

**ATILIM UNIVERSITY**  
**GRADUATE SCHOOL OF SOCIAL SCIENCES**  
**DEPARTMENT OF TRANSLATION AND INTERPRETATION**  
**TRANSLATION AND INTERPRETATION MASTER'S PROGRAMME**

**THE ARABIC TRANSLATION OF CULTURE SPECIFIC ITEMS IN THE  
AFRICAN POSTCOLONIAL NOVEL THINGS FALL APART**

**Master's Thesis**

**Meriem Sermoune**

**Ankara-2020**



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**Supervisor**

**Associate Professor, Dr. Ayşe Şirin Okyayuz**

**Ankara-2020**

## ACCEPTANCE AND APPROVAL

This is to certify that this thesis “THE ARABIC TRANSLATION OF THE CULTURE SPECIFIC ITEMS IN THE AFRICAN POSTCOLONIAL NOVEL *THINGS FALL APART* and prepared by [Sermoune, Meriem] meets with the committee’s approval unanimously as Master’s Thesis in the field Translation and Interpretation Following the successful defence of the thesis conducted in November 6, 2020.

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- I prepared this thesis in accordance with Atilim University Graduate School of Social Sciences Thesis Writing Directive,
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[11/11/2020]

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[Sermoune Meriem]

## ÖZ

SERMOUNE, Meriem. Bir Afrika sömürgecilik sonrası dönem romanı olan *Things Fall Apart* da Kültüre Özgü Ögelerin (KÖÖ) Arapça'ya çevirisi. Yüksek Lisans Tezi, Ankara, 2020.

Bu tezde Chinua Achebe'nin *Things Fall Apart* romanında kültür özgü ögelerin İngilizce'den Arapça'ya çevirisi araştırıldı. *Things Fall Apart* romanı تتداعأشياء başlığı altında Ürdünlü çevirmen Sameer Ezzat tarafından Arapça'ya çevrildi. Paul Bandia'nın üç bölümden oluşan metin inceleme yaklaşımı temel alınarak sömürgecilik sonrası metne uygulandı. İlk aşamada Achebe'nin gelenek, maddi kültür ve ekoloji gibi kültüre özgü ögeleri Igbo dilinden sömürgeci halkların kullandığı dili betimlemesinde kullandığı yaklaşımlar incelendi. Devamında, çevirmen Ezzat'ın bu kültüre özgü ögeleri hedef dil Arapçaya tercüme ederken kullandığı yaklaşımlar tartışıldı. Kaynak sömürgecilik sonrası döneme ait metinde, Afrikaya ait varlığı Avrupa dilinde vurgulamak isteyen Achebe çeşitli kültüre özgü ögeler kullanmıştır. Sömürgecilik sonrası döneme ait metinlerde kültüre özgü ögeleri betimlemek ve melez (hibrit) metinleri okuyucuya daha anlaşılabilir kılmak için tamponlama (cushioning) ve bağlamlama (contextualization) gibi farklı stratejiler kullanmıştır. Diğer taraftan, Sameer Ezzat kültüre özgü ögelerin çevirisinin çoğunda hedef metinlerdeki yazarın kaynak düşünce ve amacını koruyabilmek için bağımlı bir çeviri yaklaşımını tercih etmiştir. Bununla birlikte, çevirmenin bu tercihi çevrilen metindeki kültüre özgü ögelerin hedef okuyucu için belirsizlik yaratması olasıdır. Çoğu durumlarda kaynak dil ve çeviri dili arasında kültürel kesişmenin olmamasından dolayı sömürgecilik sonrası metindeki kültüre özgü ögelerin çeviri işlemi merkezi bir unsurdur. Kültür bilgisinin ve iletiminin azlığı çeviriyi etkiler, onu hedef kitleye belirsiz veya yanlış kılabilir.

### **Anahtar Kelimeler**

Kültüre Özgü Ögeler, sömürgecilik sonrası dönem, hibrit metinleri, çeviri, tercüme, Afrika edebiyatı.

## ABSTRACT

[SERMOUNE, Meriem], [The Arabic Translation of Culture-Specific Items in the African Postcolonial Novel *Things Fall Apart*], [Master's Thesis, Ankara, 2020].

This thesis investigates the translation of culture-specific items (CSI) from English into Arabic in the African postcolonial novel *Things Fall Apart* by Chinua Achebe. *Things Fall Apart* is translated by the Arab Jordanian translator Sameer Ezzat under the title أشياء تتداعى. This study has been conducted under Paul Bandia's tripartite approach to postcolonial texts. Firstly, the author's strategies in portraying the CSIs such as customs, material culture, and ecology into the colonizer's language were analysed. Then, the translator's strategies in rendering these culture-specific items into the target language Arabic were discussed. In the original postcolonial text, Achebe used various CSIs to highlight the African essence in the European language. Achebe employed different strategies such as cushioning to portray the CSIs in the postcolonial text and make the hybrid text clearer.

On the other hand, Sameer Ezzat, in translating CSIs into Arabic used a literal translation strategy in most of his translations to keep the author's original idea and intentions in the target text. However, the translator's choice may make the translated CSIs ambiguous for the target reader. Translating culture-specific elements in the postcolonial text is crucial since there is no culture overlap between two languages in most cases. The lack of cultural knowledge affects the translation and may make it ambiguous and inaccurate for the target reader.

### **Keywords**

Culture-specific items, postcolonial texts, hybrid text, translation, African literature.

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**LIST OF ABBREVIATIONS**

SL: Source language

TL: Target language

ST: Source text

TT: Target text

CSI: Culture-specific items

RQ: Research question

## INTRODUCTION

Different scholars provide various definitions of the word “translation.” “To translate” is traditionally defined as the process of transmission of texts from the source text (ST) into target text (TT) (Catford, 1978). Literary hundreds of comparative studies conducted by scholars of translation studies have dealt with the issue that ST differs from TT in various respects due to the lack of overlap between languages and cultures and translation traditions and so much more. This inevitability leads to the conclusion that translation is a task that requires more than being bilingual.

According to the United Translation Journal (2018), ancient societies used translation for communication purposes only. For example, Middle Eastern societies used to decrypt symbols of old languages such as Sumerian using clay tablets. Later, Latin scholars started to travel to Spain during the medieval period to translate religious and medical texts when people started to learn. During the same period, the bible was translated from Latin into English (United translation Journal, 2018). With this impetus, the need and demand for translators started to increase. Today, many centuries after the period stated, the undeniable existence and use of translation and interpretation are well-known and studied fact. Today, translation and interpreting are academic disciplines in which extensive research is conducted, but field experts are trained in almost all countries.

Translation and interpretation programs, both undergraduate and postgraduate, all over the world train their students to become expert translators and interpreters in various fields. According to J. Munday, these programs are considered a visible way that allowed the field of translation to capture a prominent place in the world of academia (Munday, J,2008. p.23). The field in question developed through evolution, starting with several approaches that built upon one another.

The initial approach to translation, referred to as the linguistic approach, dominated the translation world for the latter half of the 20th century. Many scholars had an undeniable role in the rise of these translation approaches. One of the proponents of the linguistic approach Jakobson for example, posited that words are a set of linguistic signs; the meaning of these signs is their translation. The scholar asserted that we could only understand the word “cheese” if we are familiar with the

meaning assigned to it (Jakobson, 1971, p.260) Jakobson is usually associated with his famous essay *On Linguistic Aspect of Translation* (1959) he proposes three different translation types:

Intralingual; paraphrasing or rewording a text within the same language.

Interlingual; rewriting a text in a different language.

intersemiotic; between sign systems.

Another critical theorist of the linguistic approach in translation history is P. Newmark. The scholar posited that translation transfers meanings from the SL into TL concerning its functional relevance; whether the text is ST oriented or TL oriented, the “conflict of loyalties” remains one of the translators' issues (Newmark, 1991, p.76). Several translation types were also presented by Newmark, such as word for word, faithful translation, and semantic translation, the latter type of translation was his focus. The scholar considered semantic translations as the most effective way to preserve the contextual meaning and the original (ST) form (Newmark, 1981, p. 39).

Functionalism was another approach embraced and incorporated into translation studies. Functionalism was first introduced in the early twentieth century in Germany. It explored translation from a different angle. The early twentieth century witnessed a flourishing movement of the functional approach in the world of translation (Munday, 2001, p.73). Vermeer's Skopos theory, which deals with the text's function or purpose, lies at this theory's center. It played an essential role in the development of the functionalist approach. Many scholars developed their theories based on the Skopos concept. Examples are Newmark's text types and Nida's dynamic\ functional equivalence (Wang, 2017, p.624). Katharina Reiss provided another influential functional theory. Reiss's (2014) text types, the ST in the TT's communicative function, define the translator's translation approach to transfer the function. Reiss's proposes three different text types: informative, expressive, and operative.

The cultural turn followed this epoch in translation. Culture may be very broadly explained as the behavior model of society. Culture includes history, social structure, traditions, customs, and habits. As stated by the Center of Contemporary Cultural Studies (2013), there are three aspects of cultural studies. The first aspect is culture interpretation as the whole pattern of values in a society that includes culture,

high, popular, and low. The last aspect regards these expressive forms as an integral part of social life. The cultural turn in translation studies is considered as a breakthrough in the history of translation. It was initiated by Bassnett and Lefevere (1990), and it came in contrast to the linguistic approaches to translation. Trivedi (2005) declares that translation studies were a sub-division of linguistics for a good part of the last century. The approach had embraced that translation is replacing linguistic entities or textual materials from the SL to the TL, focusing only on the translation's linguistic aspect (Catford, 1965, p.20). It was in this initial approach that culture was secondary thus neglected. Bassnett and Lefevere's approach attached great importance to the cultural norm in translation studies. The scholars displayed how the lack of cultural background in both the SL and the TL affects translation accuracy (Bassnett, 1980, p.23). According to Nida, in translation, biculturalism is more critical than bilingualism, and the differences between cultures may cause more severe issues for the translator than make the differences in language structure (Nida, 2005, p.5). The cultural turn points out the importance and the primary nature of the translation's inquiry in its cultural, socio-cultural, political, and ideological background and conditions. Bassnett and Lefevere envisaged that "neither the word, nor the text, but the culture becomes the operational unit of translation." In this sense, the cultural turn in the translation studies is a climax that turned a new page in the translation studies world and introduced an extensive aspect for analyzing the translation process (Bassnett, Susan and Andre, Lefevere, 1990. p.8).



## CHAPTER ONE

### BACKGROUND OF THE STUDY

#### 1.1. Postcolonial Translation and Postcolonial Literature

The postcolonial translation is one of the fields introduced to translation studies after the cultural turn appearance. Bandia (2008) had stated that the translator of the postcolonial hybrid text is transmitting historical facts and cultural elements of the colonized countries and facilitating the understanding of people from different cultural backgrounds. Through this perspective, translation studies play an important role in identity recreation and conveying the cultural reality of the third world colonized societies. Postcolonial literature implies that there is the colonized and the colonizer.

The term postcolonialism refers to the effect of colonizers on the colonized countries. Postcolonial literature studies the consequences of the colonial period. Most of these previously colonized countries have currently gained their independence. Nevertheless, postcolonialism still exists in different fields, such as literature, communication, and sociology. Postcolonial literature is a literary genre that was born out of the oppression and injustice of the colonizers. The genre provides postcolonial writers the opportunity to describe the events during colonialism as they write from their perspective and with their own words (Lazare and Andries, 2007, p.1174).

The translation of postcolonial literature is sometimes used by the colonizers to create an improper and false colonized country identity. It is also utilized for the colonizer's benefit. An example is "*The Treaty of Waitangi*," where the English translation was completely different from the original one written in the Maori language (Robert, J. 2011, p.2). On the other hand, the translation of postcolonial writing is an opportunity for the colonized countries to transmit the real identity that the colonizers tried to change and represent the culture and socio-cultural facts of the oppressed and colonized societies. Postcolonial translation's primary role is to facilitate and understand people of different cultures and socio-cultural backgrounds and transmit historical facts about the colonized countries. Writing a postcolonial text is considered a translation process in and of itself postcolonial author tries to decode the hybrid text composed of cultures and languages to transmit the ST's cultural elements. In African societies, for instance, cultures are commonly based on oral

traditions. The writers first translate these oral traditions, then they create a written form in the postcolonial text. Thus, the postcolonial writers are known as translators, as well. “A metaphor of transportation and relocation, a carrying across physical, cultural and linguistic boundaries from a minority language culture into a hegemonic one” (Bandia, 2012.p.4). By creating these hybrid writings and altering a culture through translation, the writers try to deliver the colonized societies' culture and make their mother tongue noticeable in their hybrid postcolonial texts. The translation of postcolonial writing is a complex process. More than two cultural and linguistic forms influence the translation, the translator deal with a pre-translated text by the author of the original text (Bandia, 201, p.8).

The postcolonial text is not the same as the ordinary text composed of one language and one culture. The ST in postcolonial writings is a convoluted text that requires decoding and sometimes simplifying before being translated into a TT.

The rendering of oral traditions, thoughts, and feelings is a convoluted action that the postcolonial literature writer must express the written form's orality. Bandia (2012) declares that the relationship between orality and translation is both intimate and intricate.

In this thesis, the translation of *Things Fall Apart* by Chinua Achebe will be analyzed and evaluated within the scope of culture transmission and orality of the oppressed colonized societies into the European language or the language of colonizers.

## **1.2. Aim and Research**

This paper aims to examine the representation of the third world societies' culture in the postcolonial novel in the Arabic translation of *Things Fall Apart*. The translator's strategies and techniques in transmitting and representing the colonized society's cultural norms in the TL will be analyzed and discussed.

This study aims to give answers to the questions presented as follows:

RQ.1. What are the strategies practiced by Chinua Achebe to represent his society's culture in the colonizers' language?

RQ.2. What strategies are employed by the translator to transmit the African people's culture and orality in the translated Arabic novel?

### 1.3. Hypothesis

In this thesis, it is hypothesized that raising awareness of postcolonial translators by raising their cultural background knowledge of the colonized, colonizers (ST), and target language will make a significant contribution to the prevention of repetitive mistakes in the translation of the cultural specific items as well as providing insight into the translations of these items and the strategies that may be employed in future translations.

### 1.4. Limitations

The research limitations in this thesis include the postcolonial African novel Achebe's *Things Fall Apart*, the first book of his famous African trilogy, is Okonkwo's novel story, the son of Unoka. Okonkwo is a unique character in the novel, yet he is a tragic hero. Achebe describes the Igbo in Nigeria's southern part and how this society transformed during colonialism and Christianity. In the novel, Okonkwo is against the new changes. These are mainly the cultural and religious changes that occurred in the Igbo society. The novel *Things Fall Apart* translated by the Arab translator عزت سمير نصار (Izzat Samir Nassar) entitled أشياء تتداعى in 2002, is the first Arabic translation of *Things Fall Apart*.

*Things Fall Apart* was chosen as the subject of this study on account of its richness. Furthermore, it is a timeless and universally important postcolonial book. Moreover, this book is a masterpiece of several contrasts, such as colonialism. The African orality culture and traditions take the reader to the Nigerian Igbo society. The focus of this thesis is the cultural transfer and cultural representations presented by Achebe.

### 1.5. Outline of the Thesis

This thesis consists of four chapters presented as follows:

*Chapter 1* introduces this thesis; it consists of background information, including a brief history of translation studies and postcolonial translation. Moreover, in this section, the aim of this study is presented, and the research questions.

*Chapter 2* of this thesis considers the literature review of the study. The translation strategies, which are the central axiom of the thesis are defined. The notion and definition of culture-specific items (CSI) are presented. An overview of African literature and African literature content is presented as well as shifts in translation.

*Chapter 3* dwells on this thesis's framework, Bandia's tripartite approach in translation studies, the representation of culturally bound expressions, and the African orality into the European language or the colonizers' language. In this section, the translation strategies of postcolonial text introduced by Bandia within the concept of orality culture are also presented in detail.

*Chapter 4* provides the data analysis. After collecting and classifying the necessary data from the novel *Things Fall Apart*, the collected data (cultural expressions) is analysed in two phases.

*Authors strategies:* The first phase of the analysis investigates both the subculture in the postcolonial text and the representation of these cultural norms by the postcolonial text authors and how these norms were rendered in the European language.

*Translators strategies:* The translations of the TL's cultural expressions are investigated, and the strategies employed by these postcolonial novels' translators into Arabic.

In *Chapter 5*, the data collected results are explained and evaluated, considering our study's framework. This section will include the answers to the research questions mentioned above in the introduction section.

## **SECOND CHAPTER**

### **REVIEW OF LITERATURE**

#### **2. Review of Literature**

The following section entails the literature review of this study. It is a compilation of three parts that form the study's theoretical background.

The initial sections deal with postcolonial literature. Starting with the definition of the type of literature and moving on to African postcolonial literature's main contents, the sections outline the following key concepts: the notion of hybridity, the use of indirect language (Indirectness) utilization of proper names.

The issue of shifts in translation follows this general outline of the characteristics of postcolonial literature. The concept of translation shift in translation is defined and explained. This section ties in with the previous one discussing different postcolonial literature characteristics within the scope of shifts such as the semantic shift in African literature, code-switching, cushioning, and contextualization.

A third subsection entails information as regards culture-specific items that are the focal point of the thesis. After a brief overview of several scholars' definitions of the concept, this subsection explores translation strategies classified by translation scholars in translating these items.

These subsections' objective is to provide a theoretical framework and background to the concepts and the approaches to be utilized in the study.

#### **2.1. African Postcolonial Literature**

African postcolonial literature is concerned with various themes such as identity, resistance, and nationalism. It reflects the struggle of third world Africa during the colonization era. It also points out the conflicts between self and the other. It generally focuses on the relationship between the colonized and colonizers during the colonization period (Bandia, 2008, p.31). African oral literature represents African cultures and traditions. Most African authors are known for the cultural representations in their works. They transfer their rich African oralities into the colonizer's language by employing the African CSIs (Chinweizu, 1980, p.18). Thus, they create African identity and transmit historical facts in the European language. According to Bandia,

the representation of colonized societies both linguistically and culturally in postcolonial writing requires analyzing oral tradition features and rendering them into the colonizer's language.

### **2.1.1. Principal contents of African postcolonial literature**

In the following passage, Bandia (1993) sums up the translation techniques used in postcolonial literature:

“It is a translation process ... is overt and not covert, it is primary and not secondary exercise... semantic and not communicative... in short it is a source text-oriented translation.”

(Bandia, 1993, p.58).

The postcolonial text is defined as an intercultural hybrid text. The writers of postcolonial texts usually write in European languages such as English and French. Postcolonial writing is considered unique because of its hybridity. It reflects the European colonizer language versus the local and colonized culture. They chose to write in the language of the colonizer for various reasons. Postcolonial authors assume that writing in European countries' language, the language of colonizers is an opportunity for them to reach a wider international audience and inform the world about colonized societies (Bandia, 2008, p.14).

In his famous essay, *The African Writer and English Language*, Achebe portrays the African writers' language to express themselves in postcolonial texts. According to Achebe, the colonizer's language transfers his African experience to the world, “but it will have to be a new English, still in full communion with its ancestral home but altered to suit its new African surroundings.” Achebe refers to “new English” as the hybrid language in the postcolonial text (Achebe, 1997, p.62).

The cultural turn in translation studies is a notable milestone in the history of translation. According to Trivedi (2007), the culture turn liberated the discipline from linguistic analysis tools.

Sherry Simon is one of the scholars who supports the remarkable growth and development of translation studies after the cultural turn. Simon states that cultural studies brought an understanding of the complexities of gender and culture (Simon, 1996, p.136).

Various fields emerged after the rise of the cultural turn in translation studies, such as poststructuralism, postcolonialism, and modernism. Simon proposes the notion of “Contact Zone,” which is similar to Bhabha’s “Third Space.” “Contact Zone” is an intense area of interactions across languages. In this Zone, cultures that were previously separated come together again to establish continuing relations. Simon defines hybridity as: “Two things which are brought together, when two works of literature are mixed, or two identities are fused” (Simon, 2011, p.49). The postcolonial text is merely hybrid, which makes it prominent in postcolonial translation studies. These postcolonial texts are both linguistically and culturally hybrid. They are naturally composed of two languages, two cultures, and more than one world experience.

Samia Mahrez declares:

“These postcolonial texts, frequently referred to as ‘hybrid’ or ‘métissés’ because of the cultural-linguistic layering which exists between them, have succeeded in forging a new language that defies the very notion of a ‘foreign’ text that can be readily translatable into another language.” (Mahrez, 1992, p.121)

### **2.1.2. The notion of hybridity**

The notions of hybridity play a significant role in postcolonial texts written in the colonizer’s language (Ashcroft, 1989, p.68) declares that hybridity is the primary characteristic of all postcolonial texts. Hybridity is a mixture of cultures and literature in one text. The term “hybrid” is primarily related to the rise of African postcolonial discourse, which focuses on the effects of combining two cultures and two linguistic forms in the same text. In his famous book, *The Location of Culture* (1994), Bhabha discussed the notion of hybridity. He enquires into the binary oppositions such as colonized/colonizer in the postcolonial context:

“The hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects” (Bhabha, 1994, p.112)

Binary oppositions are also called binarism. It is a tool used by African postcolonial authors to represent the relationship between the oppressed/oppressor, the colonized/colonizer. Postcolonial texts are written to introduce the unfair relations of

power based on binarism; “Us”/ “Them,” “Third world/ First world” (Ayobahami, 2006, p.108).

### **2.1.3. Indirect language (indirectness)**

One of the noticeable features of African postcolonial literature is the use of “indirect language,” also known as indirectness. It is a way of communication that uses hints, gestures, and proverbs to convey a message or a piece of advice. Moreover, indirectness communication is frequently used by local people, African tribes for instance. According to Bandia (2008, p.55), indirectness is a strategy of making a statement in a roundabout way, through circumventions. Besides, Bandia states that indirectness means that the African speaker displays excellent oratory skills by displaying knowledge and wisdom.

As mentioned above, proverbs are considered an indirect strategy to convey wisdom in African culture. Therefore, proverbs play a significant role in African orality traditions. African authors frequently employ proverbs in their writings to enrich their literature and present the African oralities in the European language

Proverbs, according to Bandia (2008, p.77), are poetic utterances that embody sagacity, wisdom, and humor, which make them a complex sociocultural element for both African authors to transmit these into the European language as well as for the translators of postcolonial texts into the target language and culture.

### **2.1.4. Proper names**

Names are culturally bound items which lie in the center of societies identity; they represent the whole socio-cultural background of societies, for instance, names used in a specialized field such as food names (Newmark,1988, p.95)

By employing such proper names, the African writers express their national identity in the colonizer’s language. Thus, the postcolonial text becomes hybrid. African authors transfer these specific names to the Euro African literature by preserving their original form and meaning. The proper names are rendered in the postcolonial text by using translation strategies such as calque. Names are considered problematic to transfer to the postcolonial text due to their semiotic significance, which is culturally specific and dependent on the cultural paradigm (Tymozko,1999, p.223).

### **2.1.5. Concept of shifts in translation**

The term “shift” in translation was first introduced by Catford (1965). The shift is a slight change that occurs on the ST's linguistic level (Munday,2008, p.55).

(Catford 1978, p.73) classifies shifts into two types “Level shift” and “Category shift.” The level shift occurs with a shift from grammar to lexis. The equivalence between SL items at a linguistic level and TL one in a different linguistic level-for example, (the) can be translated into (an).

Category shift is the departure from formal correspondence from the SL to the TL without changes of level in the TL. It comprises four shifts: structural, unit, level, and intra-system (Catford,1978, p.73).

#### **2.1.5.1. Collocational shift**

Collocational shift refers to a set of words that commonly occur together (McCarthy,2005, p.106). Collocation is the way words are combined to form sentences. It is a technique that allows postcolonial writers to combine the colonizer's language words regardless of the collocational words, such as co-occurrence patterns (Bandia,2008, p.178). The co-occurrence pattern refers to the word's combination rule that disallows certain words to combine with specific words. In postcolonial literature, African writers generally use their indigenous tongue in the European language by preserving the African orality and making changes in the colonizer's slanguage syntax.

#### **2.1.5.2. The semantic shift in African literature**

Bandia (2008) borrows the term “semantic shift” from Chishimba. A semantic shift is defined as “the assignment of features of meaning in the SL of the speaker to know lexical items in the second language” (Bandia,2008).

Bandia (2008, p.101) declares that semantic shifts occur regularly in kinship names such as sisters, brothers, mother, son, and father in postcolonial writing. In African societies, kinship names carry different semantic meanings than European societies since these names do not only refer to a blood relation. The name ‘mother’ - for instance, is used to refer to women who are elder to show respect and esteem.

African postcolonial writers like Achebe utilize semantic shifts in their writings; they transfer the oralities to the colonizer's language to present their culture and leave their African native touch (Bandia,2008, p.101).

### **2.1.6. Code-switching**

Code-switching or code-mixing, as defined by Merriam-Webster, is the switching from the linguistic system of one language or dialect to that of another.

As mentioned above, the postcolonial text is merely hybrid, both culturally and linguistically. The reason behind its hybridity is due to various factors; code-switching is one of them. African writers generally switch between two or more languages, their indigenous tongue and the colonizer's language. In African Euro-phone literature, code-switching is conceived as a catch-all term that aptly describes various multilingual writing strategies (Bandia, 2008, p.152).

### **2.1.7. Cushioning and contextualization**

Zabus (2007, p.7) discusses two strategies that she considers hybridization methods in postcolonial literature. Zabus defines cushioning as “tagging the European language explanation onto an African word” (Zabus,2007, p.7). To cushion a word is to explain it after mentioning it in the TL.

The second strategy Zabus (2007) introduced is contextualization. The reader of TL infers the meaning of the indigenous language from the text. Zabus defines contextualization as follows, “providing areas of immediate context to make the indigenous word intelligible without resorting to translation” (Zabus,2007, p.8); cushioning and contextualism help readers of the TL to understand the culturally bound items and the indigenous language that they might not be familiar with it.

### **2.1.8. Culture-specific items (CSI)**

Cultural specific items CSI are the elements that exist in one language (SL) and do not exist in the other (TL), and sometimes they exist however these items do not share the same intertextual status. These items are usually connected to specific concepts in the SL, which are unknown to TL readers. (Aixela,1996, p.53) emphasizes that CSIs cannot exist by themselves. Thus, the ST's transfer process to the TT causes translation difficulties when the CSI in the TL does not exist or has a different value.

The translation of culture-specific items is seen as one of the challenges translators face, as according to Venuti, the aim of translation is:

To bring back a cultural other as the same, the recognizable, even the familiar; and this aim always risk wholesale domestication of the

foreign text, often in highly self-conscious projects, where translation serves an appropriation of foreign cultures for domestic agendas, cultural, economic, and political (Venuti 1995, p.18).

Languages consist of linguistic entities and elements which are derived from their culture. The translator needs to use cultural approaches to translate these elements, and s/he needs to be aware of the importance of these approaches in translation studies. Thus, each society's culture differs from each other on many levels, such as education and traditions; each society sees everything from its perspectives.

In a text, it is challenging for the translators to decide whether the items are classified as culture-specific of the SL since languages are encompassed by plenty of CSIs (Aixela,1996, p.61). In what follows, we will explore the domains suggested by (Newmark 1988, p.103) to help the translators categorize CSIs in a text.

1. *Ecology*: animals, plants, winds, and hills.
2. *Material Culture*: food, towns, and clothes
3. *Social Culture*: work and leisure
4. *Organization and Customs*: political, social, and religious concepts
5. *Gestures and Habits*: how people from different cultural backgrounds behave in different situations.

Newmark's taxonomy includes procedures to translate the above classified CSIs; (Newmark,1988, p.103) points out twelve procedures to figure out CSIs translation techniques.

1. *Transference*: The word "Transference" refers to transferring words of the SL to the TL without translating them; the transferred words are also called "Loan words."
2. *Naturalization*: First, it adapts the source language word to the standard pronunciation and typical morphology of the target language.
3. *Cultural Equivalent*: It is replacing a cultural word in the SL with a TL one, although it is not accurate.
4. *Functional Equivalent*: The use of a culture-free/ neutral-culture word.
5. *Descriptive Equivalent*: The culture-bound term (CBT) is explained in several words.

6. Componential Analysis: Comparing the SL word with the TL word that shares the same meaning, first by presenting their commonsense components then the differing ones.
7. Synonymy: It is a near TL equivalent.
8. Through-translation: It is also called calque; it is a literal translation of collocations and names of organizations.
9. Shifts or Transpositions: It requires grammatical changes when the TL word structure does not exist in the SL, such as the changes from verbs to words.
10. Modulation: The reproduction of the original text message in the target language text according to the TL norms; the SL and TL perspectives are sometimes unrelated.
11. Compensation: It occurs when another part compensates the loss of meaning in a part of a text.
12. Paraphrase: The explanation of CBT in detail.

Furthermore, (Snell-Hornby 1993, p.95-103) in her debate of problems in translation between English and German, she classifies five prototypes presented as follows:

1. Terminology
2. Internationally known items and sets.
3. Concrete objects and basic level items.
4. Word, expressing perception, and evaluation is often linked to socio-cultural norms.
5. Culture-bound elements.

Culture-specific items depend on the context, and without the context of both ST and TT, these items cannot exist (Aixela,1997, p.570). Aixela proposes the following strategies to translate CSIs:

1. Repetition: the CSI is transferred from the SL to the TL. This strategy is used for languages that are alphabetically different in English and Arabic, for instance.

2. Orthographic adaptation: it includes transliteration and transcription.
3. Linguistic (non-cultural) translation: it involves the close reference to the TL; for example, the American “Mile” is translated as “Kilometer” into various languages.
4. Deletion: when the CST is irrelevant, the translator prefers to omit the CSI from the TT.
5. Autonomous creation: this strategy is rarely used. It is generally applied in the translation of movies; translators add CSI that was not mentioned in the ST.

Mona Baker (1992,26-48) is another scholar who has contributed to the CSI translation strategies. Baker proposes translation strategies taxonomy. According to her, these strategies are used by professional translators. In what follows, Baker’s most common translation strategies are listed.

1. Translation by a more general word: this strategy deals with nonequivalence problems.
2. Cultural substitution: the replacement of CSI in SL by another CSI in the TL to make it familiar to the TT reader.
3. Using a loan word: using a CSI loan word, then explain it for the TL reader.
4. Illustration: The target language CSI is inadequate.



## THIRD CHAPTER

### METHODOLOGY

#### 3. Methodology

This thesis explores the issues of rendering colonized societies' culture by the writer Achebe in the postcolonial novel *Things Fall Apart*. In this quantitative and qualitative case study and for this paper, Bandia's tripartite approach will be applied to the postcolonial text. This approach will be applied to both the original works in the SL and the translator's works in the TL. The CSIs categorizations listed above, ecology, material culture, social culture, organization and customs, gestures, and habits are used to locate the text's culture-specific elements. Venuti's domestication and foreignization approach will specify the translator's strategies in the final analysis.

In the novel *Things Fall Apart*, Achebe employs hybridity both culturally and linguistically. The concept of hybridity in *Things Fall Apart* is demonstrated by Achebe in the use of the English language with African essence by employing Igbo proverbs, words, and African oral traditions in the Igbo language. In this sense, the African postcolonial authors tend to present oral literature in their writings. This representation of oral literature in postcolonial writing is seen as a form of translation. According to Bandia, in African Europhone literature, the writing of African literature in the European language makes the ST unusual for the reader and different for the translator from the most text translated between relatively close cultures and languages (Bandia,2008. p.159). The translation of the postcolonial writing is a complex process since more than two languages and two cultures are in contact in the translation act, which requires more efforts by the translator and striving to find a balance between preserving the cultural content of the SL and take into consideration the sensibilities of the TRs (Bandia,1993, p.57). Bandia borrows Newmark's term and concept of "Semantic Shift" to relate to the type of translation he supports. The shift is defined by Newmark (1981) as the recreation of the tone, flavor, and elegance of the ST; according to Newmark, the content and form are one in the semantic translation practice (Newmark, 1981, p.47).

In line with this approach, Bandia advocates a semantic non-communicative and non-literal translation process. It is written at the ST culture level, and it is a source

text-oriented translation and not ethnocentric (Bandia, 1993, p.58). Bandia states that the translation of postcolonial literature should not be an ethnocentric translation based on preserving the TL norms and structures by giving priority to meaning over form in the translation process. Furthermore, the task of the translators of postcolonial literature is to translate African thoughts into the European language (Bandia, 1993, p.59). The translation of the African postcolonial text, according to Bandia should be source-text-oriented. Bandia proposes that “this negotiating process is made possible through translation techniques such as calque, semantic and collocational shifts (Bandia, 1993, p.74).

Calque, semantic shift, and collocational shift are the techniques used during the translation process of the postcolonial hybrid text from the indigenous language to the European language to translate the CSIs and render them in the TL. Bandia defines calque as the literal translation of native words and expressions into the colonizer’s language; the native proverbs and culture-specific items are expressed by the authors in the postcolonial writing using calque (Bandia, 2008, p.178). Bandia states that the African postcolonial authors accompany the CSIs in their writing with literal translation to make it clear for the reader; in other words, cushioning (Bandia,2008, p.109). The postcolonial writers use the cushioning technique to explain the CSIs by using a comma or “or” conjunction to render the proverbs, words, and expressions in the European language.

African postcolonial authors use another technique, which is “Semantic Shift” to present their African traditions and oralities in their writings; translating these semantic shifts employed by the authors demand extra efforts by the translator to unearth the cultural value of the SL and transmit them in the target language and for the target readers who may not be familiar with the source culture.

The divergent cultural background of the two languages is the main reason which makes the transmission of the CSIs from the colonized language to the colonizer’s language a complicated process. From this perspective, the translator of the postcolonial texts must be careful about how he\she handles the material of the SL in his desire to be faithful to the TL culture (Bandia,1993. p.56)

The translation of postcolonial texts is viewed as a transcoding process and an act of cultural transfer from the source culture to the target culture. Snell-Hornby declares

that the translation of postcolonial texts is an act of communication which is an orientation towards the function of the target text; Snell-Hornby points out that “The text is embedded in a given situation, which is by itself conditioned by its sociocultural background. The translation then dependent on its function as a text implanted in the target culture...” (Snell-Hornby,1988, p.21).

On the other hand, Newmark’s semantic translation is considered the recreation of the same tone and flavor as the source text contrasts Snell-Hornby’s communicative approach to translation. According to Newmark (1981), it is the translator’s task to decide whether the target readers require supplementary explanations to grasp the translated material (Newmark, 1981, p.21). On this matter, Newmark provides an example concerning semantic and communicative translation approaches, the translation of one of Shakespeare’s sonnets, “Shall I compare thee to a summer’s day?” the semantic translation cannot be done in the language of a country where summer is not pleasant. On the contrary, the communicative translation into one of the Middle Eastern languages requires a new set of images that result in a completely new and different poem (Newmark, 1981, p.50). On this score, Newmark's example states the difference between the two different types of translations, which explains the translation process adopted by the translators of postcolonial African texts. Simultaneously, the example explains why the semantic translation is prioritized over the communicative one in indigenous language expression in the colonizer's language (Bandia,1993, p.60).

### **3.1. Bandia’s Two-Tier Approach to Intercultural Translation**

The authors of postcolonial African works employ two languages in their writings; one is the native language; the other is the European language. The authors already shape the content of these hybrid complicated texts. For instance, in his book *Things Fall Apart*, Achebe employs different techniques to explain the Igbo words, expressions, and traditions. Moreover, Achebe provides a glossary at the end of the novel to explain the Igbo words, which may not be clear for the readers. On that score, Ekundayo Simpson points out that the translator of African postcolonial works only finds the equivalent expressions and register in the target language since the African author has already bridged the gap between the African idiom and the European one

(Ekundayo, 1979, p.79). However, the translation of postcolonial works is considered by Bandia (1993) as a double transposition process. According to Bandia's two tiers approach, the process of translating postcolonial African works is more complicated than it seems due to various factors such as the divergence in perception, which results in the differences between the two cultures and languages and increase the level of difficulty in translating the postcolonial texts as well as the transfer of African thoughts from the colonized to the colonizer's language (Bandia, 1993, p.62). The first level of translation is primary, where the writer expresses the African thoughts in the colonizer's language; the second level is the interlingual process of transferring the African thoughts by the translator into the TL (Bandia, 1993, p.61). Bandia views the results of the tier-approach intercultural translation approach as thrice removed from reality, considering the final product, which goes from the native oral tradition to the author's European language of writing, finally, to the second European language (Bandia, 1993, p.63). Bandia (1993) proposes some translation techniques referred to as translation shifts used by the African translators and authors to render the African thoughts and oralities in the colonizers' language. Calque is one of the techniques proposed by Bandia; calque is also known as a literal translation of the ST expressions into the TL. Calque also includes idiomatic expressions in the native language, which can only be understood in terms of the linguistic community's socio-cultural background in which they are used (Bandia, 1993, p.64).

Moreover, the semantic shift is another technique proposed by Bandia to translate the African thoughts is the semantic shift. The semantic shift occurs when lexical items in the TL are assigned characteristics of meaning from the SL (Bandia, 1993, p. 67). As mentioned in chapter 2, semantic shift generally occurs in kinship names such as mother and sister, which do not refer to the biological family members, but African people use the kinship names to respect the elders. The third technique proposed by Bandia in the translation of African works is the collocation shift, where the writers put together the SL's words to convey the SL's structural rules. According to Bandia the African writers combine words in their second language, the European language, the language of writing the postcolonial text without regard for collocational rules such as selectional restrictions or co-occurrence (Bandia, 1993, p.70).

### 3.2. Bandia's Tripartite/ Three Tier

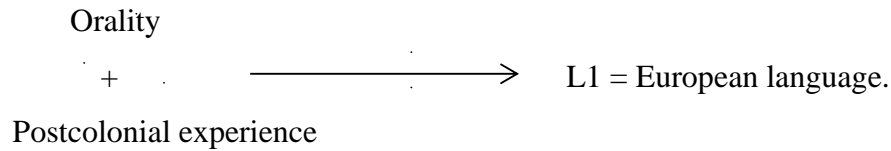
Tripartite is a translation process offered by Paul Bandia; it is also known as three-tier. This approach is applied in the translation of African postcolonial text. Bandia mentions that in the postcolonial novel, the orality of popular culture is a part of the postcolonial text written in the European language by postcolonial authors who tend to transfer their cultural and linguistic aspects and represent them in their works. Thus, the three-tier approach facilitates the investigation of the methods and strategies applied by the postcolonial writers in transmitting their orality traditions and cultures in the European or colonizers' language. To investigate what techniques are used by both the postcolonial text writer and this latter's translator to transfer and translate these culturally bound terms. This analysis will be accomplished in different steps, which are listed as follows:

As mentioned above, the tripartite approach will be applied to explore the strategies used by Chinua Achebe to represent the intercultural exchange in the postcolonial hybrid text and the African orality culture in *Things Fall Apart*. Moreover, the tripartite approach is a tool that facilitates the process of finding how the author utilizes his mother tongue in a hybrid text and transfer his language of thoughts and feelings into the language of colonizers.

(Bandia 2008) argues that representing the orality culture such as songs, food names, idioms and proverbs, semantic shifts, contextualization, calque, and collocational shifts are the most used in translation studies by the African writers (Bandia 2008, p.105).

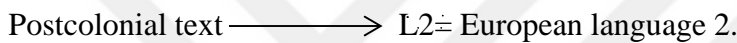
The second step is to compare the original text style, Achebe's interpretations of orality culture into a European language, and the translator's style into Arabic. To conclude, the TL's translators' strategies will be investigated considering Bandia's source-text-oriented approach to translate the Euro-African text. The last step is combining the translations. *Things Fall Apart* (African, Igbo - English the colonizers language-Arabic, Target language) and examine how these three completely diverse subcultural structures are linked to some extent with regards to Bandia's three-tier approach in the light of the postcolonial context.

### 3.2.1. The Initial phase of tripartite



The first phase of tripartite translation is analyzing the text to understand the postcolonial author's strategies. It is defined by (Bandia 1993, p.61) as how African writers express their oralities in a European language. The African writers render their oral traditions into a written form in a hybrid text by using specific strategies such as transliteration and translation shifts in the purpose of preserving the differences between the colonizer and colonized in the postcolonial text “to create an appropriate universe in the postcolonial hybrid text” (Bandia,2008, p.175).

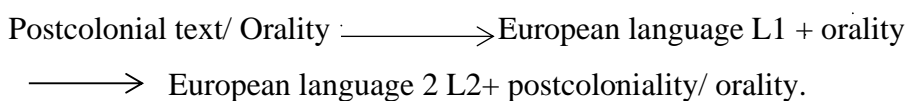
### 3.2.2. The second tripartite phase of tripartite



The postcolonial text refers to the text written in the European language, which is the SL. European language 2 is TL. The translator’s task is transferring the cultural representations of the colonized society (L1) into a foreign language (L2).

### 3.2.3. Tripartite translation process

According to Bandia (2008), the tripartite translation process is presented as follow



During this translation process, three socio-cultural systems interacted with one another—first, the native language, representing the orality of the African society. Then, there is the colonizer’s language/ European language, L1. Finally, there is the foreign language L2/ target language, which is used by the translator to transfer the postcolonial text. In this phase, the translator has a challenging task s/he needs to figure out the orature of the native African society, presented in the postcolonial text, idioms, songs, and food names. The translator of the postcolonial text's role is making an accurate transfer of the cultural representations to the TL by preserving the African orality and employing translation strategies. Bandia states that in postcolonial translation, the priority is to consider preserving the oral traditions (Bandia, 2008, p.184).

### 3.3. Venuti's Domestication and Foreignization Notions

“You can bring the author back home or just send the reader abroad.”

Venuti Lawrence (1995)

Venuti introduced the notions of Domestication and Foreignization to handle the culturally bound items in translation. In his famous book *The Translator's Invisibility* (1995), he compares the process of domestication and foreignization to Schleiermacher's (1813), moving the author to the reader and taking the reader to the author.

Foreignization in translation studies resists the TL culture and brings the SL's culture to the TL readers by retaining the culturally bound terms of the original, such as food names, traditions, and sociocultural events. It is considered merely a source-culture-oriented translation; the ST culture is preserved for the TL's exotic flavor (Feng & Jinawen, 1993, p.14).

On the other hand, Venuti's notion of domestication is a target-culture-oriented translation. It converts the ST's cultural terms into familiar and fluent terms, making it easier for the target reader to understand and read the TT.

Overall, both Venuti's notions of domestication and foreignization have advantages and disadvantages in translation studies.

Domestication provides readers with a taste of similarities between the cultures. However, in some instances, it completely omits the original culture, which may make the translation 'unsuccessful' to some extent. On the other hand, foreignization allows the reader to travel through translation and discover new cultures. The choice of adopting one of the approaches depends on the translation's skopos; the misuse of one of the approaches may sometimes even result in an inaccurate translation.

According to (Venuti 1995, p.1), postcolonial writers seek to make indigenous language visible. They use the foreignization strategy to preserve their national identity and culture in the dominant language. Venuti proposes foreignization as a resistant strategy in postcolonial literary texts.

On the other hand, Bandia (2008), in his book *Translation as Reparation*, claims that the use of indigenous language to represent the African society in the dominant language is not merely the result of foreignization or domestication

translation strategies- but rather it is considered as the search for correspondence between the colonized and colonizer's languages by mixing the latter mentioned strategies in the postcolonial text.



## FOURTH CHAPTER

### ANALYSIS AND DISCUSSION

#### 4. ANALYSIS AND DISCUSSION

##### 4.1. Things Fall Apart

“We are indebted to Achebe for reminding us that art has a social and moral dimension—a truth often obscured.” —Chicago Tribune.

Achebe is a Nigerian novelist considered among the first African writers who wrote in colonizers' language by preserving both the African traditions and the national identity in his works (King, 1972, p.3). One of his famous works is The African Trilogy: *Things Fall Apart* (1985), *Arrow of God* (1964), and *No Longer at Ease* (1960).

Chinua's masterpiece *Things Fall Apart* was first published in 1958. *Things Fall Apart* a postcolonial novel that tells a story of British colonialism in Nigeria and its effects on the Nigerian Igbo people. It renders the African and Igbo culture in the European language.

*Things Fall Apart* is a novel that involves several categories of CSIs, such as proverbs, names, and Igbo words. In this novel, Okonkwo is the leader of an Igbo tribe named Umuofia. He is the main character in the novel. He is represented as a strong man who did not want to take his father's story as an example in his life. Okonkwo considers his father a weak man who lacks signs of masculinity. Okonkwo is portrayed as a heartless leader in the novel after he accepts his adoptive son's killing without showing a reaction, believing that otherwise, people in his tribe will consider him weak. Later, during his adoptive son's funeral, Okonkwo shoots a boy by accident. People of the Igbo tribe wanted to exile Okonkwo to another town called Mbanta for seven years. During his exile period in Mbanta, Okonkwo received news about the whites' coming to town and their determination to convert people to Christianity. After his seven-year sentence ended, Okonkwo returned to his town to find his son converted to Christianity. This made Okonkwo angry, and he disowned his son. By the end of the story, Christians captured the Igbo leaders and put them in jail. Thus, Okonkwo decided to be the advocate of discrimination, injustice, and aggressive actions.

Okonkwo realized that winning this battle against the whites is an impossible mission. Therefore, Okonkwo decided to hang himself and committed suicide.

## 4.2. Analysis of the Arabic Translation of *Things Fall Apart*

In the section that follows the analysis of the Arabic translation of *Things Fall Apart* *أشياء تندا عى* Will be carried out. As mentioned above, Bandia's tripartite approach including the three phases will be applied to find out the strategies used by both Achebe to render the African culture in the postcolonial text and the translator Sameer Ezzat's strategies used to translate the CSIs such as words and proverbs of postcolonial Africa in Arabic.

### 4.2.1. Igbo words

*Things Fall Apart* is a postcolonial novel that contains Igbo -0words that Achebe chose to use in his novel to represent the African identity in a European language. At the end of the novel, Achebe inserted an Igbo word glossary to explain the Igbo words mentioned in the postcolonial novel. Moreover, Achebe also provided in-text explanations of Igbo words using cushioning and contextualization techniques in postcolonial writing. In a similar vein, Sameer Ezzat in the translated Arabic version *أشياء تندا عى* also provided an Igbo words and expressions glossary at the end of the book.

#### Example 1

| ST                                | TT               | Author's strategy   | Translator's strategy   |
|-----------------------------------|------------------|---|---|
| "The elders, or <b>ndichie</b> ." | "كما قال الشيوخ" | Achebe used the conjunction "or" to explain the cushioned Igbo word <b>ndichie</b> as <b>elders</b> . | The world <b>ndichie</b> is translated as الشيوخ in Arabic, which means elders who have the right to make decisions on behalf of others.<br><br>The translator domesticated the word into Arabic. |

|  |   |  |  |
|--|---|--|--|
| <i>Things fall apart,</i> 1994. Chapter 1, p.12. | 2002. <i>أشياء تتداعى.</i> Chapter 1, p.13. |  |  |
|--|---|--|--|

Achebe renders the Igbo word **ndichie** by cushioning it into the European language. Then, he explains the word by using “or” to make it clear for the readers. Sameer Ezzat omitted the Igbo word **ndichie**. The translator preferred not to use the work **ndichie** as transliteration. His preference was to use the calque technique and domesticate the Igbo word as **الشيوخ** which means elders in Arabic. Then, he explained the word **ndichie** as **elders** in the glossary he provided at the end of the book. However, in another context, the word **ndichie** occurred again in the text, but this time the translator Sameer Ezzat transliterates it in Arabic letters as **نديشي** which is **ndichie** written in Arabic.

### Example 2

| ST  | TT   | Author's strategy  | Translator's strategy  |
|---|--|--|--|
| “When did you become one of the ndichie of Umofia?” | "متى أصبحت واحدة من نديشي أوموفيا؟"        | Achebe did not explain the word ndichie since it is already explained. | Sameer Ezzat transliterates the word ndichie in Arabic as نديشي. |
| <i>Things fall apart,</i> 1994. Chapter 1, p.14.    | <i>أشياء تتداعى.</i> 2002. Chapter 2, p.19 |  |  |

Sameer Ezzat transliterated the Igbo word **engwugwu** into Arabic letters as **الايوجوجو**, which is the same as original but written in Arabic. The translator practiced Venuti's foreignization strategy and preferred to take the reader to the African Igbo society. At the end of the book in the glossary the word **الايوجوجو** is defined and explained in Arabic as a masquerader who impersonates one of the ancestral spirits of the village.

### Example 3

| ST   | TT   | Author's strategy   | Translator's strategy  |
|--|--|---|--|
| "The women and children did not say <b>"nno"</b> or welcome to them. " | "الى حد أن النساء و الاطفال لم يقولو "ننو" أو اهلاً بكم" | Achebe cushioned the Igbo word. He uses the conjunction "or" to explain the word <b>nno</b> . | Sameer Ezzat used the same rendering technique as Achebe in the original text which is cushioning. |
| Chapter 24, p.198.   | Chapter 24, p.212.                                       |   |  |

The translator Ezzat opted for the same strategy that Achebe used rendering the African Igbo word **nno** into the European language. Ezzat used the conjunction "أو" in Arabic, which means "or" to explain the Igbo word for the postcolonial text's target reader. Ezzat practiced the foreignization strategy by providing an explanation in the glossary as hello, the translator employed cushioning in the text by explaining **nno** as welcome.

#### Example 4

| ST  | TT                               | Author's strategy  | Translator's strategy  |
|---|----------------------------------|--|--|
| "He had a bad <b>Chi</b> , or personal god" | "كان تشيه أو إلهه الشخصي رديئاً" | The word <b>chi</b> is cushioned and explained by Achebe in the original text. | Sameer Ezzat applied the same strategy as Achebe. He first cushioned the word then explained it. |
| Chapter3, p.18                              | Chapter 3, p.22                  |  |  |

#### Example 5

| ST  | TT   | Author's strategy                                      | Translator's strategy   |
|---|--|--|---|
| "The proper name for a corn cob with only a few scattered | "الاسم الصحيح لكوز الذرة المشتمل على حبات قليلة متفرقة هو ايزي-اجادي- نوايي" | The Igbo word <b>eze-agadia-nwayi</b> is cushioned and | The translator applied the same technique. He transliterated the word then cushioned it |

|  |                     |                                  |                               |
|--|---------------------|----------------------------------|-------------------------------|
| grains was <b>eze-agadia-nwayi</b> , or the teeth of an old woman” | أو اسنان امرأة عجوز | explained in the text by Achebe. | by using the conjunction” أو” |
| Chapter 4, p.34  | Chapter 4, p. 41    |                                  |                               |

#### Example 6

| ST   | TT   | Author’s strategy                                      | Translator’s strategy        |
|--|--|--|------------------------------|
| “Okonkwo passed the rope, or <b>tie-tie</b> , to the boys” | فمّرر اوكونكو عير هذه الثقوب حبلاً، أو تاي-تاي | It is cushioning and explained by the original writer. | Transliteration, cushioning. |
| Chapter 7, p.41.   | Chapter 7,p.63.                                |  |                              |

#### Example 7

| ST  | TT  | Author’s strategy | Translator’s strategy        |
|---|---|-------------------|------------------------------|
| “... and on her waist four or five rows of <b>jigida</b> , or waist beads.” | ” و طوقت خصرها بأربعة أو خمسة صفوف من الججيدا، أو خرز الخصر.” | Cushioning.       | Transliteration. Cushioning. |
| Chapter 8, p.71   | Chapter 8, p.81   |                   |                              |

In the previously mentioned examples, Achebe cushioned the Igbo words **ndichie**, **nno**, **chi**, **eze-agadia-nwayi**, **tie-tie** and, **jigida** in the European language. Achebe used code-switching technique in his hybrid text by using both languages and switching between them. Achebe used the conjunction “or” after each use of the Igbo words to explain these items.

In the same vein, the translator Sameer Ezzat applied the same techniques in his translated text. Ezzat transliterated the Igbo words into Arabic then explained the meaning by using the conjunction “or” أو” in Arabic, such as **Jigida**. The translator transliterated Jigida as الججيدا then added the conjunction or أو to explain it as الخصر خرز which means waist beads. In the previously mentioned examples, Ezzat adopted

Venuti's foreignization since the translator used transliteration of the CSIs by explain these items into Arabic and bring the African traditions and orality to the Arab reader.

#### Example 8

| ST   | TT  | Author's strategy  | Translator's strategy  |
|--|---|--|--|
| Sometimes another village would ask Unoka's band and their dancing <b>engwugwu</b> to come and stay with them. | "و قد تطلب فرقة اوفوكا الموسيقية و راقصيها الايجوجوو و ان يأتو اليها و يمكتو فيها." | Achebe did not give an in-text explanation; however, he explained in the glossary. The meaning is inferred from the text which is the contextualisation technique. | Sameer used the same technique as Achebe which is assuming the meaning from the context. |
| Chapter 1, p.4   | Chapter 1, p.9  |  |  |

Achebe used the word **egwugwu** in several contexts in the text. Achebe rendered the word without explaining it in the text. However, the word **egwugwu** was explained at the end of the book in the Igbo words and expressions glossary. **Achebe defines Egwugwu** as a masquerader who impersonates one of the ancestral spirits of the village.

#### Example 9

| ST   | TT  | Author's strategy  | Translator's strategy |
|--|---|--------------------|-----------------------|
| "Where did you bury your <b>iyi-uwa</b> ? What is your <b>iyi-uwa</b> ? You know what it is you buried | "أين دفنت الإيي-أوا! أنت تعرفين ما هو . لقد دفنتيه في الارض في مكان لكي تموتي و تعودي و تعذبين أمك" | Contextualization. | Contextualization     |

|  |                 |  |  |
|--|-----------------|--|--|
| it in the ground<br>somewhere so<br>you can die and<br>return again to<br>torment your<br>mother.” |                 |  |  |
| Chapter 9, p.80  | Chapter 9, p.91 |  |  |

Example 10

| ST  | TT   | Author's strategy | Translator's strategy |
|---|--|-------------------|-----------------------|
| “He could hear<br>in... and<br>indicate<br>rhythms of the<br>Ekwe and the<br>Udu and the<br>ogene and he<br>could hear his<br>own flute<br>weaving in and<br>out of them,<br>decorating them<br>with a colorful<br>and plaintive<br>tune. | "فهو يسمع بأذن عقله<br>ايقاعات الايكيوي و<br>الأودو و الاجوني<br>المتشابكة و المثيرة للدم<br>و يسمع صوت نايه<br>يتلوى داخلاً في هذه<br>الايقاعات و خارجاً منها<br>مزينا إياها بنغمة ملونة<br>و حزينة." | Contextualization | Contextualization     |
| Chapter1, p.6   | Chapter1, p.11   |                   |                       |

Example 11

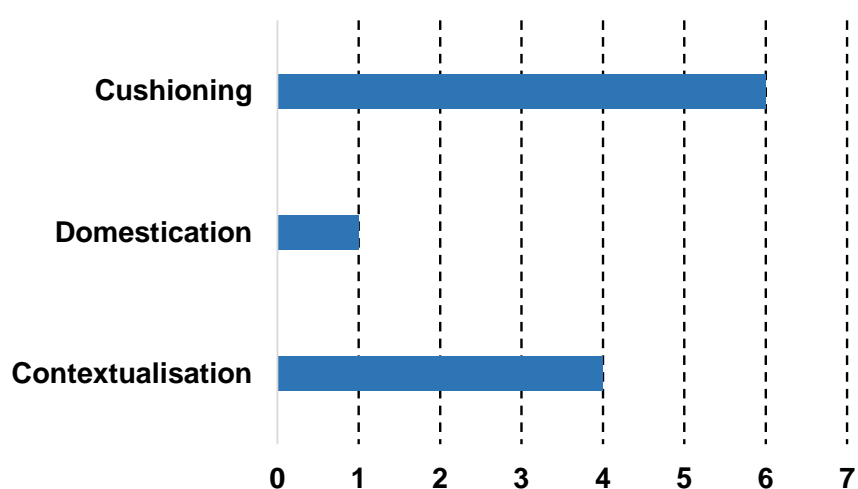
| ST                           | TT   | Author's strategy | Translator's strategy |
|------------------------------|--|-------------------|-----------------------|
| “This year they<br>talked of | "و لم يتحدثو في هذه<br>السنة الا عن النسو-آني<br>الذي اقترفه أوكونكو. إذ | Contextualization | Contextualization     |

|  |  |  |  |
|--|--|--|--|
| <p>nothing else but the nso-ani which Okonkwo had committed. It was the first time for many years that a man had broken the sacred peace.”</p> | <p>كانت هذه أول مرة منذ سنوات طويلة ينتهك فيها رجل السلام المقدس.”</p> |  |  |
| <p>Chapter 4, p. 31</p>  | <p>Chapter 4, p. 37</p>  |  |  |

In examples 8,9, 10, and 11, as exemplified with example 8, Achebe adopted the contextualization strategy to render the African oralities in the postcolonial text. The readers of the postcolonial text assume the meaning throughout the context of the text. The contextualized Igbo words are explained in the Igbo words and expressions glossary at the end of the novel.

In the same vein, the Arabic translation of these contextualized Igbo words was also contextualized in the Arabic translation of *Things Fall Apart*. Sameer Ezzat adopted the same strategy as Achebe to translate the Igbo words into Arabic. The Igbo words presented in transliteration in the text are explained in the glossary provided by Sameer Ezzat in the Arabic translation of the book.

Sameer Ezzat employed different techniques to translate the Igbo CSIs into the target language Arabic. Contextualization was used four times; cushioning was used six times, and domestication was used one time.



**Figure 1.** Strategies used by Sameer Ezzat in the translation of Igbo words.

In the translation of Igbo words, Sameer Ezzat adopted cushioning in six of eleven examples of Igbo words; domestication was used once and four-contextualization four times.

#### 4.2.2. Material culture

Food and clothes represent both the culture and traditions of a people and their lifestyles. According to Newmark, food is considered by many people as an important expression of national culture (Newmark, 1988, p. 97). Throughout the chapters of *Things Fall Apart*, Achebe presented various African Igbo food and clothes explored in the following section.

##### Example 1

| ST                                 | TT                                 | Author's strategy  | Translator's strategy   |
|------------------------------------|------------------------------------|--|---|
| Coco yams<br>Yam foo-foo           | الكوكو يام<br>فو-فو يام            | The translator transliterates the Igbo food names into Arabic. | Coco yams and yam foo-foo are contextualized by Achebe. Code switching is as well used by Achebe. |
| Chapter 3, p.23<br>Chapter 5, p.36 | Chapter 3, p.28<br>Chapter 5, p.43 |  |   |

In the previously mentioned examples, Sameer Ezzat transliterates the food names into Arabic without providing an explanation. This may make the translation ambiguous for the TRs. The Arabic target readers may not be familiar with Igbo food, requiring an explanation from the translator to understand the text better.

#### Example 2

| ST   | TT  | Author's strategy | Translator's strategy            |
|--|---|-------------------|----------------------------------|
| “Small wooden disk containing a <b>Kola nut</b> , some <b>alligator pepper</b> and lump of white chalk.” | "صحنا خشبياً<br>يحتوي على جوزة<br>الكولا<br>او قليل من فلفل<br>التمساح و قطعة<br>طباشير بيضاء." | Code-switching.   | Literal translation.<br>(calque) |
| Chapter 1, p.3   | Chapter 1, p.10   |                   |                                  |

#### Example 3

| ST                   | TT               | Author's strategy  | Translator's strategy          |
|----------------------|------------------|--------------------|--------------------------------|
| Bitter-leaf soup.    | حساء ورق الاشجار | Contextualization. | Literal<br>translation(calque) |
| Chapter 19,<br>p.166 | Chapter 1, p.181 |                    |                                |

In the previous examples 2 and 3, Achebe did not explain the Igbo food names since the English readers understand them. On the other hand, Sameer Ezzat used literal translation to translate the Igbo food names into Arabic. **The Arabic reader understands** جوزة الكولا and حساء ورق الاشجار because the literal translation is meaningful. However, فلفل التمساح has no significance for the TRs since it refers to the dragon's pepper.

#### Example 4

Sameer Ezzat, in the following examples, opted for functional equivalent. As mentioned above, Newmark (1988) has proposed a taxonomy that introduces translation procedures of CSIs. The functional equivalent is one of these procedures;

it is defined as using culture-free/ neutral-culture words in the TT to make it understandable and clear for the TRs.

Achebe used the Igbo food names in the postcolonial novel without explaining them in texts since they are not ambiguous for the reader. These Igbo food names add a flavor to the postcolonial text and represent the Igbo's culture and traditions.

| ST  | TT   |
|---|--|
| Yam seeds (Chapter 3, p.21).                      | بذور اليام (Chapter 3, p.28)               |
| A bowl of foo-foo (Chapter 7, p.54).              | طاسة من الفو فو (Chapter 7, p.62)          |
| Cake of salt and smoked fish (Chapter 12, p.110). | فطيرة سمك مملح و مدخن (Chapter 12, p. 122) |
| Slices of oil beans and fish (Chapter 8, p.63).   | شرائح من الفول و السمك (Chapter 8, p.72)   |

In the fourth example, four food names are mentioned. Sameer Ezzat used functional equivalents; for example, yam seeds is translated as *اليام بذور* which serves as a functional equivalent which carries the same meaning for the target reader as the original to make it understandable for the Arabic readers. The translation of the food names in the mentioned examples is accurate, and it keeps the African Igbo spirit in the text. Sameer Ezzat foreignizes bowl of foo-foo to *طاسة من الفو فو*.

#### Example 5

| ST   | TT  |
|--|---|
| "...and hung hid <b>goatskin bag</b> and <b>sheathed machete</b> on his shoulder and went out to join him," (Chapter 24, p.201). | "عَلَّقَ كَيْسَهُ الْجُلْدِيَّ وَ قَرَابَ سَيْفِهِ عَلَى كَتْفِهِ وَ خَرَجَ" (Chapter 24, p.210). |

The previously mentioned example is traditional Igbo clothes represented by Achebe in the postcolonial novel. However, the translator Sameer Ezzat omitted the word **goatskin** and replaced it with *الجلدي*, which means "leather" in Arabic. This technique of replacing an item with another decreases the instance of representing the Igbo lifestyle and culture. On the other hand, Sameer Ezzat used literal translation to translate **sheathed machete** by providing its functional equivalent in Arabic *قَرَابَ سَيْفِهِ*.

#### Example 6

| ST   | TT  |
|--|---|
| “The married women wore their best clothes and girls wore red and black waist-beads and <b>anklets of brass.</b> ” (Chapter12, p.117). | ”و قد ارتدت المتزوجات منهن ابيهى أقمشتهن و زينت البنات خصروهن بالخرز الاسود و الاحمر و كواحلهن بخلاخل النحاس الاصفر.“<br>(Chapter12, p.129) |

The translator Sameer Ezzat added the word **الاصفر** which means yellow in Arabic, to explain the functional equivalent by translating yellow brass anklets in Arabic. The functional equivalent explains the original word accurately, and it is clear for the TRs.

#### Example 7

| ST  | TT   |
|---|--|
| “They all wore <b>smoked raffia skirts,</b> and their bodies were painted with chalk and Charcoal.” (chapter 13, p.121) | ”و قد ارتدى كلهم التنانير المصنوعة من ليف نخيل الرافيه المدخن ودهنت أجسامهم بالطباشير و الفحم.“<br>(Chapter 13, p.134) |

#### Example 8

| ST   | TT   |
|--|--|
| “His tall feather head-gear and his shield.” (Chapter 24, p. 199). | ”خوذته ذات الريشة الطويلة و ذرعه“ (Chapter 2, p.213) |

In the previous examples 7 and 8, Sameer Ezzat translated the Igbo clothes names using the literal translation technique. The Arabic translation perfectly describes the Igbo clothes; in example 8 for instance, the translator describes tall feather headgear as the original by stating details such as tall feather to describe it to the TRs and make the image of these traditional clear for the readers.

#### Example 9

| ST   | TT  |
|--|---|
| “...In a hundred <b>wooden mortar</b> ” (Chapter 12, p.113). | ”و سحق الفوفو في مائات من الهاونات الخشبية.“<br>(Chapter 12, p.125) |

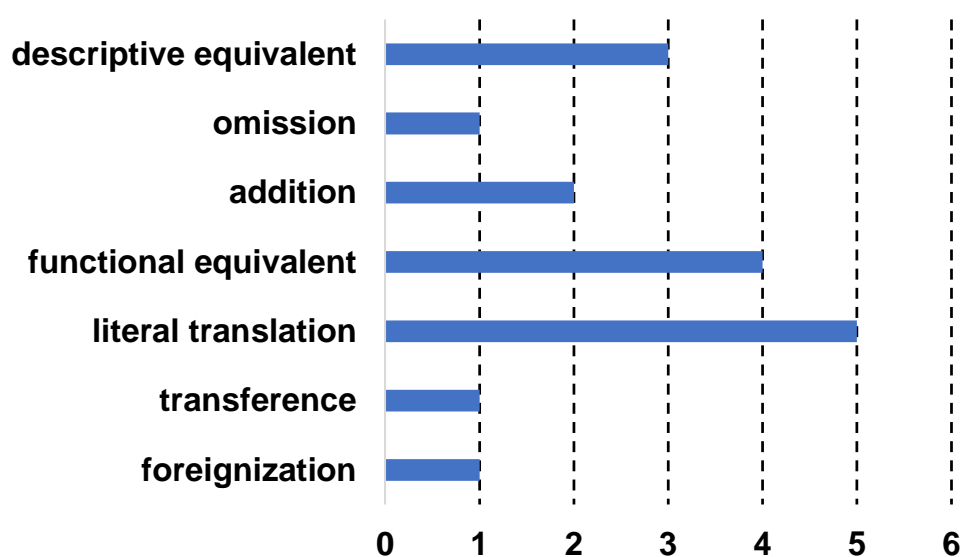
### Example 10

| ST  | TT   |
|---|--|
| “Bowl of cool water from the <b>earthen pot.</b> ” (Chapter 8, p.64). | “حاملة طاسة من الماء البارد من جرة الفخار في كوخ أمها.”<br>(Chapter 8, p.73) |

### Example 11

| ST  | TT   |
|---|--|
| “On their high <b>bamboo bed.</b> ”<br>(Chapter 11, p.100). | “وضعتها على سريريها المرتفع المصنوع من الخيزران.”<br>(Chapter 11, p.112) |

Examples 9, 10, and 11 are examples of Igbo furniture, Sameer Ezzat translates them using the descriptive equivalent strategy. Each furniture is described in Arabic to make it clear for the TRs. The Arabic translation of these CSIs is understandable and accurate for the TRs. Bamboo bed for instance, is described by Sameer Ezzat in Arabic by using the equivalent of bamboo which is الخيزران. In example 10, the word earthen pot is described by using الفخار in Arabic, which is an equivalent for earthen pot in Arabic.



**Figure 2.** Strategies used by Sameer Ezzat in the translation of material culture.

In the translation of material culture, Sameer Ezzat adopted literal translation five times out of eleven examples, functional equivalent four times, three times,

descriptive equivalence three times, addition two times, and foreignization, transference, and omission once.

#### 4.2.3. Igbo ecology

As classified by (Newmark,1988, p.95), ecological terms in translation consist of flora, fauna, hills, winds, and plains. Achebe's ecological CSIs in *Things Fall Apart* are rendered in the postcolonial text to present Nigeria's ecology.

##### Example 1

| ST  | TT   |
|---|--|
| "Okonkwo's fame had grown like a bush-fire in the <b>harmattan</b> ." (Chapter 1, p.3). | "انتشرت شهرة أوكونكوو كحريق غابية أثناء هبوب رياح الحرور اهارماتان." (Chapter 1, p.8). |

For example, Achebe used the word "harmattan" which is a hot and dusty windy season in western Africa. Sameer Ezzat foreignized the word "harmattan" in the translation by transliterating the word هارماتان then explains it as رياح الحرور which means "hot winds" in Arabic.

##### Example 2

| ST   | TT   |
|--|--|
| "Which the people called ' <b>the nuts of the water of heaven</b> '." (Chapter 14, p.130). | "يدعوها الناس <جوز ماء السموات>" (Chapter 14, p.144) |

In the second example," the nuts of the water of heaven" is how Achebe described the rain and how the local Igbo people refer to this type of rain. "Ezzat translates the nuts" as "walnuts" and "heaven" is translated as "skies" السموات. In this example, Sameer Ezzat omitted the word "heaven" and added the word "skies."

##### Example 3

| ST   | TT   |
|--|--|
| " <b>Evergreen trees</b> wore a dusty coat of brown" (Chapter 3, p.24) | "و اكتست الأشجار دائمة الخضرة بكساء مغبر بني اللون." (Chapter 3, p.44) |

In example 3, “evergreen trees” is translated by the translator as “the trees that are always green” الأشجار دائمة الخضرة. The literal translation which describes CSI is not ambiguous for the TRs.

#### Example 4

| ST   | TT   |
|--|--|
| “The lizard that jumped from the high <b>iroko tree</b> ” (Chapter 3, p.21). | “السحلية التي قفزت من شجرة الايروكو العالية الى الأرض.”<br>(Chapter 3, p.28) |

Sameer Ezzat foreignized the word “Iroko tree.” Arab readers may not be familiar with this type of tree. The translation indicates that “iroko” is a *tree*, but the translator does not explain the tree type.

#### Example 5

| ST  | TT   |
|---|--|
| “It was a cry in the distance: <b>oji odu achee ijiji-o-o</b> (the one that uses its tail to drive flies away).” (Chapter 12, p.114). | “إذ انطلقت صرخة آتية من بعيد: اوجي اودو آتشي ايجيجي او-او (التي تستخدم ذنبها لطرده الذباب)”<br>(Chapter 12, p.128) |

Oji odu achee ijiji-o-o is a cow that uses its tail to drive flies away, as explained by Achebe both in the text and in the glossary of Igbo words and expressions. On the other hand, Sameer Ezzat foreignized the cow’s name by transliterating then explaining the name meaning in parenthesis and the glossary at the end of the book.

#### Example 6

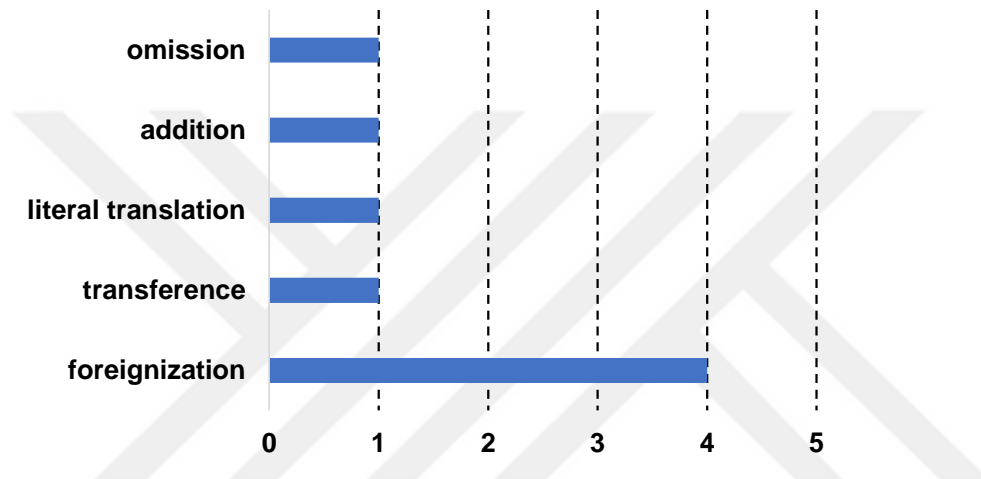
| ST   | TT   |
|--|--|
| “They called him the little bird <b>nza</b> .”<br>(Chapter 4, p.31). | “و دعوه بالطائر الصغير نزا”<br>(Chapter 4, p.37) |

#### Example 7

| ST | TT |
|----|----|
|    |    |

|   |   |
|---|---|
| “... And of the bird <b>eneke-nti-oba</b> who challenged the whole world.” (Chapter 7, p.53). | "و الطائر اينيكى-نتى-اوبا الذي تحدى جميع العالم." (Chapter 4, p.61) |
|---|---|

In examples 6 and 7, Achebe explained both birds' species “nza” and ‘eneke-nti-oba’ in the glossary. On the other hand, Sameer Ezzat foreignized (transliterated) both bird's species in the Arabic translation and explained them in the Arabic glossary of Igbo words and expressions he provided at the end of the novel.



**Figure 3.** Strategies used by Sameer Ezzat in the translation of Igbo ecology

In the translation of Igbo ecology CSIs, Sameer Ezzat used foreignization four times. Omission, addition, literal translation, and transference were used one time each.

#### 4.2.4. Igbo songs and poems

##### Example 1

| ST  | TT   |
|---|--|
| “ <i>Has he thrown a hundred men? He has thrown four hundred men. Has he thrown hundred cat? He has thrown four hundred cat.</i> ” (Chapter 6, p.51). | "هل طرح مائة رجل؟ طرح أربعمائة رجل. هل طرح مائة هر؟ طرح أربعمائة هر." (Chapter 6, p.59). |

##### Example 2

| ST | TT |
|----|----|
|    |    |

|  |  |
|--|--|
| <p>“Eze elina, elina<br/>Sala eze ilkwa ya ikwa akwa oligholi...”<br/>(Chapter 7, p.60).</p> | <p>”إيزي إلينا، إلينا! سالا إيزي إيليكوايا ايكوا يا أكوا<br/>اوليجولي.”<br/>(Chapter 7, p.69).</p> |
|--|--|

### Example 3

|   |  |
|---|--|
| <b>ST</b>   | <b>TT</b>  |
| <p>“For whom is it well?<br/>For whom is it well?<br/>There is no one for whom it is well.”<br/>(Chapter 14 p,135).</p> | <p>”المن تكون الحياة حلوة، لمن تكون الحياة حلوة؟<br/>ليس هناك أحد تكون الحياة حلوة له.”<br/>(Chapter 14, p.149).</p> |

### Example 4

|  |   |
|--|---|
| <b>ST</b>  | <b>TT</b>   |
| <p>“If I hold her hand, she says do not touch...if I hold her foot, she says don't touch. But if I hold her waist beads, she pretends not to know.” (Chapter 12, p.119).</p> | <p>”إذا أمسكت بيدها تقول &lt;لا تلمسني&gt;<br/>و إذا أمسكت بقدمها تقول &lt;لا تلمسني&gt;<br/>لكن حين أحتضن خرزات خصرها تتظاهر بأنها لا تدري”<br/>(Chapter 12, p.131).</p> |

In *Things Fall Apart*, Achebe represents the Igbo society orality culture by providing songs in the postcolonial text. These songs depict the Igbo people's lifestyle and how they used to put their emotions into songs. In examples 1, 2, 3 and 4, Achebe inserted Igbo songs in the postcolonial text to represent the African orality in the European language.

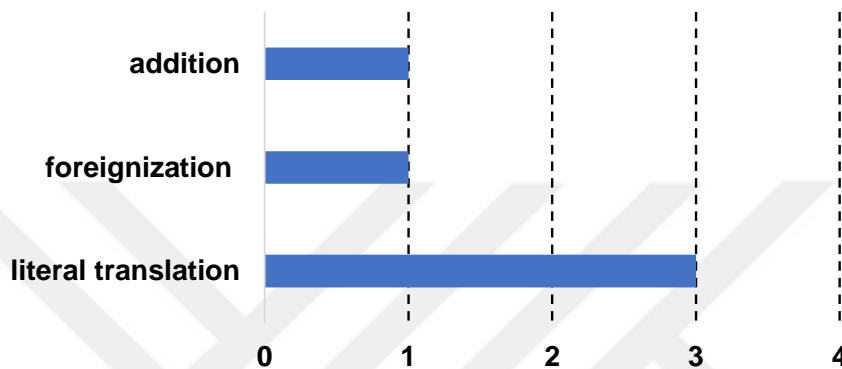
Achebe used the Igbo language in one of the songs he presented. On the other hand, Achebe used English to render the songs in the postcolonial text in other examples. In example 2, the song is written in the Igbo language which adds a state of African folklore to the text and shows the writer's identity in the postcolonial text.

On the other hand, the translator Sameer Ezzat in example 1, used a literal translation strategy to translate the song. The translation was precise, yet it does not give the same spirit as Achebe rendered in the original. In example 2, the translator transliterated the Igbo song into Arabic letters, making it ambiguous for the Arabic

reader. However, the transliteration of this song gives the African spirit and culture in the Arabic text.

In example 3, Sameer Ezzat employed the word for word translation by adding the word الحياة which means life in Arabic. The translator replaced “it” in the original by الحياة in the TT which may make it more straightforward for the TRs.

In example 4, the same strategy was used, word for word. The translator tried to make the song rhymes in Arabic.



**Figure 4.** Strategies used by Sameer Ezzat in the translation of Igbo songs and poems.

In the translation of Igbo songs and poems, Sameer Ezzat adopted literal translation three times, addition, and foreignization one time each.

#### 4.2.5. Igbo customs

Newmark (1988, p.95) classifies customs and organization as CSIs of a language. The custom and organization category is composed of political, social, and religious concepts and activities. In *Things Fall Apart*, Achebe highlighted some Igbo political, social, and religious concepts; in the following section, the analysis of these concepts is presented.

##### Example 1

| ST   | TT   |
|--|--|
| “He addressed Nwakibie calling him<br>“our father.”<br>(Chapter3, p.19). | ”و خاطب نواكيبي داعيا اياه ابانا.“<br>(Chapter 3, p.24). |

##### Example 2

| ST  | TT  |
|---|---|
| <p>“As our people say, a man who pays respect to the great paves the way for his own greatness.”<br/>(Chapter 3, p.19).</p> | <p>”كما يقول قومنا من يوقر العظيم يمهد السبيل نحو عظمتة هو.“<br/>(chapter 3, p.24).</p> |

As mentioned above in chapter two, Igbo people use kinship names to respect older people. Bandia declares that semantic shift in the postcolonial text often occurs in kinship names, and it is used by postcolonial writers to demonstrate their traditions and customs (Bandia,2008, p.101) .In example 1, Okonkwo addresses Nwakibie as “our father,” which shows his respect and not a biological kinship between them.

Sameer Ezzat translates “our father” as أبانا which carries the same semantic meaning as in the Igbo society. In almost all Arab countries, people use kinship names such as “father, mother, sister, and brother” to respect others. Sameer Ezzat used the semantic shift strategy to render the word our fathers in Arabic.

In example 2, Achebe shows one of the Igbo ancestral social customs related to behaving and respect. Sameer Ezzat translated this custom by using the literal translation technique. The meaning of the custom that exists in Arab society is clear and understandable for the TRs.

### Example 3

| ST   | TT  |
|--|---|
| <p>“... Pleading with him in that it was the <b>sacred week</b>.”<br/>(Chapter 4, p.29).</p> | <p>”و توصلتا اليه بحرمة الاسبوع المقدس.“<br/>(Chapter 4, p.36).</p> |

### Example 4

| ST  | TT   |
|---|--|
| <p>“...The sacrament of <b>holy communion</b> or <b>holy feast</b> as it was called in Ibo.”<br/>(Chapter 20, p.177).</p> | <p>”الذين تلقوا أسرار تناول العشاء الرباني أو الوليمة المقدسة كما كانت تدعى في لغة الايبو.“<br/>(Chapter 20, p.188).</p> |

In Example 4, Achebe used two expressions for the important religious event, “holy communion” and “holy feast.” Sameer Ezzat translated holy communion in Arabic by using its functional equivalent العشاء الرباني which means the dinner which is related to God or a ‘divine dinner.’ ‘Holy feast’ is translated by using literal translation in Arabic as الوليمة المقدسة which means exactly ‘a holy feast.’

#### Example 5

| ST  | TT  |
|---|---|
| “He had forgotten that it was the <b>week of peace.</b> ”<br>(Chapter 4, p.29). | "فقد نسي في غمرة غضبه أن الاسبوع كان أسبوع السلام."<br>(Chapter 4, p.36). |

The “week of peace” is presented by Achebe in the novel as an essential religious week for the Igbo people. It was translated into Arabic by Sameer Ezzat by using literal translation. The use of the strategy clarifies the meaning for the Arab readers since it is transmitting the same meaning as أسبوع السلام in Arabic, which means the week of peace.

#### Example 6

| ST  | TT  |
|---|---|
| “The crime was of two kinds, males and females.” (Chapter 13, p.124). | "فالجريمة نوعان، ذكر و انثى."<br>(Chapter 13, p.138). |

According to Achebe, the crimes for Igbo people are “male” or “female” Okonkwo’s crime is “female” because it has been committed inadvertently.

The translator adopted a literal translation strategy for “male” and “female” as ذكر (male) and انثى (female). This translation may be ambiguous for the TRs since they are not familiar with the Igbo culture and customs.

#### Example 7

| ST | TT |
|----|----|
|    |    |

|   |   |
|---|---|
| <p>“Ekwefi muttered, <b>life to you</b>. At the same time, the priest also said, <b>life to you, my daughter</b>.”<br/>(Chapter 11, p.104).</p> | <p>“فتمتت إيكوفي: الحياة لك. في نفس الوقت قالت الكاهنة: الحياة لك يا بنيتي.”<br/>(Chapter 11, p.116).</p> |
|---|---|

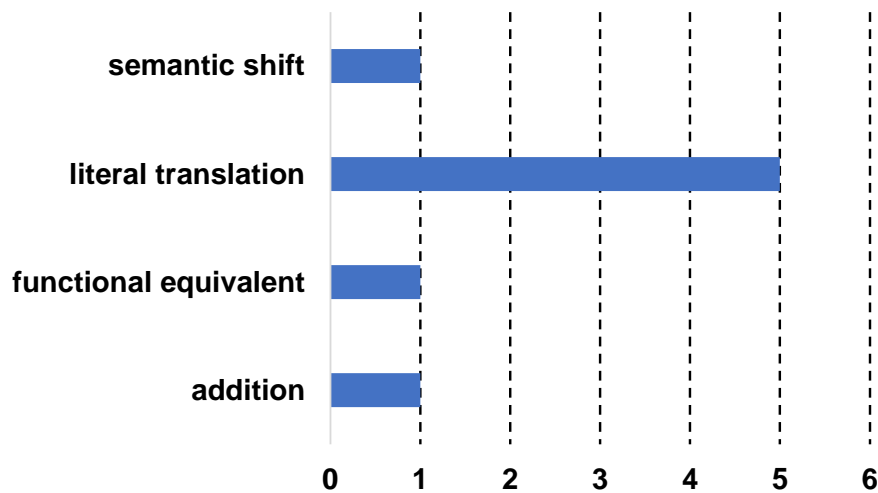
The expression “life to you” is used twice in this passage. In the postcolonial text, Achebe portrays the Igbo custom of saying “life to you,” which is equivalent to the expression “bless you” in English. In the same vein, Sameer Ezzat translated “life to you” using a literal translation approach as الحياة لك which means “life to you.” In the second sentence, the priest called Ekwefi “my daughter,” the translator used semantic shift to transfer this kinship term into بنيتي which in Arabic means “my dear daughter.”

#### Example 8

| ST   | TT   |
|--|--|
| <p>“Its most potent <b>war medicine</b> was as old as the clan itself.”<br/>(Chapter 2, p.11).</p> | <p>“أفأفأفك دواء سحري حربي لديها قديم قدم القبيلة نفسها.”<br/>(Chapter 2, p.16).</p> |

Achebe introduced a new custom of the Igbo society, which uses the magic during times of war that the author relays as “war medicine” in the text.

The translator used a literal translation (calque) approach in relaying the custom “war medicine” and added the word سحري to make it clear for the TRs. The added word سحري means “magical” in Arabic. With this addition, which is a clarification, the translation became more explicit and less ambiguous for the target readers. Thus “war medicine is translated as “magical war medicine” into Arabic.



**Figure 5.** Strategies used by Sameer Ezzat in the translation of Igbo customs.

In the translation of Igbo customs, Sameer Ezzat adopted the literal translation (Calque) strategy four times out of eight; semantic shift, addition, and functional equivalent were used once each.

#### 4.2.6. Igbo proverbs and idioms

Achebe employed several Igbo proverbs and idioms in his novel *Things Fall Apart* to render the Igbo orality and culture in the postcolonial text. Proverbs are considered culture specific to a language that makes the unique and specific to one language, and it rarely has an equivalent in the TL (Baker,1992, p.63). In the first chapter of *Things Fall Apart*, Achebe defines proverbs as the palm oil with which words are eaten (Achebe, 1958, p.5). According to Achebe's definition, proverbs are an essential element of the African Igbo nation, and proverbs are used frequently in various fields and, in the Igbo, oral traditions.

The use of proverbs and idioms adds a traditional touch to the postcolonial text by allowing the reader to glimpse into the lifestyle and customs of a nation. In *Things Fall Apart*, more than fifteen proverbs and idioms are rendered by Achebe preserving the local essence. In the following section, some of these proverbs and idioms and their translation into Arabic are analyzed.

#### Example 1

| ST | TT |
|----|----|
|    |    |

|  |   |
|--|---|
| <p>“Proverbs are the palm oil with which the food is eaten.”<br/>(Chapter 1, p.5).</p> | <p>"و الأمثال هي زيت النخيل الذي تؤكل معه الكلمات."<br/>(Chapter1, p.11).</p> |
|--|---|

Example 1 is the first proverb introduced by Achebe in the novel. For the Igbo using proverbs is as important as palm oil. The translator Sameer Ezzat used the literal translation (calque) strategy to translate this proverb in Arabic as "و الأمثال هي زيت النخيل" which means the proverbs are the palm oil eaten with words. The translation into Arabic may be ambiguous and unclear for the TRs since most probably most Arabs are not familiar with “eating palm oil.”

### Example 2

| ST  | TT   |
|---|--|
| <p>“There must be a reason for it. A toad does not run in the daytime for nothing.”<br/>Chapter 3, p.20).</p> | <p>"لابد أن هناك سبباً لذلك. فالضفدعة لا تقفز فيوضح النهار دون سبب."<br/>(Chapter3, p.25).</p> |

The idiom in Example 2 indicates things do not happen without reason, the idiom accentuates that there must have been something important for an animal like a toad which is usually slow to run during daylight. The translator replaced the word “run” with its Arabic equivalent “jump” تقفز. This idiom is translated into Arabic by using a literal translation strategy. The translation is precise, but the translator could have used other idioms that mean similar things in Arabic. In Arabic, there is a very near equivalent that portrays the same situation which can be back translated into English as “there is no smoke without fire”.

### Example 3

| ST  | TT   |
|---|--|
| <p>“As the Ibo say: when the moon is shining the cripple becomes hungry for a walk.”<br/>(Chapter 2, p.10).</p> | <p>"و كما يقول الإيبو: عندما يسطع القمر يجوع الكسبح الى المشي."<br/>(Chapter 2, p.15).</p> |

According to Achebe's proverb to demonstrate the use of oral culture in the postcolonial text, the moon has power for the Igbo people. According to them, when the moon shines, everything becomes possible. Sameer Ezzat adopted a literal translation strategy to translate this proverb *عندما يسطع القمر يجوع الكسيح الى المشي* which means “when the moon shines the cripple becomes hungry to walk.” The translation may be ambiguous for Arab readers since the moon does not have the same connotational meaning for the Arab culture.

#### Example 4

| ST   | TT   |
|--|--|
| “As the saying goes, an old woman is always uneasy when dry bones are mentioned in a proverb.”<br>(Chapter 3, p.21). | “لأن المرأة العجوز كما يقول المثل تنتشر دائماً بالقلق لدى ذكر العظام الجافة في الأمثال.”<br>(Chapter 3, p.26). |

In Example 4, Achebe used a proverb which means that within the Igbo tradition people, in general, do not feel comfortable when others talk about their possible unpleasant moments like reminders of death or old age that may apply to them in particular.

The translation by Sameer Ezzat entails paraphrasing of the proverb into Arabic. Sameer Ezzat added the word “because” to his translation by *لأن المرأة العجوز كما يقول المثل* which means “because old woman as the saying says...” then he adds the literal translation of the rest of the proverb. This proverb's literal translation may be ambiguous for the TRs since the reader might not be familiar with such traditions, but the translator provides a partial explanation.

#### Example 5

| ST  | TT   |
|---|--|
| “As the elders say if a child washed his hands he could eat with kings.”<br>(Chapter 1, p.8). | “و كما قال الشيبوخ إذا غسل الأكل مع الطفل يديه فهو يستطيع الملوك.”<br>(Chapter 1, p.13). |

In Example 5, Achebe used this proverb to describe people's importance, irrespective their age and social class. For instance, Okonkwo gained a respected and important position among his people despite his young age.

The Arabic translation of this proverb is literal. "و كما قال الشيبوخ إذا غسل الأكل مع الطفل يديه فهو يستطيع الملوك." which means if a child washes his hands, he can eat with kings. This proverb's meaning may not be exact for some TRs since it does not have an equivalent in the target language and culture. However, the meaning may be deduced from the context.

#### Example 6

| ST   | TT   |
|--|--|
| <p>"As our fathers said, you can tell a ripe corn by its look."<br/>(Chapter 3, p.22).</p> | <p>"و كما قال أبائنا، يمكنك أن تميز ذرة ناضجة من مظهرها."<br/>(Chapter 3, p.28).</p> |

In Example 6, Achebe employed this proverb to describe how the Igbo people distinguish between people by merely looking at them. In the same vein, Sameer Ezzat translated this proverb using a literal translation strategy. "يمكنك أن تميز ذرة ناضجة من مظهرها" which means you can distinguish ripe corn by looking at it. The target readers may not understand this proverb's meaning since they are not familiar with the corn culture. However, in Arabic culture, a similar equivalent exists that the translator should have used. The proverb means "you can tell a book from its title" الكتاب باين من عنوانه.

#### Example 7

| ST   | TT   |
|--|--|
| <p>"As our fathers say, when mother-cow is chewing grass its young ones watch its mouth."<br/>(Chapter 8, p.70).</p> | <p>"عندما تمضغ البقرة الأم العشب، تراقب العجول الصغيرة فمها."<br/>(Chapter 8, p.80).</p> |

In Example 7, Sameer Ezzat adds the word العجول which means "calves" to make the proverb clearer for the TRs. "its young ones" is translated as "the little calves" in Arabic "العجول الصغيرة" and the rest of the proverb is translated literally.

Example 8

| ST  | TT   |
|---|--|
| <p>“A baby on his mother’s back does not know that the way is long.”<br/>(Chapter 11, p.101).</p> | <p>"فالطفل على ظهر أمه لا يعرف أن الطريق طويل."<br/>(Chapter 11, p.112).</p> |

The proverb in Example 8 indicates that people do not feel the hardship of things until they try to do things themselves. Sameer Ezzat used literal translation strategy to translate this proverb. "فالطفل على ظهر أمه لا يعرف أن الطريق طويل." This means a child on his mother’s back does not know that the way is long. The target reader quickly understands the Arabic translation, and the meaning coined is very similar to the meaning presented in the original.

Example 9

| ST  | TT   |
|---|--|
| <p>“There is nothing to fear from someone who shouts.”<br/>(Chapter 15, p.140).</p> | <p>"لا تقتل أبداً رجلاً لا يقول شيئاً."<br/>(Chapter 15, p.154).</p> |

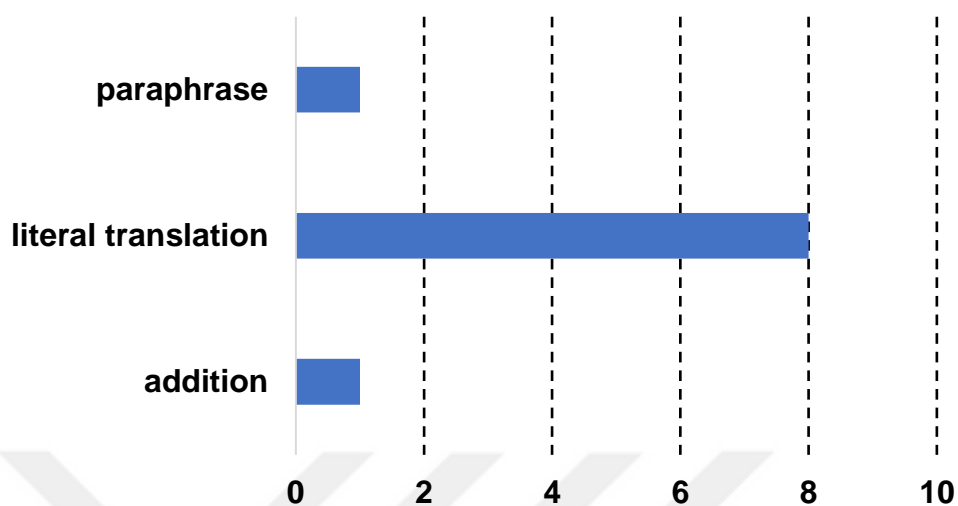
The proverb in Example 9 is used to mean that “people who talk too much tend to be the people who do not hurt others.” The literal translation of this proverb in Arabic conveys the same meaning. The TRs do not have to be familiar with the Igbo culture to interfere with the meaning from the context.

Example 10

| ST   | TT   |
|--|--|
| <p>“As the elders said if one finger brought oil it soiled the others.”<br/>(Chapter 13, p.125).</p> | <p>"و كما قال الشيوخ إذا ابتل اصبع بالزيت فإنه سيلوث الأصابع الأخرى."<br/>(Chapter 13, p.139).</p> |

Sameer Ezzat in Example 10 used the literal translation strategy to translate the proverb. "و كما قال الشيوخ إذا ابتل اصبع بالزيت فإنه سيلوث الأصابع الأخرى." which means if one finger

brought oil, it soiled the other fingers. This proverb's meaning is exact for the TRs since the proverb does not contain ambiguous elements for the reader.



**Figure 6.** Strategies used by Sameer Ezzat in the translation of proverbs and idioms.

In the translation of Igbo proverbs and idioms, Sameer Ezzat employed literal translation eight times out of 10, addition and paraphrasing once each



## CONCLUSION

In the last chapter of this study, the RQs of this study are answered. In this thesis, the Arabic translation of Achebe's *Things Fall Apart* was analyzed. *Things Fall Apart* is a hybrid postcolonial novel written in the colonizer's language and carries within it a pure African Igbo soul

To achieve this African essence or soul, the author uses, among other things, culture-specific items (CSI) to highlight his own culture. It is the CSI that, among other features of the text, gives the novel an African spirit. Since in the postcolonial tradition, the plight and the colonized culture lie at the center of the novel, the CIS's are an integral feature of the postcolonial text. The analysis of the CSI's gives the researchers grounds for assessing and analyzing how far the text has fulfilled its purpose as a postcolonial text reflecting what it was intended to reflect (the postcolonial).

From this perspective, the representation of these CSIs in *Things Fall Apart* and the strategies used by both the translator and the writer have been analyzed under the framework of Bandia's tripartite theory of translating postcolonial texts.

In this thesis, Achebe's strategies to represent the Igbo society culture in the colonizer's language have been analyzed systematically using strategies accepted within the scope of translation studies.

During the data analysis of the CSIs in *Things Fall Apart*, the first step of analysis focused on Achebe's strategies to render the CSIs in the European language which is the first RQ of this thesis:

What are the strategies practiced by Achebe to represent his society's culture in the language of the colonizers?

Achebe, while using Igbo words which are not immediately recognized in some cases even understood from the context in which they are presented by the reader employed cushioning several times to make it clear for the reader of the postcolonial text. For example, after using an Igbo word, Achebe adds the conjunction "or" and in-text explain its meaning. Achebe also employed contextualization in some of the examples. In these instances, the reader may easily interfere the meaning of the words from the context in which they are presented. Furthermore, at the end of the novel, there is a glossary of Igbo terms. In this pretext, the Igbo words were defined and

explained in a glossary format. In the rendering of Igbo proverbs and idioms, Achebe rendered them exactly as they are (as literally as he could practically translating them word for word) in English to introduce the instance of Igbo orality. Such an approach in turn, added a layer of the African folklore to the text. In some cases, Achebe rendered Igbo songs in the Igbo language without explaining them. The songs left in their original form also add an African spirit to the postcolonial text.

The second research question of this thesis is:

What strategies are employed by the translator to transmit the culture and orality of the African people in the novel?

In the Arabic translation of *Things Fall Apart*, أشياء تتداعي, the translator Sameer Ezzat deployed different strategies to translate the CSIs into Arabic. However, the translator used the literal translation strategy most frequently, as can be noted from the examples presented in most of his translation. In some of the explained through the analysis section of the thesis, it is clear that either due to the similarity between the cultures or since the sentiment or the thought expressed by the author is universal and human, and literal translation allows the translator to reflect both on the work and the intention of the author. However, there are cases also exemplified in some instances in the analysis section where the translator's choice of a literal translation strategy may make the text ambiguous or, in some cases, unclear for the target readers.

In the translation of Igbo words, it has been noted throughout the examples presented in the study that Sameer Ezzat used the same strategies as Achebe- or in some cases, a similar approach. In several examples, Sameer Ezzat employed cushioning. First, the translator transliterates the Igbo word and cushions it into Arabic to explain for the TRs.

In the translation of poems and songs, Sameer Ezzat transliterates all the Igbo material culture. This strategy in translation adds an African spirit or essence to the Arabic translation of the novel. This is because Arabic readers see 'the other' in its language.

The translation of ecologies, such as trees and towns, were also transliterated and explained in-text.

In translating the proverbs and idioms, Sameer Ezzat adopted a literal translation strategy on several occasions. In some examples, the meaning was exact

for the target readers, mainly when the concept or the thought referred to the author's analogy was universal (i.e., old age, love, achievement.). However, there were cases where it was noted that the meaning might not have been exact for the readers due to their lack of knowledge of Igbo culture.

Sameer Ezzat also utilized Venuti's domestication and foreignization in a few examples. The translator employed functional and descriptive equivalents in some examples to transmit the idea and the meaning for the TRs.

Overall, as exemplified during the analysis, the strategies employed in the translation of CSIs by Sameer Ezzat may be ambiguous on several occasions for the target reader. Sameer Ezzat should have used Arabic proverbs that serve the same meaning as the original- to make the translation both more accurate and more precise for the readers. But in the case of the translation in question, his wish to remain as faithful to the original as possible is a clear indication of his wish to preserve the authors' style of the postcolonial text and to deliver not only the text but also its intention of 'being the voice of the colonized.' There were cases where the translation was clear and accurate and transmitted the CSIs for the target readers with other strategies.

To conclude, the translation of hybrid texts requires both pieces of knowledge of languages and cultures. When translating a postcolonial text such as *Things Fall Apart*, the translator must consider the importance of CSIs employed by the original writers to represent their oral culture, customs, traditions, and identity in the European language. The lack of cultural overlap between two languages may cause inaccurate translation and misunderstandings for the TRs. Thus, a competent translator must extend every effort to relay society's culture as much as the language. Essentially a postcolonial text is written to represent an oppressed culture, and that is why there is a particular use of language and a specific set of approaches and strategies employed in the writing of these texts. The translators of such texts must not only analyze the text and the culture by the whole concept of postcolonial literature when translating such texts.

The translation of CSIs in the postcolonial text is an important layer and feature of the native represented in the postcolonial text. It is these native voices and culture that is relayed. So, items that are a part of this culture, such as ecology, material culture,

and customs, need to be carefully considered, and strategies must be developed throughout the text's translation. These need to balance the production of a smoothly read text in the target language with the original culture's portrayal. This is not an easy task for the translator who needs to find a way to do both simultaneously. However, it is a crucial task for both the postcolonial text writer and the translator of the latter since two nations rarely share the same linguistic entities and cultural specific elements.

This thesis studies the identification of the strategies used by Achebe to render African culture in the European language as well as the strategies used by Sameer Ezzat to render the CSIs in the TL. This study contributes to the raising of awareness of translating CSIs in the postcolonial texts and the prevention of the repetitive common mistakes of translating CSIs and render these latter in the TL, where the focal point of interest.

In this sense, the examples presented throughout the analysis of both the original novel and its translation map out the author and translator's strategies in the transfer of culture-specific items. This thesis aims to contribute to the raising of awareness in translating CSI in the postcolonial texts. It should also be noted that through the quantitative analysis, it becomes clear for future translators of similar texts that strategies are frequented. The descriptive and qualitative approach in the analysis section may guide translators who wish to translate similar texts and prevent the repetitive common fewer ideal choices (if not mistakes) translating CSIs.

This thesis provides insights into the translation of CSIs in the postcolonial text, but also for other future translations where the use of the CSIs has an equal degree of importance in the formulation of the original text.

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## CURRICULUM VITAE

**Name and Surname:** Meriem Sermoune

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### Education:

| Degree    | Field                               | University             | Year |
|-----------|-------------------------------------|------------------------|------|
| Bachelors | English literature and civilization | Ali Lounici University | 2016 |
| Masters   | Translation studies                 | Atilim University      | 2020 |

### Work Experience:

| Workplace  | Position                             | Year |
|--|--------------------------------------|------|
| Hamza Ibn Abd el Mutalib<br>High School<br>Khemis-Meliana, Algeria | English teacher (practical training) | 2016 |

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