# Racial and textual translation through signifyin(g) and Eshu in Ika Hügel-Marshall's *Invisible Woman: Growing Up Black in Germany (2008)*

*Review article*

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This article is published in Nairobi, Kenya by Royallite Global in the:

**Research Journal in Advanced Humanities,** Volume 2, Issue 1, 2021



**Article Information**
Submitted: 21st December 2020
Accepted: 25th January 2021
Published: 1st February 2021
Conflict of Interest: No conflict of interest was reported by the authors
Funding: None



ISSN: 2708-5945 (Print)
ISSN: 2708-5953 (Online)

To read the paper online, please scan this QR code

**Abstract**
This study outlines the "*call and response*" process, by means of which African-German Ika Hügel-Marshall's (2012) autobiography *Daheim unterwegs: Ein deutsches Leben* and its English version *Invisible Woman: Growing up Black in Germany* (2008) establish translational dialogues through both interraciality and intertextuality. Racially, both entanglement and separation between white Germany and black America is under analysis; linguistically, both disentanglement and harmony between German and English languages invites study. The emphasis on interraciality and intertextuality helps us see translation as conversation between two racialized worlds (Germany/USA) and two specific literary products (source/target texts). The analysis of Marshall's translation highlights her dealing with black and white values, through the notions *Negriceness*, *Negritude* and *Negriticeness*; the study of the narrative's rendition emphasizes manipulations of source and target languages through the concepts *Paralatio*, *Similatio* and *Translatio*.

**Keywords:** blackness, eshu, negriticeness, *signifyin(g)*, translatio, translation, whiteness

**How to Cite This:**
Martins, J. E. . (2020). Racial and textual translation through signifyin(g) and eshu in Ika Hügel-Marshall's Invisible Woman: Growing Up Black in Germany (2008) . *Research Journal in Advanced Humanities* , 2(1). Retrieved from https://royalliteglobal.com/advanced-humanities/article/view/485

## Public Interest Statement

This paper is a personal attempt to enlarge the scope of Gates's (1988) concept of *signifyin(g)*, moving it from Literature Studies to Translation Studies, by transforming it into both translational theory and criticism (Martins, 2013). Therefore, this discussion of both interracial and intertextual application of *signifyin(g)* aims at helping readers appreciate black intertextuality as a complex conception within the literary experience of African descent.

> Deutschland is meine Heimat, auch wenn ich das Land biz zum heutigen Tag nicht liebengelernt habe. (...) Schwarzsein verrät: Schwarzsein bedeutete für mich, dass Menschen mich mit Abscheu und Gleichgültigkeit behandelten. (...) Ich bin deine Tochter, ich bin hier in Deutschland unter weißen Menschen aufgewachsen. (...) Ich bin Deutsche, du Afroamerikaner. Ich bin ein Teil der wei weißen deutschen Gesellschaft, die mich nicht will (...) Ich bin ein Teil von dir, ich bin deine Tochter, ich have dich vermisst. IKA HÜGEL-MARSHALL *Daheim unterwegs: ein deutsches Leben*, 2012: 07-08.
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> Germany is my homeland. I've never learned to love it. (...) To be Black is to be betrayed. For me, being Black has meant that people treat me with loathing and indifference. (...) I am your daughter. I grew up here, in Germany, among whites. (...) I am German, you African-American. I am a member of a white German society that wants no part of me. (...) I am part of you. I'm your daughter. I've missed you. (ELIZABETH GAFFNEY, *Invisible Woman: Growing up Black in Germany*, 2008: 01-02.

## Introduction

This article intends to conduct an analysis of Ika Hügel-Marshall's (2012) autobiography *Daheim unterwegs: Ein deutsches Leben*. The discussion of Marshall's experiences as a black woman within white Germany and black USA intends to depict the trajectory of a black woman who defeats inhospitable cultural and racial environments within her own country and becomes an invaluable example of black resilience. As the title of her personal narrative suggests, Marshall's story can be read a black woman's search for a home in her own homeland. The 2008 translation of the book into English as *Invisible Woman: Growing Black in Germany* contributes to reporting to the world the invisibility of Blackness in German society. Therefore, Marshall's narrative turns racist devaluation into racial awareness, as it focuses on a black woman's personal struggle against racism in a white world of segregation. Within this environment of social and political struggle, Marshall is led to deal with strict values, strict institutions, which make everything to prevent her from integration. In such a destructive environment for blacks in general, Marshall has no choice but to stand for herself and other black women, acting against debilitating social constraints. As a literary weapon that grants her the conquest of a home within her white and black family, the autobiographical narrative traverses the numerous reading sessions she holds whenever and wherever organizers invite her to tell her story.

Gates's (1988) concepts of *Signifyin(g)* and Eshu contribute to the understanding of Marshall's (2008) personal narrative from its both interracial and intertextual development. From such a perspective, I intend to combine Gates's theoretical view with the views of other contributors such as Hall (1992), Glissant (2005), Chesterman (1997) and some others thinkers of both racial, textual and linguistic modalities of translation. These contributors tend emphasize the idea that translation conforms to the notions behind Gates's concept of *Signifyin(g)* and Eshu. The joint contribution of both *Signifyin(g)* and Eshu to the analysis of Marshall's personal experiences within both source and target versions of the autobiography calls for a more consistent definition of these two terms. Gates (1988), in the seminal essay *Signifyin(g) Monkey: A Theory of African-American Literary Criticism*, establishes the racial aspects that bring *Signifyin(g)* and Eshu together. When Gates explains the concept of *Signifyin(g)*, he clarifies that "the black tradition is double-voiced. The trope of the *Talking Book*, of double-voiced texts that talk to other texts, is the unifying metaphor within this book. *Signifyin(g)* is the figure of the double-voiced, epitomized by Esu's depictions in sculpture as possessing two mouths." (GATES 1988: xxv) Having two voices like *Signifyin(g)* and possessing two mouths like Eshu helps the concepts compose the elements that join them together. So, similarly, Gates envisions within Eshu a double vocality, when he considers that the orisha has two mouths. The double-mouthed orisha is able not only to combine two distinct worlds but also to add them up, thus becoming a pluralistic deity. Regarding the orisha's multiplicity of conception, Gates's asserts that "if plurality comprises one form of Esu's power, a second form is his power to connect the parts. Esu is the sum of the parts, as well as that which connects to parts (...) He alone can set an action in motion and interconnects the parts." (GATES 1988) The African American literary critic concludes his argument about Eshu's communicational perspective, arguing that:

> This aspect of Esu cannot be emphasized too much. The most fundamental absolute of the Yoruba is that there exist, simultaneously, three stages of existence: the past, the present, and the unborn (the future) [*two, it becomes three*]. Esu represents these stages, and makes their simultaneous existence possible, without any contradiction, precisely because he is the principle of discourse both as messenger and as the god of communication. (p. 37)

Based on the vocal duality of *Signifyin(g)* and on Eshu's triple communicability discussed in the previous paragraph, I advance to the analysis of both racial and textual translation of Marshall's personal narrative, as the realization of the interracial and intertextual phenomenon of "*two, it becomes three*." I will depart from the association of the black voice with the white voice, characterized by the concept of *Negriceness* together with the relationship involving the voice of the German text with the textual voice of English, symbolized in the concept of *Paralatio*.

African-German Marshall's (2008) autobiographical narrative embraces the two translational stages that both black characters and black texts go through, namely racial and

textual modes of rendition. As for race, the autobiographer Marshall leaves her white mother in Germany wishing to meet her black father in the United States. In so doing, she goes through a process of racial translation, as she moves from the Western tradition, represented by German Whiteness, to the African tradition, symbolized by American Blackness, by means of concrete intercontinental migration and interracial displacement. As for text, Marshall's autobiographical narrative dislocates itself from the German literary environment into the English textual sphere, by migrating between two texts through linguistic, textual and cultural translation. In this double translational sense, the reader can follow how the original version of Marshall's narrative acc**ou**nts for her racial translation along with the linguistic rendition of the autobiographical narrative. Marshall opens the autobiographical accounts of her dual experiences, evaluating, on the one hand, the imbalanced German white identity of her own, as she writes that:

> Germany is my homeland. I've never learned to love It, but I can have no other homeland, no other country nor language. (…) I was born in Germany of a white mother but never fully arrived in this land (…) I am German (…) I am a member of a white German society that wants no part of me, that discriminates against me, that locks me out, that denies me. (pp. 1-2)

On the other, she seems to long for her black father immensely, a parent who is not there to liberate her from the personal martyrdom she has to cope with in the Whiteness of the German society of the time. She explains that:

> I'd have like to see him once, from a distance, no more (…). My father is black (…) The color of my skin binds me to him. I long believed that Bond wasn't strong enough to justify my missing him or undertaking the arduous process of finding him. (…) To be black is to be betrayed (...) because we were not Aryan. Dad, it was a long time before I knew your true name. (pp. 1-2)

The two quotes clearly clarify Marshall's identity dichotomy, as her personal narrative moves between two conflictingly distinct cultural and social environments, marked by two different skin colors. This is a move from an identity that cannot be complete and satisfying due to Germany's inability to provide a black woman a proper space for identification building. Handicapped in terms of identity within her white mother's Germany, Marshall turns her identification desires towards her black father's Black America. Therefore, she denounces Germany as the tradition of her own that prevents her from possessing full identification with the white country. As a result, she defies the white country, blaming that "to be black is to be betrayed" in Germany. The migration she wishes to perform in order to reach the Blackness of the father she believes she has, whom she has never met, is the alternative she counts on, in order to go through the process of racial translation. Between the negativity of the statement "[I] never fully arrive in this land" and

the positivity of the declaration "the color of my skin binds me to him" lies Marshall's interracial translation.

Marshall's intercontinental mobility from Europe (Germany) to America (USA) and her dislocation from the white mother to the black father due to the impossibility to build a satisfying and complex identity in her native land place the autobiographer close to the idea of identification as a unique kind of the "*moveable feast*". As the celebration of movement is how Hall (1992) characterizes cultural identity building, when he devotes himself to conceptualizing cultural identities in postmodern times. Here, I intend to approach the concepts of tradition, migration and translation to the characterization of cultural identities with which Hall associates the expression "moveable feast". According to Hall, cultural identity development of post-modern subjects is encompassed within the idea of mobility together with celebration. "Identity becomes a 'moveable feast'", writes Hall, insisting that through the performance of identity the postmodern subject designs for herself a dynamic rite of identification. As a result, as Hall (1992), admits, identity is:

> Formed and transformed continuously in relation to the ways we are represented or addressed in the cultural systems which surround us. It is historically, not biologically, defined. The subject assumes different identities at different times, identities which are not unified around a coherent "self". Within us are contradictory identities, pulling in different directions, so that our identifications are continuously being shifted about. (pp. 277)

From Hall's (1992) words conceptualizing identity and expanding its notional ramifications, some of its aspects deserve to be highlighted. First, Hall puts emphasis on the idea that identity is historically built in the cultural systems to which it belongs. Then, he argues that the diversity and the difference involving the concept of identification are revealed within the cultural dimensions of an "incoherent self". Finally, he believes that the identities move into different directions, thus leading identifications to constant displacements. All in all, the Jamaican thinker warns us about his theoretical formulation with a categorical statement of a certain kind of innocence or *naïveté* with which we insist in considering identity formation. "If we feel that we have a unified identity from birth to death", Hall clarifies, "it is only because we build a comforting story or 'narrative of the self' about ourselves.'" (p. 277) Hall closes his argument advising us that "the fully unified, completed, secure and coherent identity is a fantasy" because "we are confronted by a bewildering, fleeting multiplicity of possible identities, any one of which we could identify with – at least temporarily." (p. 277) Luckily for Hall, he is not alone in his nuanced characterization of identity as the narrative of the "moveable feast" of an incoherent or naïve self. In order to corroborate Hall's insightful theoretical position concerning the concept of identity and its conceptual connections with the "narrative of the self" in motion, allow me to bring to this discussion three other intellectual contributions intending to associate identity building with the

process of narrativization of people's concrete experiences. Like Hall, Appiah (1997) also conceives of identity building as a socially constructed phenomenon which occurs through self-narrative occurrences, explaining that "made up stories, made up biologies, and made up cultural affinities come with every identity; each is a kind of role that has to be scripted, structured by narrative conventions to which the world can never really conform." (APPIAH, 1997: 243) In addition, Sommers (1994) clearly sides with both Hall's and Appiah's considerations, as she declares that "it is through narratives and narrativity that we form our social identities" and, as a result of such a statement, she insists: "we all become what we are (although ephemeral, multiple and changing) because we are located or we locate ourselves (almost always unconsciously) in social narratives almost never of our own making." (SOMMERS, 1994: 606) Finally, Baker (2006), in turn, also corroborates the positions of Hall, Appiah and Sommers on the identity interdependencies involving the person, the narrative and the identification. However, she goes one step further to suggest that literature is the locus of narrativity par excellence, clarifying that "literature is a powerful institution for disseminating public [ontological, private, too] narrative in any society." (p. 33)

From what was theoretically established in the previous paragraphs, the reader may infer that an autobiography like Marshall's (2008) *Invisible Woman* is an appropriate literary setting in which one can visualize the narrative confluence bringing together self, identity, mutability and narrativity of a mixed-race woman. From here onward, I will assume that, within this autobiographical narrative, Marshall's racial and cultural identities are elaborated as the *narrative of the self* of a woman who exhaustively struggles to reconcile with herself by compensating the frustrating and devastating life she endures in the racist Germany of her white mother with a new and more empowering existence beside the black father she knows he lives in America. In other words, she expects her intercontinental and interracial migration will bring an innovating perspective to the lack of love, comfort and consolation in the disempowering experiences she must confront in everyday routine. Marshall's personal account of the immensity of cases of institutional racism and discrimination she has to confront from birth to adult age in her own country, which denies her the rights and the dignity of a citizen, can be measured in one of her verbal outburst. "I am German (...) I am a member of a white German society that wants no part of me, that discriminates against me, that locks me out, that denies me" (p. 02), she accuses. Besides, Marshall's migrating journey from mother to father becomes even more instigating when we consider that her inter-parental dislocation also includes intercontinental and interracial identity aspects.

As for the analysis of Marshall's double identification, I insist that her mother-to-father migration occurs at three distinct levels, all of them functioning as valid strategies of identity building and survival, as she copes with two distinct cultural, social, racial and linguistic realities. The first *identity* level associates Marshall with a unidirectional search for the local German values and culture. Despite suffering rejection (Germany "locks me out" and "denies me") from the part of her own country, Marshall is conscious that she is a German woman whose endorsement of

Germanness suggests a movement towards the western cultural experience within the German environment. The desire to incorporate aspects of the German life motivates her strongly because she envisions in her desired Germanness strategic and practical advantages to which she feel she is entitled to as a German citizen. Even after the local authorities decide to institutionalize her in a religious boarding school for mixed-race children – they say the decision is for her educational benefit and personal safety – she does not abandon her quest for Germanness. Initially, she introduces the institution narrating how she is sent to the place. "After eight months of primary school, I was sent to a Christian children's home far away from where my family lived. The home was administered by the Pentecostal Society and the Independent Protestant Association" (MARSHALL 2008: 07), she reports. Later, she writes about her personal scholarly achievement and how her efforts are not acknowledged by the religious staff in charge of the Christian children home. "I teach myself many things. At school, I'm the first in my class to learn to swim by myself, and my teacher gives me a pencil case as a prize, but at the home, no one notices my diligence or ambition" (MARSHALL 2008: 16), she denounces. Finally, she tells the reader how desperate and frustrated she feels for not getting the staff's recognition for her personal excellence, diligence and ambition. "I am torn in two. I want so badly not be what I am. Just for one day, couldn't I be white too? Perhaps on report card day?" (MARSHALL 2008: 16) She comes to the intriguing conclusion that her life would be immensely better and easier in all senses were she a white German girl.

As she is not a white German woman but a mixed-race subject, she concludes that her best alternative to an aspired Whiteness is to count on her black half in order to balance her double struggle for identity building. Therefore, the second *identity* level is opposed to the first one. In this second moment, Marshall despises and rejects the benefits of German Whiteness. As a consequence of her wish to replace Whiteness for Blackness, Marshall aspires to conquer the other half involving the process of identity building. She, then, turns her heart toward her black father, who lives in the United States, and towards what he represents in terms of the Blackness she is now looking for. "My father is black (...) The color of my skin binds me to him" (MARSHALL 2008: 01), she proudly acknowledges. Her father's Blackness as the second modality of Marshall's identity narrative encompasses a personal movement of hers towards the African cultural world, which can be here labeled African-Americanness. The initial racial bond that unites daughter and father, as the child Marshall timidly announces, turns into a powerful feeling when they first meet in his house many years later, as the adult Marshall informs. "My father smiles cautiously. Our eyes meet again and again. I see similarities between us that are so remarkable it make me dizzy. We don't talk a lot, because words could not begin to express what we're feeling" (MARSHALL 2008: 123), an adult Marshall gladly informs us when they first meet in Chicago where he lives. In addition, she feels even better welcomed within her father's black family when in a photo album of his family she sees her own white mother included. "On one page do I find a single white face: my mother's" (MARSHALL 2008: 123), she surprisingly reports. However, her most powerful demonstration of personal satisfaction comes when she compares the kind of acceptance she gets

from her father and relatives with that she is used to in the country of her white family. The immense disparity between the acceptance she experiences within the two families is verbalized as such: "I'm encountering human kindness and love here the likes of which I've never experienced before." (MARSHALL 2008: 123) The most relevant aspect of this dichotomous relationship between Marshall's desired Germanness and the wished African-Americanness is that her split identity building provides her with the occurrence of a double "*narrative of the self*". This identity dichotomy not only generates an impasse, but also launches an impassable antagonism (Germanness as denial; Blackness as acceptance) within Marshall's identity development.

The question here is how to challenge the identity polarity that separates Whiteness from Blackness as the two racial phenomena associated with Marshall's identity building experiences. The ideal answer for this question we will find in Hall (1992) again, as the Jamaican theorist of cultural studies admits that the construction of an identity articulates itself as "moveable feast", thus implying both dislocation and celebration by the person. As a result, if Whiteness or Blackness tends to freeze the migrant's "self-narrative" at one end (Germany) or the other (Black America), as exemplified by the autobiographical narrative under scope here, preventing mobility and celebration from occurring, Marshall will never conform to the equation "two, it becomes three", that Gates (988) envisions within Eshu's racial properties through *Signifyin(g)*. In other words, through the triangulation that Gates perceives in the orisha, the theorist urges that both the "one" and the "two" be able to advance to the "three". This appealing movement towards the mingling of Marshall's white and black parts is expected to happen, thus allowing her to seek and build interracial amalgamation for herself. In fact, racial amalgamation is the possible, potential and desirable *creolization* if the aim is to have a clear view of the cultural identity similar to that proposed by Hall's (1992) slogan of "*moveable feast*". The close relationship existing between Hall's motto and creolization compels us to deal with Glissant's (2005) perspective regarding identity development. Thus, resorting to the thesis dear to Glissant (2005) that "the world is becoming creolized" allows one to accept the view that the world is turning into the kind of "moveable feast" that Hall clearly cherishes. In this regard, the idea of *creolization*, according to Glissant, resides in the perception that "today, the cultures of the world brought into contact with one another in a fulminating and absolutely conscious way are transformed, exchanging between themselves." (GLISSANT 2005: 18) As a result, due to such amalgamating and galvanizing properties of distinct cultures, Glissant adds, people are abandoning "the belief that the identity of a self is only valid and recognizable if it is exclusive, different from the identity of all other possible selves." (GLISSANT 2005: 18). The Martinican thinker of the *creolization* closes his arguments in favor of the cultural amalgamation of people, bringing to the front the idea of the *rizomatic identity*, according to which, within the composite cultures "the identities are factors resulting from creolization, that is, from identity as a rhizome, from identity no longer as a single root, but as a root reaching out to other roots." (GLISSANT 2005: 27) In Marshall's (2008) autobiographical text, a visible case of cultural *creolization* or rizomatic galvanization bringing her white and black selves together can be seen in the quote below. When she is asked or challenged

to explicit the kind of identity she is entitled to she responds to her woman provoker: "I am proud to call myself Black, Afro-German, or Black German, even when white Germans like you don't like it." (MARSHALL 2008: 102) Against female white German opponent's intention to denial mixed-race Marshall any access to white Germanness, she reaffirms her racial *creolization*, insisting that her identity *two-ness* results from self-teaching as she clarifies that, "well, I have learned to unify the two cultures – Black and white – and so the real issue is how you as a white woman handle it." (MARSHALL 2008: 102) In addition, Marshall highlights how proud she is regarding her black identity, telling her challenger that "black history is my history too, and in that I include story of Blacks in Africa, America, and Europe." (MARSHALL 2008: 102) Finally, consciously Marshall does not deny her racial *two-ness*, as she emphasizes that "for that is what it means when people like yourself refuse to believe that someone who is German could be Black." (MARSHALL 2008: 103)

Within the theoretical conjunction involving Hall's (1992) *moveable feast*, Glissant's (2005) *rizomatic creolization* and Gates's (1988) both eshuist equation of "*two, it becomes three*" and dialogical *Signifyin(g)*, both identity mobility and mutability of the black subject in the literature of African descent moves from the past to the present to the future. This is what I intend to demonstrate while dealing with Marshall's complex process of identity building. Therefore, inside the expression "*two, it becomes three*", the "three" of the equation is the future ("the not yet born", as Gates names it), while the "two" is divided between the past (one) and the present (two). For the analytical purposes of Marshall's (2008) personal narrative under scrutiny here, I postulate that, in her autobiography *Invisible Woman*, two major types of identity movement will be delineated, namely, a racial one and a textual one. The discussion of the racial move seeks to account for mixed-race Marshall's identity triangulations within her connection or disconnection concerning German Whiteness and American Blackness; the study of the textual movement is interested in evaluating the identity triangulation of Marshall's autobiographical text, in its displacement from German to English, the target language into which the source text is transferred by translator Elizabeth Gaffney. In order to characterize analytically this mixed-race woman's specific interracial triangulation, I wish to use three concepts, *Negriceness*, *Negritude* and *Negriticeness*. When I stick to the analysis of the intertextual triangulation of the narrative, I aim at employing these following three conceptions, *Paralatio*, *Similatio*, *Translatio*. Within both racial and textual translation, Whiteness, Germanness, Englishness and Blackness will be dealt with analytically.

## Racial and Textual Identities: Establishing Creolization Through Translation

The theoretical support of both *Signifyin(g)* and Eshu to the analysis of Marshall's (2008) autobiography *Invisible Woman* involving its both source and target versions leads us to the analysis of some excerpts extracted from both the original text and its translated version. Based on the vocal duality of *Signifyin(g)* and on Eshu's triple communicability I concentrate on the analysis of both racial and textual translation of Marshall's personal narrative, as the realization of the interracial and intertextual phenomenon of "*two, it becomes three*." I will depart from the association of the black voice with the white voice, characterized by the concept of *Negriceness*

together with the relationship involving the voice of the German text with the textual voice of the English version, symbolized in the concept of *Paralatio*.

This excerpt below connects *Signifyin(g)* and Eshu as it moves from *Negriceness* to *Paralatio*.

> **NEGRICENESS:** Es gab nur eine Welt, die weiße Welt, in die ich hineingeboren worden war eine Schwarze Welt existierte nicht, und es gab nur eine Wirklichkeit, nur eine Wahrheit. Es gab keine Schwarzen Vater, keine Schwarze Großmutter, keine Schwarzen Geschwister, andere Schwarze Kinder oder Swchwarze Nachbarn in meiner Umwelt. Alle waren weiß, und da Kinder so aussehen wie ihre Eltern, war ich auch weiß, was denn sonst? In einen Spiegel schaute ich erst viel später. (**MARSHALL** *Daheim unterwegs: Ein deutsches Leben* 2015: 11)
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> **PARALATIO:** There was only one world, one culture – the white one – and that is the world I was born into. No black culture existed, and I had no Black father, no Black grandmothers, no Black siblings, and no Black neighbors in my environment. There was only one reality, one truth. Everyone was white, and all children looked exactly like their parents. And so I imagined that I must be white, too – what else could I be? It was a long time before I really looked into a mirror. (**MARSHALL** Trad. Elizabeth Gaffney, p. 05)

I open my analysis of Marshall's *Negriceness* by characterizing how Germany validates the white world. As a concept, *Negriceness* encompasses a black person's building of an assimilationist identity. Within literature of African descent, the most intriguing representative impersonation of the concept is Morrison's (1994) Pecola Breedlove, the eleven years black girl who, in the novel *The Bluest Eye*, wishes to possess blue eyes. That is, "big blue pretty eyes", we are told by a omniscient narrator. "Each night, without fail, Pecola prayed for blue eyes." (MORRISON 1994: 46). Different from Pecola, Afro-German Marshall does not wish the blue eyes that characterize Whiteness. She herself already lives within Whiteness and, from the inside, she explains how the white world, represented by the German *Geist*, is extremely catastrophic and damaging for a black woman like herself. First of all, she makes it clear that Germany is a world in which any kind of Blackness is unthinkable, as Germany is a white world, created by the Whites and for them, exclusively. In Marshall's autobiographical narrative, all cultural wealth comes from the white spirit that has become the norm. As she is born in Germany, but is not a White subject but a mixed-race woman, there is nothing else she can do but denounce how Whiteness neglects, denies, hides and prevent her Blackness from showing and performing itself. Although as a black German woman she shows strong will to belong to this white world, which is also hers, such a refusal from the part of Germany makes her to experience difficult and dramatic moments. Firstly, she feels bad because she is completely alone and unprotected. Since black culture no longer exists in the country, Marshall lacks intra-racial contacts with other black people. She mostly misses the Blackness of a

black father, black grandmother, black brothers and sisters, and of a black community with relatives and neighbors with whom to fraternize and on whom count when necessary. Contradictorily, despite all racist restrictions to her wished belonging in it, Marshall's *Negriceness* compels her to call this world that is hostile to her black race "my world". She sees Whiteness everywhere – children, parents, life – and such a perception to the child she was makes her believe she was a white child herself too. "And so I imagined that I must be white, too." Such an identity misperception continues until she looks in a mirror and has to face the reality of who she is: not a white girl, but a black girl who is lost in a white world, without being allowed to build a stable racial identity for herself. Similar to her personal case of a black German woman who demonstrates goodwill to the white world, she also demands goodwill from white Germany. African American poet Langston Hughes's (1944) words coincide with Marshall's identity phenomenon, as he clarifies that the Blacks "are people of good will who seek the good will of others." (Hughes 1944: 265)

In the previous paragraph I analyze how *Negriceness* within Marshall's autobiography explains her mixed sentiments towards Whiteness, despite the racial differences between the white world which Germany represents and the black experience which Marshall's ambiguous behavior to Whiteness symbolizes. From now on, I open the discussion about *Paralatio*. In this discussion, *Negriceness* as interracial translation makes room for *Paralatio* as intertextual translation. As the concept dealing with the translation between two texts, paralatic intertextual rendition intends to explain the linguistic differences between the German of the original version of Marshall's autobiography and the English language of its target version. As paralatic translation aims at differentiating the original text from its translated version, Chesterman (1997) inserts within this discussion his conceptual contribution in order to characterize the idea of linguistic or cultural translation as a great amount of difference involving two distinct texts. Any difference taking place between the two textual versions is the responsibility of the translator. "In this light," writes Chesterman, "a translator is not someone whose task is to conserve something but to propagate something, to spread and develop it: translators are agents of change. Translators actually make a difference." (CHESTERMAN 1997: 02) The way translator Elizabeth Gaffney manages intertextual differences during the process of her translation of Marshall's autobiographical narrative is what I plan to demonstrate do here. In order to consciously determine the differences between the two languages, the two cultures or the two texts involved in the process, Gaffney follows three different basic translation strategies: semantic, syntactic and pragmatic differences. The semantic differences operate at the lexical level; the syntactic ones work at the structural level; and the pragmatic ones act on the changes that are negotiable at the social level. Regarding the excerpt under study here, I initially focus on how translator Gaffney's paralatic translational modality deals with lexical semantic differences. Here, I'm concerned with the differences between German and English, when Gaffney transfers words and nominal locutions from language **A** to language **B**. For example, Gaffney first distinguishes the German word [*Welt*] from English [*culture*] and, later, differentiates [*Alle*] from [*everyone*]. In the next case, the word

[*erst*] becomes [*before*] in Gaffney's translation. She also transforms the adverbial expression [*in die*] into the sentence [*that is the world*]. Another case in which a nominal locution becomes a sentence occurs when the translator transforms [*viel später*] in the sentence [*It was a long time before*]. The last paralatic event of transforming a nominal locution into a sentence takes place between the German expression [*war denn sonst?*] and the English sentence [*what else could I be?*]. With regard to the syntactic distinctions between the two languages, Gaffney's translation decisions distinguish the sentence beginning with [*es gab*] from [*I had*]. Besides, she replaces the sentence [*es gibt*] for the personal verb [*to have*]. Later on, the paralatic differences between the two languages become even clearer as the translator takes the German sentence [*es gab nur eine Wirklichkeit, nur eine Wahrheit*] transforming it into the sentence [*there was only one reality, one truth*] in order to perform her English version. In addition to the syntactic difference, there is also the distance between a language **A** sentence and that of language **B**, present in the syntactic distinction resulting from the comparison of the German sentence [*war auch ich weiß*] and its English translation as [*I must be white*]. Pragmatic translation becomes visible in the case with regard to the asymmetrical translation between German and English. For example, Gaffney firstly intervenes in the source text and cuts it into small sentences in order to better deal with German long sentences. Secondly, she distinguishes the target text of the original version when she inserts the nominal locution [*one culture*] to better explain Marshall's idea that her home town is completely white. Gaffney also inserts the sentence [*and so I imagined that*] to make it easier for American readers to understand the sentence [*war ich auch weiß*]. Finally, she includes the adverb [*really*] in order to clarify the meaning of the sentence [*in einen Spiegel schaute ich*].

If it is true, as Gates (1988) states, that both *Signifyin(g)* and *Eshu* are carriers of dual racial and textual vocality, then within *Negriceness* on finds the first voice of interracial difference, while within *Paralatio*, one can verify the first vocalization of intertextual distinction. With regard to interracial *Negriceness*, the supremacy of domination remains within both *Whiteness* and Germany. As for paralatic intertextuality, the strength of translational control pertains to the translator Gaffney's decision to empower the linguistic and cultural characteristics of the English language to the detriment of the German tongue. As a result, both Marshall's *Blackness* and German language lose aspects of their racial ad linguistic selfness, due to their movement into environments alien to their core characteristics, both racial and linguistic. However, the duality of *Signifyin(g)* and *Eshu* seeks to balance this unbalanced pendulum so far demonstrated, making it possible to energize the weakened side of the previous duality by placing the translational emphasis on both Blackness and the German language, thus bringing identity gains and compensation to the racial and linguistic selfness of their own.

Both Marshall's racial valuation and German's linguistic validation meet with translating balance in the following excerpt, in which *Signifyin(g)* and Eshu are exemplified by *Negritude* and *Similatio*.

> **NEGRITUDE**: Mein Vater lächelt vorsichtig, und immer wieder treffen sich unsere Blicke. Ich sehe Ähnlichkeiten zwischen uns, die so unglaublich sind, dass mir ganz schwindlig wird. Wir schweigen, da Worte ohnehin nicht das ausdrücken können, was wir beide fühlen. Corene holt fotoalbem hervor, zeigt mir meine Onkel und Tanten, Nichten und Neffen, Brüder und Schwestern. Alle sind Schwarz, nur auf einer Seite entdekte ich ein weißes Gesicht. Meine Mutter, sie hat also schon Platz im Familienalbum gefunden. Ich bin mehr als gerührt. Schamröte schießt mir ins Gesicht. Hier begegnen mir Menschlichkeit und Liebe, wie ich sie nie zuvor in meinem Leben kennen gelernt habe. (MARSHALL *Daheim unterwegs: Ein deutsches Leben* 2015: 119)
>
> **SIMILATIO**: My father smiles cautiously. Our eyes meet again and again. I see similarities between us that are so remarkable it make me dizzy. We don't talk a lot, because words could not begin to express what we're feeling. Corene brings out photo albums and shows me my aunts and uncles, my nieces and nephews. All of them are Blacks. Only on one page do I find a single white face: my mother's. So even she has been included in this family album. I blush deeply. I'm encountering human kindness and love here the likes of which I've never experienced before. (p. 123)

Firstly, I deal with Marshall's racial affirmation after her racial devaluation as she dealt with white cultural values in Germany, symbolized in the concept of *Negriceness*. From here on, the reader accompanies Marshall's *Negritude*, visible in her first physical contact with her black father in the United States. She starts her inclination towards the Blackness of *Negritude*, and consequent abandonment of German Whiteness of her *Negriceness*, as she personally wishes to know whether Eddie Marshall, her father, is alive or not. Initial contacts between daughter and father are established by means of letters, and her first written message to him takes place after she knows not only that he is still alive but also that he lives in the United States. After exchanging letters, Marshall flies to the USA and visits her father's black family for the first time. The first impression she has when she and her father first meet is that she notices similarities between them both. These similarities between the daughter and the father are so remarkable that she becomes dizzy. They speak very little because, during their encounter, exchanging words seem useless and meaningless. Rather, she sees a photo album, which Corene, Marshall's black stepmother, brings to her. The photos show Marshall's aunts, uncles, nieces and nephews. All of them are black, but one. The white woman in the album is her German mother, Frau Propp. Though empowering to both Marshall and many other black women the meeting may be, her personal and self-validating encounter with her father's family in the United States is not an isolated case in women's black literature. For instance, Morrison's (2004) novel *Song of Solomon* illustrates a similar family encounter lived by Milkman, the novel's black protagonist. In a specific scene in Morrison's novel, Milkman flies to the south of the country wishing to recover his ancestors' story in order to provide

his life with some identity validation. In contact with Southern relatives and friends of the family, he is informed that his great-grandfather had been a slave who had spectacularly run away from slavery, and was told the slave had flown back to freedom in Africa. Milkman becomes so proud and happy with this unusual experience of his ancestral relative's extraordinary conquest that he tells his girlfriend about the event. He says to her: "he could fly! You hear me? My great-granddaddy could fly! Goddam! (...) The son of bitch could fly! You hear me, Sweet? That motherfucker could fly! Could fly! He didn't need no airplane. Didn't need no fucking tee double you ay. He could fly his own self!" (MORRISON 2004: 328) Milkman's encounter with his great-grandfather's freedom indicates similar identity values to that of Marshall's first contact with her father. Her father couldn't fly like Milkman's ancestor, but their experiences are equally satisfying, meaningful, and racially invigorating for black people. Milkman had no past to be proud of and Marshall had no father to hug, in the past. Now they both have what they have gone a long way to find. We know how Milkman reacts to the event. As for Marshall, she ends the story of her first close encounter with her father with tenderness. Marshall's most genuine reaction is to asker herself. "I wonder if such a meeting as this would be possible in my country" (MARSHALL 2008: 123), she writes. In fact, she had flown to the United States to meet a father she had never seen before, and had received from him and his black family what she had never had in white Germany. Her *Negritude* and nationalist identity is comforted abroad, with a new black family's friendliness and love.

As we have previously followed, Marshall experiences the huge differences between Western Germanness and African Americanness, which derive from her belonging in a white family and in a black home as well. These racial disparities also help the reader understand the linguistic distinctions which Intertextually distance German from English as the two languages involved in Gaffney's process of interlinguistic translation. As we will accompany in the discussion that follows, the analysis of *Similatio* in translation and the foreignization taking place between language **A** and language **B** within this excerpt deny "alienation, fluidity and transparency." (GENTZLER 2009: 65). In other words, from Basnett's (2005) point of view, both *Similatio* and foreignizing "ensure[s] that a text is self-consciously other" [which] "contains traces of a foreignness that mark it as distinct from anything from within the target culture." (BASSNETT, 2005: 121) As a result, we will see here a quest for similatic foreignness between source and target texts, thus emphasizing linguistic similarity involving the semantic relationships within the words and vocabulary of the two languages. For instance, similatic options by Gaffney include the translation of the German words [*Vater*], [*Ähnlichkeiten*], [*Worte*], [*Onkel*], [*Tanten*], [*Nichten*], [*Neffen*], [*Gesicht*], [*Mutter*], and [*Liebe*] as the English terms [*father*], [*similarities*], [*words*], [*uncles*], [*aunts*], [*nieces*], [*nephews*], [*face*], [*mother*], [*love*]. In addition to dealing with lexical items, Gaffney also handles the similatic translation of nominal expressions from German into English. These include cases such as [*Fotoalben*], [*Familiealbum*] und [*Menschlichkeit*], a group of double words that appear in English as [*photo albums*], [*family album*] and [*human kindness*]. Additionally, only one case of adverbial expression occurs, the German adverbial locution [*auf einer Seite*], whose English similatic

counterpart corresponds to [*on one page*]. Along with the illustration of the semantic *Similatio* comes the discussion of some specific cases of the foreignizing syntax. Dealing with syntactic translation, Gaffney transfers to English the German sentences [*mein Vater lächelt vorsichtig*], [*Ich sehe*], [*zeigt mir*], [*Alle sind Schwarz*], [*entdekte ich ein weißes Gesicht*], und [*Ich bin mehr als gerührt*] as [*my father smiles cautiously*], [*I see*], [*shows me*], [*All of them are Blacks*], [*I find a single white face*], and [*I blush deeply*], thus turning the source and target versions into a structurally similar perspective. Gaffney still maneuvers some examples of composed sentences in the field of syntactic *Similatio*. For example, these include the German sentences [*die so lieben sind, dass mir ganz schwindlig wird*] and [*Worte, die nicht das sind, was wir wissen, was wir beide gehört*], which arrive in English as the double phrases [*that are so remarkable it make me dizzy*] and [*words could not begin to express what we're feeling*].

As we have so far demonstrated, both racial and textual translational dislocations are measured by means of black people's racial duality and black text's linguistic duplicity, as well. On the one hand, racial and textual double voicedness regarding distinct traditions is clarified through *Negriceness* and *Paralatio*. On the other, both racial and textual duality leading to resemble traditions is explained through *Negritude* and *Similatio*. However, these two opposing modalities of translation analysis – differentiation and similarity – do not seem sufficiently strong to guarantee the effective realization of a true translation. Within the phenomenon characterized by the expression "*two, this becomes three*", the translation that interests us here is not associated with differentiation [One, or Negriceness/Paralatio], nor with similarity [Two, or Negritude/Similatio], in isolated ways. On the contrary, it advances towards the combination (Three, or Negriticeness/Translatio] by means of which the ideal modality of translation takes place in order to become the combinatory phenomenon, which, at the same time, performs both the interracial creolization and the intertextual hybridization. Through creolization, Glissant (2005) proposes a step beyond the dual vocality envisioned by Gates (1988). The Martinican thinker emphasizes that it is through creolization – or the mingling of opposite races – that single-rooted cultures tend to be controlled in order to make room for creolized cultures, or "composite cultures (...) [within which one develops] identity as a rhizome, identity no longer as a single root, but as a root reaching out for other roots." (GLISSANT 2005: 27) It is from this rhizomatic perspective of the encounter of racial, linguistic, cultural and textual roots (traditions) that we will develop identity as a "moveable feast" that Hall (1992) talks about. For the purposes of the analysis that follows, festive mobility is represented by the concepts of *Negriticeness* and *Translatio*.

In this next excerpt, *Negriticeness* and *Translatio* begin both racial and textual identify building. From the perspective of race, *Negriticeness* intends to debilitate the polarity established by both *Negriceness* and *Negritude*; from the point of view of language, *Translatio* aims at disenfranchising the dichotomy developed by both *Paralatio* and *Similatio*. Therefore, interracial creolization characterizes Marshall's *Negriticeness*, as well as interlinguistic hybridization describes Marshall's autobiography's *Translatio*, under the theoretical auspices of *Signifyin(g)* and Eshu.

> **NEGRITICENESS**: Jetzt bin ich nicht mehr allein auf der einen Seite dieser Welt. Es gibt eine Gruppe, der ich angehöre und die mich braucht. (...) Das Gefühl, eine Community zu haben, gibt mir Kraft und stärkt meine Persönlichkeit (p.83) (...) Schritt für Schritt fang ich an, meinen Weg zu mir selbst zu finden. (84) (...) *Sieben Jahre alt war ich*, als mich meine Mutter damals allein im Heim zurückließ, und es hat unendlich geschmerzt. (129) Es fällt mir auch heute noch schwer, Wut auf meiner Mutter zu empfinden. (...) meine Mutter liebt mich, ich bin ihre Tochter, für immer. Dieses Festhalten an der Liebe meiner Mutter hat mir das Überleben in einer rassistichen Gesellchaft, die mich auf heute noch ausschließt, ermöglicht. Meine Mutter und ich, wir wissen um diesen Schwerz, der bleibt, auch um die Liebe, die uns verbindet. (*Daheim unterwegs: Ein deutsches Leben*, p. 83-84-129-130)
>
> **TRANSLATIO:** I'm not all by myself at the edge of this *world* anymore. I belong to a group that wants me to belong. (...) This new sense of having a community has empowered me and strengthened my personality. (p. 91) (...) Step by step, I begin to discover who I am. (p. 92) (...) I was seven years old when my mother left me alone at the home, and it hurt me infinitely. (p.133) But even today, it's hard for me to be angry with my mother. (...) My mother loves me, and I am her daughter, forever. My confidence in my mother's love is what enabled my survival in this racist society, and it continues to bring me that assurance. My mother and I both know all about the pain that resides within both of us and about the love that binds us. (pp. 91-92-133-134).

In connection to two previous groups of excerpts, both *Negriceness* and *Negritude* were discussed in accordance to their double and opposite unidirectional identity formation. As we have seen, on the one hand, Marshall's first unidirectional identity development was characterized by her connection with her white mother's Germanness; on the other hand, the second unidirectional building of this multiracial woman's identity has linked her to her black father's African Americans. In contrast to the unidirectionality of both Negriceness and Negritude, Negriticeness is not a unidirectional event, but a bidirectional modality of racial identity formation. Regarding his composite concept, I would say that based on Marshall's endorsed feminist motto that "the personal is also political," I would rather believe that her previous identity choices related to both white Germanness (Negriceness) and black Americanness (Negritude) were related to actions and decisions that could be read as personal as well as political. First, I will focus on the discussion of *Negriceness* or Marshall's racial adherence to Germany, as she reconciles with both Frau Propp, her white mother, and Lisa, her white sister, in particular, and with Whiteness in general. After years of conflicting distancing mixed-race Marshall's reconciliation with her white soul is a long process of conscious, militant and racial development that includes different moments of human personal growth. Her feelings for herself and others change when she leaves the German white women's movement and warmly hugs the group of her black sisters. While living among the

Whites she always compared herself to them, but now that she is among the blacks, she consciously changes her views concerning Whites and Blacks. She feels "to no longer be alone now [because] now I know other Afro-Germans." (MARSHALL 2008, p. 83) This common history shared with other black women in a racist Germany makes them stronger and leads them to see more clearly the struggle of women in relation to the black race. Marshall, then, comes to the conclusion that "our skin color and our struggle for survival make us feel a closeness that we until then – among whites – never felt." (MARSHALL 2008, p. 83) Ferreira (2004) explains that this racial and psychological strength causes the black person to open up to the other, otherness, and alterity. He argues that "at this stage, the individual, while maintaining relationships with black peers, wishes to develop meaningful relationships with non-blacks of his knowledge while respecting their self-definitions." (FERREIRA 2004, p. 83) From Ferreira's perspective, Marshall's membership in a community of brothers and sisters is associated with a sense of racial empowerment and gender strength that helps her find who she is. She is aware that she is a black woman who feels now capable to open herself up to have her first encounter with her Sister and mother after more than thirty years of separation. Her mother's Whiteness, or her sister's Germanness, are no longer problems because the mixed-race daughter and sister is now a self-affirming black woman. Marshalls revises the personal negative perception she had of her mother and sees Frau Propp as the woman who has always loved her. This type of motherhood towards the daughter helped Marshall survive in a racist society like the German environment, and gave her gender-based trust and racial assurance. Marshall concludes her praise for the white mother's affective connections with the black daughter by emphasizing that they are both aware of the common ground they share, which has help them to endure a common pain during the hard times of misunderstanding and separation. Besides, they are also deeply aware of the special love that unites them now and will join them together forever. What is visible here is *Negriticeness*, that is, the process by which both whites 'expectations and blacks' articulations are combined to create a better world that brings two races together for a common human future. Eshu's motto of "two, it becomes three" fits Marshall's and mother's experience of reconciliation, which brings back Hall's (1992) position about racial translation as the result of the togetherness of tradition and migration. He clarifies that the idea of translation "describes those identify formations", by means of which "people retain strong links with their places of origin and their traditions" [and] "are obliged to come to terms with the new cultures they inhabit, without simply assimilating to them" (...) They are irrevocably *translated*." (HALL 1992: 310) Like *Negriticeness*, Translatio, is linguistic pair, is also translation from Hall's point of view. Therefore, there is a relational correspondence between the duality of *Negriticeness*, *Translatio* and translation. While Negriticeness brings Negriceness and Negritude together in the field of interracial racial translation, *Translatio* merges *Paralatio* and *Similatio* in the field of intertextual translation. From the point of view of paralatic Translatio, linguistic translation works on three different levels: semantic, syntactic and pragmatic. The semantic elements of translational Paralatio deal with the lexical differences between language A and language B. The translator Gaffney first transfers the German nouns [*Emotion*], [*Festhalten*]

and [*Schwerz*] into English as [*sense*], [*confidence*] and [*pain*]. She also translates the German noun [*Wut*] as the English adjective [*angry*] and the adjective [*schwer*] as [*hard*]. As for the adverbial formations, we have a few cases. For example, Gaffney sends the adverb [*jetzt*] to English as [*anymore*]. It also transfers the German adverbial expressions [*mehr allein*] and [*auf der einen Seite*] into English as [*all by myself*] and [*at the edge*]. As we move from semantic analysis to syntactic discussion, Gaffney deals with the paralatic distinction between the source language and the target tongue. The translator first distinguishes the German sentence [*Es gibt eine Gruppe*] from the English version [*I belong to a group*]. Then, she complements her translational intervention by differentiating the source sentence [*der ich angehöre*] from the target sentence [*that wants me to belong*]. Besides, she also transfers the German sentence [*gibt mir Kraft*] into English in the sentence as [*has empowered me*], thus replacing the original Simple Past with the derived Present Perfect. Gaffney also distinguishes the language A sentence [*meinen Weg zu mir selbst zu finden*] from its counterpart [*to discover who I am*] in the version of language B. Another syntactical distinction between the two languages concerns the German sentence [*der bleibt*] arriving in English as [*that resides*]. In addition, Gaffney also deals with pragmatics as she eliminates or adds new linguistic elements to compose the paralatic alignment of her translation. With regard to the pragmatic *Paralatio*, Gaffney makes three different decisions. First, she does not provide translational correspondence to the German sentence [*und die mich braucht*] in the English version. Later, she also removes the German sentence [*die mich auf heute noch ausschließt, ermöglicht* ] from the English text. Even later, she inserts the sentence [*it continues to bring me that assurance*] into the English version, which the German text does not present. As one can see, the analysis of semantic, syntactic and pragmatic aspects of the translation of the excerpt from German into English concentrates on the differences between source and target excerpts. So, I decided to focus on how translator Gaffney "converts language A into language B in a way that leaves as little evidence as possible for the process." (LANDERS 2001, p. 49). In order to restore the balance between translational differences and similarities between German and English that *Translatio* requires, I leave the analysis of *Paralatio* behind and concentrate on the discussion of *Similatio*. Similatio wants to show from here on what is similar in terms of both source and destination languages. With regard to semantic *Similatio*, some German nouns retain their English meaning as, for example, [*Welt*], [*Gruppe*], [*Community*], [*Persönlichkeit*], [*Jahre*], [*Mutter*], [*Heim*], [*Tochter*], [*Liebe*], [*Überleben*] and [*Gesellchaft*], which in the English version become [world], [group], [community], [personality], [years], [mother], [home], [daughter], [love ], [survival] and [society]. In addition to the noun, we address the adjectives. As the only case of a similar translation of German adjectives, Gaffney sends [rassistichen] as [racist] into English. As for the adverbs, there are some cases in this analysis of the similatic translation. These are the adverbs [[*unendlich*] and [*heute*], which arrive in English as [infinitely] and [today]. The others examples include the adverbial expressions [*Schritt für Schritt*], [*für immer*], which, in English, become [*step by step*] and [*forever*]. When analyzing syntactic *Similatio*, Gaffney succeeds in translating four German sentences into English, with no syntactic transformations. They are [*Das Gefühl, eine Gemeinschaft zu haben*],

[*Sieben Jahre alt war ich*], [*meine Mutter liebt mich*] und [*meine Mutter und ich, wir wissen um diese Schwerz*] which become [*this new sense of having a community*], [*I was seven years old*], [*my mother loves me*] and [*my mother and I both know all about the pain*]. My discussion of all these cases of translational *Similatio* meets theoretical explanation in Lander's (2001) Idea of Resistance, according to which "the reduced readability of the end product is an indication of its fidelity to the source language and the culture from which it originates." (LANDERS 2001, p. 52)

Final Comments: Venuti meets Deleuze and Guattari

The terms displacement, mobility, fluency and resistance have been grouped together in this article along with *Signifyin(g)*, Eshu, black assimilation, nationalism and catalysis in order to encourage the construction of a unique view of both racial and textual translation within a specific Black German Experience in the literary tradition of African descent. These interdependent concepts help the reader understand the phenomenon of translation as a *continuum* that both Marshall and other black people and excerpts from Marshall's autobiographical narrative *Daheim: Ein deutsches Leben* with their specific racial and linguistic counterparts in the English version *Invisible Woman: Growing Up Black in Germany*, translated by Gaffney.

Let me re-emphasize the idea of *Signifyin(g)* by expanding the scope of intertextual conversation beyond the contours of black literature and criticism. From the point of view of Gates's *Signifyin(g)*, literary translation enables us to place this analysis within the scope of what Deleuze and Guattari (1975/1986) call "Minor Literature", a concept which is characterized by four main elements: linguistic displacement, political connotation, collective configuration and painful stimulation. These French critics add that:

> We might as well say that minor no longer designates specific literatures but the revolutionary conditions for every literature within the heart of what is called great (or established) literature. Even he who has the misfortune of being born in the country of a great literature must write in its language, just as a Czech Jew writes in German or an Ouzbekian writes in Russian. Writing like a dog digging a hole, a rat digging its burrow. And to do that, finding his own point of underdevelopment, his own *patois*, his own third world, his own desert. (DELEUZE & GUATTARI 1986: 18)

From the point of view of these French philosophers, any text written by a minority author in a great language must be seen as representative of the *Minor Literature*. Afro-German Marshall's reports of her dramatic personal experiences must be read as a special instantiation of the expression of *Minor Literature*. This is because her autobiography encompasses the three characteristics that literary critics visualize in the genre. In other words, Marshall's narrative includes “the revolutionary conditions for every literature within the heart of what is called great (or established) literature.” Marshall's literary revolution within established German literature therefore leads her to create her own "space" from which she extracts a text that deals with the

story and history of millions of black women and men, not only living in Germany but also spreading themselves around the world. Just as Toni Morrison writes in English, Aimé Césaire writes in French, Juan Francisco Manzano writes in Spanish, and Geni Guimarães writes in Brazilian Portuguese, they reinforce "the revolutionary conditions" that Marshall encounters in a crucial artistic manifestation such as the German Literature. After associating Marshall's autobiography with Deleuze & Guattari's (1986) concept of *Minor Literature*, I would like to end this discussion with a return to Gates's (1988) concept of *Signifyin(g)*. I am referring to how Grewal (1998) associates the concept of the French philosophers with Morrison's novels in general and, with Beloved, in particular, as she discusses them both together. Grewal explains that:

> By endowing pain – itself mute and inchoate and all too personal – with a narrative that is as intelligible as it is social, Morrison makes room for recovery that is at once cognitive and emotional, therapeutic and political. Loss is both historicized and mourned, so that it requires a collective force and a political understanding. Morrison's fictive circles of sorrow invite readers to become *conscious* of the terrain of their lives and to re-cognize the terrain as not simply individual or personal, but as thoroughly social, traversed by the claims of the past, occupied by conflicting ideologies of identity (class, gender, race, nationhood) that give rise to the boundaries of the self. In the novels, the place of the individual is de-isolated, the boundaries of the self-shown to be permeated by the collective struggle of historical agents who live the long sentence of history by succumbing to (repeating), contesting it and remaking it. (GREWAL, p. 14)

Grewal's long comment on how Morrison's novels are significantly related to Deleuze & Guattari's (1986) concept of *Minor Literature* is of great importance to many writers of African descent in general, but also to Marshall's autobiography, particularly, as I have so far attempted to demonstrate. Like Morrison's fictional writing, Marshall's autobiographical narrative encompasses the profound confluence of linguistic, personal, individual, collective, communal, social, and political implications that black women must traverse in their lives within the racist Germany they deal with.

Translation is characterized by its ability to repeat or replicate the source language specificities and peculiarities in the linguistic and cultural body of the target tongue. This is an aspect that invites the reader to relate the concept of *Minor Literature* by Deleuze and Guattari (1986) to the idea of *Minoritizing Translation* by Venuti (1998) and, therefore, to evaluate both. *Minoritizing Translation* means the critical coping with *Minor Literature* in the way that Venuti takes up the ideas of the two French thinkers and their terminology in order to reassure that "the good translation is 'minoritizing': it frees the rest by it cultivates a heterogeneous discourse. Opening the standard dialect and the literary cannon for what is alien to itself, for what is below average and marginal." (VENUTI, 1998: 11) Between fluency and resistance, Landers (2001) preference for

the first (fluency) is confronted by Venuti's the choice for the second (resistance), which is understood as strangeness (alienation). I believe that three different strategies or translation stories can inhabit the same text: fluency, resistance and the hybrid flow. Hybridity lies between the translator's fluid decision and his/her resistant possibilities, thus fusing the two opposing alternatives. In relation to racial translation, this article has used *Negriceness*, *Negritude* and *Negriticeness*, as well as *Paralatio*, *Similatio* and *Translatio*, thus reassuring both racial and lingual differentiation, similarity and creolization in translation.

**Funding:** This research received no external funding.

**Conflict of Interests:** The author declares no conflict of interest.

**Disclaimer Statement**

This research replicates both racial concepts of *Negriceness*, *Negritude* and *Negriticeness* and lingual conceptions of *Paralatio*, *Similatio*, and *Translatio*, which I utilized in my Ph.D. research *Tradition, Migration, Translation: Racial and Lingual Triangulations within the Literatura of African Descent, Translated in Brazil* (Tradição, Migração, Tradução: Triangulações Raciais e Linguais na Literatura Afrodescendente Traduzida no Brasil), concluded in 2013, at the Federal University of Santa Catarina, Florianópolis, Brazil, under the supervision of Dr. Werner Ludger Heidermann.

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