method involves the introduction of a new term and then the repeated use of the term throughout the narrative to encourage contextual guessing. An example of the playfully didactic approach Chamoiseau takes in order to make himself understood is his use of the Creole word "ouélélé," which loosely translates into English as disaster. In *Chemin d'école*, Chamoiseau first uses "ouélélé" with neither italicization nor gloss, but in a way that the reader may be able to deduce its meaning from the context: "Les escaliers s'emplirent de hordes libérées et, après une brève latence, un ouélélé déboucha dans la cour."[140] (The staircase filled with hordes of freed students and, after a brief delay, chaos erupted in the schoolyard.); "Tout cela se noyait dans un ouélélé général."[141] (Everything degenerated into a general state of chaos.) In order to confirm or correct readers' guesses, he then glosses the word 30 pages later with the sentence, "le *tumulte* c'était un *ouélélé*."[142] A concrete synonym for ouélélé is thus provided: tumult or chaos. Finally, Chamoiseau employs the word again 12 pages later in a way that both

[140] Chamoiseau, *Chemin d'école*, 58.
[141] Ibid., 62.
[142] Ibid., 93.

tests the perspicacity of his readers and reinforces the new vocabulary word that has just been learned: "En quelque jour d'effroi c'est un mabouya qui s'élance d'un creux d'ombre poursuivi par on ne sait quel cauchemar et qui se met à prendre le tableau pour savane de promenade. Alors, c'est le ouélélé."[143] (On the more terrifying days, it's a lizard that darts forth from the shadows—haunted by who knows what nightmare—and takes to the chalkboard for a stroll. Then, it's total chaos.)

Another compelling example of Chamoiseau's instruction and application method can be found in the trilogy's third tome, *Á bout d'enfance*. When the narrator first introduces the Creole word "*Tchip*" in the narrative, it is defined as a Creole onomatopoeia used to indicate a refusal or to convey annoyance/irritation.[144] A few pages later, the narrator employs the term *Tchip* again, but this time in a way that offers readers a contextualized scenario capable of reinforcing the preceding lesson on unfamiliar lexicon:

> Mesdames et mesdemoiselles, je vous souhaite comme ça le jour bon, et vous informe que mon cœur se serait senti si tellement content s'il avait été possible à vous de lui dire l'heure qu'il est, ce à quoi il vous aurait dit comme ça des lots de mille mercis avec une charge de joie et de gaieté en piles….
> —Tchiiiiiiiiiiiiiiiiiip ![145]

In this passage, the narrator affects a form of standard French in a supposedly formal register. The remark serves as an elaborate, convoluted and faulty way of asking, "Quelle heure est-il?" (What time is it?). The exclamation of "Tchiiiiiiiiiiiiip!" at the end both demonstrates the absurdity of imitated standard French and expresses the narrator's

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[143] Ibid., 106.
[144] Patrick Chamoiseau, *Á bout d'enfance* (2005) (Paris: Folio 4430, 2006 edition), 167.
[145] Ibid., 170. A liberal translation of the florid prose: "Ladies, I bid you good day and inform you that my heart would overflow with joy if you would be so kind as to tell me the time…"

disdain for Creolophones who attempt to speak in this manner. Perhaps more importantly, however, the contextualization of a previously glossed term enables readers to better understand the meaning and usage of the Creole expression.

Chamoiseau encourages contextual guessing (i.e. learning) not only through instruction and application but also through strategic syntactic positioning. In *Antan d'enfance*, for example, Chamoiseau takes advantage of the analogous juxtaposition in the phrase, "des gens qu'on apprécie, des mounes qu'on déteste"[146] to show readers that the unitalicized Creole "mounes" is equivalent to the French "gens" or "people." (People who we appreciate, people who we dislike.) While semantic equivalence is achieved through syntax, sociolinguistic equivalence is suggested through typographical consistency.

The third method of didactic glossing that Chamoiseau makes use of is a progressive familiarization with terms over the course of the trilogy. Many terms that are explained in the first tome, *Antan d'enfance*, appear unitalicized and unglossed in the second and third tomes (e.g. ouélélé, dachine, Gros Kato, hak, among others). While the initial instruction and application of unknown lexicon may or may not effectively convey meaning, the sheer repetition of words, phrases and expressions throughout the trilogy offers readers countless occasions to "learn" the vocabulary words.[147] This technique of repeated, contextual exposure mimics an unwitting process of foreign language

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[146] Chamoiseau, *Antan d'enfance*, 88.

[147] In addition to reinforcing meaning, repetition also ironically destabilizes meaning and "animates" words so that language becomes mobile, slippery, counter to the process of glossing. In this way, Chamoiseau writes as a sort of anti-Flaubert. As opposed to inhabiting clichés and recycling worn-out phrases with a searingly ironic gaze à la Flaubert, Chamoiseau can take any word and unleash its potential, projecting a very optimistic view of language.

acquisition. Further study may illuminate ways in which literature of this nature has important pedagogical implications for instructors seeking engaging supplements to grammar books and language courses.

Chamoiseau's techniques for incorporating Creole in the narrative give rise not simply to a learner's guide for basic Creole terms but also to the creation of a highly literary and sophisticated French/Creole "interlect." Through calques, lexicon and imagery rooted in Martiniquan culture, Chamoiseau plays with linguistic borders and fashions a language jarring to French and Creole-speaking readers alike. A strangeness permeates the text since the language feels at once familiar and foreign. Chamoiseau frequently uses words, for instance, in standard French that have implicit Creole inflections. In the beginning of *Chemin d'école*, Chamoiseau addresses his dedication to "Petites-personnes"[148] (literally "little people") first from the Antilles and then from the periphery of any empire. Although written in perfect standard French, the term "Petites-personnes" engenders a certain foreignness for the French-speaking reader since it is, in fact, a French calque of the Creole "ti-moun," derived from "petit monde," meaning children. The francophone reader will nevertheless understand to whom the dedication is addressed since "petites personnes" easily stands in for "children" when placed in opposition to "grandes personnes," the childlike way of referring to adults in standard French. In this way, Chamoiseau constructs his own fanciful language, one that makes us as readers—irrespective of mother tongue—"strangers to ourselves," to borrow a term from Julia Kristeva.

[148] Chamoiseau, *Chemin d'école*, 13.

In a similar vein, Gilles Deleuze and Félix Guattari propose the concept of becoming a stranger within one's own language in their critical work, *Kafka: Toward a Minor Literature*. While they explicate the ways in which Kafka, a Jew in Prague, wrote in German and joyfully became a stranger within that language, their notion of a "minor practice of a major language from within"[149] can productively be applied to Chamoiseau's French/Creole interlect as well. Instead of writing exclusively in Martiniquan Creole, as Chamoiseau's contemporary Raphaël Confiant had done for about twelve years, Chamoiseau engages with the French literary scene via his innovative, creolized use of the French language. "Minor no longer designates specific literatures," Deleuze and Guattari write, "but the revolutionary conditions for every literature within the heart of what is called great (or established) literature."[150]

In her article "Literature and Diglossia: The Poetics of French and Creole 'Interlect' in Patrick Chamoiseau's *Texaco*" Marie Jose N'Zengou-Tayo shows the ways in which Chamoiseau exploits the literary poetic potential of Creole, and especially, how his vocabulary choices promote a sensation of strangeness for French and Creole-speaking readers. Marie Jose N'Zengou-Tayo explains how Chamoiseau reverts old French words that had passed on to Creole back into French. For example, "to give" (donner) is "bay" in Creole, from the old French "bailler" (to give, deliver, present). Therefore, "bailler" systematically replaces "donner" in *Texaco* with its French spelling.[151] In a similar vein, in *Antan d'enfance*, Chamoiseau employs the word

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[149] Gilles Deleuze and Félix Guattari, *Kafka: Toward a Minor Literature*, trans. Dana Polan (Minneapolis: University of Minnesota Press, 1986), 18.
[150] Ibid.
[151] Marie Jose N'Zengou-Tayo, "Literature and Diglossia: The Poetics of French and Creole 'Interlect' in Patrick Chamoiseau's *Texaco*." *Caribbean Quarterly* 43, no. 4

"moult"[152] meaning "many" where he could have just as readily inserted the synonym "beaucoup." "Moult," derived from the Latin "multus" and used in sixteenth-century northeast France,[153] evokes the Old French that influenced the evolution of Creole. Yet another type of lexicon that leads to the creation of a French/Creole interlect is the Gallicized spelling of Creole words rather than the use of their equivalent in standard French. For instance, in *Antan d'enfance*, Chamoiseau writes, "C'était une grande caye en bois du Nord"[154] (It was a big house made of wood from the North.) and instead of writing the standard French "maison" employs the word "caye," a more "Gallicized" version of the Creole word for house "kay."[155] Similarly, in *Chemin d'école*, the standard expression in French for something, "quelque chose," is replaced by "quéchose,"[156] the "Gallicized" spelling of the Creole word kéchoz, var. kéchoy.[157] This seamless, subtle interplay between languages creates contradictory, coexisting impressions of foreignness and familiarity.

A similar effect is achieved through the melding of Martiniquan imagery with French idioms. In *Antan d'enfance*, for example, the narrator writes, "Il pénétra dans la maison avec l'air de ne pas trop en croire les cocos de ses yeux."[158] (He entered the house and seemed not to believe his eyes.) The French idiom "Je n'en crois pas mes yeux" translates to "I don't believe my eyes" or "I don't believe what I'm seeing," whereas "ne

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(1997): 89. Example: "Petit bonhomme, permets que je t'en baille l'histoire" (Chamoiseau, *Texaco*, 41).
[152] Chamoiseau, *Antan d'enfance*. 28.
[153]Trésor de la langue française; "Moult" is still used in contemporary French for comedic effect.
[154] Chamoiseau, *Antan d'enfance*, 25.
[155] Confiant, *Dictionnaire créole martiniquais-français*, 651.
[156] Chamoiseau, *Chemin d'école*, 29.
[157] Confiant, *Dictionnaire créole martiniquais-français*, 655.
[158] Chamoiseau, *Antan d'enfance*, 43.

pas trop en croire les cocos de ses yeux" translates literally as "to not believe the coconuts of his eyes." Once again, simultaneous impressions of foreignness and familiarity are created for the Creole and French-speaking reader. Whether Chamoiseau's techniques in fashioning a French/Creole interlect resonate mostly with Kristeva's notion of becoming a "stranger to ourselves," Deleuze and Guattari's notion of making a "minor practice of a major language," Glissant's "other within," Shklovsky's *ostranenie*, or even Freud's "unheimliche," a disturbing strangeness certainly lies within the language and, as a result, within the readers' perceptions as well.

The strangeness made manifest by Chamoiseau's idiolect is the result of a creative mixing of languages, what I previously referred to as creolization. Such creolization reveals the ever increasing potential to encounter something other and opens space for the creation of new linguistic and cultural expression. For Glissant, it offers the promise of polylingualism. Chamoiseau's literary creolization may be regarded, thus, as a concrete example of Glissant's largely abstract ideas, particularly in its ability to transcend linguistic absolutes and dismantle perceived hierarchies.

Chamoiseau employs various other techniques that challenge linguistic hierarchies and representational norms. From a theoretical standpoint, Chamoiseau upends traditional methods of incorporating nonstandard language in literary texts by treating the *standard* form of language as if it were a dialect. Like many authors dealing with multilingual texts, Chamoiseau makes use of conventional footnotes to gloss sections of his narrative. Unlike these authors, however, Chamoiseau incorporates what I call "inverse footnotes," in which the Creole is supposed to function as the clarifying text. The following is an example of such as it appears in *Chemin d'école*:

> "Ce rituel, permettez, avait ses apôtres, ses acolytes, ses répondeurs, ses exciteurs, ses pousseurs-repousseurs, ses rabatteurs-de-capron, ses griots éphémères, ses compteurs-de-points-sentis, ses voyeurs-de-bobos, ses partisans-criés, ses pilleurs-d'infortune, ses plus-enragés-passé-personne, ses conseilleurs-en-saignée, ses évaleurs-de-dommages, ses donneurs-de-destins, ses pleureurs-sans-mouchoir, ses gémissants-de-sang, ses inutiles-au-fil, et le reste mal défini des innommés en langue française."
>
> Footnote :
>
> "1. Permettez-moi de préciser: ses *Apiyé-konchonni, Raché-koupé-fanne-dwèt, Mouch-bobo-senti, Dékalè-pa-anba, I-sinbôt-san-manman, Labous-ou-lavi, Fini-bat-san-batèm, Misérab-dyab, Koko-boloko, Sisi-menm-pri-isi, Sousè-lan-mô, Frisi-pété-doubout, Mandibèlè-salop, Afarel-gragé-rouj, Déchirè-dan-lapèn, Koupè-kou-boulou-kou, Rachè-grenn-milé, Fourè-bwa-ba-makak, Dyèp-sal, Krapolad-la-fyèv, Grafiyad-tétanos, Pisa-vyé-fanm, Grokako-anmè, Piman-cho*…et tous ceux sur l'existence desquels le grand pape du créole de l'universalité Antilles-Guyane ne s'est pas encore prononcé. *(Note de l'Omniscient*.)"[159]

Yet again, sociolinguistic equivalence is sought by positioning the vernacular in a way that is comparable to the representation of standard language. Perhaps more important than the literal translation of each citation, is the fact that the poetic, prosodic passages represent a free translation, implying one to one correspondence does not exist and rejecting the view of Creole as a "corrupted" form of French.

As it is clear from the above citations, the point of the stylized hybrid is not necessarily comprehension in a categorical sense. Rather, the idea is to create a feeling, a sort of double consciousness, a fluidity based on language play not power structures. In the aforementioned manifesto for creolization written by Chamoiseau, Bernabé and Confiant, the critique of dogmatic thought leads to the promotion of opacity and an emphasis on the aesthetic possibilities of heterogeneous Caribbean writing. Chamoiseau's use of opaque, not necessarily comprehensible terms is a stylistic technique intentionally cultivated in order to incorporate Creole terms *and* a Creole sensibility in the narrative.

[159] Chamoiseau, *Chemin d'école*, 127.

As previously mentioned, Glissant's notion of opacity refers less to the differences between various languages and more to the intralingual specificities of a single language. In Raphaël Confiant's introduction to the first Martiniquan Creole/French dictionary (2007)[160], he stresses the importance of acknowledging these intralingual particulars—what he calls idiosyncratic phenomena—when it comes to recording and preserving the Creole language. Confiant claims that idiosyncratic phenomena, especially from a lexical perspective, have greater significance in Creole than in other languages, and particularly those that have been rigorously standardized over time. According to Confiant, to dismiss anomalous entries as "hapax legomenon" would not be respectful of the sociohistoric and sociolinguistic conditions in which the Creole language has evolved. The accompanying example Confiant offers readers is the word *lamakoumétri* (homosexuality). Construction of the term perfectly obeys Creole rules of lexical formation but the term seems to be replaced more and more these days by the word *omoseksialité* (homosexualité in standard French). Confiant attributes this to a process of decreolization. Although *lamakoumétri* was only heard on one occasion by the authors of the dictionary during their field research, all interviewed Creolophones understood the word when it was introduced into the conversation.[161] Confiant insisted on including *lamakoumétri* in the dictionary since it seemed appropriate and necessary to include even the less frequently encountered words of a primarily oral, nonstandardized

[160] In addition to explaining the purpose of the dictionary, the introduction outlines the methods that were used for gathering all the terms and definitions. Oral sources are comprised predominantly of Creolophones living in rural settings, who are hardly literate and effectively monolingual. Written sources are comprised predominantly of authors living in urban settings, who are highly literate and have French as their first language for everyday matters. Each entry is accompanied by a contextualized example.
[161] Confiant, *Dictionnaire créole martiniquais-français*, 25.

language that has evolved in a situation of domination. Whether understood by French-speaking readers or not, these instances of idiosynchratic phenomena and the resulting "opacity" they create within Chamoiseau's text prove that language—whether Creole, French, or some other tongue—does not necessarily afford easily understandable or communicable transparencies.

One caveat to this approach promoting opacity, is that Chamoiseau may be more inclined to incorporate Creole words within the narrative that have a certain "transparency" for the French-speaking reader in order to ensure readability of his texts. In other words, how does Chamoiseau avoid verging on the unreadable à la Strandloper? Given the choice, would Chamoiseau have chosen *omoseksialité* over *lamakoumétri*? And if so, what are the sociolinguistic implications of such a selection? Indeed, part of what makes reading the trilogy enjoyable and intellectually stimulating for the French-speaking reader is the required detective work that enables him or her to decrypt passages written in Creole. In *Antan d'enfance*, for example, Man Ninotte is described as leaning against the window in order to guess how long the rainfall will last, "Parfois, elle se penchait à la fenêtre pour estimer la durée de l'averse" and then the parenthetical remark in Creole follows, "(*…A-a fout la pli-a ka fésé ko'y jodi-a!...)*.[162] The astute reader may detect that *pli-a* resembles "pluie" (rain) and *jodi-a* resembles "aujourd'hui" (today). The more "transparent" words may be understood through contextual glossing and educated guesswork, whereas the more "opaque" words require direct translation within the text, a footnote or a glossary entry to be understood—that is, if comprehension is the objective.

[162] Chamoiseau, *Antan d'enfance,* 38-9.

Less concerned with "authenticity," Chamoiseau emphasizes the creative potential of the encounter and the importance of interchangeability. This approach is reflected in Chamoiseau's use of inverse footnotes and his indiscriminating italicization of Creole, standard French, stilted academic French, and even Latin. *Taedium vitae* and *terra incognita*[163] find their place, unglossed, next to *Tchiiiiiiiip*. In fact, the writing of the trilogy as a whole and Chamoiseau's didactic techniques for guiding the reader model a process of linguistic equivalence. At the conclusion of *Chemin d'école,* the narrator describes how the schoolboy came to learn the colonizer's language, "…la petite langue créole de sa tête fut investie d'une chiquetaille de langue française, de mots, de phrases…Cela ne devait plus s'arrêter…"[164] (His native Creole tongue became peppered with bits of the French language, words, phrases…And this was just the beginning.) The process through which the schoolboy, and ostensibly Chamoiseau himself, learned French is enacted in the sentence itself, though reversed for the instruction of Creole. The aforementioned sentence, composed primarily in standard French is peppered with the Creole term, "une chiquetaille" in Antillean Regional French, "chiktay" in Martiniquan Creole, meaning "a little bit."[165] Chamoiseau familiarizes readers with Martiniquan Creole much in the same way that he himself grew to learn and love the French language.

There is a notion, however, that creolization cannot be reduced simply to hybridity. There must always be an element of artful unexpectedness, and a large part of this unexpectedness resides in realizing a text's polysemic potential. In *Éloge de la Créolité*, authors Bernabé, Chamoiseau and Confiant cite the temporary conditions of the

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[163] Chamoiseau, *Á bout d'enfance*, 82, 108.
[164] Chamoiseau, *Chemin d'école*, 201.
[165] "Chiquetaille" is also the name of a Creole dish, as in "la chiquetaille de morue martiniquaise."

literary expression of Caribbeanness as defined by Glissant. They list five conditions: fundamental orality, updating true memory, the thematics of existence, the burst in modernity and the choice of one's speech.[166] The condition of particular pertinence to this chapter is the fifth one, choice of one's speech. In the description of this condition, Glissant declares the primary richness of Creole writers to be the ability to speak several langauges : Creole, French, English, Portuguese, Spanish, etc. Glissant advocates accepting this perpetual bilingualism and building a new langauge from all others.[167] For the authors of the manifesto, the polysemy inherent to practices of literary creolization gives rise to a multilingual canvas of allusive and suggestive forces as well as a relation between multiple intelligences. To simultaneously experience the poetry of many languages is not only to enrich each individual one, but also, and perhaps more importantly, to unsettle the commonplace and challenge convention.

A prime example of this phenomenon can be found in a particularly rich and layered passage of *Chemin d'école*: "On le bousculait. On le dépaillait. On le dépenaillait. On l'épluchait. On le dékalbichait. On lui filait des croches-pieds. On lui balançait des ziguinottes, des pichonnades."[168] The enumeration of action verbs by means of alternating standard French and Creole gives the overall sense of the passage: the attack of the class clown Gros-Lombric during recess. Definitions of the key words in this passage give the reader an idea of the type of violence inflicted by Gros-Lombric's tormentors:

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[166] Jean Bernabé, Patrick Chamoiseau, Raphaël Confiant, *Éloge de la créolité* (1989) (Paris: Gallimard, 2010 edition), 33-48.
[167] Ibid. 104.
[168] Chamoiseau, *Chemin d'école*, 62.

- bousculer: to jostle, push, shove (French)
- dépailler: to remove the straw from something, as in a chair (French)
- dépenaillé : as adjective, in rags or tatters; figurative – in an undesirable state (French)
- éplucher : to peel, to skin (French)
- dékalbicher : to shove (Creole) (Confiant, *Dictionnaire créole martiniquais-français*, p. 323)
- filer des croches-pieds : to trip (French)
- ziguinottes : ziginot = flicking of the fingers (Creole) (Confiant, *Dictionnaire créole martiniquais-français*, p. 1418)
- pichonnades : pinches (Creole) (Confiant, *Dictionnaire créole martiniquais-français*, p. 1076)

The integration of words in standard French and similar sounding/meaning Creole words blurs linguistic borders in a creative and seamless fashion. The most intriguing aspect of this passage, however, is the unconventional usage of the word "dépenaillait." Although employed as a verb in the passage, the word only exists in the *Trésor de la langue française* (TLF) as an adjective "dépenaillé," meaning in rags or tatters; or figuratively – to be in an undesirable state.[169] "Dépenaillé" is also evocative of the Creole word "dépann" meaning 1) used clothing or, more interestingly, 2) to knock down, as in "abattre."[170] Chamoiseau thus releases standard French from its straightjacket of established definitions and relies upon context to infuse the destabilized word with a Creole inflection. The effect? An utterly delightful bilingual pun! In this manner, Chamoiseau does not merely accomplish a feat of linguistic hybridity; he brings about the aforementioned state of "artful unexpectedness" by unlocking language's polysemic potential.

The final technique for incorporating Creole in the narrative outlined in this chapter is Chamoiseau's simulations of orality. Writing does not represent orality per se

[169] Trésor de la langue française
[170] Confiant, *Dictionnaire créole martiniquais-français*, 339.

(pitch, volume, phonology, enunciation and time), rather, it seeks to give the impression of these dimensions and invites readers to imagine the text as a sort of Creole performance. Chamoiseau achieves this effect in multiple ways. One such way is the incorporation of countless onomatopoeias that give access to a more spontaneous Creole voice within the narrative. "*Wache! wache!*"[171] "Tiak!"[172] "Biwoua!"[173] "Flap!"[174] "Tchouk!"[175] "*Wop wop woooop!*"[176] Another way of simulating orality is through the reduplication of adjectives. "Petit-petit"[177] in *Chemin d'école*, for example, appears with standard French orthography but evokes the Creole reduplication "pti pti" and thus the rhythm of the Creole language. Yet another way of simulating orality involves mimicking the structures of Creole storytelling. In *Chemin d'école*, for instance, Chamoiseau, the storyteller (*le marqueur de paroles, le conteur*) addresses his "Répondeurs"[178] who reply by interjecting the narrative with a variety of poetic remarks.[179] In *À bout d'enfance*, on the other hand, italicized paragraphs of florid prose interrupt the narrative with addressees such as the "négrillon," "Mémoire," "Enfance," and "chiquetailles des souvenirs," among others.[180] These structures model the call and reponse format deeply embedded in the art of Creole storytelling.[181]

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[171] Chamoiseau, *Chemin d'école*, 81.
[172] Ibid., 40.
[173] Ibid., 129.
[174] Ibid., 58.
[175] Ibid., 156.
[176] Chamoiseau, *Á bout d'enfance*, 189.
[177] Chamoiseau, *Chemin d'école*, 19.
[178] Ex: "Je demande les Répondeurs, à présent…." (Ibid., 18).
[179] Ex: "*Répondeurs:* Temps gris. / Pluie fifine… / Rentrée des classes / c'est pluie tombée / L'En-ville sent bois-mouillé / carton-gonflé…" (Ibid., 49).
[180] Ex: "…*Mémoire, je vois tes réticences: pourquoi ramener le négrillon? Pourquoi fonder une permanence quand la matière humaine ne trouve grandeur qu'au devenir?...*

Chamoiseau's simulations of orality, in addition to the other techniques described for incorporating Creole into the narrative, offer insight into aspects of the Creole language that readers would be impervious to in a more monolingual text. The danger with these techniques, however, according to Chamoiseau's contemporary Raphaël Confiant, is that in giving the *illusion* of reading Creole, one obviates the need or desire to actually *learn* Creole. Confiant claims that there are two possibilities for the appropriation of French:

1) Use "raw" Creole words; The technique preferred by Chamoiseau according to Confiant, though this chapter has already demonstrated the innumerable ways in which Chamoiseau incorporates Creole, most of which are not simply "raw" words grafted onto standard language.

2) Re-Gallicize Creole words; The technique preferred by Confiant.[182]

For instance, where Chamoiseau uses the Creole word "le razié"[183] to describe a bush, Confiant looks to a word of earlier French origin, "hallier."[184] By writing some books exclusively in Creole and other books exclusively in French, albeit a highly inflected

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…Négrillon, je te vois, te construisant jour après jour, négligeable héros de l'en-bas des cloisons, petit guerrier de caniveau, chevalier dérisoire des poussières de persiennes, t'élevant sans cesse dans des postures altières…Ainsi l'homme ses heroïsmes infimes dans la pâte molle des jours, son écrire comme grand-voile…Aller, en devenir, dans l'estime toujours: le regard en inventeur du beau…seule permanence possible…" (Chamoiseau, *Á bout d'enfance*, 195).

[181] The call and response format of Creole storytelling is well represented by the expression "Krik?.....Krak!" in which the storyteller begins with the inquiry, "Krik?" and only continues the narrative upon receiving an enthusiastic "Krak!" from listeners.

[182] Jacqueline Couti, "Origins and Future of Creole Language and Culture, an Interview with Raphael Confiant" (May 27, 2003), Fort De France, Martinique. http://www.potomitan.info/divers/origins.html

[183] "…le secret des traces invoquées au bord de tes raziés" Chamoiseau, *Antan d'enfance,* 22.

[184] razié = shrub, bush; the regional French equivalent (*normand, poitevin, picard, etc.*) is "hallier" (Confiant, *Dictionnaire créole martiniquais-français*, 1159).

dialectal French from the seventeenth century, Confiant seems to "respect" the border between French and Creole whereas Chamoiseau indiscriminately blends the two languages. Confiant sees "Chamoisified French" as a threat to the longevity of the Creole language and contributing to "the decreolization movement" or "progressive absorption" since people feel the pleasure of Creole without actually going to the trouble of reading it. "If the Creole language disappears," Confiant asks, "who will be able to read *Texaco* in fifty years?"[185] Confiant asserts that a reader must be equipped with a Creole frame of reference to understand Chamoiseau's *Texaco*—or at least to understand it well.

As a militant proponent of the use of the Creole language, Confiant's engagement with the créolité movement is thus first and foremost political. By publishing books in Creole and establishing a university degree in Creole, Confiant hopes the future of Creole in Martinique will model that of Creole in Haiti and the Seychelles where literacy is taught in Creole and the state power has taken charge to protect Creole as an official language. Only when the language is both spoken and written, Confiant insists, can it survive.[186] Exclusive literacy in French therefore—be it Antillean or standard—is detrimental to the future of Creole.

While Confiant expresses misgivings about writing in French since he fears the replacement of Creole with Antillean French, Chamoiseau hopes that those who discover Antillean French through literature will also eventually come to Creole. Though a political agenda features somewhat less prominently in Chamoiseau's texts, the motivations of Chamoiseau likely lie somewhat more in alignment with Kwaku Gyasi's

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[185] Jacqueline Couti, "Origins and Future of Creole Language and Culture, an Interview with Raphael Confiant" (May 27, 2003), Fort De France, Martinique. http://www.potomitan.info/divers/origins.html

[186] Ibid.

theories of translation as a strategy of literary decolonization. In his article, "The African Writer as Translator: Writing African Languages through French," Gyasi considers new reformulations of European languages under the notion of translation and views the creative translation of Francophone African literature, in particular, as a means to convey new African realities through the development of an authentic African discourse.[187] Like the French translations of Chinua Achebe's Igbo-inflected English novels, "Chamoisified French" becomes a hybrid code that forces the French language to refer back to Martinican Creole, in this case, for understanding and signification. According to Gyasi, the European language is forced to the position of 'minor' language in the post-colonial moment, and thus ceases to be an instrument of domination.[188] The success of this strategy depends heavily, of course, on the ability of the novelist to creatively, sensitively and didactically meld the two (or more) languages. It also presupposes a reader capable of decoding pluralingual strategies.

Chamoiseau, I would venture to say, is not so much interested in relegating the colonizer's language to the position of minor so as to dominate it, as he is committed to developing a linguistic project that functions first and foremost as a literary endeavor. Chamoiseau is a writer primarily, and a Martinican as well, but perhaps not so importantly. In fact, he belongs to a long lineage of writers in the tradition of literary French in which the mixing of registers and self-glossing techniques are standard practice. From Rabelais to Balzac, Alfred Jarry to Queneau, Réjean Ducharme to Boris Vian, it has been a constant temptation for French, francophone and exophonic writers

[187] Kwaku Gyasi, "The African Writer as Translator: Writing African Languages through French." *Journal of African Cultural Studies* 16, no. 2 (2003): 146.
[188] Ibid., 157.

alike to play with the social and regional diversity of the French language, perhaps precisely because it has remained so rigid over the centuries. Émile Zola, for one, solves the predicament of unfamiliar terms primarily by self-glossing. He subtly mixes literary and popular registers of language through the use of free indirect discourse, and then repeats the nonstandard forms of language throughout the narrative in a way that is pedagogically important. Louis-Ferdinand Céline's *Voyage au bout de la nuit* plunges readers into a world of nonstandard language—without the mediation of a Zolaesque narrator—via a sort of Berlitz total immersion method. Victor Hugo, on the other hand, uses footnotes in *Les Misérables* to provide readers with translations into standard French of slang spoken by the criminal band, Patron-Minette. Though each author adopts different practices to different ends, they all vary language and invent for the sheer pleasure of inventing—a true writer's prerogative.

Chamoiseau's core investment in creating a new pluralingual language, an idiolect forged from an acrolect (Martiniquan French, in this case) and a basilect, his Martiniquan vernacular, is thus at once an age-old and revolutionary endeavor, somewhat political but also exceptionally literary. By making use of a range of stylistic techniques such as typographical distinctions, phonetic transcriptions, didactic glossing, inverse footnotes and simulations of orality, Chamoiseau creates a French/Creole interlect that transcends linguistic boundaries in an artistically sophisticated manner. To put it more succinctly, when studying linguistic hybridity in the (post-)colonial idiom, the vernacular is valorized if aesthetics come before politics and before sociolinguistics. Chamoiseau's literary creolization does just this. It demonstrates the hitherto unexploited aesthetics of Caribbean writing, and, in doing so, captures the becoming of all languages through its

celebration of relational interactions and heterogeneity rather than isolation and hegemony.

CONCLUSION

Analyzing the phenomenon of linguistic diversity in literature from an educational or pedagogical perspective in addition to that of stylistics has illuminated the myriad ways in which efforts to "transcend" or "go beyond" language have been made—artistic, political, or otherwise. Jean Bernabé, former head of GEREC-F (Groupe d'Études et de Recherches en Espace Créolophone et Francophone)[189], for instance, has expressed the desire of creating a 'koine' or interdialectal lingua franca amongst French-based creoles. Titan of the steel industry and philanthropist Andrew Carnegie had similar linguistic unifying aims, albeit of a more globalizing nature, when he funded the Simplified Spelling Board in 1906 with the hopes of reforming the spelling of the English language in order to rid it of contradictory and difficult spellings. Like Hugo, Carnegie determinedly pursued the abolition of illiteracy. Carnegie's desire to represent the spoken word ("Spel as yu pronounce") was a manifestation of his belief that correctness is, in reality, mere conformity.

French writer and Oulipo co-founder, Raymond Queneau opened his novel *Zazie dans le métro* (1959) with his own version of the spoken word, a brazen

[189] GEREC-F was founded in 1975 by a group of researchers studying Creole languages and cultures.

"Doukipudonktan."[190] An initially jarring incipit for readers, the meaning of Queneau's phonetic transcription of "D'où qu'ils puent donc tant?"[191] becomes clear upon readers' oral/aural repetition of the individual phonemes. An even more drastic essay at this whimsically phonetic language appears in Queneau's *Bâtons, chiffres et lettres* (1965), a collection of essays that consider the divide between written and spoken language as well as the issues that arise in representing spoken language in writing. In these essays, Queneau outlines the need for a new French language, "le langage nouveau," which would be primarily phonetic and much easier to read than the "official" phonetic notation created by the International Phonetic Association in 1886. Queneau provides an unglossed example of his proposed "langage nouveau" in *Bâtons, chiffres et lettres*:

> On lrekonê pudutou, lfransê, amésa pudutou, sa vou pran toudinkou unalur ninvèrsanbarbasé stupéfiant. Avrédir, sêmêm maran. Jérlu toudsuit lé kat lign sidsu, jépapumanpéché de mmaré. Mézifobyindir, sé un pur kestion dabitud. On népa zabitué, sétou.[192]

The translation I propose of this passage reads as follows:

> On le reconnaît plus du tout, le français, ah! mais ça plus du tout, ça vous prend tout d'un coup une allure nain vert sans barbe assez stupéfiant. À vrai dire, c'est même marrant. J'ai relu tout de suite les quatre lignes ci-dessus, j'ai pas pu m'empêcher de me marrer. Mais il faut bien dire, c'est une pure question d'habitude. On n'est pas habitué, c'est tout.

While Queneau does not earnestly promote an entirely phonetic language, he certainly does seek a stylized spoken language, one capable of returning to an oral, musical and

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[190] Raymond Queneau, *Zazie dans le métro* (1959) (Paris: Folio 103, 2010 edition), 11.
[191] During a translation exercise in an intermediate French language course, a student colorfully translated "Doukipudonktan" as "Wuzdatstank?" (Princeton University, FRE103, 2013).
[192] Raymond Queneau, *Bâtons, chiffres et lettres* (Paris: Gallimard, 1965), 22.

poetic nature. “Il ne s’agit pas de truffer le français d’argot,”[193] Queneau insists. Rather, the ideal outcome would be to artistically sew this orality effect into the very folds of a literary text, thus forming the substance of a new literature. Perhaps most importantly, Queneau believes it the duty of French writers to help “give birth” to the language for which he coins the term, “néo-français.”

Several questions arise upon examination of Queneau’s passage in “néo-français.” First, are readers capable of deciphering? Second, do all readers concur? Third, does it matter? And lastly, is such an endeavor engaging for readers as a sort of puzzle or code? While this dissertation has not focused exclusively on orality or phonetics, both have certainly played an integral role in determining how one must navigate the dynamic, interstitial space between reader comprehension and reader incomprehension of nonstandard language. The aforementioned four questions have underpinned the analytical process applied to the works of Hugo, Gary, Ionesco and Chamoiseau in order to determine the ways in which that interstitial space functions and may, potentially, be reduced by textual clues or narrative devices.

Hugo’s thieves’ cant, Gary’s Ajar-language, Ionesco’s absurdist impulse and Chamoiseau’s French/Creole interlect can each, in their own way, be considered artistic attempts at “transcending” the conventions of standard language. It is important to note, however, that they are not political, academic, “teacherly” or even “readerly” endeavors, but rather, “writerly.” In *S/Z* (1970), a structural analysis of the short story “Sarrasine” by Balzac, Roland Barthes suggests that narratives can be divided into “readerly” and

[193] Ibid., 70.

"writerly" categories; the latter demands the active participation of readers in interpreting a text's meaning whereas the former an attitude of passivity.

A subversive and "writerly" task, the representation of nonstandard forms of language in literary texts often requires a readership undeterred by unusual syntax and unfamiliar vocabulary, among other breaches of convention. Positive critical reception of linguistically challenging works such as *The Wake* (2014)[194] by Paul Kingsnorth and *A Brief History of Seven Killings* (2014)[195] by Jamaican author Marlon James suggest that the modern day reader remains especially intrigued, entertained, and enlightened by novels whose authors' valorize sociolinguistic variation and stylistic transgression. The engagement of active and perceptive readers is a necessary component to grasping the full effect of Kingsnorth's and James' idiolects just as it is for those of Hugo, Gary, Ionesco and Chamoiseau. Their respective manipulations of standard language, unique to themselves, are a mark of literariness in that they demonstrate precisely what it means to be a writer and to have a voice.

During the plenary session at the International Colloquium for 20th and 21st Century French and Francophone Studies at Indiana University in Bloomington (2017), Patrick Chamoiseau emphasized the primacy of stylistics in his literary texts by confirming his sidestepping of political agendas. "Il faut mobiliser la totalité," he explained, "La totalité des langues, toutes les langues du monde."[196] In other words, it's

[194] Longlisted for the 2014 Man Booker Prize, *The Wake* was written in what the author describes as "a shadow tongue," a language that gives readers the impression of reading Old English.
[195] Awarded the 2015 Man Booker Prize, *A Brief History of Seven Killings* (2014) showcases a great variety of dialects and a plurality of narrative voices.
[196] Patrick Chamoiseau, International Colloquium for 20th and 21st Century French and Francophone Studies at Indiana University in Bloomington (2017).

not about creolizing French, but rather about representing the totality of our perceptions. In a personal conversation with Chamoiseau following the plenary session, I asked him what he had meant by the statement, "Je peux sacrificier le sens (de la phrase/du mot) à la musique." and he matter-of-factly replied, "Je n'ai pas peur de l'incompréhensible."[197]

The notion that representation of a totality of perceptions, combined with some degree of incomprehensibility, leads to openness and possibility also functions as a recurring trope in the Ajar novels. In *L'angoisse du roi Salomon*, Gary writes:

> Au moins, lorsqu'on ne comprend pas, il y a mystère, on peut croire qu'il y a quelque chose de caché derrière et au fond, qui peut soudain sortir et tout changer, mais quand on a l'explication, il reste plus rien, que des pièces détachées. Pour moi, l'explication, c'est le pire ennemi de l'ignorance…Moi, il n'y a rien qui me fait plus d'effet que l'incompréhensible, parce que ça ouvre toutes sortes d'espoirs.[198]

In leading to hope and possibility, incomprehensibility also engenders an aesthetic experience. According to Viktor Shklovsky's theory of defamiliarization, increasing the difficulty and length of perception is an aesthetic end in itself. True art—be it literary, visual, performing, etc.—removes objects from the automatism of perception, and brings us ever closer to what Chamoiseau meant by "the totality of our perceptions." Unlocking the stylistic potential of marginal French in literature not only encourages productive, open-ended modes of discourse such as dialogism but also affords great artistic license, and in doing so, transforms literature into an infinitely creative enterprise for writer and reader alike.

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[197] Ibid.
[198] Romain Gary, *L'angoisse du roi Salomon* (1979) (Paris: Folio 1797, 2013 edition), 16-7.

APPENDIX I.A

Incorporation of Creole, Spanish, English and Latin in Victor Hugo's *Bug-Jargal*

Edition cited: Hugo, Victor. *Bug-Jargal* (1826). Paris: Folio 919, 2011 edition.

If not otherwise noted by categorization, each citation is followed by a letter denoting the language represented or most closely approximated:
C = Creole – unspecified unless otherwise noted (IOR = Indian Ocean Region Creoles – Réunion, Mauritius and the Seychelles; ACR = American Caribbean Region Creoles – Lousiana (moribund), Haiti, Guadeloupe, Martinqiue, Dominica, Saint Lucia and French Guiana)
S = Spanish
L = Latin
E = English
A = "A" denotes words derived from African dialects

- **Foreign terms italicized in the narrative without a gloss**
- **Foreign terms italicized in the narrative with a gloss**
- **Foreign terms unitalicized in the narrative with a gloss**
- **Footnotes**
  - **Foreign terms unitalicized in narrative body accompanied by footnote**
  - **Foreign terms italicized in narrative body accompanied by footnote**
  - **Footnote used to denote a translation**
  - **Footnote used to explain—often erroneously or approximately—cultural, historical and geographical specificities of colonial Saint-Domingue**
- **Didactic glossing**
  - **Instruction and application**

- **Narrator avoids incorporating foreign terms altogether by introducing translation**

Foreign terms italicized in the narrative without a gloss

- **Spanish**
  - "l'air galicien de *mata-perros*" (36)
  - "*señor mio*" (53)
  - "*señor*" (53) (54) (191) (230)
  - "maître *hermoso*" (54)
  - "*Diez bolsas"* (54) (55)
  - *"demonio!*" (54)
  - *"fanega*" (54)
  - *"*l'image *del rey Luis quince*" (54)
  - *"buenos doblones*" (54)
  - *"señorito de amor"* (55)
  - *"el hombre"* (55) (133)
  - *"basquina*" (72)
  - *"Blanco! blanco!"* (111)
  - *"la chica"* (111)
  - "une espèce de *montera* castillane" (117)
  - *"su magestad catolica"* (120)
  - *"señor cura"* (121)
  - *"verdaderos demonios"* (125)
  - *"de los diabolos blancos"* (126)
  - *"buenos sombreros"* (126)
  - *"amigos"* (126) (213)
  - *"escuchate hombres!"* (131) (134)
  - *"mi ojo!"* (134)
  - *"hermanos"* (134) (214)
  - *"que habia dicho?"* (137)
  - *"mariscal de campo"* (137) (143) (145)
  - *"generosidad"* (138)
  - *"chiromancos"* (138)
  - *"Gratias"* (140) – Biassou thanks Habibrah in faulty Spanish (should read "Gracias") or is posturing in Latin
  - *"señor cura, doctor medico*" (141)
  - *"*Mort! Mort!—*Muerte! muerte!—Death! Death!"* (144) (E)
  - *"mayor-domo"* (153)
  - *"señor filosofo"* (153)
  - *"Muerte! muerte!* Mort! *Death! Touyé! touyé!"* (155) (E)(C)
  - *"mariscal de campo de sû magestad catolica"* (165)
  - *"olla podrida"* (165)
  - *"puchero"* (165)

- *"Diabolo!"* (167)
- *"Caramba!"* (167)
- *"gavacho!*" (168)
- *"burlerias"* (175)
- *"Yo que soy contrabandista"* (179) (180)
- *"alteza"* (186) (187) (191) (193)
- *"muchacho!"* (215)
- *"Labado sea Dios!"* (219)
- *"o rabia!"* (222)
- *"Que quiere decir eso?"* (225)
- *"vosotros"* (226)
- *"Demonios! rabia! infierno de mi alma!*" (226)
- *"mi voz!*" (226)
- *"el tiempo"* (226)
- *"este maldicho!"* (226)
- *"del baratro"* (226)
- *"O rabia de Satan! Escuchate, vosotros!"* (226)
- *"maldicho!"* (228)
- *"Nombre santo de Dios!"* (230)
- *"Ay desdichado!"* (231)
- *"la hermosa Padilla"* (237)

- **English**
  - "*French dog! French dog!*" (30)
  - "Mort! Mort!—*Muerte! muerte!—Death! Death!"* (144) (S)
  - *"Muerte! muerte!* Mort! *Death! Touyé! touyé!"* (155) (S)(C)
  - *"official"* (162)
- **Latin**
  - *"gratis"* (141)
  - *"In exitu Israël de AEgypto*" (162)
  - *"Sursum corda!* Ne t'avise plus à l'avenir de pretender monter au rang de tes chefs qui savent le latin, *orate fratres*, ou je te fais pendre! *Bonus, bona, bonum!*" (164)

Foreign terms italicized in the narrative with a gloss

- "*Ouanga!* Je compris qu'elles allaient opérer un de ces sortilèges qu'elles désignent sous ce nom. Toutes répétèrent: *Ouanga!*" (110) (C) (A)
  - ouanga = variant spelling wanga = a voodooistic charm or spell ; Haitian Creole *ouanga* of Bantu origin; akin to Kimbundu *wanga* witchcraft, Tshiluba *bwanga* charm, fetish (Merriam-Webster Dictionary)
- "*Malé o guiab!* qui, dans le jargon des nègres creoles, signifient: —J'irai au diable. Toutes les griotes, imitant leur doyenne, livrèrent aux flammes une mèche de leurs cheveux, et redirent gravement: —*Malé o guiab!*" (110) (C)
  - Hugo means Creole when he writes "jargon des nègres." In Haitian Creole this phrase might read: M ale o diab, or in the future tense, M prale o diab, where " M prale" = "M pra ale"

    - "*guiab"*is used in Guadaloupean Creole to mean "diable," "devil"
- "*balafo*, espèce d'épinette qui murmure comme un petit orgue, et se compose d'une vingtaine de tuyaux de bois dur dont la grosseur et la longueur vont en diminuant graduellement" (111) (C) (A)
    - balafon (Oxford English Dictionary)= a large xylophone with hollow gourds as resonators, used in West African music
- "*ajoupas*, espèces de huttes couvertes de feuilles de bananier ou de palmier, dont la forme conique ressemble à nos tentes canonnières" (115) (C) (potentially Carib origins)
    - ajoupa (Oxford English Dictionary) = In the Caribbean, a wooden-framed hut or shelter with a thatched roof and (sometimes) open sides. Probably from Carib ajouppa shed, palmetto or bamboo hut.
- "Cet homme appartenait à l'espèce des *sacatras,* qui n'est séparée des nègres que par une nuance souvent imperceptible" (117-8) (C)
    - sacatra (Émile Littré: Dictionnaire de la langue française) = name given to somebody of color most nearly approaching "negro"
- "*Dominus vobiscum*…cela veut dire: Que le Seigneur soit avec vous! *Et cum spiritu tuo!*" (164) (L)
- "…des bouquets touffus de *mauritias*, sorte de palmier qui exclut toute autre végétation sous son ombrage" (217) (C)
- "…cette espèce de chèvrefeuille sauvage que les nègres nomment *coali*" (217) (C)
- "Comme un chien! Interrompit brusquement Habibrah; *como un perro!*" (221) (S)

Foreign terms unitalicized in the narrative with a gloss

- "Je les voyais remuer avec des fourches l'igname, les bananes, la patate, les pois, le coco, le maïs, le chou caraïbe qu'ils appellent tayo, et une foule d'autres fruits indigènes qui bouillonnaient autour des quartiers de porc, de tortue et de chien, dans de grandes chaudières volées aux cases des planteurs" (115) (C)
    - tayo (var. taro, dachine) = a type of cabbage
- "Je vous enseignerai à quel emploi est propre chaque espèce de bois, poursuivit le prisonnier; le chicaron et le sabiecca pour les quilles de navire, les yabas pour les courbes; les tocumas pour les membrures; les hacamas, les gaïacs, les cèdres, les accomas…" (153) (C)
    - Only "les tocumas" is footnoted, designating its status as a variety of tree (in this case, néflier –medlar tree). Gaïacs and acomas are also trees which happen to grow in the Antilles and be suitable for ship-building. Hugo later decides to use the French word for "tocuma" on page 202: "un jeune néflier."
- "des détachements hétérogènes de griffes, de marabouts, de sacatras, de mamelucos, de quarterons, de sang-mêlés libres, ou par des hordes nomades de noirs marrons" (169-70) (C)
    - Griffe and sacatras are glossed at other points in the narrative. Mameluco and quarteron, though unglossed and unitalicized, are understood to be similar in meaning to the list of racial categorizations.

- mameluco = mameluk, mamelouk (Oxford English Dictionary) borrowed from Egyptian argot "*mamlūk*" meaning white slave; literally "the one who possesses," *mamlūk* is the passive participle of *malaka* "posséder."
- quarteron = quadroon (Oxford English Dictionary) a person who is one-quarter black by descent; Quadroon via French quarteron from Spanish cuarterón, from cuarto quarter, from Latin quartus.

Footnotes

- **Foreign terms unitalicized in narrative body accompanied by footnote**
  - "C'était un nain espagnol, griffe de couleur" (38) (C); "Griffe" is footnoted with the following explanation: "Une explication précise sera peut-être nécessaire à l'intelligence de ce mot. M. Moreau de Saint-Méry, en développant le système de Franklin, a classé dans des espèces génériques les différentes teintes que présentent les mélanges de la population de couleur. Il suppose que l'homme forme un tout de cent vingt-huit parties, blanches chez les blancs, et noires chez les noirs. Partant de ce principe, il établit que l'on est d'autant plus près ou plus loin de l'une ou de l'autre couleur, qu'on se rapproche ou qu'on s'éloigne davantage du terme soixante-quatre, qui leur sert de moyenne proportionnelle. D'après ce système, tout homme qui n'a point huit parties de blanc est réputé noir. Marchant de cette couleur vers le blanc, on distingue neuf souches principales, qui ont encore entre elles des variétés d'après le plus ou le moins de parties qu'elles retiennent de l'une ou de l'autre couleur. Ces neuf espèces sont le *sacatra*, le *griffe*, le *marabout*, le *mulâtre*, le *quarteron*, le *métis*, le *mameluco*, le *quarteronné*, le *sang-mêlé*. Le *sang-mêlé*, en continuant son union avec le blanc, finit en quelque sorte par se confondre avec cette couleur. On assure pourtant qu'il conserve toujours sur une certaine partie du corps la trace ineffaçable de son origine. Le *griffe* est le résultat de cinq combinaisons, et peut avoir depuis vingt-quatre jusqu'à trente-deux parties blanches et quatre-vingt-seize ou cent quatre noires." (38)
    - griffe : (Merriam-Webster Dictionary) a person of three-quarter black and one-quarter white ancestry
  - "Fatras" is footnoted with "Nom sous lequel on désignait un vieux nègre hors de service." (134) (C)
  - "le calabou" is footnoted with "ragoût créole." (153) (C)

- **Foreign terms italicized in narrative body accompanied by footnote**
  - **Creole and/or African dialect**
    - "*C'est un obi!*" is footnoted with "Un sorcier," (40) (C) (A) meaning one who practices the kind of sorcery known in the Caribbean as obeah (Oxford English Dictionary) - Origin: Akan, from bayi sorcery

- *"Zoté cordé! zoté cordé!*" (C) is footnoted with "Accordez-vous! accordez-vous!" (111)
    - You (plural) in Haitian Creole is "nou" or "ou"; You (plural) in Mauritian Creole is "Zot" and you (plural) in Reunionese Creole is "Zotte," which might explain the presence of "Zoté."
    - In Haitian Creole, this might read: "Mete nou dako"
- "depuis quand le *bon Giu* a-t-il besoin pour son culte d'un temple magnifique, d'un autel orné d'or et de dentelles?" (C) is footnoted with "Patois créole. Le bon Dieu" (121)
    - The form "bonguié" can be found in Guadeloupian Creole whereas "bondye/bondie/bondié" is typically used in Haitian Creole.
- "faisons comme eux, *bon per"* is footnoted with "Patois créole. Bon père" (121) (C)
    - In Haitian Creole this might read "bon pè", meaning father, as in the title for a priest. Perhaps Gallicized as "per" for easier comprehension.
- "…et cria en jargon créole: *—Zoté coné bon Giu; ce li mo fe zoté voer. Blan touyé li, touyé blan yo toute"* (C) is footnoted with "'Vous connaissez le bon Dieu: c'est lui que je vous fais voir. Les blancs l'ont tué; tuez tous les blancs.' Depuis, Toussaint-Louverture avait coutume d'adresser la même allocution aux nègres, après avoir communié." (123)
    - In Haitian Creole "*Zoté coné bon Giu*" might read: Ou konnen bondye ;
    - "To see" (voir) in Haitian Creole = wè . Instead, Hugo uses "voer," perhaps reminiscent of Old French "voier" for "voir"
    - Hugo gets "li" 'right' for "lui," "fe" for "faire," "blan" for "blancs," "touyé" for "tuer" and "yo" + "toute" for "all of them."
    - "Zoté" is reminiscent of you (plural) in Mauritian Creole "Zot". "Mo" is the first person singular pronoun (je) in Mauritian Creole. In Haitian Creole, the first person singular pronoun (je) is "Mwen" or simple "M."
- "*Guetté blan si la la.*" (C) is footnoted with "Voyez ce que sont les blancs relativement à vous!" (124)
    - Hugo lifted the parable of the maize nearly verbatim from one of his primary sources, Joseph-François-Pamphile de Lacroix's *Mémoires pour Servir à L'Histoire de la Révolution de Saint-Domingue* (1819). In this text, Toussaint himself says, "*Guetté blanc ci la la, c'est à dire: Voyez ce qu'est le blanc proportionnellement à vous*" (Joseph-François-

Pamphile de Lacroix, *Mémoires Pour Servir À L'histoire De La Révolution De Saint-domingue* (Paris: Pillet ainé, 1819), 410.)

- "Guetté" from French verb "guetter" meaning "watch out for"

- "*Yo gagné peur!"* (C) is footnoted with "Jargon créole. *Ils ont peur"* (125). Hugo uses the Haitian Creole pronoun "yo" (versus that of Mauritian Creole "bann-la") and the "gagné" is likely employed to evoke the Haitian Creole "genyen (gen)" meaning to have, synonym of the standard French "avoir." However, in this case the proper Haitian Creole translation would simply read: "Yo pè" and is, admittedly, less transparent for the non-creolophone reader.
    - "*Yo gagné peur!"* is repeated sans gloss on the following page (126).
- "*Touyé pap moé, ma touyé quena toué"* (C) is footnoted with "Tue mon père, je tuerai le tien. On a entendu en effet les mulâtres, capitulant en quelque sorte avec le parricide, prononcer ces exécrables paroles" (126).
    - In Haitian Creole, "touye" = "tuer," to kill
    - "Moé" as a possessive or personal pronoun more typical of Guadeloupian Creole
- "*Nègre cé blan, blan cé nègre!"* (C) is footnoted with "Dicton populaire chez les nègres révoltés, dont voici la traduction littérale: "Les nègres sont les blancs, les blancs sont les nègres." On rendrait mieux le sens en traduisant ainsi: *Les nègres sont les maîtres, les blancs sont les esclaves.*" (155)
- *"touyé blan, touyé blan!"* (C) is footnoted with "Tuez le blanc! Tuez le blanc!" (156)

- **Spanish**
    - "*Te tengo! Te tengo."* is footnoted with *"*Je te tiens! Je te tiens!" (46)
    - "*Que quiere decir usted"* is footnoted with "Que voulez-vous dire?" (53)
    - "…en écoutant ce que les grelots d'argent de ma *gorra* me disaient à l'oreille" is footnoted with "Le petit griffe espagnol désigne par ce nom son *bonnet*" (54)
    - "*si usted quiere*" is footnoted with "S'il vous plaît." (55)
    - *"Porque le has matado?*" is footnoted with "Pourquoi l'as-tu tué?" (57)
    - *"Yo que soy contrabandista"* is footnoted with "Moi qui suis contrebandier" (70)
    - "*Que haceis, mujeres de demonio? Que haceis alli? Dexaïs mi prisonero!*" is footnoted with "Que faites-vous, femmes

du demon? Que faites-vous là? Laissez mon prisonnier!" (113)

- "*Basta! Basta!* dit-il en arrivant auprès d'elles, avec une voix sourde et grave, *dexaïs el prisonero de Biassu*." is footnoted with "Il suffit! il suffit! Laissez le prisonnier de Biassou!" (114)
- "*maldicho*" is footnoted with "maudit" (114)
- "*Nada! Nada!"* is footnoted with "Rien! Rien!" (116)
- "*me pareces hombre de buen corazon"* is footnoted with "Tu me parais homme de bon courage" (120)
- "*El tiempo de la mansuetud es pasado"* is footnoted with "Le temps de la mansuétude est passé" (124).
- "*Son venidos con insolencia*" is footnoted with "Ils sont venus avec insolence" (125).
- "*o hermanos de mi alma*" is footnoted with "Ô frères de mon âme" (126)
- "*a diez y siete quartos la vara"* is footnoted with "A dix-sept *quartos* la *vara* (mesure espagnole qui équivaut à peu près à l'aune" (126).
- "*aguardiente"* is footnoted with "eau-de-vie" (127)
- "*Hombres, escuchate!"* is footnoted with "Hommes, écoutez!—Le sens que les Espagnols attachent au mot hombre, dans ce cas, ne peut se traduire. C'est plus qu'*homme*, et moins qu'*ami*." (131) Hugo claims untranslatability.
- "*hé estudiado la ciencia de los gitanos"* is footnoted with "J'ai étudié la science des *Égyptiens*" (131).
- "*Alas! exelentisimo señor,* repartit l'autre, *mir'usted mi ojo*" is footnoted with "Hélas! très excellent seigneur, regardez mon oeil." (134)
- "*Ya le soy*" is footnoted with "Je le suis déjà" (134)
- "La *ciencia* des voyants ne m'a pas trompé. *Hijos, amigos, hermanos; muchachos, mozos, madres, y vosotros todos qui me escuchais aqui"* is footnoted with "Fils, amis, frères, garçons, enfants, mères, et vous tous qui m'écoutez ici." (137)
- "*Venga vuestra merced"* is footnoted with "Vienne votre grâce!" (137)
- *"Empezo"* is footnoted with "Je commence" (138)
    - Should be "Empiezo" in Spanish. Perhaps intentionally incorrect to represent faulty speech of the obi, Habibrah.
- "*Que te lleven todos los demonios de los diez-y-siete infiernos!"* is footnoted with "Que puissent t'emporter tous les démons des dix-sept enfers!" (153).
- *"l'almuerzo"* is footnoted with "déjeuner" (165)

        - *"carnero"* is footnoted with "l'agneau" (165)
        - *"garganzas"* is footnoted with "les pois chiches" (165)
        - *"sandias"* is footnoted with "melons d'eau" (165)
        - *"postre"* is footnoted with "dessert" (165)
        - *"Que dice el exelentisimò senõr mariscal de campo?"* is footnoted with "Que dit le très excellent seigneur maréchal de camp?" (171)
        - *"En los campos de Ocaña, / Prisionero cai; / Me llevan a Cotadilla; / Desdichado fui!*" is footnoted with "Dans les champs d'Ocana / Je tombai prisonnier; / Ils m'emmenèrent à Cotadilla; / Je fus malheureux." (180)
        - *"que podria hacer ahora"* is footnoted with "Que pourrais-je faire maintenant?" (191)
        - *"Miraculo! ya no esta prisionero!"* is footnoted with "Miracle! Il n'est déjà plus prisonnier!" (195)
        - *"Muerta la tropa, meurto el gefe!* is footnoted with "Morte la bande, mort le chef!" (214)

    - **English**
        - *"official"* is footnoted with "Officier" (161)

- **Footnote used to denote a translation**
    - "Pourquoi me fuis-tu, Maria?" is footnoted with the explanation: "On a jugé inutile de reproduire ici en entier les paroles du chant espagnol. *Porque me huyes, Maria?* etc." (S) (50)

- **Footnote used to explain—often erroneously or approximately—cultural, historical and geographical specificities of colonial Saint-Domingue**
    - "Tremble, ô blanche fille d'Hispaniola!" is footnoted with the following remark: "Nos lecteurs n'ignorent pas sans doute que c'est le premier nom donné à Saint-Domingue, par Christophe Colomb, à l'époque de la découverte, en décembre 1492." (51)
    - "Les *petits blancs*" is footnoted with "Blancs non propriétaires exerçant dans la colonie une industrie quelconque." (80)
    - "*Quisqueya*" is footnoted with "Ancien nom de Saint-Domingue, qui signifie *Grande-Terre*. Les indigènes l'appelaient aussi *Aity*." (126).
        - Quisqueya = the Taino name
    - "Buvez, dit-il au blessé; ceci est la guérison" is footnoted with "Ce remède est encore assez fréquemment pratiqué en Afrique, notamment par les Maures de Tripoli, qui jettent souvent dans leurs breuvages la cendre d'une page du livre de Mahomet. Cela compose un philtre auquel ils attribuent des vertus souveraines. Un voyageur anglais, je ne sais plus lequel, appelle ce breuvage une *infusion d'Alcoran*." (130)

- "Je suis un mûlatre!—Si tu étais un mulâtre, en effet, observa Rigaud paisiblement, tu ne te servirais pas de ce mot" is footnoted with "Il faut se souvenir que les hommes de couleur rejetaient avec colère cette qualification, inventée, disaient-ils, par le mépris des blancs" (156).
- "Monsieur le général en chef, la preuve que je suis sang-mêlé, c'est ce cercle noir que vous pouvez voir autour de mes ongles" is footnoted with "Plusieurs sang-mêlés présentent en effet à l'origine des ongles ce signe, qui s'efface avec l'âge, mais renaît chez leurs enfants" (157).
- "Le moyen ridicule qu'il venait d'employer avec tant de succès pour déconcerter les ambitions toujours si exigeantes dans une bande de rebelles me donnait à la fois la mesure de la stupidité des nègres et de l'adresse de leur chef" is footnoted with "Toussaint-Louverture s'est servi plus tard du meme expédient avec le même avantage" (165).
- "Admirez!" is footnoted with "Toussaint-Louverture, qui s'était formé à l'école de Biassou, et qui, s'il ne lui était pas supérieur en habilité, était du moins fort loin de l'égaler en perfidie et en cruauté, Toussaint-Louverture a donné plus tard le spectacle du même pouvoir sur les nègres fanatisés. Ce chef, issu, dit-on, d'une race royale africaine, avait reçu, comme Biassou, quelque instruction grossière, à laquelle il ajoutait du génie. Il s'était dressé une façon de trône républicain à Saint-Domingue dans le même temps où Bonaparte se fondait en France une monarchie sur la victoire. Toussaint admirait naïvement le premier consul ; mais le premier consul, ne voyant dans Toussaint qu'un parodiste gênant de sa fortune, repoussa toujours dédaigneusement toute correspondance avec l'esclave affranchi qui osait lui écrire : *Au premier des blancs le premier des noirs*." (169)
- "le grand amiral de France" is footnoted with "Nous avons déjà dit que Jean-François prenait ce titre" (173)
- "*Signé* Jean-François, général; Biassou, maréchal de camp; Desprez, Manzeau, Toussaint, Aubert, commissaires *ad hoc*" is footnoted with "Il paraîtrait que cette lettre, ridiculement caractéristique, fut en effet envoyée à l'assemblée" (174).

Didactic glossing

- **Instruction and application**
  - "C'était un nain espagnol, griffe de couleur" (38); "Griffe" is footnoted with an explanation and then appears again on the next page "Le griffe Habibrah (c'était son nom)" (39). "Griffe" also appears unitalicized and in context on the following pages: 54, 55.

- The phrase *"Yo que soy contrabandista"* is footnoted with "Moi qui suis contrebandier" (70) and then appears again unglossed on pages 74, 179, 180.
- "*C'est un obi!*" is first footnoted with "Un sorcier" (40). "Obi" appears again in the text with the gloss "Pierrot est un sorcier, un *obi*, comme disent ces damnés nègres, ou au moins un diable" (91). "Obi" appears yet again in the text with the gloss "L'*obi!* Et tombèrent prosternées. Je devinai que c'était le sorcier de l'armée de Biassou" (114) and with the gloss "L'obi, qui remplissait dans l'armée les doubles fonctions de médecin de l'âme et de médecin du corps" (128).
- "Griotes" first appears with the gloss "…je reconnus de *griotes*. Vous ignorez peut-être qu'il existe parmi les noirs de diverses contrées de l'Afrique des nègres, doués de je ne sais quel grossier talent de poésie et d'improvisation qui ressemble à la folie. Ces nègres, errant de royaume en royaume, sont, dans ces pays barbares, ce qu'étaient les rhapsodes antiques, et, dans le moyen âge les *minstrels* d'Angleterre, les *minsinger* d'Allemagne, et les *trouvères* de France. On les appelle *griots*. Leurs femmes, les griotes, possédées comme eux d'un démon insensé, accompagnent les chansons barbares de leurs maris par des danses lubriques, et présentent une parodie grotesque des bayadères de l'Hindoustan et des almées égyptiennes." (109-10). "Les griotes" appears again unitalicized and unglossed on the following pages: 110, 112, 113, 114, 115.
    - Griot (Oxford English Dictionary) : a member of a class of traveling poets, musicians, and storytellers who maintain a tradition of oral history in parts of West Africa
- "*Ouanga!"* is first glossed within the text: "Je compris qu'elles allaient opérer un de ces sortilèges qu'elles désignent sous ce nom. Toutes répétèrent: *Ouanga!*" (110) and appears again without a gloss on page 111.
- "*Gorra*" is first glossed with a footnote "Le petit griffe espagnol désigne par ce nom son *bonnet*" (54) and later appears unglossed but italicized in the text on pages 113 and 220.
- "*Balafo*" first appears with the description: "*balafo*, espèce d'épinette qui murmure comme un petit orgue, et se compose d'une vingtaine de tuyaux de bois dur dont la grosseur et la longueur vont en diminuant graduellement" (111) and then reappears in the text unglossed on page 116.
- "*Sacatras"* first appears with the in-text gloss: "Cet homme appartenait à l'espèce des *sacatras,* qui n'est séparée des nègres que par une nuance souvent imperceptible" (117-8) and then reappears without a gloss and unitalicized on page 119 and again on pages 147 and 169.
- "*Le bon Giu"* is footnoted on two occasions (121, 123) and then appears in the narrative with only a contextual gloss: "comme les saints commandements du *bon Giu*" (126). "*Le bon Giu"* appears again

unglossed on pages 172, 188 and 222. "*Le bon Giu"* appears one final time with the contextual gloss, "au nom du *bon Giu*" (230).

- "*Bon per*" first appears as "faisons comme eux, *bon per"* and is footnoted with "Patois créole. Bon père" (121). "*Bon per*" appears again in the text unglossed on pages 141 and 215.
- "*Ajoupas"* is first glossed within the narrative with "*ajoupas*, espèces de huttes couvertes de feuilles de bananier ou de palmier, dont la forme conique ressemble à nos tentes canonnières" (115). It reappears in the narrative unglossed and unitalicized on page 171. It reappears yet again in the narrative unglossed but italicized on pages 178 and 216.

Narrator avoids incorporating foreign terms altogether by introducing translation:

- "A ces paroles du chef, un nègre sortit des rangs, s'inclina trois fois devant Biassou, et s'écria en son jargon, que je traduirai en français pour vous en faciliter l'intelligence:…" (160).

APPENDIX I.B

Incorporation of Nonstandard Language in Victor Hugo's *Les Misérables*

Edition cited:
Hugo, Victor. *Les Misérables* (1862). Paris: Le Livre de Poche 9633 and 9634, 2012 edition.

- **Foreign terms italicized in the narrative without a gloss**
- **Foreign terms italicized in the narrative with a gloss**
- **Foreign terms unitalicized in the narrative without a gloss**
- **Foreign terms italicized in narrative body accompanied by footnote**
- **Varieties of nonstandard French (Familiar, Popular, Argot) organized by character**
    - **Fantine**
    - **Brevet**
    - **Champmathieu**
    - **Chenildieu**
    - **Javert**
    - **Cambronne**
    - **Les Thénardier**
    - **Fauchelevent**
    - **Le gamin de Paris**
    - **Gavroche**
    - **M. Gillenormand**
    - **The bandits *Patron-Minette* : Claquesous, Gueulemer, Babet, Montparnasse**
    - **Éponine**
- **Thieves' Cant and Prison Slang**
- **Digression entitled "L'Argot"**

Foreign terms italicized in the narrative without a gloss

- **Regional dialects**
  - "Né provençal, il s'était facilement familiarisé avec tous les patois du midi. Il disait: *—Eh bé! Moussu, sès sagé?* comme dans le bas Languedoc. *—Onté anaras passa?* comme dans les basses Alpes. *—Puerte un bouen moutou embe un bouen froumage grase*, comme dans le haut Dauphiné." (37)
- **Latin**
  - "*Nisi Dominus custodierit domum, in vanum vigilant qui custodiunt eam*" (52)
  - "*Te Deum*" (54)
  - "*Inter pocula*" (59)
  - "*Credo in Patrem*" (88)
  - "*quia multum amavit*" (88)
  - "*Nunc te, Bacche, canam!*" (203)
  - *"Quid obscurum, quid divinum."* (446)
  - *"Ridet Caesar, Pompeius flebit*" (451)
  - *"Hoc erat in fatis.*" (475)
  - *"Quot libras in duce?"* (480)
  - *"sic vos non vobis"*(492)
  - *"Fodit, et in fossa thesaurus condit opaca, / As, nummos, lapides, cadaver, simulacra, nihilque*." (508)
  - *"Nemo regulas, seu constitutiones nostras, externis communicabit"* (683)
  - *"Imparibus meritis pendent tria corpora ramis: / Dismas et Gesmas, media est divina potestas; / Alta petit Dismas, infelix, infima, Gesmas. / Nos et res nostras conservet summa potestas. / Hos versus dicas, ne tu furto tua perdas."* (690)
  - *"in-pace"* (708)
  - *"Deo erexit Voltaire*" (721)
  - *"Hanc igitur oblationem"* (740)
  - *"Stat crux dum volvitur orbis*." (743)
  - *"Qui dormiunt in terrae pulvere, evigilabunt; alii in vitam aeternam, et alii in opprobrium, ut videant semper."* (763)
  - *"De profundis."* (764)
  - *"Requiem aeternam dona di, Domine."* (764)
  - *"Et lux perpetua luceat ei."* (764)
  - *"Requiescat in pace."* (764)
  - *"Parvulus"* (793)
  - *"currit rota"* (798)
  - *"Urbis amator…ruris amator"* (798)
  - *"Ecce Paris, ecce homo*" (809)
  - *"quis properantem me prehendit pallio?*" (811)

- *"Contra Gracchos Tiberim habemus. Bibere Tiberim, id est seditionem oblivisci"* (812)
- *"Fiat lux"* (816)
- *"Sylvoe sint consule dignoe!"* (834)
- *"in partibus"* (856)
- *"Castratus ad castra…Barbari et Barberini…Fueros y Fuegos…Tu es Petrus et super hanc petram"* (892) (S) (F)
- *"Homo* et *Vir"* (895)
- *"ne varietur"* (899)
- *"quasi cursores"* (901)
- *"Erudimini qui judicatis terram"* (910)
- *"Initium sapientioe"* (914)
- *"Quia nominor leo"* (924)
- "Res angusta" (927)
- "*Ambubaiarum collegia, pharmacopoloe, mendici, mimoe*" (996)
- "Quadrifrons" (1005)
- "Solus cum solo, in loco remoto, non cogitabuntur orare pater noster" (1051)
- "Foliis ac frondibus" (1198)
- "*facit indignatio*" (1420)
- "*para bellum"* (1453)
- "*Carpe Horas"* (1465)
- "*Vae victis!"* (1471)
- *"Non licet omnibus adire Corinthum"* (1480)
- *"Fex urbis, lex orbis"* (1578)
- *"invenerunt parvulum pannis involutum"* (1635)
- *"Solem quis dicere falsum audeat?"* (1638)
- *"Mortuus pater filium moriturum expectat"* (1645)
- "Immortale jecur" (1846)
- *"quid divinum"* (1881)

- **English**
  - "*keepsakes*" (189)
  - *"Illustrated London News"* (777)
  - "le baronnet Roastbeef" (915)
  - "Ôtez *time is money*, que reste-t-il de l'Angleterre? Ôtez *cotton is king*, que reste-t-il de l'Amérique?" (917)
  - "Kisss! kisss!" (1108)
- **Spanish**
  - "les descamisados" (955)

Foreign terms italicized in the narrative with a gloss

- **Latin**
  - "…il faut que je me casse la tête sur le bien et le mal, sur le juste et l'injuste, sur le *fas* et le *nefas*" (58); meaning conveyed through syntactic positioning

- "Quand il s'écriait: *Sinite parvulos*…, il ne distinguait pas entre les petits enfants" (72)
- "*Vermis sum*.—Un ver de terre en carrosse!" (74)
- "…mangés de rouille. *Scabra rubigine*." (454)
- "…les autres s'en étaient allées. *Volaverunt*." (701)
- "…deux sont mortes. L'une avait vingt-cinq ans; l'autre vingt-trois. Celle-ci peut dire comme Julia Alpinula: *Hic jaceo*. *Vixi annos viginti et tres*." (701)
- "*Acarus*, qui signifie ver de terre" (741)
- *"*il en jaillit un petit être. *Homuncio,* dirait Plaute*."* (793)
  - Repeated in the narrative without a gloss (796)
- *"Fex urbis* s'écrie Cicéron; *mob*, ajoute Burke indigné; tourbe, multitude, populace." (817) (E)
- *"*le boeuf de la discipline*, bos disciplinae"* (910)
- *"Pigritia* est un mot terrible. Il engendre, un monde, *la pègre*, lisez *le vol*, et un enfer*, la pégrenne,* lisez *la faim*" (1327)
- "...des choses de roi et presque de tyran, *regia ac pene tyrannica*" (1590)

- **Italian**
  - "*Faccia gialluta, fa o miracolo,* face jaunâtre, fais ton miracle!" (187)
- **English**
  - "*Boys* (garçons)!" (450)
- **Spanish**
  - "les sans-culottes ressuscités au grand effroi des douairières sous le nom de *descamisados*" (513)
  - "La France, ayant rétabli *el rey neto* en Espagne, pouvait bien rétablir le roi absolu chez elle." (515)

Foreign terms unitalicized in the narrative without a gloss

- **Latin**
  - "Christus nos liberavit" (274)
  - "Le quid obscurum des batailles" (444)
  - "du quibus" (531)
    - quibus = money in familiar, old French but comes from the Latin word "quibus" (Trésor de la langue française)
- **Spanish**
  - "Soy de Badajoz. / Amor me llama. / Toda mi alma / Es en mi ojos / Porque enseñas / A tus piernas." (194)
- **English**
  - "L'iron-soldier vaut l'iron-duke" (484)
- **"Franglais"**
  - "…une servante anglaise qui a le calus du scrobage aux genoux" (204)
    - scrobage = a word in "franglais"—perhaps from Guernsey—meaning "scrubbing"

Foreign terms italicized in narrative body accompanied by footnote

- *"Tso-maraude"* is footnoted with "*Patois des Alpes françaises. *Chat de maraude*." (108)
- "Wellington, aux trois quarts vaincu, admirait héroïquement. Il disait à demi-voix: sublime*!" "sublime*" is footnoted with the English "**Splendid!* mot textuel." (466)

Varieties of nonstandard French (Familiar, Popular, Argot) organized by character

- Fantine's tirade: "Au fait, c'est tout simple, un homme qui joue à mettre un peu de neige dans le dos d'une femme, ça les faisait rire, les officiers, il faut bien qu'on se divertisse à quelque chose, nous autres nous sommes là pour qu'on s'amuse, quoi!" (285)
    - Usage of "ça" and "quoi" (familiar register)
- Ex-convict Brevet: "Eh, mais! je connais cet homme-là. C'est un fagot*. Regardez-moi donc, bonhomme! Vous êtes Jean Valjean!—Jean Valjean! qui ça Jean Valjean? Le Champmathieu joue l'étonné. — Ne fais donc pas le sinvre, dit Brevet." (302)
    - "un fagot" is glossed with the footnote "**Fagot,* ancien forçat" but the subsequent term of argot "sinvre" is not accompanied by a footnote or gloss of any kind. fagot = ancien forçat sous surveillance (argot) (Trésor de la langue française)
    - sinvre = bête (*Nouveau Dictionnaire d'argot*, Vidocq); "Ne fais donc pas le sinvre" means "Don't feign ignorance."
- Champmathieu's speech, example : "J'ai à dire ça. Que j'ai été charron à Paris, même que c'était chez monsieur Baloup. C'est un état dur." A familiar register is used ("on", "ça", etc.) but Champmathieu speaks in proper, standard French for the most part.
    - Instead, the ridicule comes across in the description of his manner of speaking: "L'homme se tut, et resta debout. Il avait dit ces choses d'une voix haute, rapide, rauque, dure et enrouée, avec une sorte de naïveté irritée et sauvage." (386)
- Trapped by the bedside of Fantine, Jean Valjean says to Javert, "Je sais ce que vous voulez." Javert responds, "Allons, vite!" (I Fantine 8 iv)(pg 413). The narrator first recounts this episode in such a way that readers might understand the meaning of the interchange. He then, however, qualifies his account by informing readers that what was *written* does not actually reflect what was *spoken*:
    - "Il y eut dans l'inflexion qui accompagna ces deux mots je ne sais quoi de fauve et de frénétique. Javert ne dit pas : Allons, vit ! il dit : Allonouaite ! Aucune orthographe ne pourrait rendre l'accent dont cela fut prononcé ; ce n'était plus une parole humaine, c'était un rugissement." (413).
- "Cambronne répondit Merde!" (477); Hugo's literary representation of the "mot de Cambronne" was controversial and scandalous at the time, though he insisted on its place in the narrative as "le misérable des mots" (477).
- Though consistently grammatically correct, Mme and M Thénardiers' speech is riddled with expressions in familiar, popular French as well as "argot":
    - "Comment s'appelle votre mioche?" (224)
        - mioche = (familiar) petit enfant; small child

(Trésor de la langue française)

- "Sont-elles fagotées!" (562)
  - fagoté(e) = (familiar) habiller avec mauvais goût; poorly dressed (Trésor de la langue française)
- "Je crois fichtre bien!" (563)
  - fichtre = (familiar, popular) s'emploie, comme un juron, soit pour appuyer une déclaration, soit en matière de réponse exclam. aux propos de l'interlocuteur; a swear word akin to "gosh" (Trésor de la langue française)
- "Une vraie roue de derrière" (564)
  - roue = (popular) nickname for a 5F coin (Trésor de la langue française)
- "Si ça l'amuse! Toi, ça t'amuse que la petite travaille, lui, ça l'amuse qu'elle joue." (573)
- "Service était écrit *servisse*" (578) referencing Jean Valjean's bill for his stay at the Thénardiers'.
- "Diantre!" (591)
  - diantre = (familiar) euphemistic form of "diable" (Trésor de la langue française)
- "Qu'as-tu à dire avant qu'on te mette en brindesingues?" (1085)
  - se mettre en brindezinque(s) = (popular) s'enivrer; to get drunk (Trésor de la langue française); In this case, however, it means to tie up.
- "Pardié!" (1101)
  - pardié = (argot) an exclamatory curse word, expressing recognition of a fact ; variant of "pardi," "pardieu" (Trésor de la langue française)
- "en voilà-t-il un tas de jobards!" (1102)
  - jobard(e) = (familiar) one who is gullible (Trésor de la langue française)
- "—Maintenant, qui allons-nous manger? Il est inutile d'expliquer le sens de ce mot affreusement transparent qui signifie tout à la fois tuer, assassiner et dévaliser. *Manger*, sens vrai: *dévorer*." (1322)
- "La fée n'est pas loffe***" is footnoted with "***Bête" (1323).
  - loffe = (argot) niais, imbécile, maladroit; simple, stupid (Trésor de la langue française)
  - Possibly verlan for "folle"
- "Quand nous aurons retourné la maison, et que nous aurons mis la cave en haut et le grenier en bas, nous te dirons ce qu'il y a dedans et si ce sont des balles, des ronds ou des broques***" is footnoted with "***Des francs, des sous ou des liards" (1373).
  - balle = (argot) franc (*Nouveau Dictionnaire d'argot*, Vidocq)
  - rond = (argot) sous (*Nouveau Dictionnaire d'argot*, Vidocq)
  - broque = (argot) liard ; old French coin (Trésor de la langue française)
- Conversation between M. Thénardier and his daughter Azelma:
  - "Quoi, daron?" is footnoted with "*Daron*, père" (1829)

        - daron = (argot) maître, père ; father (*Nouveau Dictionnaire d'argot*, Vidocq)
    - "Là, dans la première roulotte** de la noce" is footnoted with "***Roulotte*, voiture" (1829).
        - roulotte = (argot, popular) voiture de toute espèce; any type of carriage (Trésor de la langue française); in this case, a horse-drawn carriage
        - "roulotte" appears again unitalicized and unglossed on the following two pages (1830) (1831).
        - "Roulotte" is used once again in quotations since from the narrator's perspective.
    - "Je veux qu'on me fauche le colabre et n'avoir de ma vioc dit vousaille, tonorgue ni mézig, si je ne colombe pas ce pantinois-là*" is footnoted with "*Je veux qu'on me coupe le cou, et n'avoir de ma vie dit vous, toi, ni moi, si je ne connais pas ce parisien-là" (1830).
        - faucher = (argot) guillotiner; to guillotine (*Nouveau Dictionnaire d'argot*, Vidocq)
        - vouzailles = (argot) vous (*Nouveau Dictionnaire d'argot*, Vidocq); the addition of the suffix is intended to make the slang more incomprehensible
        - mézigue = (argot) moi; found in Vidocq, *Vrais myst. Paris* (Trésor de la langue française); the addition of the suffix is intended to make the slang more incomprehensible
        - Pantinois = (argot) Parisian
    - "Descendre de notre roulotte et filer** cette noce-là" is footnoted with "***Filer*, suivre" (1830). Footnote necessary since "filer" means to dash off in informal French.
    - "Dépêche-toi de descendre, cours ma fée***" is footnoted with "****Fée,* fille" (1830).
    - "Aujourd'hui, je suis achetée par Pharos*" is footnoted with "**Pharos*, le gouvernement" (1831).
        - Pharos = (argot) gouverneur d'une ville (*Nouveau Dictionnaire d'argot*, Vidocq)
    - "Je risque de tomber**" is footnoted with "***Tomber*, être arrêté" (1831).
    - "Une tiquante* dans un grenier à foin!" is footnoted with "**Tiquante*, épingle" (1832).
- The speech of "pauvre paysan picard" Fauchelevent : "il ne disait ni j'ons ni j'avons; il causait, chose rare au village; et les autres paysans disaient de lui: Il parle quasiment comme un monsieur à chapeau. Fauchelevent était en effet de cette espèce que le vocabulaire impertinent et léger du dernier siècle qualifiait: *demi-bourgeois, demi-manant*" (728)
    - "Toute la différence entre elles et moi, c'est qu'elles disent : notre cellule, et que je dis: ma piolle." (730)
        - The argot "piolle" is glossed within the text.

        - piolle = (argot) cabaret or tavern (*Nouveau Dictionnaire d'argot*, Vidocq); in this case, bedroom.
- The language of "le gamin de Paris"
    - He has his own metaphors : "être mort, cela s'appelle *manger des pissenlits par la racine*" ; "il a sa monnaie à lui, qui se compose de tous les petits morceaux de cuivre façonné qu'on peut trouver sur la voie publique. Cette curieuse monnaie, qui prend le nom de *loques*.." (794)
    - "Quant à des mots, cet enfant en a comme Talleyrand…sa gamme va gaillardement de la haute comédie à la farce" (795)
    - "Il était gamin, il devient le titi" (796)
        - titi = (familiar, popular) gamin de Paris; street urchin (Trésor de la langue française)
    - "Le gamin de Paris, c'est Rabelais petit" (797)
    - "Ce mot, *gamin,* fut imprimé pour la première fois et arriva de la langue populaire dans la langue littéraire en 1834. C'est dans un opuscule intitulé *Claude Gueux* que ce mot fit son apparition. Le scandale fut vif. Le mot a passé." (804)
        - "Gamin" had already made its debut via the printed word before *Claude Gueux*. "Gavroche" will substitute "gamin" by 1870 (804).
    - "Mais si toute la passivité du paysan est dans ce mot, toute l'anarchie libre-penseuse du mioche faubourien est, à coup sûr, dans cet autre" (804).
        - mioche = (familiar) petit enfant; small child (Trésor de la langue française)
    - "*—Ohé, Titi, ohéee! y a de la grippe, y a de la cogne, prends tes zardes et va-t'en, pâsse par l'égout!*" (807)
    - "Quelquefois ce moucheron—c'est ainsi qu'il se qualifie lui-même.." (807)
        - moucheron = (familiar) petit garcon (Trésor de la langue française)
- The language of Gavroche:
    - "mais en réalité il observait la boutique afin de voir s'il ne pourrait pas "chipper" dans la devanture un pain de savon, qu'il irait ensuite revendre un sou à un "coiffeur" de la banlieue. Il lui arrivait souvent de déjeuner d'un de ces pains-là. Il appelait ce genre de travail, pour lequel il avait du talent, "faire la barbe aux barbiers."" (1282)
    - "Qu'est-ce que vous avez donc, moutards?" (1283); "—Moutards! n'ayez pas peur" (1295)
        - moutard = (argot) enfant (*Nouveau Dictionnaire d'argot*, Vidocq)
    - "Momacques, venez avec moi." (1283)
        - momacque = (familiar, popular, argot) jeune enfant (Trésor de la langue française)
    - "C'est un angliche" (1283)
        - angliche = (argot) an English person ; anglais + argot suffix *–uche* (Trésor de la langue française)
    - "Bonjour, mamselle Omnibus" (1283) – Latin, meaning for everybody
    - "A çà, mômes, avons-nous dîné?" (1285); "si j'avais des mômes" (1288); "Vous avez peur, mômes!" (1296); "Mômes, à quatre pattes!" (1300)

        - môme = (familiar, popular) jeune enfant
          (Trésor de la langue française)
    - "Tanflûte, repartit Gavroche" (1286)
        - tanflûte = perhaps Gavroche invented this word; Sounds like the interjection "flûte" as in "zut."
    - "Calmons-nous, les momignards" (1286); "montez donc, les momignards!" (1296)
        - momignard = (argot) jeune enfant
          (Trésor de la langue française)
    - "—Keksekça? Ceux de nos lecteurs qui seraient tentés de voir dans cette interpellation de Gavroche au Boulanger un mot russe ou polonais, ou l'un de ces cris sauvages que les Yoways et les Botocudos se lancent du bord d'un fleuve à l'autre à travers les solitudes, sont prévenus que c'est un mot qu'ils disent tous les jours (eux nos lecteurs) et qui tient lieu de cette phrase: qu'est-ce que c'est que cela?" (1286)
    - "Kekçaa? Ceci est encore un mot de la langue que personne n'écrit et que tout le monde parle. Kekçaa, signifie: qu'est-ce que cela a?" (1290)
    - "Vous voulez dire du larton brutal*" is footnoted with "*Pain noir" (1287); though the baker's response likely would have been a sufficient contextual gloss: "Du pain blanc, garçon! du larton savonné!" (1287)
        - larton brutal = (argot) pain bis (*Nouveau Dictionnaire d'argot*, Vidocq)
        - larton savonné = (argot) pain blanc (*Nouveau Dictionnaire d'argot*, Vidocq)
    - Gavroche teaches the nameless "deux enfants" (his brothers!) in the ways of argot:
        - "—Morfilez. Les petits garcons le regardèrent interdits. Gavroche se mit à rire. Ah! tiens, c'est vrai, ça ne sait pas encore, c'est si petit. Et il reprit: —Mangez!" (1287); The reader also learns, morfilez = mangez
            - morfier = (argot) manger (*Nouveau Dictionnaire d'argot*, Vidocq)
        - "Et, pensant que l'aîné, qui lui paraissait plus digne de sa conversation, méritait quelque encouragement spécial et devait être débarrassé de toute hésitation à satisfaire son appétit, il ajouta en lui donnant la plus grosse part: —Colle-toi ça dans le fusil." (1287)
            - The two children put Gavroche's teachings to use: "L'aîné fit deux parts de la brioche, une grosse et une petite, prit la petite pour lui, donna la grosse à son petit frère, et lui dit: 'Colle-toi ça dans le fusil.'" (1644)
            - fusil = (argot) gosier, estomac; stomach
              (Trésor de la langue française)
        - "Môme! on ne dit pas les sergents de la ville, on dit les cognes" (1301)
            - cogne = (argot) gendarme; policeman
              (Trésor de la langue française)
        - "Moutard! reprit Gavroche, on ne dit pas un logement, on dit une piolle" (1302)

        - piolle = (argot) cabaret, tavern (*Nouveau Dictionnaire d'argot*, Vidocq)
    - "On ne dit pas la nuit, on dit la sorgue" (1302)
        - sorgue = (argot) nuit; night (*Nouveau Dictionnaire d'argot*, Vidocq)
    - "On ne dit pas brûler la maison, fit Gavroche, on dit riffauder le bocard" (1303)
        - rifauder = (argot) brûler, cuire, chauffer (*Nouveau Dictionnaire d'argot*, Vidocq)
        - bocard = (argot) maison de prostitution (Trésor de la langue française)
    - "On ne dit pas la tête, cria Gavroche, on dit la tronche" (1304)
        - tronche = (argot) tête; head (*Nouveau Dictionnaire d'argot*, Vidocq)
    - "*Je casse une canne, autrement dit je m'esbigne, ou, comme on dit à la cour, je file. Les mioches, si vous ne retrouvez pas papa maman, revenez ici ce soir. Je vous ficherai à souper et je vous coucherai*" (1445).
        - esbigner = (argot, popular) s'en aller; to flee or go away (Trésor de la langue française)
        - ficher = (argot) donner; to give (*Nouveau Dictionnaire d'argot*, Vidocq)
- "À l'abbaye de Monte-à-Regret*" is footnoted with "*À l'échafaud" (1288)
- "Fichtre! reprit Gavroche, tu vas donc te colleter avec les cognes?" (1289)
- "La, vrai, chenument." (1290)
        - chenuement = (argot) fort bien (*Nouveau Dictionnaire d'argot*, Vidocq)
- "Les coqueurs* ne l'ont pas vu." is footnoted with "*Mouchards, gens de police" (1290); Hugo uses argot to gloss the argot.
    - mouchard = (familiar, argot) la police (Trésor de la langue française)
- "C'est des momichards dont un perruquier m'a fait cadeau" (1291)
    - momichard = (argot) jeune enfant (Trésor de la langue française)
- "Les mioches, vous êtes chez moi" (1297); "Un mioche comme ça, je ne dis pas" (1302)
    - mioche = (familiar) petit enfant (Trésor de la langue française)
- "Ah çà, est-ce que vous êtes les moutards du moutardier du pape?" (1299)
- "Maintenant, dit-il, pioncez! Je vas supprimer le candélabre" (1300) "Pioncez! Et il souffla le lumignon" (1305) "Tais-toi, et pionce!" (1306)
        - pioncer = (argot) dormir; to sleep (*Nouveau Dictionnaire d'argot*, Vidocq)
- "Gniena (il y en a) plein un magasin. Gnia (il n'y a) qu'à monter par-dessus un mur, qu'à grimper par une fênetre" (1301); spoken vs. written

- "C'est très mauvais de ne pas dormir. Ça vous ferait schlinguer du couloir, ou, comme on dit dans le grand monde, puer de la gueule." (1304)
    - schlinguer = (argot, popular) puer; to stink (Trésor de la langue française)
- "Un môme comme mézig est un orgue, et des orgues comme vousailles sont des mômes*" is footnoted with "Un enfant comme moi est un homme et des hommes comme vous sont des enfants" (1321).
- "Gavroche était un gamin de lettres" (1444); his song: "La nuit on ne voit rien, / Le jour on voit très bien, / D'un écrit apocryphe / Le bourgeois s'ébouriffe, / Pratiquez la vertu, / Tutu chapeau pointu!" (1444)
- "Qu'est-ce que c'est que les mouchards? c'est des chiens." (1446)
- After hearing the exclamation, "*para bellum,"* "Bel homme! c'est vrai, dit Gavroche, qui maintenant comprenait le latin" (1454).
- "Keksekça?" (1454)
- Another song of Gavroche's (1455-6), "Pantin" appears unglossed and unitalicized.
- "C'est un mouchard." (1494) in reference to Javert.
    - Enjolras repeats Gavroche's exclamation (1496).
    - Combeferre as well (1533)

- The familiar/popular register of M. Gillenormand's language:
    - "Et toute cette inepte marmaille vous a des opinions politiques" (957)
        - marmaille = (familiar) groupe de jeunes enfants bruyants et agités (Trésor de la langue française)
    - "Ah! Marius! ah! gueusard!" (957)
    - "Des écoliers délibérer sur la garde nationale, cela ne se verrait pas chez les ogibewas et chez les cadodaches!" (957)
    - "Des marmousets de quatre sous!" (957)
    - "ça fait les entendus et les jordonnes!" (957)
    - "ça délibère et ratiocine!" (957)
- The bandits *Patron-Minette* : Claquesous, Gueulemer, Babet, Montparnasse
    - "Dans la vieille langue populaire fantasque qui va s'effaçant tous les jours, *Patron-Minette* signifie le matin, de même que *Entre chien et loup* signifie le soir" (995)
    - Montparnasse after Jean Valjean willingly hands over his purse: "Ganache!" (1248)
        - ganache = (familiar) imbécile; old fool (Trésor de la langue française)
    - Montparnasse: "Où diable as-tu pris ces mions-là?" (1290)
        - mion = (argot) garçon; young boy (*Nouveau Dictionnaire d'argot*, Vidocq)
    - Montparnasse: "Écoute ce que je te dis, garçon, si j'étais sur la place, avec mon dogue, ma dague et ma digue, et si vous me prodiguiez dix gros sous, je ne refuserais pas d'y goupiner*, mais nous ne sommes pas le mardi gras." (1291) The asterisk indicates that "goupiner" is glossed by Hugo in a footnote.
        - goupiner = (argot) travailler; to work (*Nouveau Dictionnaire d'argot*, Vidocq)

- "Quelle bonne sorgue pour une crampe*! dit Brujon." is footnoted with "*Quelle bonne nuit pour une évasion!" (1311)
    - sorgue = (argot) nuit; night (*Nouveau Dictionnaire d'argot*, Vidocq)
- "Décarrons. Qu'est-ce que nous maquillons icigo*?" is footnoted with "*Allons-nous-en. Qu'est-ce que nous faisons ici?" (1317)
    - décarer de belle = (argot) être sûr de se sauver (*Nouveau Dictionnaire d'argot*, Vidocq)
    - maquiller = (argot) travailler; battre; (*Nouveau Dictionnaire d'argot*, Vidocq); Hugo uses maquiller in place of "faire."
- "Il lansquine à éteindre le riffe du rabouin. Et puis les coqueurs vont passer, il y a là un grivier qui porte gaffe, nous allons nous faire emballer icicaille**?" is footnoted with "Il pleut à éteindre le feu du diable. Et puis les gens de police vont passer. Il y a là un soldat qui fait sentinelle. Nous allons nous faire arrêter ici." (1317)
    - lancequiner = (argot) pleuvoir; to rain (*Nouveau Dictionnaire d'argot*, Vidocq)
    - rife = (argot) feu; fire (*Nouveau Dictionnaire d'argot*, Vidocq)
    - rabouin = (argot, popular) diable; devil (Trésor de la langue française)
    - grivier = (argot) soldat; soldier (*Nouveau Dictionnaire d'argot*, Vidocq)
    - gaf = (argot) guet; lookout (*Nouveau Dictionnaire d'argot*, Vidocq)
    - Gloss from the narrator: "Ces deux mots, *icigo* et *icicaille*, qui tous deux veulent dire *ici*, et qui appartiennent, le premier à l'argot des barrières, le second à l'argot du Temple, furent des traits de lumière pour Thénardier. A icigo il reconnut Brujon, qui était rôdeur de barrières, et à icicaille Babet, qui parmi tous ses métiers, avait été revendeur au Temple. L'antique argot du grand siècle ne se parle plus qu'au Temple, et Babet était le seul même qui le parlât bien purement. Sans *icicaille*, Thénardier ne l'aurait point reconnu, car il avait tout à fait dénaturé sa voix." (1317)
- Brujon: "Qu'est-ce que tu nous bonis là? Le tapissier n'aura pas pu tirer sa crampe. Il ne sait pas le truc, quoi! Bouliner sa limace et faucher ses empaffes pour maquiller une tortouse, caler des boulins aux lourdes, braser des faffes, maquiller des caroubles, faucher les durs, balancer sa tortouse dehors, se planquer, se camouffler, il faut être mariol! Le vieux n'aura pas pu, il ne sait pas goupiner*!" is footnoted with "*Qu'est-ce que tu nous dis là? L'aubergiste n'a pas pu s'évader. Il ne sait pas le métier, quoi! Déchirer sa chemise et couper ses draps de lit pour faire une corde, faire des trous aux portes, fabriquer des faux papiers, faire des fausses clefs, couper ses fers, suspendre sa corde dehors, se cacher, se déguiser, il faut être malin. Le vieux n'aura pas pu, il ne sait pas travailler." (1318)

- bon(n)ir = (argot) raconter (de bonnes histoires) ; Noted in *Chanson argot* 1811 (Trésor de la langue française)
- boulin = (vieilli) a mason's technical term for hole (Trésor de la langue française); Interestingly, Hugo uses a technical term to give the impression of using "argot."
- lime = (argot) chemise; shirt (*Nouveau Dictionnaire d'argot*, Vidocq); Hugo employs variant "limace"
- faucher = (argot) guillotiner (*Nouveau Dictionnaire d'argot*, Vidocq)
- empave = (argot) draps du lit; bedsheets (*Nouveau Dictionnaire d'argot*, Vidocq); Hugo employs variant "empaffes"
- maquiller = (argot) travailler; battre; (*Nouveau Dictionnaire d'argot*, Vidocq); Hugo uses maquiller in place of "faire."
- lourde = (argot) la porte; door (*Nouveau Dictionnaire d'argot*, Vidocq)
- carouble = (argot) fausse clé; fake key (*Nouveau Dictionnaire d'argot*, Vidocq)
- tourtouse = (argot) corde; cord (*Nouveau Dictionnaire d'argot*, Vidocq)
- planquer = (argot, popular) cacher; to hide ; Noted in *Le Rat du Châtelet* 1790 and Ansiaume, *Glossaire argotique des mots employés au bagne de Brest*.
- mariol = (popular) malin; clever, sly (Trésor de la langue française)

- "Babet ajouta, toujours dans ce sage argot classique que parlaient Poulailler et Cartouche, et qui est à l'argot hardi, nouveau, coloré et risqué don't usait Brujon ce que la langue de Racine est à la langue d'André Chénier: —Ton orgue tapissier aura été fait marron dans l'escalier. Il faut être arcasien. C'est un galifard. Il se sera laissé jouer l'harnache par un roussin, peut-être même par un roussi, qui lui aura battu comtois. Prête l'oche, Montparnasse, entends-tu ces criblements dans le collége? Tu as vu toutes ces camoufles. Il est tombé, va! Il en sera quitte pour tirer ses vingt longes. Je n'ai pas taf, je ne suis pas un taffeur, c'est colombé, mais il n'y a plus qu'à faire les lézards, ou autrement on nous la fera gambiller. Ne renaude pas, viens avec nousiergue. Allons picter une rouillarde encible**." is footnoted with "**Ton aubergiste aura été pris sur le fait. Il faut être malin. C'est un apprenti. Il se sera laissé duper par un mouchard, peut-être même par un mouton, qui aura fait le compère. Écoute, Montparnasse, entends-tu ces cris dans la prison? Tu as vu toutes ces chandelles. Il est repris, va! Il en sera quitte pour faire ses vingt ans. Je n'ai pas peur, je ne suis pas un poltron, c'est connu, mais il n'y a plus qu'à fuir, ou autrement on nous la fera danser. Ne te fâche pas, viens avec nous, allons boire une bouteille de vieux vin ensemble." (1318)
    - faire l'arcasien = (argot) faire le malin ; be smart, clever, sly; Noted in Vidocq, *Voleurs* 1836 (Trésor de la langue française)

- galifard = (argot) débutant maladroit; a novice (Trésor de la langue française)
- roussin = (argot, popular) agent de police ; Noted in Vidocq, *Mém 1828-29,* rousse = "mouchard" (Trésor de la langue française)
- criblement = (argot) cri, aboiement; scream, shout ; Noted in Ansiaume, *Glossaire argotique des mots employés au bagne de Brest* (Trésor de la langue française)
- camouffle = (argot) chandelle (*Nouveau Dictionnaire d'argot*, Vidocq)
- longue = (argot) année; year (*Nouveau Dictionnaire d'argot*, Vidocq)
- taf = (argot) peur; fear (*Nouveau Dictionnaire d'argot*, Vidocq)
- taffeur = (argot) poltron, peureux; a fearful person, a coward (Trésor de la langue française)
- gambiller = (argot, popular) danser; to dance (Trésor de la langue française)
- renauder = (argot) se mettre en colère; to get angry ; 1st attest. D'Ennery, Cormon, *Les Compagnons ou la Mansarde de la Cité* 1846 (Trésor de la langue française)
- picter = (argot) boire; drink (*Nouveau Dictionnaire d'argot*, Vidocq)
- rouillarde = (argot) bouteille; bottle (*Nouveau Dictionnaire d'argot*, Vidocq)

- "Je te bonis qu'il est malade, reprit Brujon! À l'heure qui toque, le tapissier ne vaut pas une broque! Nous n'y pouvons rien. Décarrons. Je crois à tout moment qu'un cogne me cintre en pogne*!" is footnoted with "*Je te dis qu'il est repris. À l'heure qu'il est, l'aubergiste ne vaut pas un liard. Nous n'y pouvons rien. Allons-nous-en. Je crois à tout moment qu'un sergent de ville me tient dans sa main." (1319)
  - bon(n)ir = (argot) raconter (de bonnes histoires) ; Noted in *Chanson argot* 1811 (Trésor de la langue française)
  - malade (être) = (argot) être en prison; to be in prison (*Nouveau Dictionnaire d'argot*, Vidocq)
  - broque = (argot) pièce de monnaie de peu de valeur, liard, centime; a coin of little value (Trésor de la langue française)
  - décarer de belle = (argot) être sûr de se sauver (*Nouveau Dictionnaire d'argot*, Vidocq)
  - cogne = (argot) agent de police ; Noted in P. Leclair, *Hist. des brigands et assassins d'Orgères* 1800. (Trésor de la langue française)
  - pogne = (popular) main; hand (Trésor de la langue française)

- "Une veuve**! dit Babet." is footnoted with "**Une corde (argot du Temple)." (1319)
- "Ma tortouse***! dit Brujon." is footnoted with "***Ma corde (argot des barrières)." (1319)
    - tourtouse = (argot) corde; cord (*Nouveau Dictionnaire d'argot*, Vidocq)
- "Par ce tuyau? s'écria Babet, un orgue* jamais! il faudrait un mion**." is footnoted with "*Un homme" and "**Un enfant (argot du Temple)" (1320).
    - mion = (argot) garçon; young boy (*Nouveau Dictionnaire d'argot*, Vidocq)
- "Il faudrait un môme***, reprit Brujon" is footnoted with "***Un enfant (argot des barrières)." (1320)
- "Où trouver un moucheron? dit Gueulemer" (1320); unglossed
- Gueulemer: "Mioche, es-tu un homme?" (1321); unglossed
- Babet: "Comme le mion joue du crachoir**!" is footnoted with "**Comme l'enfant a la langue bien pendue" (1321)
- Brujon: "Le môme pantinois n'est pas maquillé de fertille lansquinée***" is footnoted with "***L'enfant de Paris n'est pas fait en paille mouillée" (1321).
    - Lancequiner = (argot) pleuvoir; to rain (*Nouveau Dictionnaire d'argot*, Vidocq)
- Babet: "Avec cette veuve****" is footnoted with "****Cette corde" (1321).
- Brujon: "Et ligoter la tortouse*****" is footnoted with "*****Attacher la corde" (1321).
- Babet: "Au monté du montant******" is footnoted with "******Au haut du mur" (1321).
- Brujon: "Au pieu de la vanterne*******" is footnoted with "*******À la traverse de la fenêtre" (1321).
    - vanterne = (argot, popular) fênetre; window; Noted in Ansiaume, *Glossaire argotique des mots employés au bagne de Brest* (Trésor de la langue française)
- Babet: "Ta fée*, Éponine, a été voir la chose" is footnoted with "*Ta fille" (1323).
- Gueulemer: "Et elle a apporté un biscuit à Magnon, ajouta Gueulemer. Rien à maquiller là**" is footnoted with "**Rien à faire là." (1323)
- "C'est icicaille, dit l'un d'eux" (1370); unglossed.
- "Y a-t-il un cab* dans le jardin?" is footnoted with "*Chien" (1370).
    - "Il y a un cab" appears on the following page unglossed (1371) and again: "Je vous l'ai dit, le cab c'est moi" (1374).

- "En tout cas j'ai levé** une boulette que nous lui ferons morfiler***" is footnoted with "**Apporté. De l'espagnol *llevar*" and "***Manger" respectively (1370).
    - morfier = (argot) manger; to eat (*Nouveau Dictionnaire d'argot*, Vidocq)
- "As-tu du mastic pour frangir la vanterne****?" is footnoted with "*Casser un carreau* au moyen d'un emplâtre de mastic, qui, appuyé sur la vitre, retient les morceaux de verre et empêche le bruit" (1370);
    - 30 pages prior, the narrator informs readers: "*vantane*, fenêtre (plus tard vanterne), qui vient de *vantana*" (1337) and thus prefigures what will come later in the narrative.
    - vanterne = (argot, popular) fênetre; window; Noted in Ansiaume, *Glossaire argotique des mots employés au bagne de Brest* (Trésor de la langue française)
- "Elle ne criblera* pas sous la bastringue** et ne sera pas si dure à faucher***" is footnoted with "*Criera," "**La scie," and "***Couper," respectively (1371).
    - cribler = (argot) crier, aboyer; in this case, squeak; Noted in Vidocq, *Voleurs* 1836 (Trésor de la langue française)
    - bastringue = (argot) étui contenant les objets nécessaires à une évasion, et que le détenu s'introduisait dans le rectum; p. *méton.* scie ou lime fine; in this case, saw by metonymy ; Noted in Vidocq, *Les Voleurs* 1836 (Trésor de la langue française)
    - faucher = (argot) guillotiner; in this case, to cut (*Nouveau Dictionnaire d'argot*, Vidocq)
- Babet: "Tu vas bien que nous avons à goupiner icigo*" is footnoted with "Travailler ici." (1373)"; There is occasionally redundancy –or emphasis—with the terms in argot that are footnoted.
- Babet: "Le vieux doit être un guinal*" is footnoted with "*Un juif" (1376).
    - Guinal = (argot) juif; a jew (*Nouveau Dictionnaire d'argot*, Vidocq)
- "Sous Pantin*" is footnoted with "*Pantin*, Paris" (1377).

- The language of Éponine :
    - "La plus grande disait d'une voix très basse : Les cognes sont venus. Ils ont manqué me pincer au demi-cercle. L'autre répondait : --Je les ai vus. J'ai cavalé, cavalé, cavalé ! Marius comprit, à travers cet argot sinistre, que les gendarmes ou les sergents de ville avaient failli saisir ces deux enfants, et que ces enfants s'étaient échappés." (1004)
        - Marius overhears Thénardier's daughters speaking in slang and instinctively classifies the two children as sexless, ageless byproducts of "la misère." From the girls' "argot sinistre," he first understands that

they are fleeing ("J'ai cavalé !" and then infers, from the nature of their language, that the police must be in pursuit.
        - cavaler = (argot) s'évader; to escape (*Nouveau Dictionnaire d'argot*, Vidocq)
- Éponine can read and write: She scribbles "*Les cognes sont là*" on a little piece of paper to prove this to Marius (1015).
- Éponine sings: "J'ai faim, mon père, / Pas de fricot. / J'ai froid, ma mere. / Pas de tricot. / Grelotte. / Lolotte! / Sanglote, / Jacquot!" (1015-6)
    - fricot = (familiar) beef, food, or money (Trésor de la langue française)
- "C'est ma mioche de soeur qui a fait la bêtise." (1017)
- Éponine:
    - Et comme si ce soleil eût eu la propriété de faire fondre dans son cerveau des avalanches d'argot, elle poursuivit : --Cinque francs ! du luisant ! un monarque ! dans cette piolle ! c'est chenâtre ! Vous êtes un bon mion. Je vous fonce mon palpitant. Bravo les fanandels ! deux jours de pivois ! et de la viandemuche ! et du fricotmar ! on pitancera chenument ! et de la bonne mouise ! (1018)

        - **un monarque** = a 5 F coin (Trésor de la langue française)
        - **une piolle** = also piaule; a bedroom or lodging
            - piolle = (argot) cabaret, taverne (*Nouveau Dictionnaire d'argot*, Vidocq)
        - **chenâtre** = chenu (bon) + suffix âtre ; good, beautiful
            - chenâtre, chenu = (argot) bon, beau (*Nouveau Dictionnaire d'argot*, Vidocq)
        - **un mion** = a young boy
            - mion = (argot) garçon (*Nouveau Dictionnaire d'argot*, Vidocq)
        - **les fanandels** = comrades (of a criminal nature)
            - fanandel = (argot) camarade (*Nouveau Dictionnaire d'argot*, Vidocq)
        - **pivois** = wine
            - pivois = (argot) du vin (*Nouveau Dictionnaire d'argot*, Vidocq)
        - **pitancer** = to drink or eat excessively
            - pitancher = (argot) boire (*Nouveau Dictionnaire d'argot*, Vidocq)
        - **chenument** = very well, perfectly well
            - chenument = (argot) fort bien (*Nouveau Dictionnaire d'argot*, Vidocq)
        - **mouise** = soup of poor quality (Trésor de la langue française)
        - **viandemuche** = the addition of the suffix "muche" to the end of any word is intended to make the slang more incomprehensible
        - **fricotmar** = cooked meat; also money obtained by illicit means or money used dishonestly (Trésor de la langue française)

- "Bonsoir, pèremuche!" (1062)
- Also speaks in perfect standard French to Marius (1182-5)
- Éponine speaks in perfect French to Patron Minette: "Il est remarquable qu'Éponine ne parlait pas argot. Depuis qu'elle connaissait Marius, cette affreuse langue lui était devenue impossible" (1373).
    - With only the occasional term of argot peppering her speech: "Qu'est-ce que vous venez y faire, puisque c'est un biscuit?" (1371); "biscuit" appears unitalicized and unglossed in the narrative.
- "Pardine! je n'ai pas peur. Cet été, j'aurai faim, cet hiver, j'aurai froid. Sont-ils farces, ces bêtas d'hommes de croire qu'ils font peur à une fille! De quoi! peur? Ah ouiche, joliment! Parce que vous avez des chipies de maîtresses qui se cachent sous le lit quand vous faites la grosse voix, voilà-t-il pas!" (1375).
    - chipie = (familiar) femme méchante

      (Trésor de la langue française)

- The owner of a distillery Jean Valjean temporarily works for upon release from prison exclaims, *"Gare le bloc!,"* which is footnoted with "*La prison" (148).
    - le bloc = (arg. or familiar) prison

      (Trésor de la langue française)

Thieves' Cant and Prison Slang

- "Ce qui est certain, c'est que le lendemain « un postillon » fut lancé de la cour Charlemagne dans la fosse-aux-lions par-dessus le bâtiment à cinq étages qui séparait les deux cours. Les détenus appellent postillon une boulette de pain artistement pétrie qu'on envoie *en Irlande*, c'est-à-dire par-dessus les toits d'une prison, d'une cour à l'autre. Etymologie : par-dessus l'Angleterre ; d'une terre à l'autre ; *en Irlande*. Cette boulette tombe dans la cour. Celui qui la ramasse l'ouvre et y trouve un billet adressé à quelque prisonnier de la cour. Si c'est un détenu qui fait la trouvaille, il remet le billet à sa destination ; si c'est un gardien, ou l'un de ces prisoniers secrètement vendus qu'on appelle moutons dans les prisons et renards dans les bagnes, le billet est porté au greffe et livré à la police." (1173)
- "Éponine alla rue Plumet, reconnut la grille et le jardin, observa la maison, épia, guetta, et, quelques jours après, porta à Magnon, qui demeurait rue Clocheperce, un biscuit que Magnon transmit à la maîtresse de Babet à la Salpêtrière. Un biscuit, dans le ténébreux symbolisme des prisons, signifie: *rien à faire*." (1174)
    - "biscuit" later reappears unitalicized and unglossed in the narrative: "Qu'est-ce que vous venez y faire, puisque c'est un biscuit?" (1371);

- "[Babet] s'était évadé en prenant à gauche au lieu de prendre à droit dans "le corridor de l'instruction"" (1289)
    - « On expédie d'abord par le panier à salade les prévenus des différentes prisons de la capitale au Palais pour y être interrogés par le magistrat instructeur. En argot de prison, cela s'appelle *aller à l'instruction*. » (Balzac, *Splendeurs et misères des courtisanes*, 400)
- "Malgré cette vétusté, on faisait la faute d'enfermer dans le Bâtiment-Neuf les accusés les plus inquiétants, d'y mettre "les fortes causes", comme on dit en langage de prison" (1310)
- Argot "infiltrates" the narration:
    - "Il y a dans beaucoup de prisons des employés traîtres, mi-partis geôliers et voleurs, qui aident aux évasions, qui vendent à la police une domesticité infidèle, et qui font danser l'anse du panier à salade." (1311)
        - Le panier à salade – paddy wagon, police van
- Argot placed in scare quotes when spoken from the narrator's point of view:
    - "Ce fut vers ce coin de la place, à peine éclairé du reflet d'un réverbère éloigné, que le gamin dirigea les deux "mômes"." (1295)
        - On the same page, the narrator empoys the word "mômes" again without quotations: "Puis il entra par une lacune de la palissade dans l'enceinte de l'éléphant et aida les mômes à enjamber la brèche." (1295)
        - "Le môme avait franchi la crevasse." (1296)
        - "L'air pétrifié des deux mômes rendait une secousse nécessaire" (1299)
        - At other places in the narrative, the narrator uses the following words to refer to the children: les enfants, les petits, les deux petits garcons, l'aîné, le plus petit
    - "mais le frère aîné "pionçait" déjà, comme Gavroche le lui avait ordonné" (1305)
        - "Pioncer" appears in various forms in reported dialogue beforehand.
- "Si Marius eût été un peu plus lettré en ce genre, il eût reconnu, dans ce qu'il prenait pour des engins de taillandier, de certains instruments pouvant forcer une serrure ou crocheter une porte et d'autres pouvant couper ou trancher, les deux familles d'outils sinistres que les voleurs appellent *les cadets* et *les fauchants*." (1069) – glossed as "thieves' cant" within the narrative; possibility of being "lettré" in this jargon, one might be tempted to assume Hugo uses this term ironically, but perhaps he actually believes it.

Digression entitled "L'Argot"

- The "argot" employed by members of various professional groups appears italicized without glosses (1329-30).
- The majority of the argot described in this section appears in italics with direct translations immediately following:
    - Argot attributed to Villon and various foreign languages (old popular French, Provençal, Spanish, Italian, "Levantine," English, German, Latin, Basque, Celtic, etc. (1337-1338).
        - Ex: "Veut-on de l'espagnol? le vieil argot gothique en fourmille. Voici *boffette*, soufflet, qui vient de *bofeton*; *vantane*, fenêtre (plus tard vanterne), qui vient de *vantana*; *gat*, chat, qui vient de *gato*;" etc. (1337)
    - Neologisms (1338)
        - Ex: "L'argot pullule de mots de ce genre, mots immédiats, crées de toute pièce on ne sait où ni par qui, sans étymologies, sans analogies, sans dérivés, mots solitaires, barbares, quelquefois hideux, qui ont une singulière puissance d'expression et qui vivent.—Le bourreau, *le taule*;" etc. (1338)
        - Hugo mistakes "taule" for "bourreau" (persecutor, torturer) (1338)
            - taule = house (of prostitution); room; prison cell

              (Trésor de la langue française)
    - Metaphorical terms of argot (1339)
        - Ex: "Aucun idiome n'est plus métaphorique que l'argot.—*Déviser le coco*, tordre le cou;—*tortiller*, manger." etc. (1339)
    - Argot formed by adding particular endings: aille, orgue, iergue, uche (1340-1).
        - Ex: "Ainsi: *Vouziergue trouvaille bonorgue ce gigotmuche?* Trouvez-vous ce gigot bon?" (1340)
        - These endings are slightly reminiscent of Javanais, a French type of slang in which an extra syllable is infixed inside a word in order to change the words' stress pattern and mask meaning.
- Some terms of argot appear in the digression unitalicized but accompanied by a footnote (1340); (1343); (1345-6)
    - Ex: "Ainsi le larton* deviant le lartif" is footnoted with "*Pain." (1340); "le gail** devient le gaye" is footnoted with "**Cheval." (1340); etc.
        - larton = (argot) pain; bread (*Nouveau Dictionnaire d'argot*, Vidocq)
        - gallier = (argot) cheval; horse (*Nouveau Dictionnaire d'argot*, Vidocq)

- The argot of prisoners appears in italics and is glossed by the narrator in the narrative (1341-1344).
    - Ex: “Ce qu’il y a de plus terrible pour le prisonnier dans les quatre murs de pierre qui l’ensevelissent, c’est une sorte de chasteté glaciale; il appelle le cachot, le *castus*.” (1341)
- Some words glossed in the digression which are also used in the narrative: *taf, rabouin, lansquine, gails, cab, Pantin, sinv(r)e, larton, gail, fertille, momignard, momacque, surin, roussins, rousses, coqueurs, cognes, taule* (1338-40).
    - Ex: In the digression, readers learn that a “surin” is a term of argot denoting a dagger: “le poignard est le vingt-deux, puis le surin, puis le lingre” (1340)
        - Later, in the narrative, Javert exclaims, “Un surin!” (1652) and the argot is not glossed.
        - surin = (argot) poignard; dagger; Noted in Demoraine, *Dictionnaire d’argot* 1827) (Trésor de la langue française)

APPENDIX II.A

Moments of Linguistic Deformation in Romain Gary's Ajar Novels

Editions cited:
Romain Gary, *L'angoisse du roi Salomon* (1979). Paris: Folio 1797, 2013 edition.
Romain Gary, *Gros-Câlin* (1974). Paris: Folio 5493, 2014 edition.
Romain Gary, *Pseudo* (1976). Paris: Folio 3984, 2010 edition.
Romain Gary, *La vie devant soi.* Paris: Mercure de France, 1975.

Abbreviations:
ARS = *L'angoisse du roi Salomon*
GC = *Gros-Câlin*
P = *Pseudo*
VDS = *La vie devant soi*

The aim of this appendix is not to be comprehensive in denoting Gary's subversion of standard French language (see other works referenced in chapter), but rather to aggregate instances in the narrative of linguistic deformation in which Gary's artistic idiolect reveals itself specifically through the lens of a foreign language learner.

- **Incorporation of foreign words**
  - **Yiddish/Hebrew**
  - **Arabic**
  - **German**
  - **Russian**
  - **English**

- **Moments of linguistic deformation masquerading as genuine language lessons**
  - **Straightforward glosses in didactic tone**
  - **Tentative, often erroneous or playful explanations**
  - **Subverted clichés**
  - **Literal interpretations of figures of speech**
  - **Fixation with dictionary definitions**

- **Incorporation of foreign words**

    - **Yiddish/Hebrew**
        - "*Barmitzwah* et tout. Il a toujours mangé *kasher*, vous pouvez être tranquille" (VDS 195); Hebrew
        - Conversation between Momo and Madame Rosa: "Momo, tu ne vas pas me mentir? Je suis une vieille Juive, on m'a tout fait qu'on peut faire à un homme…Elle disait *mensch* et en juif c'est pareil pour homme ou femme. –Je veux savoir. Il y a des choses qu'on n'a pas le droit de faire à un *mensch*" (VDS 242). *"Mensch"* is Yiddish, meaning somebody to admire, someone of noble character.
        - Momo explains, "Après, elle me disait que Monsieur N'Da Amédée était complètement *michougué*, ce qui veut dire fou en juif, mais que c'était un fou dangereux" (VDS 49). *Michougué* is a Frenchification of the Yiddish *meshuggah*, *meschuggana*, meaning "mad" and also widely used in modern German.
        - Gary's Yiddish/Hebrew becomes slightly more enigmatic in his rendition of the Shema, a Jewish prayer: "Shma israël adenoï eloheïnou adenoï ekhot bouroukh shein kweit malhoussé loëilem boët" (VDS 245).
        - Momo: "j'avais plus le droit au *gefillte fisch*" (VDS 53); Yiddish, a Jewish dish.
        - Conversation between Momo and Doctor Katz: "C'est ça, je lui dirai mazltov. Le docteur Katz me regarda avec fierté. –Tu dois être le seul Arabe au monde à parler yiddish, mon petit Momo. –Oui, *mittornischt zorgen*. Au cas où vous sauriez pas le juif, chez eux ça veut dire : on ne peut pas se plaindre » (VDS 251). "*Mittornischt zorgen"* is Yiddish for "no troubles."
        - Momo: "Et puis je me suis rappelé que *blumentag* ça veut dire jour des fleurs en juif" (VDS 260). "Blumentag" is standard German, meaning "Day of Flowers" but it works in Yiddish as well.
        - Professeur Tsourès (GC)
            - Tsourès = similar to the Yiddish word for worries: "tsores"

    - **Arabic**
        - Momo proudly recites, "*elli habb allah la ibri ghirhou soubhân ad daîm lâ iazoul*…," which he subsequently glosses with, "Ça veut dire celui qui aime Dieu ne veut rien d'autre que Lui" (VDS 52). The latter part of the Arabic phrase is glossed at a later point in the narrative as "ce qui veut dire que seul l'Éternel ne finit jamais" (VDS 135).

- Monsieur Hamil indoctrinates Momo with the Arabic phrase, "*Tawa kkaltou'ala al Hayy elladri là iamoût*" which is followed by an ellipsis and the translation, "J'ai placé ma confiance dans le Vivant qui ne meurt pas" (VDS 152).
- "Si vous n'étiez pas un vieux youpin," Momo retorts, "sans cœur mais un vrai Juif avec un vrai cœur à la place de l'organe vous feriez une bonne action et vous avorteriez Madame Rosa" (VDS 233-4). "Youpin" (Trésor de la langue française) is a derogatory French term for a person of Jewish origin and a deformation of "youdi" or "*yahūdī,*" the Arabic term for Jew.
- Momo: "Bon, *inch'Allah,* mais c'est pas vrai, je dis ça seulement parce que je suis un bon musulman" (VDS 56) ; Arabic for God willing ; Also on pages 153, 225, 259.
- " …le cul dépassait les possibilités humaines… *siyyid !* Je crois que c'était la première fois que j'ai murmuré une prière, celle pour les *mahboûl*" (VDS 158). "Siyyid" is a colloquial word for "sir." "Mahboul" means stupid or silly, also usually used in speaking rather than in writing.
- "Il était très beau avec sa jellaba grise et sa galmona blanche sur la tête et priait pour être bien reçu" (VDS 107). "Jellaba" is North African, usually rendered as "djellaba." It's the traditional cloak. "Galmona" is likely a colloquialism for some kind of turban.
- "Je lui ai mis tout le paquet en lui promettant qu'il allait se retrouver avec ses *khlaoui* dans la bouche parce que c'est ce que les terroristes juifs font toujours" (VDS 254). Native Arabic speaker consult guessed that "khlaoui" means kidneys, but I suspect that it is the equivalent of "couilles."
- Conversation between Momo and Madame Rosa: "Jure-moi de ne jamais en parler à personne, Momo. –Je vous le jure, Madame Rosa. –*Khaïrem* ? Ça veut dire c'est juré chez eux. –*Khaïrem* (VDS 62)." "Khair" in Arabic means good or blessing but it should have been "Khairan" not "Khairem." Perhaps this rendering connotes a colloquial version, potentially North African.
- "Elle disait tout le temps « Œil ! Œil ! », c'est le cri du cœur juif quand ils ont mal quelque part, chez les Arabes c'est très différent, nous disons, « *Khaï ! Khaï* ! » et les Français « Oh ! Oh ! » quand ils ne sont pas heureux car il ne faut pas croire, ça leur arrive aussi" (VDS 103). "Khaï" in Lebanon, for example, is used as a sigh of relief. Perhaps this is also a North African colloquialism, since the gloss indicates otherwise.

- **German**
  - Monsieur Salomon: "*wunderkind,* ce qui signifie enfant prodige" (ARS 35)

- **Russian**
  - Monsieur Salomon: "en russe "*nou, nitchevo*, ça ne fait rien""(ARS 37)

- **English**
  - Jean: "*Punk* veut dire petite frappe en anglais" (ARS 128)
- **Polish**
  - Dentist Burak (GC)
    - Burak = beetroot

- **Moments of linguistic deformation masquerading as genuine language lessons**

  - **Straightforward glosses in didactic tone**
    - "Moi j'aime pas les gens," Momo explains, "qui ont des visages où ça change tout le temps et fuit de tous les côtés et qui n'ont jamais la même gueule deux fois de suite. Un faux jeton, on appelle ça" (VDS 50). "Un faux jeton," the reader learns, is a term in familiar French used to describe a hypocrite or two-faced individual.
    - Cousin : "…tout allait être pour le mieux dans le meilleur des mondes, une expression qui fait fureur" (GC 171). – From *Candide* (1759) by Voltaire, "Tout est pour le mieux dans le meilleur des mondes."
    - Cousin : "Les armes à la main, c'est une expression du langage, une vieille locution francophone avec habitude" (GC 50).
    - "Il m'a serré la main très vite et il est parti *déjeuner*. C'est moi qui souligne, pour qu'on voie que je n'ai pas perdu le fil et que ça se tient, c'est justement de cela que je parlais, cette question de nourritures terrestres" (GC 55). – A reference to André Gide's prose poem *Les Nourritures terrestres* (1897).
    - Momo: "Je pensais à tout cela en regardant Madame Rosa pendant que sa tête était en vadrouille. C'est ce qu'on appelle la sénilité débile accélérée avec des allers et retours d'abord et puis à titre définitif. On appelle ça gaga pour plus de simplicité et ça vient du mot gâteux, gâtisme, qui est médical" (VDS 168).
    - Momo: "Elle savait que les femmes qui se défendent ont beaucoup de difficultés à garder leurs enfants parce que la loi l'interdit pour des raisons morales, et elle a eu l'idée d'ouvrir une pension sans famille pour des mômes qui sont nés de travers. On appelle ça un clandé dans notre langage" (VDS 70).
    - Jean: "Elle m'a dit qu'elle aimait beaucoup guincher quand elle était jeune. Guincher, monsieur Salomon, ça veut dire danser." (ARS 106)
      - guincher = danser (popular; Parisian dialect)

- Jean: “C’est ce qu’on appelle les trous noirs, qui sont des espèces de trous de mémoire, l’oubli” (ARS 144).

- **Tentative, often erroneous or playful explanations**
  - Cousin : “je le suis comme je le pense—dans un simple but de naissance, de métamorphose” (GC 29). Cousin’s comment is a riff on Descartes’ “Cogito ergo sum.” (“Je pense donc je suis”). At a later point in the narrative, Cousin admits his ignorance, “Descartes, au grand siècle, ou quelqu’un comme ça, a dû dire, j’en suis sûr, une chose formidable, que je ne connais pas, mais j’ai quand même décidé de regarder la vérité en face pour avoir un peu moins peur” (GC 52).
  - Cousin often employs words of which he does not know the meaning. Example : “Je me sentais bien, j’éprouvais une sorte d’euphorie et de prologomène, mot dont je ne connais pas le sens et que j’emploie toujours lorsque je veux exprimer ma confiance dans l’inconnu” (GC 73). At a later point in the narrative, Cousin fabricates the etymology of prologomène : “…c’est ce qu’on appelle justement des *prologomènes*, de l’anglais, *prologue* aux *men*, hommes, au sens de *pressentiment*” (GC 185).
  - When Cousin glosses the description “une personne livrée à elle-même sous les toits de Paris,” with “c’est ce qu’on appelle les sévices sociaux,” there is a play on the term “social services” with the spelling “sévice,” meaning mistreatment (GC 104).
  - Momo’s frequent use of the word “proxynète” and his musings: “Je prendrais seulement celles qui sont vieilles, moches et qui ne servent plus à rien, je serais leur proxynète, je m’occuperais d’elles et je ferais régner la justice” (VDS 113). “Proxynète” should be spelled “proxénète” meaning pimp or procurer. Momo misunderstands the meaning of the word as well and thinks it simply means ‘one who protects.’ Near the end of the novel, Momo attempts to self-correct as he becomes more self-aware of the language he uses : “ …je leur ai raconté comment je faisais le proxynète rue Blanche pour me faire un peu d’argent de poche. J’essaie encore maintenant de dire proxénète et pas proxynète comme je faisais quand j’étais môme, mais j’ai pris l’habitude.” (VDS 218, 259).
  - “Nous mourrons tous autodidactes, mon petit Jean, même les plus agrégés d’entre nous. Tu sais, Aline, agrégé, c’est un mot marrant. Le contraire de désagrégé. J’ai regardé.” (ARS 268) Jean continues by defining and contrasting “agrégé” and “désagrégé.” Though the initial usage of “agrégé” referred to intellectuals who have passed a competitive exam in France, the following usages reflect a more liberal interpretation of the word stemming from its meaning as “gathered” or “assembled.” Cora, for example, is described as “désagrégée” due to her solitary position in society. The term “se

réagréger" takes on new meaning, as it becomes Salomon's goal to rehabilitate the old and oppressed.

- **Subverted clichés**
  - "Après je me suis assis sur un trottoir," Momo recounts, "et j'ai chialé comme un veau avec les poings dans les yeux mais j'étais heureux" (VDS 26).
    - Momo revisits this figure of speech at a later point in the narrative: "C'était quand même une bonne nouvelle," Momo explains, "et je me suis mis à chialer. Ça me faisait vachement plaisir qu'on évitait le pire. Je me suis assis dans l'escalier et j'ai pleuré comme un veau. Les veaux ne pleurent jamais mais c'est l'expression qui veut ça" (VDS 130).
  - If Professor Tsourès accepts Blondine, the mouse, Cousin exclaims, "…je me sentirais enfin débarrassé de moi-même, car il m'arrive souvent de me sentir de trop, comme tous ceux qui se sentent pas assez" (GC 148). Cousin turns a figurative expression on its head.
    - Blandine (nearly Blondine) was a Christian martyr who purportedly had wild animals set upon her while bound to a stake.
  - Momo explains, "Elle marchait vite et je pense qu'elle m'avait oublié parce qu'elle avait des chats à fouetter" (VDS 99). The proper usage of the expression equivalent to "having bigger fish to fry" is "avoir *d'autres* chats à fouetter."
  - "Madame Rosa était dans son état d'habitude. Oui, d'hébétude, merci, je m'en souviendrai la prochaine fois. J'ai pris quatre ans d'un coup et c'est pas facile. Un jour, je parlerai sûrement comme tout le monde, c'est fait pour ça" (VDS 264). Momo says "état d'habitude" throughout the narrative until he finally succumbs to normalizing forces.

- **Literal interpretations of figures of speech**
  - Cousin: "J'ai acheté un cochon d'Inde, parce que c'est plus démographique, l'Inde, mais celui-ci aussi trouva moyen de se lier immédiatement d'amitié avec moi" (GC 16-7).
  - "Je suppose que c'est ce qu'on appelle en physique les atomes crochus. –Vous voulez dire…" (GC 46) – Cousin's literal interpretation of the expression "avoir des atomes crochus avec quelqu'un" meaning to have chemistry with somebody.
  - Cousin: "…le niveau de vie des Français a augmenté de dix pour cent par rapport à leur histoire, et par rapport à leur revenu brut, de sept pour cent. J'avais laissé la radio ouverte et c'est sorti d'un seul coup, dix et sept pour cent. Ça ne se discute pas, les chiffres. Je

suis très impressionnable et j'ai immédiatement senti que je vivais mieux, de dix et sept pour cent" (GC 97-8).

- Cousin's neighbor Professor Tsourès angers when Cousin brings over a mouse to watch over: "…j'ai d'autres chats à fouetter que m'occuper de votre souris." Cousin laughs and replies, "…De penser tout de suite aux chats à propos d'une souris…" (GC 148).
- Cousin: "On disait jadis que les murs ont des oreilles qui vous écoutent, mais ce n'est pas vrai, les murs s'en foutent complètement, ils sont là, c'est tout" (GC 154).
- Cousin: "Une hirondelle ne fait pas le printemps, mais justement, il y eut aussitôt apparition d'une autre" (GC 30).
- Conversation between Doctor Katz and Momo: "Mais surtout, c'est la sénilité, le gâtisme, si tu préfères…Moi je préférais rien mais j'avais pas à discuter" (VDS 129).
- "Même le chameau vous voulait du bien, contrairement que son nom l'indique" (VDS 96). Momo hears "cham-maux" with his literal methods of interpretation.

- **Fixation with dictionary definitions**
  - "Parfois elle plaquait les occupations auxquelles elle vaquait et venait m'embrasser en réponse aux regards de ma part. Vaquer. Je vaque, tu vaques, il vaque. Exemple: elle vaquait aux soins du ménage. *Vaquer*: du latin *vacare, être vacant, sans titulaire*. Il y a des mots qu'on a sur le dos sans même le savoir. J'en ai trouvé un très joli en cherchent au hazard, *pronoas, portique qui précède le sanctuaire,* que j'ai mis de côté, et *potlatch, don ou destruction de caractère sacré* et qu'on peut trouver entre *potiron* et *potomètre*. Je n'ai jamais lu le dictionnaire d'un bout à l'autre, comme je devrais le faire au lieu de rester vacant, du latin *vacare, sans titulaire*" (ARS 310).
  - A conversation between Cousin and his cleaning lady, madame Niatte : "Je haussai les épaules. Je ne pouvais pas lui expliquer que je faisais des exercices affectueux pour me préparer à une longue journée dans l'environnement. Il y a des personnes qui en sont si loin qu'elles ne le sentent même pas. —Et alors ? C'est du yoga.—Yo… ? —…Ga. Je m'étreins. —Vous vous… ? —Je m'étreins, c'est dans le dictionnaire. Ça existe, je ne l'ai pas inventé. C'est la communion avec quelqu'un, quelque chose. Ce sont ce qu'on appelle en langage courant, des exercices affectueux. On s'étreint. —On…—C'est la dernière position qu'on a recours à dans le yoga, quand on s'est déjà mis dans toutes les positions et qu'il reste plus rien. Vous trouvez tout ça sur les affiches de comment vivre dans le grand Paris – les secouristes, et tout ça. Le bouche-à-bouche" (GC 41).
    - Cousin uses "s'étreindre" (to hug one another or oneself; to embrace, clasp) in a context (yoga exercises) in which a

similar sounding word might make more sense, such as "s'étirer" (to stretch) or "s'entraîner" (to train, exercise).

- Cousin speaks to a police officer : "En général, l'homme et la femme qui sont prédestinés ne se rencontrent pas, c'est ce qu'on appelle destin, justement. —Pardon ? —C'est dans le dictionnaire. *Fatum, factotum*. On ne peut pas y échapper. Je suis extrêmement renseigné là-dessus. La tragédie grecque. Je me demande même parfois si je n'ai pas des origines grecques. C'est toujours quelqu'un d'autre qui rencontre quelqu'un d'autre, ça fait partie du baccalauréat qui va justement être supprimé à cause de ça" (GC 46).
- Conversation between Cousin and the dentist Monsieur Burak: "Burak, Polonais. Je suis dentiste mais je voulais être chef d'orchestre. —Personne ne vous comprend mieux que moi, lui dis-je, j'ai passé toute ma vie chez les putes, alors, vous pensez.…Pourtant, tout ce que j'avais voulu dire, c'est que moi aussi j'aurais voulu être. Il y a d'ailleurs dans l'expression « nos semblables » une affreuse part de vérité. J'ai même regardé dans le dictionnaire, mais il y avait une faute d'impression, une fausse impression qu'ils avaient là. C'était marqué : être, *exister*. Il ne faut pas se fier aux dictionnaires, parce qu'ils sont faits exprès pour vous. C'est le prêt-à-porter, pour aller avec l'environnement. Le jour où on en sortira, on verra qu'*être* sous-entend et signifie être aimé. C'est la même chose. Mais ils s'en gardent bien. J'ai même regardé à *naissance*, mais ils s'en gardaient bien là aussi" (GC 116).
- Conversation between Cousin and Mlle Dreyfus: "Pourquoi tu vis avec un python? —Nous avons des affinités sélectives. —Qu'est-ce que c'est ? —Comme ça se prononce. Affinités sélectives, électives et affectives, en raison de recherches infructueuses. C'est dans le dictionnaire, mais il faut se méfier, car les dictionnaires sont là dans un but prometteur. Affinités, je ne peux pas dire non, évidemment. Je ne sais pas du tout ce que cela signifie, c'est pourquoi je pense que c'est quelque chose de différent. J'emploie souvent des expressions dont j'ignore prudemment le sens, parce que là, au moins, il y a de l'espoir. Quand on ne comprend pas, il y a peut-être possibilité. C'est philosophique, chez moi. Je recherche toujours dans l'environnement des expressions que je connais pas, parce que là au moins on peut croire que cela veut dire quelque chose d'autre" (GC 230).
- Protagonist and first-person narrator Jean obsessively looks up words in the dictionary: "J'ai cherché dans le dictionnaire le mot qui convenait le mieux à notre première rencontre historique." He found "gronder" and later a better word, "courroux." Each word is given with the corresponding dictionary definition italicized (ARS 10).

- Jean goes to a bookstore and examines the dictionaries. Aline, an employee, comments, "Vous avez vraiment une passion pour les dictionnaires" (ARS 40).
- "Pour lui, le roi Salomon faisait du remplacement, de l'interim. *Intérim: espace du temps pendant lequel une fonction est remplie par un autre que le titulaire*. C'est dans le petit Larousse" (ARS 45).
- "…monsieur Salomon et sa munificence. *Munificence: disposition qui porte aux libéralités"* (ARS 45).
- Jean looks up King Salomon in the dictionary (ARS 57).
- "…je me suis fait donner un gros dictionnaire. J'ai passé quatre bonnes heures à lire des mots pleins de sens. Je suis fana des dictionnaires. C'est le seul endroit au monde où tout est expliqué et où ils ont la tranquilité d'esprit. Ils sont complètement sûrs de tout, là-dedans." (ARS 66) Jean is comforted by the definition of "Dieu," for example, found between *"diététique*" and "*diffa*" (ARS 66).
- "Là vraiment elle m'a regardé. Je me suis amusé après à chercher son regard dans le dictionnaire et j'ai trouvé interloqué. *Interloqué: décontenancé, déconcerté, pour indiquer encore plus fort la surprise"* (ARS 81).
    - Revisited towards the end of the novel: "Il parut interloqué. J'étais content parce que je connaissais. *Interloqué: décontenancé, déconcerté*" (ARS 332).
- "…c'est l'humour juif, *humour: drôlerie qui se dissimule sous un air sérieux, qui souligne avec cruauté et amertume l'absurdité du monde* et *juif*, qui va ensemble" (ARS 86).
- "…ça induit la frustration. Frustration: état de l'individu dont une tendance ou un besoin fondamental n'a pu être satisfait" (ARS 86).
- Jean looks up "sagesse" in the dictionary and cites three different definitions to his friends (ARS 89, 93).
- "J'ai cherché dans le dictionnaire pour lui trouver du réconfort" (ARS 92).
- "J'ai pris le dictionnaire de Chuck et j'ai cherché à *vieillesse*. J'ai trouvé: *dernière période de la vie humaine, temps de vie qui succède à la maturité et qui est caractérisé par le phénomène de sénescence.* J'ai cherché *sénescence* et c'était encore pire" (ARS 161).
- Chuck on Jean looking up words in the dictionary: "Tu fais ça pour éloigner. Pour la distanciation." Jean: "Ça veut dire quoi?" Chuck: "Prendre tes distances, t'éloigner de ce qui te touche ou te fait peur. Pour t'éloigner de l'émotion. C'est une forme d'autodéfense. Quand tu es angoissé, tu éloignes la chose en la réduisant à l'état sec qu'elle a dans le dictionnaire" (ARS 162). Chuck looks up "Larme" and says, "Voilà tout ce que c'est, les larmes, dans le dictionnaire. Ça les éloigne vachement, non? C'est une recherche

du stoïcisme, chez toi. Ce qui tu voudrais, c'est être stoïque. Insensible" (ARS 162).

- "Vous êtes trop stoïque, monsieur Salomon, vous pouvez vous en assurer dans le dictionnaire" (ARS 278).
- Jean looks up "amour" in the medical dictionary to no avail so he looks it up in le Robert (ARS 168) and rattles off all the different definitions (ARS 169-70).
    - "Je m'étais trouvé dans le dictionnaire et je m'étais appris par coeur pour me reconnaître la prochaine fois. *Amour: disposition à vouloir le bien d'un autre que soi et à se dévouer à lui*" (ARS 173).
        - "*Amour : attachement profound et désintéressé à quelque valeur.* Ils ne disaient pas quelle valeur, ces salauds-là" (ARS 173).
        - "*Amour*, c'est en train de changer de dictionnaire, ça passe dans le médical" (ARS 270).
    - Aline: "Il y a des tas de choses qu'on finit par perdre de vue, et alors un dictionnaire, c'est utile, ça rapelle que ça existe" (ARS 174).
    - Jean looks up "stoïcisme" after discussing with Chuck: "J'ai trouvé: *Stoïcisme: courage pour supporter la douleur, le malheur, les privations avec les apparences de l'indifférence. Doctrine qui professe l'indifférence devant ce qui affecte la sensibilité"* (ARS 180).
        - Jean glosses "*stoïcisme"* after having defined it (ARS 180) : "C'est le stoïcisme qui veut ça. Vous devriez regarder dans le dictionnaire. Le stoïcisme, c'est quand on a tellement peur de tout perdre qu'on perd tout exprès, pour ne plus avoir peur. C'est ce qu'on appelle l'angoisse, mademoiselle Cora, plus connue comme pétoche" (ARS 240)
            - Pétoche = fear (popular) (Trésor de la langue française)
    - "J'ai cru qu'il était pris de son sarcasme et qu'il se tordait sous son effet, *sarcasme, latin, "sarcasmus," du grec "sarkazein," se mordre la chair, ironie, raillerie, dérision*" (ARS 188). Definition is repeated nearly verbatim on page 190. At a later point, the definition is repeated yet again but Jean claims *sarcasm* to be a Greek word derived from Yiddish "*sarcazein*" (ARS 195).
    - "Pourquoi cherchez-vous toujours les définitions dans le dictionnaire, Jean? –Parce que ça fait foi" (ARS 190).
    - "…monsieur Salomon avait déjà son visage définitif. *Définitif: qui est fixé d'une maniére qu'il n'y ait plus à revenir sur la chose. Fixe, irrémédiable, irrévocable. Définitif: qui résout totalement un problème"* (ARS 190).

- Jean defines “auguste” and mentions that the dictionary is “dubitatif là-dessus” (ARS 192) since one definition says “grand, noble” and the other “type de clown.”
- “Chuck dit que je suis le douanier Rousseau du vocabulaire, et c’est vrai que je fouille les mots comme un douanier pour voir s’ils n’ont pas quelque chose de caché” (ARS 204).
- Jean looks up “*ardoise*” when Aline does not understand his usage of the word to describe Cora’s fragile situation (ARS 210).
- Jean looks up “*phantasme*” and insists that the dictionary lets one choose between “*phantasme”* and “*fantasme*” (ARS 213).
- Jean looks up “*élégie*” and “*élégiaque*” and announces “ça m’a fait du bien” (ARS 255).
- “Je voyais son visage dans le rétroviseur et il n’y avait qu’une expression dans le dictionnaire, et c’était implacable. *Implacable: dont on ne peut apaiser la fureur, le ressentiment, la violence. Voir: cruel, impitoyable, inflexible. Voir: acharné*” (ARS 318).
- Salomon “était anachronique. *Anachronique: qui est déplacé à son époque, qui est d’un autre âge*” (ARS 323).
- “J’avais quitté l’école après la communale et depuis je m’instruisais tout seul, surtout dans les dictionnaires, qui sont ce qu’il y a de plus complet, puisque ce qui ne s’y trouve pas ne se trouve pas ailleurs” (ARS 13).
- “Ou un autre mot que j’aime beaucoup…*immortel, qui n’est pas sujet à la mort*,” c’est un mot qui me fait toujours plaisir, il est bon de savoir que c’est là, dans le dictionnaire” (ARS 66).

APPENDIX II.B

Lesson Plan: Ionesco and the Future Tense

Editions cited:

Eugène Ionesco, *La Cantatrice chauve* (1950). Paris: Gallimard, 1990 Pléiade edition.

Eugène Ionesco, *Exercices de conversation et de diction française pour étudiants américains* (1974). Paris: Gallimard, 1990 Pléiade edition.

- Intended for intermediate French language instruction

Fiche pédagogique : Ionesco et le futur

Cette leçon comprend un rappel de l'usage du futur et une tâche de production écrite. La tâche de production écrite est une activité à partir du récit « Le Futur» tiré des « Exercices de conversation et de diction françaises pour étudiants américains» d'Ionesco.

Niveau : intermédiaire

Objectifs de l'activité/leçon :

- Travail sur le futur dans la construction d'un récit écrit, à partir d'un document authentique
- Sensibilisation aux pratiques discursives pour un genre donné

Compétences visées et outils linguistiques nécessaires : Pour faire la tâche de production écrite, les étudiants auront besoin des connaissances grammaticales/lexicales suivantes :

- Compréhension de l'emploi du futur
- Lexique approprié pour la réécriture du récit

Matériel pédagogique et supports utilisés :
Les supports créés/choisis pour la leçon :

- Document authentique : un extrait de la pièce d'Ionesco : *La Cantatrice chauve*
- Document authentique : le récit « Le Futur» tiré des « Exercices de conversation et de diction françaises pour étudiants américains» d'Ionesco

Pré-requis à l'activité :
Ce que les étudiants doivent maitriser avant :

- Notion des conjugaisons et des usages du futur

Déroulement et modalités :

Réactivation des connaissances
L'enseignant part du principe que les étudiants savent déjà bien former le futur.

Selon le niveau du groupe, on peut choisir de commencer l'activité par une séquence de préparation, avant de passer à l'activité principale.

Préparation optionnelle :

L'enseignant distribue l'extrait de la pièce d'Ionesco : *La Cantatrice chauve*. D'abord, il y a une lecture silencieuse. (5 min)

Un extrait de la pièce d'Ionesco : *La Cantatrice chauve* (1950)

Mme Smith: Tiens, il est neuf heures. Nous avons mangé de la soupe, du poisson, des pommes de terre au lard, de la salade anglaise. Les enfants ont bu de l'eau anglaise. Nous avons bien mangé, ce soir. C'est parce que nous habitons dans les environs de Londres et que notre nom est Smith.

M. Smith, *continuant sa lecture, fait claquer sa langue*.

Mme Smith : Les pommes de terre sont très bonnes avec le lard, l'huile de la salade n'était pas rance. L'huile de l'épicier du coin est de bien meilleure qualité que l'huile de l'épicier d'en face, elle est même meilleure que l'huile de l'épicier du bas de la côte. Mais je ne veux pas dire que leur huile à eux soit mauvaise.

M. Smith, *continuant sa lecture, fait claquer sa langue*.

Mme Smith : Pourtant, c'est toujours l'huile de l'épicier du coin qui est la meilleure….

M. Smith, *continuant sa lecture, fait claquer sa langue*.

Mme Smith : Mary a bien cuit les pommes de terre, cette fois-ci. La dernière fois elle ne les avait pas bien fait cuire. Je ne les aime que lorsqu'elles sont bien cuites.

Après avoir lu le récit, l'enseignant prend des questions de vocabulaire ou de compréhension.

Ensuite, l'enseignant pose quelques questions pour guider la lecture et pour faire comprendre l'univers farfelu d'Ionesco et le décalage :

- En quoi cela vous semble bizarre ?
- Est-ce que cela vous fait rire ?
- Pourquoi ce texte est écrit comme cela ?
- Quelles caractéristiques font que cet extrait ressemble à un manuel d'anglais ?

En posant les questions ci-dessus (entre autres), on fait réfléchir les étudiants à la conception du langage d'Ionesco.

D'autres connaissances à transmettre :

- Ionesco : écrivain et dramaturge roumain/français du 20 siècle
- Il était représentant du théâtre de l'absurde.
- Pour écrire *La cantatrice chauve*, il s'est inspiré de l'absurdité d'un manuel d'anglais.
    - Selon Ionesco, le langage du manuel d'anglais n'a pas de sens. Tout est artificiel. On constate des formules toutes faites, des clichés, des idées reçues, et des automatismes. La référentialité est coupée.
    - *La Cantatrice chauve* est une réflexion sur la capacité du langage à accéder à la connaissance. Comment peut le langage permettre de connaître le monde ?
    - Ionesco met en œuvre la potentialité fictionnelle du langage.
        - Il y a une liberté qui sort des conventions. Il fait un éclat pour l'imagination. Comment créer le sens à part des conventions ?
- Ionesco critique le conformisme à travers sa mise en scène de l'absurde, de l'effondrement du sens, du règne de l'absurde généralisé. Ionesco aboutit au non-sens.

Activité principale : tâche de production écrite pour le réemploi du futur

Prélecture : Pour gagner du temps en cours, il vaut mieux distribuer le récit « Le Futur » d'Ionesco quelques jours à l'avance. Il y a alors une première lecture du récit qui se fait à la maison et quelques questions pour guider la lecture :

- En quoi cela vous semble bizarre ?
- Est-ce que cela vous fait rire ?

- Il s'agit d'un texte littéraire et non pas d'un manuel de français. Pourquoi ce texte est écrit comme cela ?

« Le Futur »

« Bonjour, monsieur.
-Bonjour, mademoiselle, que désirez-vous ?
-Je voudrais m'acheter un visage, avec tous les accessoires indispensables.
-Pour quand vous le faudra-t-il ?
-Je voudrais l'avoir demain.
-C'est un peu court. Je vais faire de mon mieux. Voulez-vous un nez ?
-Qu'en ferai-je ? À quoi me servira-t-il ?
-Il vous servira à vous moucher.
-Je ne pourrais donc pas me moucher sans nez ? Alors vous m'en préparerez deux, un nez en trompette, un autre en colimaçon avec escalier.
-Je vais vous préparer aussi des yeux.
-Combien ? Croyez-vous que je vais en avoir vraiment besoin ? À quoi me serviront-ils ? Sont-ils si chers ?
-Rien n'est plus cher. Il vous en faudra au moins deux. Ils vous seront nécessaires pour (les) cligner, c'est-à-dire, vous en fermerez un, pendant que vous sourirez de l'autre.
-Saurai-je le faire ? Ne vais-je pas me tromper ? Ne confondrai-je pas un œil avec l'autre et vice versa ? Je me contenterai d'un seul œil, ainsi je ne vais pas le confondre avec l'autre.
-Si vous en perdez un, il ne vous en restera plus. Je vous en préparerai deux, tout de même, pour demain. Je les mettrai de chaque côté du nez, ou, plutôt, ce sont vos deux nez qui encadreront vos yeux.
-Serai-je belle ainsi ?
-Vous serez très belle. Mais vous aurez aussi une bouche.
-Une bouche ? À quoi pourra-t-elle m'être utile ?
-Elle vous sera utile si vous savez vous en servir. Vous apprendrez. Avec la bouche vous parlerez, vous embrasserez, vous respirerez, vous mangerez, vous mâcherez, vous marcherez, vous casserez vos dents, vous écrirez, vous boucherez les trous.
-Je saurai faire tout cela ? Il me faudra beaucoup de temps avant que je ne connaisse le fonctionnement de la bouche qui mangera, une bouche qui embrassera, une bouche qui mâchera, une bouche qui marchera, une bouche qui bouchera.
-Où les mettrez-vous ? Vous n'aurez pas de place sur le visage.
-Mon visage sera-t-il si petit que cela ?
-Oui, mademoiselle, une seule bouche vous suffira, car ce sera la bonne bouche que vous aurez. Quand vous aurez besoin d'une seconde bouche vous irez le trouver chez le boucher.
-Quand j'aurai ce visage, est-ce que je vais pouvoir me marier ?
-Pas encore. Il vous faudra aussi un menton, simple ou double, un front, deux oreilles pour dormir, un menton pour mentir à votre mari. »

Après avoir lu et analysé l'extrait de *La Cantatrice chauve*, on passe à une deuxième lecture du récit « Le Futur»

Il faut choisir deux étudiants qui veulent lire le récit à haute voix. Un étudiant joue le rôle du vendeur et l'autre joue le rôle de la mademoiselle.

Une discussion du texte s'ensuit. L'enseignant prend d'abord des questions de vocabulaire ou de compréhension. Comme pour l'analyse de l'extrait de *La Cantatrice chauve*, il faut poser quelques questions pour faire comprendre le décalage :

- En quoi cela vous semble bizarre ?
- Pourquoi ce texte est écrit comme cela ?
- Est-ce que vous pouvez réparer des exemples de l'ironie ?
- Au niveau du langage, est-ce que ce récit ressemble à l'extrait de la pièce de théâtre ?

L'enseignant distribue la fiche avec des termes de vocabulaire et quelques questions qui peuvent aider les étudiants répondre aux questions ci-dessus.
*Après les étudiants auront encerclé tous les verbes au futur, l'enseignant peut relire le texte et demande aux étudiants de taper dans les mains chaque fois qu'ils entendent un verbe au futur.

La tâche de production écrite

Les consignes

- Mettez-vous deux par deux pour rédiger un récit à l'Ionesco.
- Choisissez une partie du corps (un bras, une jambe, une main, etc.) et puis imaginez un dialogue entre un vendeur de cette partie du corps et un client qui veut s'en acheter une. Utilisez le futur, soyez créatifs (mais sages !) et n'ayez pas peur de l'absurde.

Brainstorming en classe : 5 min

La rédaction du récit à la maison

Laisser un peu de temps à la fin pour clore l'activité, pour répondre à des questions et pour faire une synthèse rapide qui annonce ce qui va suivre.

Durée : 40-50 minutes

Un suivi potentiel :
Lors de la prochaine séance, chaque groupe présente leur récit à la classe.

Une activité de révision et de consolidation :
Les étudiants échangent leurs récits et essayent de corriger le récit de l'autre groupe.
Les étudiants doivent réécrire leur texte à la maison en tenant compte des corrections.

Vocabulaire

se moucher – to blow one's nose
nez en trompette – turned up nose
un colimaçon – a snail
un escalier en colimaçon – a spiral staircase
cligner – to blink
se tromper – to make a mistake/be mistaken
tout de même – all the same
encadrer – to frame
se servir de – to use
embrasser – to kiss
respirer – to breathe
mâcher – to chew
boucher – to block (up)
un menton – a chin
un front – a forehead

1.) Encerclez tous les verbes au futur

2.) Soulignez les phrases au futur utilisant « si » et « quand »

3.) « Quand vous aurez besoin d'une seconde bouche, vous irez le trouver chez le boucher »

    a. Pouvez-vous trouver le jeu des mots dans cette phrase ?

4.) « Il vous faudra aussi un menton, simple ou double, un front, deux oreilles pour dormir, un menton pour mentir à votre mari. »

    a. A quoi fait référence « simple ou double » ? Pouvez-vous penser à un autre contexte dans lequel ces termes s'utilisent?

    b. Quel est l'aspect humoristique de « deux oreilles pour dormir » ou d'un « menton pour mentir » ?

APPENDIX III

Stylistic Techniques in Patrick Chamoiseau's *Une enfance créole*

Editions cited:

Chamoiseau, Patrick. *Á bout d'enfance* (2005). Paris: Folio 4430, 2006 edition.
Chamoiseau, Patrick. *Antan d'enfance* (1990). Paris: Folio 2844, 2006 edition.
Chamoiseau, Patrick. *Chemin d'école* (1994). Paris: Folio 2843, 2006 edition.

While this appendix of stylistic techniques Chamoiseau employs to incorporate Creole in the narrative is comprehensive, it is by no means exhaustive. The instances included are simply ones that piqued my interest after several readings.

Where appropriate, I have defined unfamiliar Creole terms with my English translation of the French equivalent as it appears in the stated sources.

ADE = Antan d'enfance
CDE = Chemin-d'école
ABDE = Á bout d'enfance

Typographical distinctions

- **Creole appears in italics with a translation that either directly precedes or follows**
- **Creole appears in italics without a direct translation, but with a gloss of sorts**
- **Creole appears unitalicized but with a gloss of sorts**
- **Creole appears with neither italicization nor gloss**
- **French appears in italics**

Phonetic transcriptions

- **Typographic representation of an exaggerated "r"**
- **/R/ drops off when in the last syllable**
- **/R/ becomes /w/ in certain contexts or disappears**
- **Absence of front rounded vowels**
- **Creole pronunciation represented typographically with circumflex accents**

Didactic glossing

- **Instruction and application**
- **Syntactic positioning**
- **Progressive familiarization**

Creation of a French/Creole 'interlect'

- **Calques**
- **Lexicon**
- **Imagery rooted in Martiniquan culture**

Footnotes

- **For point of comparison, conventional footnotes**
- **Inverse footnotes where Creole is the clarifying language**

Promotion of opacity

Simulations of orality

- **Onomatopoeia**
- **Reduplication evocative of Creole rhythm**
- **Structures of Creole storytelling**

Typographical distinctions

- **Creole appears in italics with a translation that either directly precedes or follows**
    - "Difé! Difé!....*La maison de mon enfance était en train de brûler*." (ADE p. 9) The preface is entirely in italics so the non-italicized serves the same purpose as italics.
        - Difé = fire (Confiant, *Dictionnaire créole martiniquais-français*, p. 360)
    - "Mais manman, pourquoi es-tu montée à pied? *Eti man té ké pwan lajan pou trapé loto-a?* Où aurais-je pris l'argent pour payer la voiture?" (ADE p. 23)
    - "*Joy bel kay!...*sacrée maison…" (ADE p. 44)
        - kay = house (Confiant, *Dictionnaire créole martiniquais-français*, p. 651)
    - "*Ti-anmay soti en zèb mwen*, petite marmaille, sortez de mes pieds" (ADE p. 68)
    - "*Pété fwa yo!* Démolissez-les!" (ADE p. 78)

- "ce que la langue créole désigne par *lan mô fwèt*—la mort froide, ou mort en froid" (ADE p. 103)
- "*Mi ta'w,* voici ta part" (ADE p. 159)
- "*Mi mwen*, me voici" (ADE p. 167)
- *"Ou pa ni an ti tablo?!...Tu as ton ardoise, non!?...*" (CDE p. 27)
- *"I pa konnèt non'y!...I pa konnèt non'y!...Il ne sait pas son nom!..."* (CDE p. 62)
- *"I fè an kawô. I fè an kawô. Il a fait une faute!"* (CDE p. 88)
- "En guise de lit (appeler ça *kabanne*)" (CDE p. 164)
- *"Maître absent!...Mèt-la pa la!"* (CDE p. 177)
- "on ne dit pas: *Woulo!*, on dit: *Brravo!*" (CDE p. 181)
- "*Balyé bo lapot ou!*...Occupe-toi de tes affaires" (ABDE p. 49)
- "…envoyez-moi une femme *kokli soud* et *ababa*! Manière créole de dire: aveugle, sourde et muette…" (ABDE p. 67)
- "*Sé cé tifi-a kila*…Ce sont les petites-filles…" (ABDE p. 111)
- "*An-an sé poko konsa!* Ah non, ce n'est pas aussi simple!" (ABDE p. 214)

- **Creole appears in italics without a direct translation, but with a gloss of sorts**
  - "Les niches, elles, devenaient dek-dek, giclaient dans tous les sens" (ADE p. 33)
    - dek-dek = crazy (Confiant, *Dictionnaire créole martiniquais-français*, p. 325)
  - "(*oh la la ta dachine n'est pas très vaillante aujourd'hui)*….Durant l'éloge des tomates, elle choisissait parmi les dachines, soi-disant pas vaillantes, une merveille toute pure." (ADE p. 140)
    - dachin = cabbage (Confiant, *Dictionnaire créole martiniquais-français*, p. 299); a type of root crop, taro
  - "…car la maison n'est pas un hospice ni un asile, *cet enfant-là prend la vie pour un bol-toloman*" (ADE p. 107).
    - Lavi-a pa an bol toloman = la vie n'est pas un bol de toloman = nothing is easy in life ; toloman is an edible root used to make baby food (Confiant, *Dictionnaire créole martiniquais-français*, p.1318).
  - "*Eh bien, c'est toi le petit dernier de Man Ninotte, fiche que tu lui ressembles hébin, qu'est-ce que tu veux, mon piti"* (ADE p. 156)
    - piti = petit(e); term of endearment
  - "…frappé d'une idiote congénitale….*Eh bien mon ababa, qu'est-ce tu fais là?*" (CDE p. 18)
    - ababa = stupefied; idiotic (Confiant, *Dictionnaire créole martiniquais-français*, p. 51-2)
  - "Le négrillon ne sursautait plus quand sur la route de la boutique on lui demandait: *Mais où tu vas, mon fi?*...."
    - fi = fils (son) in this case; In Confiant's *Dictionnaire créole martiniquais-français* "fi" denotes fille (daughter or girl) (p. 472) whereas fis denotes fils (son) (p. 480). This demonstrates the

relative fluidity of Martinican Creole orthography in relation to the more "authoritative" orthography of Haitian Creole.

- *"Bondié, ce ti-couillon-là n'a pas de leçons et il veut en avoir!..."* (CDE p. 47)
  - Bondié = God (Confiant, *Dictionnaire créole martiniquais-français*, p. 221)
  - ti = petit (Confiant, *Dictionnaire créole martiniquais-français*, p. 1297)
- "Elles étaient mieux habillées, mieux coiffées, mieux décorées, et plus propres…*Pas normal ça, on dirait des popottes!*..." (ABDE p. 113)
  - popotte = pòpot = doll (Confiant, *Dictionnaire créole martiniquais-français*, p. 1111)
- "On vous a payés pour me fatiguer? *Sôti la!*" (ABDE p. 185)
- "Pour lui, le phénomène se produisait dans ce que la langue créole appelle un *Bo*. *Les ti-bébés se faisaient par l'embrassade des bouches!*" (ABDE p. 187)
  - bo = a kiss (Confiant, *Dictionnaire créole martiniquais-français*, p. 211)
- "…le vocable concernant l'affaire des bouches et ti-bébés c'était: *Lang*. Ce qui se déclinait en *languer* ou *landyé*. *Donner une langue*." (ABDE p. 196)
  - lang = a deep kiss (Confiant, *Dictionnaire créole martiniquais-français*, p. 794)

- **Creole appears unitalicized but with a gloss of sorts**
  - "un envol de klaclac taciturnes et de vénérables ravets rouges" (ADE p. 34)
    - klaclac = variety of cockroach; name comes from the sound it makes when squashed (Confiant, *Dictionnaire créole martiniquais-français*, p. 660)
    - ravet = another variety of cockroach (Confiant, *Dictionnaire créole martiniquais-français*, p. 1159)
    - The context coupled with repetition of insect varieties function as a gloss for the unknown vocabulary words.
  - "Man Ninotte accompagnait ces jours d'eau-là du plan pou-si-couri-vini destiné à préserver l'appartement de l'inondation" (ADE p. 37).
    - The context helps readers to draw the conclusion that "pou-si-couri-vini" refers to some type of escape plan ("if we had to run") that would save the house from destruction.
  - "C'était une grande câpresse-chabine à gros cheveux" (ADE p. 39)
    - câpresse = Antillean Regional French for "kapres," a woman of mixed race, often with frizzy hair and light skin (Confiant, *Dictionnaire créole martiniquais-français*, p. 636)
  - "des affaires de zouc, de ripailles et bacchanales diverses" (ADE p. 76)
    - zouk = surprise party (Confiant, *Dictionnaire créole martiniquais-français*, p. 1424)

- "Man Ninotte savait tout faire, les gateaux, les sikdôj, les filibos, les torsades colorées fondants sur la langue, les macawon, les lotchios câpresses, les la-colle-pistaches." (ADE p. 90)
    - "les sikdôj" = "sucre d'orge," literally barley sugar, also known as rock candy
- "De Gros-Carette qui fréquentait les femmes-manawa dans une rue douteuse" (ADE p. 98)
    - manawa = prostitute (Confiant, *Dictionnaire créole martiniquais-français*, p. 934)
- "ils se retrouvaient ababa et baveux" (ADE p. 108)
    - ababa = stupefied; idiotic (Confiant, *Dictionnaire créole martiniquais-français*, p. 51-2)
- "Ce qui n'était pas crépu était appelé beau-cheveu, ou cheveu kouli, ou cheveu-bel." (ADE p. 115)
- "Le négrillon ne savait pas très bien ce que l'on attendait. Cyclone pour lui ne voulait dire hak." (ADE p. 119)
    - hak = nothing (http://www.dictionnaire-creole.com)
- "…pour s'informer des choses et des saki-pasé" (ADE p. 119)
    - saki-pasé = happenings; from "Sak pase?" : What's up?/What's happening?
- "..ce que les vieux-nègres appellent (ou plus exactement crient): un tÿou-manman, et Césaire: un désastre" (ADE p. 120)
- "…au –delà du souci de propreté, existait celui de déchouker le maléfice possiblement planté de nuit par quelque nègre maudit" (ADE p. 133)
    - déchouké = to uproot or remove from power (Confiant, *Dictionnaire créole martiniquais-français*, p. 312)
- "Je vais essayer plutôt de faire une salade de christophines" (ADE p. 143)
    - christophines = kristofin = a chayote fruit (Confiant, *Dictionnaire créole martiniquais-français*, p. 737)
- "Par-dessus le bankoulélé, il tendait le tout vers Man Ninotte" (ADE p. 145)
    - bankoulélé = state of disorder (Confiant, *Dictionnaire créole martiniquais-français*, p. 162)
- "Vers treize heures, ses pêcheurs passaient la voir pour le punch, le milan, ou un service de toile" (ADE p. 146)
    - le milan = gossip (Confiant, *Dictionnaire créole martiniquais-français*, p. 977)
- "Elle avait été mariée sans le savoir à un quimboiseur, une sorte de nègre plein d'un argent qui ne provenait pas d'un travail-transpirant mais d'un commerce avec des choses de minuit" (ADE p. 151)
    - quimboiseur = a sorcerer or practitioner of healing practices
    - NOTE: There is not a one-to-one correspondence between this gloss and the accepted definition of quimboiseur.
    - Later in the narrative, it is used in a way more "faithful" to the definition: "Des quimboiseurs aux ongles longs pointaient raides à l'aisselle une canne de pouvoir" (ADE p. 174)

- "…tentait de reconnaître l'isalop qui lui avait ranimé une vieille inflammation" (CDE p. 18)
  - isalope = var. isenbot = curse word coming from French "salope"
- "…Mais, awa!...tout semblait épluché." (CDE p. 21)
  - awa = no (Confiant, *Dictionnaire créole martiniquais-français*, p. 141)
- "Un jour, il expliqua à Man Ninotte qu'il voulait aller avec les Grands. —Eti? —Aller. —Aller où ça?" (CDE p. 22)
  - eti = où = where (Confiant, *Dictionnaire créole martiniquais-français*, p. 448)
- "…lui posa mille questions auxquelles il ne répondit hak" (CDE p. 37)
  - hak = nothing (http://www.dictionnaire-creole.com)
- "d'autres négrillons (en fait, ils étaient multicolores, chabins, koulis, cacos, mulâtres, chi-chines, békés-goyave…" (CDE p. 38)
  - chi-chines = affectionate nickname given to people of Chinese descent or people with Asian features (Confiant, *Dictionnaire créole martiniquais-français*, p. 281)
- "L'ennui c'est que ceux des autres enfants (de sombres attardés que le négrillon trouvait le plus souvent impioks) étaient tout aussi beaux, forts, vaillants." (CDE p. 42)
  - impiok = sick, handicapped (http://antanlontan.chez-alice.fr/motscreo.htm)
- "Coeur dégringolé, le négrillon, pas fol, évita les premiers bancs et se réfugia au fondoc de la classe" (CDE p. 50)
  - fondoc = fondok = the very back (Confiant, *Dictionnaire créole martiniquais-français*, p. 495)
- "Bok!...La collision fut inévitable" (CDE p. 61)
  - bok = getting knocked back (Confiant, *Dictionnaire créole martiniquais-français*, p. 215)
- "…les enfants qui trimbalaient des objets interdits (quelque journal de mickeys, une bille, une arbalète…)" (CDE p. 63)
  - arablète = labalet, var. chaspo = a slingshot (Confiant, *Dictionnaire créole martiniquais-français*, p. 746)
- "Man Ninotte utilisait de temps à autre des chiquetailles de français, un demi-mot par-ci, un quart-de-mot par là…" (CDE p. 67)
  - chiquetaille (Antillean Regional French) = chiktay = a little bit (Confiant, *Dictionnaire créole martiniquais-français*, p. 285)
- "…exigait cette langue-manman qui, ayayaye, dans l'espace de l'école devenait inutile." (CDE p. 69)
  - ayayaye = hou la la (Confiant, *Dictionnaire créole martiniquais-français*, p. 143)
- "Petit Pierre dans les champs du village avale beaucoup de mûres jusqu'à ressentirr un furrieux mal de ventre. On peut dirre que c'est un…agoulou…Qui a dit ça!?" (CDE p. 93)
  - agoulou = afr. n'gulu = voracious, gourmand (Confiant, *Dictionnaire créole martiniquais-français*, p. 65)

- "une écale de tortue molocoye" (CDE p. 97)
  - molocoye = mòlòkoy = a kind of turtle (Confiant, *Dictionnaire créole martiniquais-français*, p. 990)
- "Le Maître demeura estébécoué" (CDE p. 110)
  - estébécoué = estébékwé, var. éstébégwé = stupefied (Confiant, *Dictionnaire créole martiniquais-français*, p. 446)
- "…se transformer en manicou traqué" (CDE p. 113)
  - manicou = opossum (http://www.touristmartinique.com/fr/la-faune/le-manicou)
- "une igname-bocodji au Maître qui en avala un plaisir de salive" (CDE p. 119)
  - bokokji = a kind of white yam prized in the south of Martinique
- "des matoutous-falaises aux poils subulés" (CDE p. 120)
  - matoutou-falez = a venomous tarantula (Confiant, *Dictionnaire créole martiniquais-français*, p. 957)
- "Tel autre avait porté mépris en accusant sa marmaille d'être noire-comme-hier-au-soir ou têbê sans pardon" (CDE p. 125)
  - têbê = tèbè, var. tèbèdjé = idiotic, simple, silly (Confiant, *Dictionnaire créole martiniquais-français*, p. 1287)
- "Elle expliquait que, l'esclavage étant fini depuis nanni-nannan.." (CDE p. 125)
  - nanni-nannan = a long time ago (Confiant, *Dictionnaire créole martiniquais-français*, p. 1006)
- "la puissance de son zigue, son aptitude à toucher le point magique exact, briser-froide une autre bille" (CDE p. 137)
  - zigue = zig = movement made by the thumb pressed into the index finger, generally used during a game of marbles (Confiant, *Dictionnaire créole martiniquais-français*, p. 1418)
- "Certianes grosses billes, cries bôlôf" (CDE p. 138)
  - bôlôf = bòlof = a large marble (Confiant, *Dictionnaire créole martiniquais-français*, p. 217)
- "J'ai dit "bille." En fait, on disait "mab."" (CDE p. 139)
  - mab = marble (Confiant, *Dictionnaire créole martiniquais-français*, p. 911)
- "À part deux-trois cocofiolos qui auraient avalé même des roches de chemin" (CDE p. 153)
  - cocofiolo = kokofiolo = idiot (Confiant, *Dictionnaire créole martiniquais-français*, p. 674)
- "Le mot Docteur, mué en Doktè" (CDE p. 155)
- Listed amongst other ailments: "un malcadi" (CDE p. 174)
  - malcadi = malkadi = epilepsy (Confiant, *Dictionnaire créole martiniquais-français*, p. 930)
- Listed amongst other ailments: "un java" (CDE p. 174)
  - java = var. gad=kò = wound on the leg that will not heal (Confiant, *Dictionnaire créole martiniquais-français*, p. 522)

- "À mesure-à mesure, la petite langue créole de sa tête fut investee d'une chiquetaille de langue française, de mots, de phrases…" (CDE p. 201)
  - chiquetaille (Antillean Regional French) = chiktay = a little bit (Confiant, *Dictionnaire créole martiniquais-français*, p. 285)
- "Sans compter les cornets-pistache, les pommes-France et les poires exotiques, les sinobol et la merveille trop rare d'un bol de riz-au-lait" (ABDE p. 23)
  - sinobol = from the English "snowball" meaning snow-cone – fruit flavored crushed ice (Confiant, *Dictionnaire créole martiniquais-français*, p. 1240)
- "…le migan de fruit-à-pain…" (ABDE p. 23)
  - migan = a mix; in this case, a purée of breadfruit (Confiant, *Dictionnaire créole martiniquais-français*, p. 976)
- "La régente était donc devenue l'experte mondiale en déchoukage de ces offenses. Ses longs doigts, et ses ongles, savaient tenir l'intrus juste à l'endroit qu'il faut, et le presser pour qu'il jaillisse dans un tortillement effrayé" (ABDE p. 63)
  - déchoukage = déchoukaj = an uprooting, literal or figurative (Confiant, *Dictionnaire créole martiniquais-français*, p. 312)
- "Cette dernière déclencha, dit-on—pas un petit scandale, non!—un bankoulélé de remontrances" (ABDE p. 67)
  - bankoulélé = an indescribable state of disorder or an inextricable situation (Confiant, *Dictionnaire créole martiniquais-français*, p. 162)
- "Toujours est-il qu'il s'était mis à observer le ti-bout de chair qui la plupart du temps n'avait que peu d'utilité, pour ne pas dire aucune…" (ABDE p. 84)
  - ti-bout = childspeak for a young boy's genitals
- "…quelques béotiens boloko qui ne connaissaient rien au sujet" (ABDE p. 90)
  - boloko = peasant-like; ill-mannered; crude (http://antanlontan.chez-alice.fr/motscreo.htm)
- "Être flanqué d'une manman aux abords de l'école faisait de vous un incapable définitif, un lêkêtê mollasse susceptible d'être détruit à la récréation." (ABDE p. 96)
  - lêkêtê = insignificant, good-for-nothing (Confiant, *Dictionnaire créole martiniquais-français*, p. 853)
- "les crabes-zagaya" (ABDE p. 98)
  - zagaya = sea crab (Confiant, *Dictionnaire créole martiniquais-français*, p. 1404)
- "un lasso d'herbe-cabouya" (ABDE p. 98)
  - cabouya = kabouya = a kind of grass; a lasso or slipknot (Confiant, *Dictionnaire créole martiniquais-français*, p. 607)
- "Oui, il y a des graines là-dedans, lentilles, haricots, pistaches, et tout ce que tu veux, comme dans un calalou ou un gâteau-patate!..." (ABDE p. 184)

        - calalou = a Creole dish (Confiant, *Dictionnaire créole martiniquais-français*, p. 618)
    - "Le *Bo* n'apportait rien aux signifiances du film mais il déclenchait des woulo de plaisir et des exaltations" (ABDE p. 189)
        - woulo = var. woulo-bravo = bravo, congratulations (Confiant, *Dictionnaire créole martiniquais-français*, p. 1395)
    - "Mille goûts s'inventaient, depuis l'arôme de la glace au coco jusqu'aux sapidités de cribiche dans la vase" (ABDE p. 199)
        - kribich = crawfish (Confiant, *Dictionnaire créole martiniquais-français*, p. 736)

- **Creole appears with neither italicization nor gloss**
    - "De manmans-flammes" (ADE p. 9)
        - manman = enormous, gigantic (Confiant, *Dictionnaire créole martiniquais-français*, p. 941)
    - "ma manman" (ADE p. 10)
        - manman = mom, mother (Confiant, *Dictionnaire créole martiniquais-français*, p. 941)
    - "le secret des traces invoquées au bord de tes raziés" (ADE p. 22)
        - raziés = shrub, bush; the regional French equivalent (*normand, poitevin, picard, etc.*) is "hallier" (Confiant, *Dictionnaire créole martiniquais-français*, p. 1159)
    - "il savait le menuisier djobeur d'une tristesse" (ADE p. 26)
        - djobeur = one who performs any sort of "djob" – occasional, small jobs (Confiant, *Dictionnaire créole martiniquais-français*, p. 385)
    - "à l'instar des chabines" (ADE p. 32)
        - chabine = mixed race of black and white; typically light eyes and hair; hair is usually frizzy or kinky (Confiant, *Dictionnaire créole martiniquais-français*, p. 259)
    - "travaillant avec une conscience de foubin" (ADE p. 45)
        - fouben = unconcerned, jaded, indifferent (Confiant, *Dictionnaire créole martiniquais-français*, p. 502)
    - "D'autres, craintifs, n'émergeaient de la partie couverte du canal qu'en bonds sur une zoy de manger" (ADE p. 55)
        - zoy = snap of the fingers (Confiant, *Dictionnaire créole martiniquais-français*, p. 1426)
    - "face aux entrepôts des békés" (ADE p. 67)
        - béké = a descendant of the early European settlers in the French Antilles
    - "Les koulis, dans leurs cultes votifs" (ADE p. 79)
        - kouli = of Indian descent
    - "Tel mangot" (ADE p. 103)
        - mango = small-sized mango; *mangot* in regional French
    - "des nègres-isalopes" (ADE p. 109)
        - isalope = var. isenbot = curse word coming from French "salope"
    - "doudou" (ADE p. 141)

        - doudou = term of endearment used as “chéri(e) in French and not “un doudou,” a child’s beloved object
    - “Le monde s’élargissait, tonnan….” (CDE p. 44)
        - tonnan = shortened form of tonnan-di-dié, var. tonnè-di-dié = bon Dieu de bon sang, expletive
    - “L’En-ville sent bois-mouillé carton-gonflé…” (CDE p. 49)
        - Glossed in a footnote at the end of *Texaco* after repeated usage throughout the novel : “La langue créole ne dit pas « la ville », elle dit « L’En-ville » : *Man ka désann an-vil, I ka rété an-vil, Misié sé jan an-vil, An-vil Fodfwans*…l’En-ville désigne ainsi non pas une géographie urbaine bien repérable, mais essentiellement un contenu, donc une sorte de projet. Et ce projet, ici, était d’exister” (492).
    - “Gros-Lombric” (CDE p. 55)
        - lombric = lombrik = belly button (Confiant, *Dictionnaire créole martiniquais-français*, p. 897)
    - “Peu de foubins osent murmurer” (CDE p. 55)
        - foubin = fouben = describes somebody of a blasé mindset (Confiant, *Dictionnaire créole martiniquais-français*, p. 502)
    - “La tite-voix” (CDE p. 69)
        - tite = petite, meaning little or in this case, soft
    - “Éparrgnez-moi vos “soucougnan”” (CDE p. 93)
        - soucougnan = var. souliyan = somebody with evil intentions who transforms into a flying creature in the middle of the night (Confiant, *Dictionnaire créole martiniquais-français*, p. 1263)
    - “c’est un mabouya” (CDE p. 105)
        - mabouya = gecko, a type of chameleon ; also an evil spirit of the Caraïbes (the native population of Martinique) (Confiant, *Dictionnaire créole martiniquais-français*, p. 912)
    - “…les divisions et les problèmes d’arithmétique, le ploum-ploum, les vieilles dames à embrasser, les dentistes et les docteurs…” (ABDE p. 22)
        - ploum-ploum = a cheap perfume (brand name Ploumploum) (Confiant, *Dictionnaire créole martiniquais-français*, p. 1103)
    - “Plus que jamais la réalité s’éloigne, déchiquetaillée par ces visions qui n’en finissent pas de la réinventer…” (ABDE p. 58)
        - déchiquetaillée = déchiktayé = to reduce to pieces (Confiant, *Dictionnaire créole martiniquais-français*, p. 312)
    - “en zandolis” (ABDE p. 103)
        - zandolis = a small green lizard, also called “anoli” (http://www.dictionnaire-creole.com/definition-z.html)
    - “Ils font malélevé” (ABDE p. 183)
        - Expressioin “fè malélivé” = to copulate (Confiant, *Dictionnaire créole martiniquais-français*, p. 928)

- **French appears in italics**
  - "*Petite braille,* lui dit-il du ton docte des savants, *l'école c'est un côté où tu apprends des leçons; si tu rentres chez manman sans avoir vingt-deux pages de leçon à apprendre hébin c'est pas l'école…*" (CDE p. 46)
  - *"Redrressez-vous, mon ami, de la tenue, voyons…"* (CDE p. 57)
  - "*Qui est en mesurre de me dirre quel jourr, de quel mois, en quelle année, nous sommes?..."* (CDE p. 57)
  - "*Que vous a dit de vous lever? C'est vous le chef ici? Assis, chenapan, grraine de galapiat, gerrme d'escarrpe, bourrgeon de sacrré sacrré-sacrripant!...*" (CDE p. 59)
  - *"Qu'est-ce que j'entends, on parle créole?! Qu'est-ce que je vois, des gestes-macaques?! Où donc vous croyez-vous ici!? Parlez correctement et comportez-vous de manière civilisée…*" (CDE p. 65)
  - *"Ô le Maître était français!"* (CDE p. 68)
  - *"L'école laïque, messieurs, l'école laïque, la lutte fut haute, et c'est encorre un combat de chaque jour, nous fûmes César, Alexandre et Napoléon, guerrriers et conquérrants soulevant le monde entier, et nulle montagne ne fut si haute qu'elle se trouvât en mesure d'endiguer notre soif de savoirrrr…"* (CDE p. 71)
  - "*Morbleu!...Comment voulez-vous donc avancer surr la voie du savoirr avec un tel langage! Ce patois de petit-nègre vous engoue l'entendement de sa bouillie visqueuse!"* (CDE p. 85)
  - *"Ô cette engeance crréole n'a rrien à dirre!..."* (CDE p. 91)
  - *"Vous ai-je donc dit d'arrrêter*, *séditieux?!*" (CDE p. 99)
  - *"Qui peut me faire une phrase pour illustrer l'arrrivée du printemps par l'évocation d'un vol d'hirrondelles au-dessus du clocher enneigé de votrre village? Perrsonne? Palsambleu!..."* (CDE p. 102)
  - *"Allons allons, messieurs, pas de quoi en faire une tragédie racinienne…ni grecque d'ailleurs"* (CDE p. 106)
  - *"Oh là, notre Cyrano de Bergerac a encore regagné le refuge de la lune!...*" (CDE p. 106)
  - *"Notrre ami ne dispose visiblement pas de l'esprrit de finesse!"* (CDE p. 110)
  - *"Confirmation mathématique: le zéro ne peut produire que du zéro. Jeune maraud, votre nullité est parfaitement exacte"* (CDE p. 169).
  - *"Auriez-vous l'obligeance, vandale, de me répéter à haute voix la réponse que vous nous proposez"* (CDE p. 169).
  - *"Regardez-moi ce que répond cet animal!* Ou: *Voyez les oeuvres de ce sinistre?!* Ou encore: *Oh, citoyen, vous arrive-t-il de m'écouter parfois?* Ou pire: *Holà, vous vous trompez d'heure et d'endroit: ce n'est pas le championnat des ânes bâtés et ce n'est pas l'heure de braire…"* (CDE p. 169).
  - *"France toujours, France tout court!*" (CDE p. 169-70)
  - "Que voulez-vous dire, cher ami, quand vous écrivez: *il a douciné son café*…Est-ce à dire qu'il l'a sucré?" (CDE p. 191)

Phonetic transcriptions

- **Typographic representation of an exaggerated "r"**
  - "*Permettez-moi sans plus attendrre, nonobstant les aléas du moment, de vous souhaiter bien le bonjourr, messieurs…"* (CDE p. 51)
  - "Rreprrenez-moi ça" (CDE p. 53)
  - "*Préésent*, tonnerrre de Brrest!" (CDE p. 53)
  - "Rrésonnez!" (CDE p. 53)
  - "*Qu'ai-je crru ouïr? Notre classe se verrrait-elle hantée d'une prrésence fantomastique à l'instarr de Roncevaux qui, depuis le prreux Roland, effrraye le voyageurr? Montrrez-vous, s'il vous plaît…"* (CDE p. 53)
  - "*Je vous sais grré d'avoir daigné me laisser entrrevoirr votrrre auguste perrsonne, cherr monsieur…*" (CDE p. 54)
  - "Et quel est votre patrronyme, mon brave?" (CDE p. 55)
  - "Suivez-moi sans plus attendrre…" (CDE p. 55)
  - *"Redrressez-vous, mon ami, de la tenue, voyons…"* (CDE p. 57)
  - "*Qui est en mesurre de me dirre quel jourr, de quel mois, en quelle année, nous sommes?..."* (CDE p. 57)
  - "Obserrvez bien, messieurs, ce que je viens d'écrire. Ne distinguez-vous pas une élégance de parrties larrges et de parrties qui se font plus étrroites? N'est-il pas?... Figurrez-vous que cela s'appelle des pleins et des déliés…Pas d'écrriturre sans pleins et sans déliés…" (CDE p. 58)
  - "*Que vous a dit de vous lever? C'est vous le chef ici? Assis, chenapan, grraine de galapiat, gerrme d'escarrpe, bourrgeon de sacrré sacrré-sacrripant!...*" (CDE p. 59)
  - "Savoirr et bacchanale ne font pas bon ménage, messieurs!...Orrdre! Discipline! Rrespect! Maintenant, le prremier rrang se lève et sorrt en silence, en orrdre et discipline. Bien. Maintenant le deuxième rrang…" (CDE p. 59)
  - *"L'école laïque, messieurs, l'école laïque, la lutte fut haute, et c'est encorre un combat de chaque jour, nous fûmes César, Alexandre et Napoléon, guerrriers et conquérrants soulevant le monde entier, et nulle montagne ne fut si haute qu'elle se trouvât en mesure d'endiguer notre soif de savoirrrr…"* (CDE p. 71)
  - "Des pommes qui ne lui apparrtenaient pas." (CDE p. 79)
  - "Vo…*leurr*, pas *volêr*! Voleurr de pommes, pas de poules!...Voleurr de poule vole des poules, un voleurr de pommes vole des pommes!" (CDE p. 79)
  - "Est-ce bien de cueillirr à un arbrre qui ne nous apparrtient point?" (CDE p. 79)
  - "Quelle était la morrale d'hierr?" (CDE p. 83)
  - "Les pommes, les pommes….mais encorre?..." (CDE p. 83)
  - "Mais cueillirr sans autorrisation le bien d'autrrui cela s'appelle comment?" (CDE p. 84)

- "Le A c'est la premièrre lettrre de l'alphabet. Contrairement aux pommes, vous connaissez parrfaitement ce que je vais vous montrrer. Le nom de ce que vous allez voirr commence avec un A" (CDE p. 84-5)
- "*Morbleu!...Comment voulez-vous donc avancer surr la voie du savoirr avec un tel langage! Ce patois de petit-nègre vous engoue l'entendement de sa bouillie visqueuse!"* (CDE p. 85)
- Description of the phenomenon in the narrative: "Son voeu d'articuler se voyait exaucé par l'utilisation éperdue de l'accent brodé des Blancs-france. Et il multipliait les *r* et allongeait les lèvres comme une pointe de couteau sur les soucieuses ciselures que mignonnait sa langue" (CDE p. 89)
- "La capital de la Frrance, c'est…" (CDE p. 89)
- *"Ô cette engeance crréole n'a rrien à dirre!..."* (CDE p. 91)
- *"*Mais non, morrbleu, c'est une casserrole!" (CDE p. 92)
- *"*Éparrgnez-moi" (CDE p. 93)
- *"zérro, zérro, zérro*" (CDE p. 93)
- *"*Petit Pierre dans les champs du village avale beaucoup de mûres jusqu'à ressentirr un furrieux mal de ventre. On peut dirre que c'est un…" (CDE p. 93)
- *"Vous ai-je donc dit d'arrrêter*, *séditieux?!*" (CDE p. 99)
- *"Qui peut me faire une phrase pour illustrer l'arrrivée du printemps par l'évocation d'un vol d'hirrondelles au-dessus du clocher enneigé de votrre village? Perrsonne? Palsambleu!..."* (CDE p. 102)
- *"Notrre ami ne dispose visiblement pas de l'esprrit de finesse!"* (CDE p. 110)

- **/R/ drops off when in the last syllable**
  - pour → *pou* (ADE p. 23)
  - bonjour → *bonjou* (ADE p. 184)

- **/R/ becomes /w/ in certain contexts or disappears**
  - prendre → *pwan* (ADE p. 23)
  - macaron → macawon (ADE p. 90)
  - *"Présent* exigé, mâchouillaient un difficile *Pouézon*…" (CDE p. 52)
  - Description of the phenomenon in the narrative: "Mais il y avait pire aux yeux du Maître: les *r* disparaissaient, le *torchon* n'était plus qu'un *tôchon*, la *force* se muait en *fôce*…" (CDE p. 86)
  - "Qui disait *jounal* au lieu de *journal* était discrédité à vie" (CDE p. 92)

- **Absence of front rounded vowels**
  - Punaise → Pipipipipinaise! (ADE p. 177)
  - Description of the phenomenon in the narrative: "Quand les enfants parlaient, le *u* se transformait en *i* selon leur loi naturelle. La viande *crue* devenait *cri*, l'homme *juste* se faisait *jiste*; *refusé* dégénerait en *réfisé*." (CDE p. 86)
  - "*iii salé iii salé iii salé iii sicré iii sicré*" (CDE p. 121)

- **Creole pronunciation represented typographically with circumflex accents**
    - "Moua, mêssié…" (CDE p. 55)
    - "Gros-Lombric, mêssié" (CDE p. 55)
    - "Jê sais pas, mêssié…." (CDE p. 79)
    - "Ah noon, mêssié…" (CDE p. 79)
    - "Les pommes, mêssié" (CDE p. 83)
    - "mêssié" (x6) (CDE p. 84)
    - "Un zannana, mêssié!" (CDE p. 85)
    - "Un chouval, mêssié!" (CDE p. 89)
    - "Trois, mêssié" (CDE p. 109)

Didactic glossing

- **Instruction and application**
    - Chamoiseau first uses the Creole word "hamg" to modify "cough": "Le soir, une toux hamg hamg déraillait son sommeil." (ADE p. 104) Two pages later, "hamg" appears again but without "toux" since readers have already been primed to understand the meaning: "*Manman a dit de te dire que je fais hamg hamg hamg*…" (ADE p. 106).
    - An instance of reverse instruction and application, where the application occurs first and the instruction second: "Nous guettions Manman Dlo dans l'ombre de l'escalier" (ADE p. 125). The following paragraph begins with a gloss of "Manman Dlo": "Son personnage préféré était Manman Dlo, une divinité de l'eau qui forçait au respect des rivières ou de la mer." (ADE p. 125).
        - Manman Dlo = a water goddess, half woman, half fish, said to live in the rivers (Confiant, *Dictionnaire créole martiniquais-français*, p. 941)
    - Chamoiseau first uses "ouélélé" with neither italicization nor gloss ("Les escaliers s'emplirent de hordes libérées et, après une brève latence, un ouélélé déboucha dans la cour." CDE p. 58; "Tout cela se noyait dans un ouélélé général." CDE p. 62.). He then glosses the word 30 pages later with the sentence, "le *tumulte* c'était un *ouélélé*." (CDE p. 93). A concrete synonym is thus provided: tumult or chaos. Finally, Chamoiseau employs the word again 12 pages later: "En quelque jour d'effroi c'est un mabouya qui s'élance d'un creux d'ombre poursuivi par on ne sait quel cauchemar et qui se met à prendre le tableau pour savane de promenade. Alors, c'est le ouélélé." (CDE p. 106).
    - Th reader first learns that students speak with images and meanings rooted in Creole language and culture: "Désespoir du Maître: les enfants parlaient par images et significations qui leur venaient du créole. Un *nouveau venu* était appelé un *tout-frais-arrivé, extraordinaire* se disait *méchant*, un *calomniateur* devenait un *malparlant*, un *carrefour* s'appelait *quatre-chemins*, un *faible* était dit un *calmort, difficile* devenait *raide*, pour dire

tristesse on prenait *chimérique, sursauter* c'était *rester saisi*, le *tumult* c'était un *ouélélé*, un *conflit* c'était un *déchirage*…" (CDE p. 93) The example, "*extraordinaire* se disait *méchant,*" is of particular importance since the narrator then slips "méchant" into the narrative on the following page with the aforementioned significance: "Son apparition dans la cour provoqua une méchante fête" (CDE p. 94).

- In *Antan d'enfance* "*Mi ta'w"*is glossed as "voici ta part" (ADE p. 159). Later, in *Chemin d'école*, "les *Mi ta'w mi ta mwen*…" appears in the narrative without a gloss (CDE p. 130).
- When the narrator first introduces the Creole word "*Tchip*" in the narrative, it is defined as a Creole onomatopoeia used to indicate a refusal or to convey annoyance/irritation: "Ce n'était pourtant qu'une onomatopée créole. Le négrillon l'avait entendue quand Man Ninotte voulait signifier un refus, marquer un agacement, dépêcher un congé sans appel" (ABDE p. 167). A few pages later, the narrator employs the term *Tchip* again: "Mesdames et mesdemoiselles, je vous souhaite comme ça le jour bon, et vous informe que mon cœur se serait senti si tellement content s'il avait été possible à vous de lui dire l'heure qu'il est, ce à quoi il vous aurait dit comme ça des lots de mille mercis avec une charge de joie et de gaieté en piles…. —Tchiiiiiiiiiiiiiiiiiip !" (ABDE p. 169-70).
- An instance of reverse instruction and application, where the application occurs in multiple places throughout the narrative and the instruction is revealed only at the novel's conclusion:
  - "Un jour, bien des années avant l'épreuve du mabouya…" (ABDE p. 13)
  - "En ce temps-là—temps d'avant la fatale découverte de l'existence des petites-filles, et bien des lustres avant le mabouya" (ABDE p. 32)
  - "…très longtemps avant le mabouya" (ABDE p. 36)
  - "…avant la Découverte et le malheur du mabouya" (ABDE p. 44)
  - "…en ce temps d'avant la Découverte et du contact avec le mabouya" (ABDE p. 51)
  - "…avant la Découverte et la fatalié du mabouya" (ABDE p. 81)
  - "…bien des siècles avant l'horreur du mabouya" (ABDE p. 106)
  - The revelatory instruction: "Le mabouya est une sorte de lézard. Les guerriers caraïbes l'inscrivaient au sommaire des esprits et des morts." (ABDE p. 258)
  - mabouya = gecko, a type of chameleon ; also an evil spirit of the Caraïbes (the native population of Martinique) (Confiant, *Dictionnaire créole martiniquais-français*, p. 912)

- **Syntactic positioning**
  - "Une nuée de libellules annonçait (c'était frequent) une journée d'avalasse ou de pluie toute fifine" (ADE p. 37)
    - fifinen = to rain in small droplets (Confiant, *Dictionnaire créole martiniquais-français*, p. 473)

        - "pluie toute fifine" is understood as misty rain because of it's placement in opposition to torrential rain
    - "des gens qu'on apprécie, des mounes qu'on déteste" (ADE p. 88) shows that the unitalicized Creole "mounes" is equivalent to the French "gens" or "people."
    - Through the teacher's instructions, the reader can deduce the French equivalents of the following Creole words or phrases: "ne me parlez plus de *titiris*, parlez-moi d'*alevins*. Ne pas avoir d'amour-propre ce n'est pas *être sans-sentiment*…Et si quelqu'un vous agace, dites qu'il vous agace, et non, seigneur, qu'il vous *terbolise*…! ô sauvages!" (CDE p. 186)
        - titiri = fish larva (Confiant, *Dictionnaire créole martiniquais-français*, p. 1305)
        - terbolizé = to bother or to annoy (Confiant, *Dictionnaire créole martiniquais-français*, p. 1292)

- **Progressive familiarization**
    - Many terms that are explained in the first tome, *Antan d'enfance*, appear unitalicized and unglossed in the second and third tomes:
    - ouélélé
    - dachine
    - Gros Kato
    - hak
    - mangot
    - ababa
    - awa
    - manman
    - chiquetaille
    - Bondieu
    - Manman Dlo
    - zouelle
    - djobeur
    - soucougnan
    - koulie
    - isalope
    - terboliser
    - ziguinotte
    - dek-dek
    - yen-yen
    - têbê
    - estébécoué
    - béké
    - chabine
    - capresse
    - l'en-ville
    - quimboiseur

Creation of a French/Creole 'interlect'

- **Calques**
  - Chamoiseau addresses his dedication to "Petites-personnes" (CDE p. 13), a French calque of the Creole "ti-moun," derived from "petit monde," meaning children.
  - "…le négrillon voyait ses frères et soeurs prendre-disparaître à l'horizon" (CDE p. 21)
    - prendre-disparaître = would vanish; a calque of the Creole structure in which prendre marks the beginning of a process or state
  - "prit-courir vers lui" (CDE p. 61)
    - prit-courir = darted; a calque of the Creole structure in which prendre marks the beginning of a process or state
  - "Désespoir du Maître: les enfants parlaient par images et significations qui leur venaient du créole. Un *nouveau venu* était appelé un *tout-frais-arrivé, extraordinaire* se disait *méchant*, un *calomniateur* devenait un *malparlant*, un *carrefour* s'appelait *quatre-chemins*, un *faible* était dit un *calmort, difficile* devenait *raide*, pour dire *tristesse* on prenait *chimérique, sursauter* c'était *rester saisi*, le *tumult* c'était un *ouélélé*, un *conflit* c'était un *déchirage*…" (CDE p. 93)

- **Lexicon**
  - "…la maison était full back. C'était une grande caye en bois du Nord" (ADE p. 25)
    - Caye, more "Frenchified" transcription of kay = house (Confiant, *Dictionnaire créole martiniquais-français*, p. 651)
  - "Ces nettoyages subits provoquaient moult petits cancans." (ADE p. 28)
    - moult = many; synonym of beaucoup; Derives from the Latin "multus"; Used in sixteenth-century northeast France (Trésor de la langue française); Perhaps used to evoke the Old French that influenced the evolution of Creole.
  - "des donnés du Bondieu" (ADE p. 44)
    - Bondieu, more Frenchified transcription of "bondié," bon dieu, or simply, God (Confiant, *Dictionnaire créole martiniquais-français*, p. 221)
  - "Au bout des cuisines trois silences baillent une garde" (CDE p. 22)
    - "To give" (donner) is "bay" in Creole, from the old French "bailler" (to give, deliver, present). "Bailler" systematically replaces "donner" in Chamoiseau's *Texaco* but also in this instance in *Chemin-d'école*.
  - "Les Grands parfois lui saisissaient sa craie et, d'un geste appliqué, traçaient quéchose sur l'une des cloisons du couloir." (CDE p. 29)

        - quéchose = quelque chose, something ; "Frenchified" spelling of Creole kéchoz, var. kéchoy (Confiant, *Dictionnaire créole martiniquais-français*, p. 655)
    - "Paul, lui-même en pleine zouelle, se tourna malencontreusement" (CDE p. 61)
        - zouelle = "Frenchified" spelling of zwel = pursuit (Confiant, *Dictionnaire créole martiniquais-français*, p. 1426)
    - "La classe elle-même devint plus doulce que cette interruption" (CDE p. 157)
        - doulce = archaism of French; Perhaps used to evoke the Old French that influenced the evolution of Creole.
    - "J'ai nettoyé mes souliers et j'ai bien rangé mes affaires" (ABDE p. 234)
        - The use of the dated word "souliers" evokes the Creole word for shoes: soulié (Confiant, *Dictionnaire créole martiniquais-français*, p. 1265), as opposed to the more typical word for shoes in standard French: "chaussures."

- **Imagery rooted in Martiniquan culture**
    - "le dernier bout de ses boyaux. C'était sa manière créole de nommer le cinquième et—en resolution—le dernier de ses enfants." (ADE p. 23)
    - "Il pénétra dans la maison avec l'air de ne pas trop en croire les cocos de ses yeux." (ADE p. 43)
    - "*Quel loup est-ce là?* lui grinça Man Romulus, *y'a pas pièce loup ici!...C'était une allégorie,* lui répondit-il, *tu peux mettre un serpent à la place. Moi, j'ai jamais vu,* protesta Man Ninotte, *un serpent manger un cochon…"* (ADE p. 44)
    - "…lapins don't la férocité était blanche, et chaque coco d'oeil rose" (ADE p. 111)
    - "se voyait couvert comme un bobo par des yen-yen" (ADE p. 136)
        - yenyen = flies (Confiant, *Dictionnaire créole martiniquais-français*, p. 1400)
    - "plus placide et docile qu'un coco sous la pluie" (ADE p. 138)
    - "Il observaient les gens du pays comme on regarde l'énigme d'une caïmite hors saison" (ADE p. 138)
        - caïmite = kayimit = a type of fruit (Confiant, *Dictionnaire créole martiniquais-français*, p. 653)
    - "Demande-lui en quel siècle, et si ça sera pendant l'année-cannelle...Année-cannelle veut dire: jamais, lui expliquait" (ADE p. 153)
    - "sentant la résine de gaïac" (ADE p. 161)
        - gaïac = gayak = a type of hard wood (Confiant, *Dictionnaire créole martiniquais-français*, p. 530)
    - "Certains se levaient en silence et retombaient d'un coup comme un mangot cueilli d'un jet de pierre." (CDE p. 52)
    - "Paul se retrouva quatre-fers-en-l'air à la kalibandjo" (CDE p. 61)

        - kalibandjo var. kalibantjo = children's game in which one straddles a dried leaf from a palm tree and slides down a slope (Confiant, *Dictionnaire créole martiniquais-français*, p. 620)
    - "Les étoiles brillaient comme des graines des dés, comme des peaux d'avocat, ou des cheveux de kouli." (CDE p. 93)
    - "*montrer son coco!*" (CDE p. 154)
        - coco = koko = a young boy's genitals
    - "En un moment, la personne se retrouvait plus dilacérée qu'une feuille-banane sous le rasoir d'un vent" (CDE p. 175).
    - "Durant les lectures, il transformait à haute voix l'univers de Petit-Pierre: les mûres devenaient des calebasses, pommes et poires se transformaient en dattes. Les images étaient modifies: *Haut comme trois pommes* se disait *Haut comme trois amandes, Maigre comme un loup en hiver* devenait *Maigre comme la hyène du désert*" (CDE p. 182).
    - "une multitude de ti-bobos que l'on appelait des feux" (CDE p. 192)
    - "Son corps flottait auprès des robinets ou devant les grilles de l'entrée comme une yole-zombie" (CDE 194).
    - "Comme un colibri au-dessus d'une corolle" (ABDE p. 45)
    - "cocos d'yeux dilatés" (ABDE p. 130)
    - "…prenait la part de pomme empoisonnée et se l'avalait comme un sorbet-coco" (ABDE p. 148)
    - "L'endroit était aussi dangereux que la mer des Sargasses: on pouvait s'y retrouver coincé" (ABDE p. 159)
    - "Avancer avancer avancer tel un zombie sous une pluie d'eau bénite" (ABDE p. 170)

Footnotes

- **For point of comparison, conventional footnotes**
    - "*Chère Gros-Kato"* appears in the body of the narrative and is glossed with the footnote: "Gros-Kato, nom créole désignant l'étoile polaire." (ADE p. 54)
    - "C'est un volêr-dê-poule" is glossed with the following footnote: "1. En langue créole, le chapardeur est appelé "voleur-de-poule", quel que soit l'objet de son délit" (CDE p. 79)
    - "Un zannana" is glossed with the following footnote: "1. En langue créole, *ananas* se dit *zannana*, et commence donc avec un z. *(Note de l'Omniscient*.)" (CDE p. 85)
    - "*iii salé iii salé iii salé iii sicré iii sicré*" (CDE p. 121) is glossed with the following footnote: "1. C'est salé, c'est salé, c'est sucré, c'est sucré! (*Traduction de l'Omniscient*.)" (CDE p. 121)

- **Inverse footnotes where Creole is the clarifying language**
    - "Et, pour haute vérification d'état civil, il entraîna dans le bureau du directeur le petit bougre qui en matière de nom ne connaissait que son surnom créole."
        - Footnote: "1. *Répondeurs*: Non Bwa-mitan / Non Savann / Non neg-soubawou / Non Kongo!" (CDE p. 55)
    - "Ce rituel, permettez, avait ses apôtres, ses acolytes, ses répondeurs, ses exciteurs, ses pousseurs-repousseurs, ses rabatteurs-de-capron, ses griots éphémères, ses compteurs-de-points-sentis, ses voyeurs-de-bobos, ses partisans-criés, ses pilleurs-d'infortune, ses plus-enragés-passé-personne, ses conseilleurs-en-saignée, ses évaleurs-de-dommages, ses donneurs-de-destins, ses pleureurs-sans-mouchoir, ses gémissants-de-sang, ses inutiles-au-fil, et le reste mal défini des innommés en langue française."
        - Footnote : "1. Permettez-moi de préciser: ses *Apiyé-konchonni, Raché-koupé-fanne-dwèt, Mouch-bobo-senti, Dékalè-pa-anba, I-sinbôt-san-manman, Labous-ou-lavi, Fini-bat-san-batèm, Misérab-dyab, Koko-boloko, Sisi-menm-pri-isi, Sousè-lan-mô, Frisi-pété-doubout, Mandibèlè-salop, Afarel-gragé-rouj, Déchirè-dan-lapèn, Koupè-kou-boulou-kou, Rachè-grenn-milé, Fourè-bwa-ba-makak, Dyèp-sal, Krapolad-la-fyèv, Grafiyad-tétanos, Pisa-vyé-fanm, Grokako-anmè, Piman-cho*…et tous ceux sur l'existence desquels le grand pape du créole de l'universalité Antilles-Guyane ne s'est pas encore prononcé. *(Note de l'Omniscient*.)" (CDE p. 127)
    - "qui provoquait des *andièt sa*"
        - Footnote: "*Répondeurs*: Ils disaient aussi: *Patat siwo!...Prêl téléfon!...I sinbot! Jésus-Marie-Joseph!...Mi fè!...La cho!...Bay an socis!...Laisse pleurer mon Coeur!...Bab sèpan!...sans compter les gémissements et les agonies sonores"* (CDE p. 136)

Promotion of opacity

- "(*…A-a fout la pli-a ka fésé ko'y jodi-a!...)*" (ADE p. 38-9) The astute reader may detect that *pli-a* resembles "pluie" (rain) and *jodi-a* resembles "aujourd'hui" (today).
- The narrator lists the characters Anastasie invents for her crèche:
    - "des philomène-gros-pieds, des zizines-voleurs-poules, des koulis-coulirous, des chinois-graines-de-riz, des marchandes-poissons-frits, des planteurs-de-dachines, des coupeurs-de-graines-boeuf, des dorlis, des kalazaza, des chabins à-poil-sûr, des diablesses à talons, des suceurs-de-souskay, des doussineurs, des bougres bouffis à tête de manicou, des maquereaux maigres à yeux ronds de bourrique, des bonda mates sur jambes à tout-petit pilon, des gens à pians et à chiques en paquets" (ADE p. 75)

- "On le bousculait. On le dépaillait. On le dépenaillait. On l'épluchait. On le dékalbichait. On lui filait des croches-pieds. On lui balançait des ziguinottes, des pichonnades." (CDE p. 62)
    - The enumeration of action verbs by means of alternating standard French and Creole gives the overall sense of the passage: the attack of Gros-Lombric during recess.
        - bousculer: to jostle, push, shove (French)
        - dépailler: to remove the straw from something, as in a chair (French)
        - dépenaillé : as adjective, in rags or tatters; figurative – in an undesirable state (French) ; also evocative of Creole word "dépann" meaning 1) used clothing or 2) to knock down, as in "abattre" (Confiant, *Dictionnaire créole martiniquais-français*, p. 339)
        - éplucher : to peel, to skin (French)
        - dékalbicher : to shove (Confiant, *Dictionnaire créole martiniquais-français*, p. 323)
        - filer des croches-pieds : to trip (French)
        - ziguinottes : ziginot = flicking of the fingers (Confiant, *Dictionnaire créole martiniquais-français*, p.1418)
        - pichonnades : pinches (Confiant, *Dictionnaire créole martiniquais-français*, p. 1076)
- The reader gets the overall sense of the universe of Creole story-telling:
    - "Gros-Lombric, lui, à l'ombre des robinets, dans les bougonnements interdits du créole, nous évoquait des zombis, des Chouval-trois-pattes, des Manman Dlo, des Volantes, des Soucougnans, des Cercueils-arrêteurs, des Dormeuses, des Mains-noires, des Gardes-corps, des Vieux-livres, des Chiens-montés; il nous ramenait, des arrières du pays, les bel-passages de l'oiseau-glanglan, les vertus des poules frisées, la bêtise de Compère tigre, les vices de Compère lapin, les coups-de-cervelle de Ti-Jean-Lorizon et de Ti-Sapotille. Ô j'ai songées de ses paroles-rafales sur le Maître-bois, la Chenille-trèfle, le Makandal, la Bête-à-`Man-Ibe, les dorlis, l'Antrici. Il priait Saint-coeur-du-matin et Saint-corne-lambi." (CDE p. 179-80)
- The reader gets the overall sense of the dangers brought on by school boys' encounters with girls:
    - "Ils allaient rencontrer tant de filles qui leur abîmeront la peau, les os, le coeur, leur couperont les racines et les ailes, leur démonteront les membres, filles-molosse, filles-grage, filles-piment, filles-de-manioc-amer, filles-boutous, filles-Javel qui les laisseront decomposés, filles-racine-casse et bois-fer, filles-mancenillier, filles-mangot dont la douceur leur détruira le foie…" (ABDE p. 292)

Simulations of orality

- **Onomatopoeia**
  - "tiouf" (ADE p. 29)
  - "flap!" (ADE p. 29); (ADE p. 32) (CDE p. 58) (CDE p. 66) (CDE p. 109) (ABDE p. 108) (ABDE p. 194)
  - "zonzonages" (ADE p. 49)
  - "tiak!" (CDE p. 40) (CDE p. 95)
  - "Alors il leur cracha-tioup-tioup dessus" (CDE p. 60)
  - "*Wache! wache!"* (CDE p. 81) (CDE p. 103)
  - "*Tak!"* (CDE p. 81) (CDE p. 101)
  - "tok" (CDE p. 98)
  - "tok tok tok" (CDE p. 99) (CDE p. 100)
  - "*biwoua!*" (CDE p. 129) (CDE p. 130)
  - "Wacha" (CDE p. 130)
  - "Wouap" (CDE p. 130)
  - "Blo!" (CDE p. 156)
  - "Tchouk!" (CDE p. 156)
  - "*wop wop woooop!*" (ABDE p. 189)

- **Reduplication evocative of Creole rhythm**
  - "aussi petit-petit qu'une petite fourmi" (CDE p. 19)
    - Evocative of the Creole reduplication "pti pti" but with standard French orthography
  - "Retrouver l'abri de ses vêtements—simplement ça—rendait content-content" (CDE p. 155)
    - Evocative of Creole rhythm with reduplication of content-content
  - "Souvent, au bord de mer, il croyait voir la France tout-près, tout-près même, ô près-près-près dans l'ombre bleu" (CDE p. 167)
    - Evocative of Creole rhythm with reduplications
  - "Tout était minuscule chez elle, tout était mignon-mignon" (ABDE p. 118)
    - Evocative of Creole rhythm with reduplication of mignon-mignon

- **Structures of Creole storytelling**
  - "Mémoire, ho, cette quête est pour toi" (ADE p. 21)
  - "O mémoire sélective. Tu ne te souviens plus de sa disparition" (ADE p. 62)
  - "Mes frères Ô, je voudrais vous dire" (ADE p. 186)
  - "Mes frères O, je voudrais vous dire" (CDE p. 17)
  - The narrator addresses "les Répondeurs": "Je demande les Répondeurs, à présent…." (CDE p. 18); "Où sont mes Répondeurs?" (CDE p. 62); "Ô Répondeurs, enlevez-moi de là…" (CDE p. 193); "Répondeurs, je ne suis pas bien là…" (CDE p. 201)
  - "Les Répondeurs" interject into the narrative with poetic songs of sorts: (CDE p. 22-3); (CDE p. 24); (CDE p. 25); (CDE p. 26); (CDE p. 28); (CDE p. 32); (CDE p. 34); (CDE p. 35); (CDE p. 36); (CDE p. 41); (CDE

p. 48); (CDE p. 49); (CDE p. 55); (CDE p. 56); (CDE p. 66); (CDE p. 69); (CDE p. 73); (CDE p. 83); (CDE p. 98); (CDE p. 101); (CDE p. 105); (CDE p. 120); (CDE p. 133); (CDE p. 136); (CDE p. 139); (CDE p. 141); (CDE p. 145); (CDE p. 147); (CDE p. 149-50); (CDE p. 153-4); (CDE p. 157); (CDE p. 158-9); (CDE p. 164); (CDE p. 172-4); (CDE p. 176); (CDE p. 178); (CDE p. 183); (CDE p. 188); (CDE p. 194-6); (CDE p. 203);

- Example: "*Répondeurs:* Temps gris. / Pluie fifine… / Rentrée des classes / c'est pluie tombée / L'En-ville sent bois-mouillé / carton-gonflé…" (CDE p. 49)
- Example: "*Répondeurs:* Conteurs, contez…! / Ho, la place est belle!" (CDE p. 203); the excipit

- In *À bout d'enfance*, italicized paragraphs of florid prose interrupt the narrative. They have various addressees: the "négrillon," "Mémoire," "Enfance," and "chiquetailles des souvenirs," among others. (ABDE p. 14); (ABDE p. 17); (ABDE p. 21); (ABDE p. 26); (ABDE p. 31); (ABDE p. 33); (ABDE p. 43-4); (ABDE p. 47); (ABDE p. 49-50); (ABDE p. 53); (ABDE p. 58); (ABDE p. 68); (ABDE p. 76); (ABDE p. 80-1); (ABDE p. 85-6); (ABDE p. 92); (ABDE p. 101-2); (ABDE p. 105); (ABDE p. 107); (ABDE p. 117); (ABDE p. 123-4); (ABDE p. 131); (ABDE p. 136-7); (ABDE p. 145); (ABDE p. 155); (ABDE p. 157); (ABDE p. 158); (ABDE p. 163); (ABDE p. 172); (ABDE p. 179); (ABDE p. 195); (ABDE p. 203-4); (ABDE p. 212); (ABDE p. 219-20); (ABDE p. 226-7); (ABDE p. 242); (ABDE p. 249); (ABDE p. 260); (ABDE p. 268); (ABDE p. 279); (ABDE p. 281); (ABDE p. 283-4); (ABDE p. 287); (ABDE p. 288); (ABDE p. 291-2); (ABDE p. 294); (ABDE p. 297); (ABDE p. 299)
    - Ex: "*…Mémoire, je vois tes réticences: pourquoi ramener le négrillon? Pourquoi fonder une permanence quand la matière humaine ne trouve grandeur qu'au devenir?...*
      ...Négrillon, je te vois, te construisant jour après jour, négligeable héros de l'en-bas des cloisons, petit guerrier de caniveau, chevalier dérisoire des poussières de persiennes, t'élevant sans cesse dans des postures altières…Ainsi l'homme ses heroïsmes infimes dans la pâte molle des jours, son écrire comme grand-voile…Aller, en devenir, dans l'estime toujours: le regard en inventeur du beau…seule permanence possible…" (ABDE p. 195)

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