



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

**A COMPARATIVE ANALYSIS OF THE TWO TURKISH
TRANSLATIONS OF CHINUA ACHEBE'S *THINGS FALL APART*
WITHIN THE FRAMEWORK OF PAUL BANDIA'S APPROACH
TO POSTCOLONIAL TRANSLATION**

Özge ALTINTAŞ

Master's Thesis

Ankara, 2015

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KABUL VE ONAY

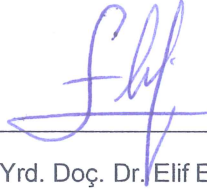
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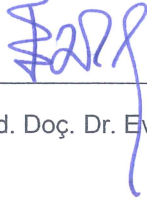
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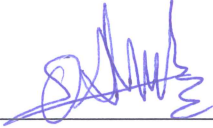
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Özge ALTINTAŞ

To my parents Fatma and Mürşit Altıntaş...

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ÖZET

ALTINTAŞ, Özge. *Chinua Achebe'nin Things Fall Apart Adlı Romanın İki Ayrı Çevirisinin Paul Bandia'nın Sömürgecilik Sonrası Yazın Çevirisine Yaklaşımı Çerçevesinde Karşılaştırmalı Analizi*, Yüksek Lisans Tezi, Ankara, 2015.

Bu tezin amacı, sömürgecilik sonrası metinlerde sömürgeleştirilmiş toplumlara ait kültürün aktarılmasında çevirinin oynadığı rolü incelemektir. Bu amaçla, çalışma Afrika Edebiyatının önde gelen örneklerinden biri olan Chinua Achebe'nin *Things Fall Apart* (1958) adlı eserine ve onun Türkçe çevirilerine odaklanacaktır. Türkçe çevirileri sırasıyla Anjel Selveroğlu tarafından çevrilen *Ruhum Yeniden Doğacak* (1983) ve Nazan Arıbaş Erbil tarafından çevrilen *Parçalanma* (2007)'dir. Paul Bandia'nın üç farklı sosyo-kültürel sistemin birincil ve ikincil çeviri süreçleri sayesinde birbirleriyle nasıl etkileşime girdiğini açıklayan Üç Katmanlı Çeviri Süreci bu tezin temelini oluşturmaktadır. Üç Katmanlı Çeviri Süreci, sömürgecilik sonrası toplumların kültürlerini aktarmak amacıyla yazar tarafından uygulanan çeviri stratejilerini analiz etme ve bu stratejileri hedef metne taşıma konusunda son derece uygun bir metottür. Bu nedenle, iki ayrı Türkçe çeviri metni Bandia'nın üç katmanlı çeviri sürecinde önerdiği direniş odaklı çeviri stratejileri açısından karşılaştırılacaktır. Analiz bölümlerindeki alt başlıklar, Afrikalı toplumların dilsel özellikleri ve bu özellikleri metne taşımak için yazar tarafından uygulanan stratejiler ışığında makro ve mikro düzeyde hazırlanmıştır. Lawrence Venuti'nin yerlileştirme ve yabancılaştırma yaklaşımı (1995) da Bandia'nın yaklaşımına ek olarak çalışmada kullanılmaktadır. Tez boyunca, kültürel ve dilsel özelliklerin aktarımının, uzak dil ve kültürlerde sömürgeleştirilmiş toplumlara ilişkin kimlik yaratmak ve gerçek temsili oluşturmak açısından önemi vurgulanmaktadır. Çevirmenler tarafından metin içindeki sözlü geleneği Türkçeye aktarmak için uygulanan strateji ve yöntemler kültür aktarımı çerçevesinde değerlendirilmektedir.

Anahtar Kelimeler: Sömürgecilik Sonrası Edebiyat, Sömürgecilik Sonrası Yazın Çevirisi, Üç Katmanlı Çeviri Süreci, Direniş odaklı Çeviri Stratejileri, Sözlü Edebiyat, Kültür, Melezlik, Kimlik.

ABSTRACT

ALTINTAŞ, Özge. *A Comparative Analysis of the Two Turkish Translations of Chinua Achebe's Things Fall Apart within the Framework of Paul Bandia's Approach to Postcolonial Translation*, Master's Thesis, Ankara, 2015.

This thesis aims to investigate the role of the translation in the culture transfer of the colonized societies in the postcolonial texts. To achieve this primary aim, the study focuses on the prominent example of African literature, Chinua Achebe's *Things Fall Apart* (1958), and its Turkish translations, entitled *Ruhum Yeniden Doğacak* (1983) by Anjel Selveroğlu and *Parçalanma* (2007) by Nazan Arıbaş Erbil. *Things Fall Apart* which demolishes Standard English with its hybrid nature is a leading novel in the African Literature. Paul Bandia's (2008) Tripartite or Three-Tier Translation Process, which illustrates how three different socio-cultural systems interact with each other through initial translation and secondary translation phases, constitutes the backbone of this study. Tripartite Translation Process is a suitable method to discover the resistant translation strategies employed by the author and to transfer these strategies into the target texts in an attempt to represent the culture of the postcolonial subject. The two Turkish translations of the novel are compared in the light of the resistant strategies in this tripartite translation process proposed by Bandia. The categories in the analysis chapter are prepared on micro and macro levels in line with the linguistic aspects of the African societies and the resistant strategies employed by the author to transfer them to the Euro-African novel. In addition to Bandia's approach to translation of the postcolonial texts, the thesis also incorporates Lawrence Venuti's (1995) foreignizing and domesticating approach. Through the discussion in this study, it is emphasized that transfer of the cultural and linguistic aspects of the postcolonial subject is the essential way of creating an identity and the true representation of the colonized societies in a distant language. The methods and the strategies applied by the Turkish translators when dealing with the aspects of the oral representation in the novel are evaluated in terms of the culture transfer.

Key Words: Postcolonial Literature, Postcolonial Translation Studies, Tripartite Translation Process, Resistant Strategies, Oral Tradition, Culture, Hybridity, Identity.

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INTRODUCTION

Translation Studies has acquired an important status in the academia and is accepted as an interdisciplinary scientific field, which encompasses various academic fields ranging from linguistics, literature, history, sociology or anthropology. “Cultural turn” in 1990’s was the breaking point in Translation Studies. The term refers to “the analysis of translation in its cultural, political, and ideological context” (Bassnett and Lefevere, 1990: 8). With the cultural turn, micro linguistic approach to translation has lost its hegemony in Translation Studies. Therefore, this turning point introduces Translation Studies a broader perspective for the analysis of the translation process.

After the cultural turn, the lines between various academic fields have disappeared and new fields including postcolonial translation are introduced in the Translation Studies. With the emergence of these fields, the role of the translation is questioned and the translation is redefined in terms of the relationships between distant cultures. Lawrence Venuti explains the significant role of the translation by stating that “translation wields enormous power in constructing representations of foreign cultures” (1998: 97). The role of the translation as a representation of other cultures is the prominent issue especially in the Postcolonial Translation Studies. Translation is not only used as a weapon by the colonizer to create a “false identity” for the societies of the Third World, it also serves as a tool for the colonized to recreate their identity and express the cultural reality of the postcolonial subjects.

Postcolonial Translation Studies generally deals with the ideological and political relations between the dominant and the suppressed societies in terms of constructing the representation. It challenges the assimilative translation strategies employed on the literary texts of the oppressed nations. In this context, several parallels could be observed between the postcolonial writing and their translations from the point of the political purpose of the texts and the strategies applied in the processes of both writing and translating the postcolonial texts. Parlak points out that postcolonial writing as a product of a concrete reality has gained a place in the literary system and in the recent years it has reached a wide readership throughout the world (2003: 58).

Postcolonial writing, also known as intercultural writing, draws attention because of its unusual language and the stories based on the experiences of the postcolonial subjects. It is observed that most of the postcolonial texts are written in English. Many postcolonial writers claim that “writing in European languages naturally gives them a wider audience and the opportunity to inform the world about colonized societies, thus dispelling some of the false myths and wrong impressions given to the outside world by early European scholars” (Bandia, 2008: 14). To eliminate these prejudices related to native societies, postcolonial authors transfer their cultural and linguistic aspects into English to represent the realities of the native societies.

Postcolonial writings of the native cultures, such as African societies, are based on the oral traditions. Native authors usually borrow from the oral tradition in respect to content and style. As a result, authors employ linguistic experimentation based on the translations from their oral traditions. For this reason, scholars in Postcolonial Translation Studies use the word “translation” as a metaphor for writing. Translation is viewed here as “a metaphor of transportation and relocation, a carrying across physical, cultural or linguistic boundaries from a minority language culture into a hegemonic one” (Bandia, 2012a: 4).

Postcolonial authors, creating intercultural texts, transpose a culture through translation practice. In this way, they not only transfer their culture but also make the marginalized language culture more visible. As a result, the role of the author as a translator becomes more apparent in the postcolonial writing. They frequently employ linguistic experimentations in their texts to challenge standards of the dominant European language by introducing the native oral tradition cultures. Therefore, the common aspect of these postcolonial texts is the non-standard or hybrid English used to represent their cultural reality in the colonizer language. This hybrid language in the postcolonial texts makes the dominant languages more inclusive to be able to represent the postcolonial subjects.

Translation of the postcolonial writing is a complex process, since more than two cultural and linguistic aspects come into play. Translator of these intercultural texts is “indirectly dealing with the vernacular language and culture already translated by the

writer” (Bandia, 2012a: 8). In other words, the translator has a source text which is indeed a multi-layered and translated text. Therefore, translation of these hybrid texts is far away from the simplistic characterizations of the translation process of the monolingual/monocultural texts. Transposing the cultural matter of the colonized people and resisting the assimilative strategies in the translation process are the prominent issues in the translation of the postcolonial texts. It may be that analyses of these hybrid texts and their translations from these point of views will contribute to the development of Translation Studies in terms of the translation as a culture transfer and representation.

In this thesis, the two Turkish translations of *Things Fall Apart* by Chinua Achebe will be analyzed within the framework of culture transfer of the colonized societies. The only Turkish academic writing comparing the two Turkish translations of this novel is an article by titled *Sömürgecilik Sonrası Dönem Eserlerinin Türkçeye Çevrilmesinde Tercih Edilebilecek Yöntemler Things Fall Apart Adlı Eserin Türkçe Çevirilerinin Karşılatırmalı Analizi* by Sinem Sancaktaroğlu Bozkurt. This thesis differs from this article as it incorporates Bandia’s approach to postcolonial translation as a culture transfer.

I. Aim and Research Questions

The purpose of this thesis is to investigate the cultural representation of the colonized in the two Turkish translations of Chinua Achebe’s postcolonial novel *Things Fall Apart*. In order to explore the translation as a culture transfer of the postcolonial subject, comparative analysis of the strategies employed in the target texts will be discussed. Within this framework, this study aims at raising and trying to find answers to the following research questions:

1. In the light of *Things Fall Apart*, what are the aspects that make the postcolonial Translation Studies an important subject in Translation Studies?
2. What are the strategies applied by Chinua Achebe to reflect the African oral tradition in the dominant language?

3. What are the strategies employed by the translators while rendering the postcolonial effects in *Things Fall Apart*?
4. What is lost in translation in a country, in which the category of “post/colonial literature” does not exist?
5. What are the implications of political commitment of the publisher throughout the first and the second translations of *Things Fall Apart* during the postcolonial translation process?

II. Methodology

The case study consisting of the examination of the cultural representation of the traditional African society in *Things Fall Apart* and their translations will be analyzed within the framework of the Tripartite Translation Process of Paul Bandia. Bandia (2008) offers Tripartite or Three-Tier Translation Process for the transfer of the African postcolonial texts. He points out that the African postcolonial texts are based on the oral tradition. African authors transfer their oral traditions into the Euro-African texts to represent their cultural and linguistic aspects. Bandia stresses that African authors resort to translation strategies in order to transfer the African oral tradition into English. Therefore, it is essential to comprehend the style of the African oral tradition in the novel and the process of the transposition of this tradition into the European language before trying to translate the novel into another language system. For this reason, tripartite translation process for translation of the Euro-African texts seems to be a suitable method to discover the resistant translation strategies employed to represent the culture and experiences of the colonial subject.

As suggested in the initial phase of the Tripartite Translation Process, the novel will be analyzed to figure out the strategies used for cultural representation of the African society. During this phase, the characteristics of the African oral tradition in the novel will be detected. The proverbs, addressing, time expressions, songs, food names and other cultural representations in the novel will be detected and the strategies employed by the author to transfer them into English will be explained. These characteristics of the African culture in the novel will be analyzed in the light of the semantic shifts, collocational shifts, calques and cushioning/contextualization as Bandia (2008) points

out that these are the translation strategies which are frequently applied by the African authors to transfer the linguistic aspects of the African oral traditions.

The secondary phase of Tripartite Translation Process focuses on the translation strategies of the two translators used to convey the cultural and linguistic aspects of the novel. These strategies will be discussed in the light of the cultural representation and the two Turkish translations of the novel will be analyzed in comparison with the writing strategies chosen by the author. The initial step and the secondary step of the Tripartite Translation Process will be submitted together for the ease of analysis.

The comparative analysis of the translations is carried on the micro and macro levels. The micro level will focus on the translations of the proverbs, Igbo words, addressing, time expressions, songs and the food in the light of the postcolonial writing strategies of the author. The macro level will include the categories of semantic shifts, collocational shifts, omissions erasing the cultural representation, additions reflecting the intervention of the translator and the representation/misrepresentation of the patriarchy in the traditional African society. All these strategies used in TT1 and TT2 will be evaluated in the light of the source text-oriented translation approach which is offered by Bandia to translate the Euro-African literature (2008: 167). Finally, the findings obtained from the analysis of the translations will illustrate how three different socio-cultural systems (African, English and Turkish) interact with each other in terms of the tripartite translation process.

III. Limitations

The scope of this thesis includes the first novel of Chinua Achebe, *Things Fall Apart*. Although Achebe is best known for *Things Fall Apart* throughout the world, the novel is in fact the first book of the African trilogy of the author. In *Things Fall Apart* the individual tragedy of Okonkwo, tribal elder in the Nigeria of the 1890s is intertwined with the transformation of traditional Igbo society under the impact of Christianity and colonialism. In second novel *No Longer at Ease*, Okonkwo's grandson, Obi, educated in England, returns to a civil-service job in colonial Lagos, only to clash with the ruling elite to which he now believes he belongs. *Arrow of God* is set in the 1920s and

explores the conflict from the two points of view of an Igbo priest, and a British district officer. Each novel in the trilogy focuses on different time periods in Nigeria and has its own story and messages. *Things Fall Apart* is accepted not only as the beginning of the trilogy but also as the beginning of the African Literature in English. The novel has a special place in the postcolonial literature especially because it introduces the real Nigerian culture to the world. For this reason, the focus in this study will be on the novel *Things Fall Apart*.

The first translation of the novel, *Ruhum Yeniden Doğacak*, was done by Anjel Selveroğlu and was published by Üç Çiçek Yayınevi in 1983. The second edition of this translation was published by Sosyalist Yayınlar in 1997. The second translation, *Parçalanma*, was done by Nazan Arıbaş Erbil and it was published by Ithaki Yayınları. In this thesis, analysis of the first translation will be focused on the second edition published by Sosyalist Yayınları. Although the same translation is printed, the influence of the ideology of the publishing house on the translation is more apparent through the paratexts. Therefore, analysis of the first translation will be discussed in the light of the second edition and the first edition published by Üç Çiçek Yayınevi will only be analyzed on the level of the paratexts.

The reason for the choice of *Things Fall Apart* to discuss the translation strategies of a postcolonial novel as a culture transfer is the fact that the novel involves various aspects of the African oral tradition and the experiences of the colonized people during the colonization period. Bearing in mind that this thesis is to be analysed in the light of the Tripartite Translation Process of Bandia, the writing strategies of the author will shape the analysis of the Turkish translations of the novel. Therefore, features of the African oral tradition represented in the novel and the writing strategies of the author will constitute the categories of the analysis of chapter.

In addition, the novel is frequently discussed in terms of the gender issue in academic fields. However, the thesis focuses on the cultural representation of the traditional African society in various aspects. Therefore, the patriarchy in the traditional African society will only form a part of the analysis and the most notable examples are

discussed in terms of the translation of the cultural representation of the African postcolonial subjects.

VI. Outline of the Thesis

This thesis consists of four chapters. Chapter 1, Chapter 2 and Chapter 3 constitute the theoretical and methodological framework of the thesis. Chapter 1 provides the introductory information on postcolonial literature. Emergence of the postcolonial literature and general characteristics of the postcolonial literature are briefly explained and key concepts regarding the postcolonial literature are identified. African postcolonial literature is also introduced and insight on oral tradition in the African societies is provided. Therefore, characteristics of the oral traditions and the strategies employed to transfer the African oral literature into the Euro-African texts are identified in this chapter.

Chapter 2 dwells on the theoretical background of the study. Firstly, a brief history of the Postcolonial Translation Studies is provided. Cultural turn in the Translation Studies is explained and the role of the translation in the colonial/postcolonial societies is discussed. Different viewpoints regarding the translation of the postcolonial texts are provided and resistant translation strategies including foreignization/domestication methods of Venuti are discussed. Furthermore, a comparison of the postcolonial literature and literary translation is examined to comprehend the parallelisms between the two and to enrich the strategies in the translation process of the postcolonial texts.

In Chapter 3, Paul Bandia's Tripartite Translation Process, which is the methodological framework of the thesis, is defined and the translation phases in this process are explained. The importance of the subtext/subculture in the Euro-African postcolonial texts is identified in the light of the postcolonial translation. The resistant strategies suggested by Bandia are defined and the relationship between the strategies employed in the postcolonial texts and in the translations of the postcolonial texts is explained.

Chapter 4 dwells on the comparative analysis of the two Turkish translations of the novel. Firstly, background information about both the author Chinua Achebe and the

novel *Things Fall Apart* are given. Information acquired about Üç Çiçek Yayınevi, Sosyalist Yayınları and İthaki Yayınları is also offered and their translation policies are explained. The biographies of the translators, Anjel Selveroğlu and Nazan Arıbaş Erbil, are presented at the beginning of the chapter. In this Chapter, the analysis of TT1 and TT2 are carried out in the light of the Tripartite Translation Process of Bandia. Therefore, as the first phase of the Tripartite Translation Process, the subtext/subculture in the Euro-African novel is analyzed and the strategies employed by the author to transfer the subculture into English are explained in terms of the cultural representation of the African society. Immediately after the analysis of the author's strategies, the analysis of TT1 and TT2 are carried out in the light of the second phase of the Tripartite Translation Process. The Turkish translations of the cultural representation of the African people in the novel are analyzed on micro and macro levels. The translation strategies applied by the two different translators are discussed in detail in the light of the methods employed by the author in the postcolonial African text.

In the conclusion part, the results obtained from the case study are evaluated in the light of the Tripartite Translation Process of Bandia and the cultural representation of the African traditional societies in TT1 and TT1 are discussed in terms of the translation as a culture transfer of the postcolonial subject. In this part, the answers of the research questions are discussed to contribute to the Postcolonial Translation Studies.

CHAPTER 1

POSTCOLONIAL LITERATURE

1.1. THE EMERGENCE OF POSTCOLONIAL LITERATURE

To understand the emergence of postcolonial literature, it is necessary to touch upon the colonialism and colonial literature. Elleke Boehmer defines colonialism as “the consolidation of imperial power, the settlement of territory, the exploitation or development of resources, and the attempt to govern the indigenous inhabitants of occupied lands, often by force” (2005: 2). Therefore, colonialism can briefly be described as the control of another people’s land by force.

Colonial literature generally involves “writing concerned with colonial experiences and perceptions written mainly by metropolitans, but also by creoles and indigenes during colonial times” (Boehmer, 2005: 2). As understood from this definition, these texts were produced not just by the Europeans but also by the indigenous within the Empire during the colonial period. Although all of them did not make direct reference to the colonial matters, they helped to create “a perception of Britain as a dominant world power” (Boehmer, 2005: 2). The colonialist literature, on the other hand, dealt particularly with the colonial expansion. It was produced by and for colonizing Europeans about non-European lands dominated by colonial powers. The colonialist literature was written from the colonizer’s point of view and justified the actions of Empire. To do so, it used “a distinctive stereotyped language” narrating the relations between Europeans and colonized people (Boehmer, 2005: 3). In other words, the colonialist literature was used as a tool for the imperialist power to identify the dominated non-European lands.

While the term “colonial” is mainly used for the period before independence, the term “post-colonial” does not refer to “national culture after the departure of imperial power” (Kumar Das, 2007: 7), but it covers “all the culture affected by imperial process from the moment of colonization to the present day” (Ascroft et al., 1989: 2). From the 17th century to World War II, several European countries particularly Britain, Germany, France and Spain dominated most of the world. The process of colonialism has shaped

many societies all around the world. As Edward Said underlines, “hardly any North American, African, European, Latin American Indian, Caribbean, Australian individual has not been touched by the empires of the past” (1994: 6). Although colonialism declined after World War II, its influences still exist in many fields involving literature, sociology, anthropology, philosophy, sociology and so on. Thus, the domination and the power of the colonizer over former colonies have continued.

Postcolonial literature, in a broad sense, refers to the writing affected by colonialism. It is produced by the writers representing many different parts of the world which experienced colonialism and were exposed to its affects. The literatures of African countries, Australia, Bangladesh, India, Caribbean countries, New Zealand and South Pacific Island are all examples of this literature field. What they have in common is that they emerged out of the colonization experience and asserted themselves by emphasizing their differences from the assumptions of the imperial center. Thus postcolonial literature shares some common concerns and characteristics, although writing from India and other formerly colonized countries such as Nigeria or Jamaica have their own distinctive features.

Ashcroft et al. describes three main stages in the development of postcolonial literature. The first stage involves “the texts produced by literate elite whose primary identification is with the colonizing power” (1989: 5). The literary texts produced in this stage are categorized as the colonialist literature by Boehmer as described above. These texts were consciously produced by the representatives of the imperial power during the colonial periods and it created a false image of the colonized peoples for the aims of the colonizer. The second stage of the postcolonial literature was undertaken by “the natives under imperial license” (1989: 5). These texts written by the colonized people were strictly under the control of the colonizer and they were published only if they conformed to the standard and norms of the colonizer. This stage involves the texts which are categorized as “colonial literature” by Boehmer as discussed above. Although native authors touched upon their cultural heritage in the novels, “they were prevented from fully exploring their anti-imperial potential” (1989: 6). Therefore, these texts written in that period could not aim to recreate their own identity.

The last stage is the emergence of the postcolonial literature, which contains texts that are created by the native authors who did not write under the control of the colonizer. Contrary to the second stage, postcolonial authors aimed to recreate their identity and “to describe the situation of all post-colonial societies” (Ashcroft et al, 1989: 9-10). Not only the culture but also the experiences of the colonized people were narrated in the colonizer’s language to break the stereotypes. They refused to use Standard English of the Empire and its assimilative influence on their literature. Standard language was deconstructed to reflect the language of the colonized people, so a hybrid language and literature were created by the postcolonial authors. In other words, “the English language has been creolized, hybridized, syncretized and thus mastered by its former slaves” (Ivancu, 2007: 172). These hybrid texts have characteristics of the resistance to western dominance unlike the ones created in the first and the second stages, which uphold the interests of the colonizers to legitimize their actions.

The struggle of the postcolonial authors is to recreate their identity and regain their cultural representation. When European colonial powers encountered the non-European people; they built the false identities based on binary oppositions such as self-other, civilized-uncivilized and so on. The native image was shaped by the Europeans and natives were defined as “the uncivilized other or the wild men who lived in forests on the outer edges of civilization” (Loomba, 1998: 57). Throughout the years, vast regions of the world have been dominated and described by western languages. European colonists and writers identified many parts of the world as blank lands without history. As a result, “indigenous peoples, inheritors of distinctive pre-colonial languages and cultures, were disinherited within colonial discourse” (Parker & Starkey, 1995: 3). Therefore, native writers in the twentieth century have had to adopt new techniques to narrate their complex histories.

Especially since World War II, “massive intellectual overhaul and deconstruction of western identification of the non-western world have occurred” (Said, 1993: 21). Political consciousness among the colonized has led to the desire for better representation in cultural forms. Remembering the undergraduate years, Achebe touches upon this consciousness with this passage:

“I read lots of English books... I didn't see myself as an African to begin with. I took sides with the white men against the savages... But a time came when I realized... I was one of those strange beings jumping up and down on the river bank... That is when I realized that stories are not innocent” (1990: 7).

After the awareness of the indigenous writers, they started to create their own history by demolishing the false image and the colonial justification. Therefore, the postcolonial writing generally criticizes the colonial attitude and resists the colonialist's point of view. The postcolonial authors attempt to undercut “thematically and formally the discourses which supported colonization through race classification, subordination and stereotypes” (Boehmer, 2005: 3). Authors usually mark the indigenous experiences of cultural division during the colonization. By this way, they aim to display their cultural representation through the literary texts. Therefore, major themes of the postcolonial texts are frequently accepted “as a resistance to the former colonizer” (Kumar Das, 2007: 135). They started to tell their own stories from the perspective of the colonized people.

Writing their resistant text, they also benefit from their in-between status since the postcolonial subject is not a pure identity anymore but a hybrid one. Hybridity is a prominent notion in the postcolonial theory which is directly related to the concept of identity. Ashcroft defines hybridity as “the creation of new transcultural forms within the contact zone produced by colonization” (1998: 118). Through the colonization process, the colonial culture and the colonized culture were constantly in contact and the colonized language was consciously infused into the culture and the language of the colonizer. Therefore, many postcolonial scholars indicate that hybridity is “a valuable as well as an inescapable and characteristic feature of all post-colonial societies and indeed is the source of their peculiar strength” (Ashcroft et al.: 1989: 30). Hence, the hybridity aspect of the postcolonial subject is not only unavoidable but also fruitful in the postcolonial writing. Postcolonial texts of linguistically complex nature have been created by many of the indigenous writers.

Most of the postcolonial authors seek to transfer their cultural hybridity into the texts. They create intercultural writing which has “traces of their own childhood, history, language and landscape” (Kumar Das, 2005: 135). Bilingual position of the postcolonial writers enables them to mix the languages, forms and styles. As a result they can

produce a hybrid text. They combine their own cultural experiences and language with the language of the colonizer. As Boehmer explains postcolonial writers “concentrate on developing a symbolic vocabulary that was recognizably indigenous yet at the same time intelligible within the western language” (2005: 179).

In the light of his own experiences as a psychiatrist, Frantz Fanon has argued that colonial powers deliberately constructed the linguistic “blackness” to disguise deeper oppositions such as controller/controlled and wealth/poverty (as cited in Parker & Starkey, 1995: 5). Instead of a vocabulary of patronage alienating “other” as “exotic”, he proposes “a structure where two constructed oppositions could meet thus liberating both the privileged and the repressed” (as cited in Parker & Starkey, 1995: 6). In the texts following this structure, the postcolonial writers stress that colonized people are certainly not the other and belong to the same earth.

The language of the postcolonial text has always been a controversial topic in postcolonial writing. Some of the postcolonial writers refuse to write in English and they criticized the use of English as “a form of national betrayal” (Boehmer, 2005: 198). The authors writing in their own languages think that the language represents the culture of the society. When the writer cuts off his mother tongue, a damaging loss of culture occurs in the text. Moreover, as stated in the work of Boehmer, the use of English was accepted as ignoring the efforts to construct “the self-definition of colonized societies” in the novels (2005: 198). Ngugiwa Thiong is one of the names, who criticize the use of colonizer’s language especially in the postcolonial writing. He argues that the language of the colonizer still embraces colonial values and cultural inferiorities (Thiong, 1986). He submits that postcolonial literature fails to represent the reality of the colonized if it is described by a foreign language. Therefore, after creating successful Euro-African novels in English, he returned to his native language, Gikuyu.

On the other hand, many postcolonial writers support writing in English, in a way this benefits the postcolonial subject. The main reason is the fact that English is the common language for the national unity in many postcolonial countries. In the case of the Africa, English is the only language for African societies to communicate in Nigeria where over 200 languages are spoken. Therefore, English has paradoxically contributed to maintain

the national unity in Nigeria. The other reason of the use of English is the fact that English become the part of the life of the colonized. This phenomenon is explained by Achebe with this passage:

“There has been an impassioned controversy about an African literature in non-African languages. But what is a non-African language? English and French certainly. But what about Arabic? What about Swahili? Is it then a question of how long the language has been present on African soil? If so, how many years should constitute effective occupation? For me again, it is a pragmatic matter. A language spoken by Africans on African soil, a language in which Africans write, justifies itself” (Achebe, 1975: 83).

Many postcolonial writers are of the same opinion with Achebe regarding the use of English and argue that the “choice of English as an international medium is foregone if never entirely comfortable conclusion” (Boehmer, 2005: 200). However, the English used in the postcolonial writing is not the standard one. It is the manipulated version of Standard English which is adjusted to the language of the colonized. English in the postcolonial cultures is a medium language reflecting the signs of many cultures. Therefore, linguistic purity is not an option in their culturally mixed and heterogeneous texts. As Boehmer indicates, postcolonial writers justify their choice of language by stressing that “the various conflicts of postcolonial condition are vibrantly displayed within the hybridized language” (2005: 200). The most important point nearly all the postcolonial authors have settled is the need to erase the authority in English. Therefore, English of the postcolonial authors should not involve a colonial vision. On the contrary, it should destroy this vision for the benefit of the colonized society.

In an effort to create a hybrid text for national purposes of the suppressed people, postcolonial writers employ various methods in the writing process. Therefore, many postcolonial authors have experiment in English to transfer their linguistic culture and create a hybrid postcolonial text. Glossing is one of the well-known strategies in the postcolonial writing. Ashcroft explains this strategy as “the parenthetical translations of the indigenous word” (1989: 61). As understood from the definition, the explanations of the culture specific words are given within the parenthesis after the terms. Although the strategy introduces the meaning of the indigenous words, its main function is to signify the difference between the cultures. Hence, the postcolonial writer may enhance the heterogeneous and hybrid form of his text by employing the glossing. However, this

strategy is criticized, since explanations within the parenthesis may tarnish the literary qualities of the text.

The other strategy Ashcroft mentions in his book is “untranslated words”. The untranslated words, which are frequently inserted into the text, are “the clear signifiers of the fact that the language which actually informs the novel is an/Other language” (Ashcroft at all, 1989: 64). Similar to glossing, employment of the untranslated words is a resistant strategy to draw attention to cultural uniqueness of the postcolonial societies. However, unlike the glossing, reader has to grasp the meaning of the untranslated words from the context.

In order to meet the needs of the indigenous language, Ashcroft also suggests more striking strategies which are “syntactic fusion” and “code-switching”. The common feature of these strategies is to preserve not only the cultural but also the linguistic hybridity in the postcolonial text. In the syntactic fusion, the syntax of the indigenous language merges with the colonizer’s language. The reasoning behind the employment of this strategy is the assumption that “native world-views might come closer if their syntax and lexical forms are merged with English” (Ashcroft, 1989: 68). In some cases, syntactic fusion results in the neologism in the postcolonial texts. This creation of new lexical form in English is “generated by the linguistic structures of the mother tongue” (1989: 71). In the code-switching strategy, hybrid language (such as Euro-African or Indian-English) vernaculars are inserted in the postcolonial text. These hybrid languages of the native societies are used interchangeably with Standard English. Generally, this strategy is applied in the dialogues of the native characters in the novel. These two strategies introduce the reader to daily language of the native people and make the standard language of the colonizer more indigenous.

The above mentioned writing strategies and the plot of the novels are the distinctive features of the postcolonial writing. The main purpose of the postcolonial authors is to demolish the stereotypes regarding the colonized people and to reshape the national identity which is unlike the traditional binaries. In an attempt to manage this, they narrate the experiences and the culture of the colonized, and indigenize the standard language of the colonizer through specific strategies.

1.2. AFRICAN POSTCOLONIAL LITERATURE

African postcolonial literature has an important place within the postcolonial literature in terms of forms and functions of the postcolonial texts. The Nigerian critics and writers Chinweizu et al. describe African literature as “an autonomous entity which has its own traditions, models and norms” (1985: 4). It is quite different from the western and other literatures. African authors prefer to create the African narratives in the colonial language to break the stereotypes and stress the African moral via deconstructing the western language traditions. Consequently, not only aesthetic but also resistant postcolonial texts are formed by rendition of the grammatical and syntactic patterns of the colonizer’s language. For this reason, the African text is regarded as experimentation since it demolishes the dominant standards of the language and traditional writing norms.

Early history of Africa was primarily based on oral tradition. As Bandia indicates, the early African history was recorded in oral literature and it was transferred by word of mouth, from generation to generation (1998: 295). Therefore, oral literature has a prominent place in the African literature. African writers are heavily influenced by their oral traditions in terms of the literary aesthetics and cultural content. As Chinweizu highlights, African authors greatly employ the oral narrative techniques in the postcolonial writing (1980: 18). African postcolonial writers generally have the command of at least one vernacular language and the language of the colonizer. Therefore, they use the advantage of being bilingual and bicultural when creating these hybrid texts.

The oral tradition of the African society is transferred into the Euro-African text through “direct translation of the complete oral pieces or creative renditions in European language” (Bandia, 2008: 2). Bandia underlines that writing of the oral narratives in fiction is created through conscious or unconscious translation (2008: 3). Translation is a metaphor for the African postcolonial writing. It has an essential role in the writing process since the African writing constitutes transfer of the oral discourse into a distant written language. Oral tradition in the intercultural African writing represents the meta-text of the African societies. The meta-text which represents the linguistic and cultural

realities of the colonized is transposed into colonizer's language system to create a national identity. Therefore, Bandia states that, being the interface between orality and writing, postcolonial writing is viewed as a form of intermediate or intermedial translation (2008: 32).

This intercultural writing is an attempt to represent the African reality and oral tradition in the colonizer's language. Hence, it may be accepted as a resistant technique of the African author to erase the hegemony of the dominant language and demolish its assimilative traditions. Achebe points out the need of creating a new English that will be able to represent the African culture in the following way:

“I feel that the English language will be able to carry the weight of my African experience. But it will have to be a new English, still in full communion with its ancestral home but altered to suit new African surroundings” (1975: 62)

As inferred from the excerpt, the postcolonial writing is a way of creating a new English for the African postcolonial authors. Creating a new English means the transfer of the African oral narrative into the dominant language. The African authors are aware that “language and society are closely intertwined, and thus language cannot be studied independently of the society” (Bandia, 2008: 37). Therefore, they transfer the language of the colonized into English to represent the oppressed society, since the language and the culture are intertwined and analyzing the linguistic transfer gives clues to the representation of a culture in the intercultural writing.

The oral tradition is a key issue for the representation of the African cultures in the colonizer's language. In an effort to create a national identity and resist the assimilative traditions in the literature, African writers insert the aspects of the oral narrative by employing the translation strategies. Bandia emphasizes that representing the African society culturally and linguistically in postcolonial texts necessitates analyzing the aspects of the oral traditions and the strategies to transfer them into the colonizer's language. Therefore, the following part constitutes the features of the African oral tradition and the strategies of the authors to transfer them into the dominant language as Bandia suggests.

1.3. FEATURES OF THE AFRICAN POSTCOLONIAL LITERATURE

1.3.1. Micro Level

1.3.1.1. Proverbs

Traditional narrative techniques of oral literature such as proverbs, greetings or songs are applied as symbols of the cultural representation and alterity in the postcolonial fictions. Apart from the aesthetic aspect of the oral tradition of native societies in the postcolonial writing, oratory also emphasizes the hybridity of the text and draws attention to the translated nature of the postcolonial text.

“Indirectness” is a well-known strategy in many indigenous societies. Bandia defines indirectness as “the strategy of making a point or statement in a round about manner, through circumvention, calculated delays or pausing” (2008: 53). Especially for the African postcolonial texts, indirectness is crucial since it displays oratorical skills and knowledge with the help of the proverbs. Bandia points out that Nigerians have a tendency to indulge in long, and somewhat endless, greetings and declarations about general phenomena even before the main point is discussed since the conversational values are different from the western discourse (2008: 55). Therefore, maxims are generally violated by practices in the African contexts. According to Grice, maxims must be detected for an adequate conversation:

Quantity: make your contribution as informative as is required
 Quality: try to make your contribution one that is true
 Relation: be relevant
 Manner: be perspicuous (cited in Renkema, 1993: 10).

Grice’s maxims, highly regarded for its characterization of communication in the European societies, are usually violated in the discourses of traditional societies especially by the use of proverbs. Ferrara indicates that “the reason of the violation of maxims in indigenous discourses are not the absence of conversational rules but the fact that the values determining the conditions of adequate conversation in the European discourse are frequently different in traditional societies” (1980:332). Therefore,

indirect language is a more valid and valuable style in traditional societies who have oral literature, which is full of proverbs and words of wisdom.

As Finnegan states, it is not surprising that societies who don't use the written word to artistically express themselves, have more advanced oral skills. Therefore, oratory in indigenous tradition should be considered as a form of literary utterance both with aesthetic and practical features (1970: 445). The ability of oratory of the native people plays an essential role in various areas, especially politics and law. Not only judges and lawyers but also plaintiff and defendant display rhetorical skills to be persuasive. Similarly, "politicians use highly sophisticated and formal expressions to seem persuasive and reliable" (Bandia, 2008: 62). So the knowledge of the discourse structure of the African speech is necessary to create an indigenous discourse in the western language.

Proverbs is the most prominent element of this indigenous discourse and they are generally identified with their poetic form and messages and they are used for all sorts of conversations. The difference between a proverb and a straightforward utterance is "proverb's poetic quality which also embodies deeper meaning and wisdom" (Bandia, 2008: 77). They can be uttered to give advice, bring out stupidity in an action or to express humor. In some cases they take the form of exaggeration or paradox. These proverbs embedded in various functions are generally context-bound and it could be really difficult to guess the meaning of some proverbs without any knowledge regarding the context although others are easily predicted.

The oratory is valued in many postcolonial societies including African society and a skillful orator enriches his speech by quoting proverbs. Bandia points out that "writing of the native proverbs in the European languages is not only cultural but also translingual transformation" (2008: 78). Therefore, form and content of the proverbs should also be preserved in the postcolonial texts in the European languages.

The abundant but appropriate use of proverbs is accepted as evidence that the speaker has a "skill that is acquired over time". Bandia indicates in his work that "indirectness is an essential nature of the proverbs and minimizes the offense" during the conversation since they do not refer to specific person (2008:79). That's why it is the elders in the

society who frequently use proverbs during a conversation in order to give advice, educate the young and to warn people. Hence “they naturalize the effect of unpleasant statements” and do not seem arrogant by the help of the proverbs (Bandia, 2008, 86). They often begin with an introduction such as “as our elders say”, “our people say that”, “as our fathers say” and these phrases are followed by proverbs that are based on wisdom and experience of elders of the society. Therefore, proverbs as a communicative strategy are inherently based upon these references and postcolonial writer as a translator faces the choice of whether to repress these references by compensation in the target language through the supplementary materials or to retain the peculiar aspect of the proverb avoiding assimilation by the colonial language.

Bandia emphasizes that this different and non-European discourse in the postcolonial texts written in a European language requires the acceptance of the text as a translation (2008: 60). This unfamiliar discourse is an important content to create an African-European text. It also means that if the African writer cooperates with the western language reader and rewrites the text according to expectations of receiving language/culture; it will lead to the erosion of the features and the difference of the African culture. However, these features are central to the postcolonial literature. So writing of indirectness in the African discourse is similar to the “minoritizing translation strategy that highlights the characteristics of the source text instead of compensation of the difference” (Bandia, 2008: 61). The African writers render the native proverbs into the European language by use of the calques. Such calques are the native language specific utterances and reflect the African world view in the colonial language. These proverbs are almost literal translations from the African languages. Calqued translation is frequently applied to ensure that native metaphors and imagery remain unaltered in the European language.

1.3.1.2. Onomastic Practice in the African Postcolonial Context

Onomastics is the science or study of the origin and the forms of proper names of persons or places, in other words study for the words used in a specialized field¹. Personal names, praise names, nicknames and addressing are all the fields analyzed in

¹<http://www.merriam-webster.com/dictionary/onomastics>

onomastics. Anthroponymy does not cover as wide a scope as onomastics since it is “the study of the cultural imperatives of personal names” (Bariki, 2009: 43). Even if covering a specific part of onomastic, it is the most remarkable practice in oral tradition in traditional societies.

Onomastic practices have a particular function in many traditional communities in the postcolonial countries. According to Tymoczko, names are essential linguistic markers since they are loaded with information and are rich in semantic significance (1999: 223). Names carry meaning unveiling the sociocultural relations, tribal or family ties in many traditional cultures like Africa. Since names are culture specific and tell us a great deal about the structure of the society, transference of them in a particular context requires more attention and specific strategies in the postcolonial writing. Therefore, postcolonial writers apply particular translation strategies to transfer this culture specific practice into the European language. As Tymoczko states “names are often among the semiotic elements of a text that are the most urgent to transpose and at the same time the most problematic to translate, in part because their semiotic significance is so often culturally specific and dependent on the cultural paradigm” (1999, 223-24).

African writers usually convey them in the European language by literal translation, calque or borrowing from the African dialects and these strategies are easily recognized in the postcolonial writings for they are foreign to the European readers. As a result an opaque or nontransparent text in respect to the different onomastic practices in the dominant languages (English in our context) has occurred.

Many African authors often keep the original African names in the English text while also applying literal translations to convey the meaning of the names in the African traditions. As a result a culturally heterogeneous or hybrid postcolonial African text is created and Euro-African text is enhanced with the help of the foreignizing translations. The names are italicized in paragraphs and then explained to the non-Ibo reader by “an interlinear translation process”. Bandia describes this process as “a re-writing strategy through which the Non-European terms are explained through their literal translations in the same passage” (2008: 46). These explanations are not redundant; rather they are the clues of the author’s sensitiveness towards his international readers. The non-European authors have a chance to develop a narrative through this in-text translation strategy

without extra footnotes and they can also draw the attention to the hybridity of the novel, which is a cultural combination of indigenous and European languages.

The nicknames are also a pattern of onomastic practice and frequently imply the colonial presence in the eyes of the natives. The nicknames are given to the colonizers by the colonized with the intention of mockery and they undermine the colonizer with these naive word plays. As Bandia indicates, these native nicknames are inserted into the postcolonial text by translating or transposing and they also support the hybrid formation of the text (2008: 47). The titles or nicknames are frequently gained as a means of mockery. Praise names also have an important function in the oral tradition and indigenous people are named after their achievements in the society. According to Bandia, nicknames and praise names have social function and reflect the structure of the society (2008: 46). Therefore, names play a direct role in the indigenous cultures and these semantically charged names are common in the postcolonial texts.

Addressing is also an onomastic practice which is usually observed in indigenous cultures. The word is described in this context as “to name someone in the specified way when talking to them”². As a communicative function, addressing is used to create distance in kinship relations or in salutations. Therefore, kinship in traditional clans is presented to the European readers in a different way in the postcolonial texts. Bandia underlines that addressing is used to signify exact relations between different family members in traditional oral literature (2008: 50).

Similarly, addressing is frequently used when elders and the young natives salute each other in order to preserve the distance as a sign of respect. These relation references are inserted in the postcolonial text often “by literal translation from the indigenous languages” (Bandia, 2008:52).

The various functions of the names and addressing in the postcolonial societies explain why titles, nicknames, praise names and addressing are abundant in the postcolonial African text. As a result, a hybrid postcolonial writing is created by the postcolonial writers in an effort to capture this feature of oral literature.

²<http://www.merriam-webster.com/dictionary/addressing>

1.3.1.3. Time Expressions

Time expression in traditional societies is another way for the postcolonial authors to represent the cultural items of the colonized societies in the colonizer's language. The concept of time in the native communities is rather different from the European cultures and other non-European societies. Culture specific form of the traditional time concept results in the difficulties of interpretation for the non-indigenous readers in the postcolonial texts.

Time is usually reckoned according to the movement of the moon, sun and seasons or length of the shadows in most of the traditional societies (Obiechina, 1975: 123). In some cases, the villagers reckon the time by stable factors like agricultural activities or social events like festivals. Moreover, as Bandia states, historical time is not indicated by dates but by important incidents which affect all the people in the villages (2008: 87). For instance, the first and the second harvest in villages are determinant time factors, since harvest is one of the most prominent activities for traditional societies which are mostly dependent on agriculture to survive. These differences lead to problems when time expressions are rendered to the European languages.

The moon is the most common element for recognition of the time in many pre-industrialized societies, including the ancient Romans. Thus the lunar movement is an essential source for the timing in the native societies. As Bandia points out, the year is organized by the lunar cycle in the traditional communities and the villagers create a temporal agenda for major religious festivals in the light of the lunar movement (2008: 89).

The week and the days are also completely different in many traditional societies. Unlike the Gregorian calendar, they developed another system to reckon the days and the weeks. For instance, the traditional Africans determine the week by the market days. Urama indicates that each moon has seven market weeks and each market week has four days which are chronologically named as 'Afo' 'Nkwo', 'Eke' and 'Oye' (2008: 235). Each day is dedicated to deities in the Igbo culture and they are also known as market day since "each village is identified by a specific day to allow for a fair market share" (DenChukwu, 2012: 25). Therefore, the week is named as the market week by the Igbo

people. The market week is an especially important time figure in the traditional societies like those in Africa, since they arrange their short term works and plans in respect of the market days.

Transfer of time concept in the postcolonial societies to different cultures is one of the crucial feature of the postcolonial text since it is a representation of a culture specific concept. As Bandia emphasizes, “time-based expressions are generally transpositions from an indigenous language-culture into English, these transpositions are cases resistant translation aimed at avoiding colonial assimilation” (2008: 90). Therefore, time perception of the minoritized people plays a role for the non-indigenous readers to comprehend the native people’s world view and life style.

1.3.2. Macro Level

1.3.2.1. Semantic Shift

Semantic shift occurs when “the formal shape of words remains unaltered but their meaning gets adjusted to new references” (Schneider, 2007: 82). This adjusted meaning becomes no longer native to reader or speaker of that language. This type of shift usually occurs in the sub-sentence level such as phrases, idioms or just individual words. These lexical items are important figures in terms of the choices of authors deciding the appropriate European equivalents of the native terms for the semantic shift. Therefore, semantic shift is frequently used by the native writers as a strategy to transfer of the native items into the postcolonial context.

As Bandia states, the most remarkable semantic shifts in postcolonial texts frequently occur in kinship names. The words such as father, mother, sister or son have broader meaning in native societies than the family relations in the European language (2008: 101). The terms refer not just to biological relation within the family as in the European languages but they also semantically include other meanings. For example “father” is used as a symbol of respect and is uttered to the elder men in the traditional clan without any biological relation. Similarly “sister” and “brother” refer to all the male and female people who are approximately at the same age with the speaker in many indigenous societies. Angoko and Hancock stress that the reason of this kinship usage in the native

societies is the belief that they all share the same ancestor (1980:73). Therefore, this kinship usage in the postcolonial literature symbolizes this belief among the indigenous people and also shows that all the members of the community are close to each other.

In addition to the nativization of the western words and phrases, semantic shift also occur when words in the colonizer's language are strung together to rewrite the indigenous idiomatic expressions in dominant language as Bandia stresses:

“The West African writer has merely sought to translate oral narrative forms literally into the European language in an attempt to stay as close as possible to their intended meaning” (2008: 105).

These postcolonial authors like Achebe affect the European language and change its semantic structure through the semantic shift, which is also a type of resistance to the dominant colonial language. They generally translate the oral literature expressions literally from their native languages and make a close attention to render intended meaning of the expressions in the indigenous languages. By this way, postcolonial writers turn the colonizer's language into a hybrid form. However, in some cases, they may encounter with the limitations of the European language resulted from the cultural differences and face difficulties to maintain a comprehensible linguistic form in the hybrid postcolonial text. This attempt of postcolonial writers is similar to the literary translation strategies and it resembles the difficulties which the translator encounters in the translation process.

According to Bandia, when the native writer chooses to write in a cosmopolitan tongue, the language of the native leaves its mark on the colonial language of writing and emphasizes the deficiency of the dominant language through a variety of devices (2008: 107). Semantic shift in the postcolonial texts is one of these devices which, as Bandia suggests, reflect the language and the culture of the colonized. He identifies the postcolonial texts as translation and these semantic shifts in the postcolonial texts are frequently created by translating the oral language of the colonized as literally as possible into the dominant language.

1.3.2.2. Cushioning and Contextualization

It is not always possible to literally translate all the culture-bound expressions or terms in the postcolonial writing because of the untranslatability of the certain traditional concepts. Therefore, the postcolonial writers apply other writing strategies to convey the indigenous words or phrases and their meanings in the postcolonial texts. Zabus points out twin strategies applied particularly by the African postcolonial authors to explain the native words and phrases: “cushioning” and “contextualization”. She explains cushioning as “tagging a European-language explanation onto an African word” (2007:7). In other words, an indigenous expression in the postcolonial texts is accompanied by its explanation in the same sentence. By this way, the native writer provides the indigenous expression with an immediate explanation which “cushions” this native word or phrase. In cushioning, the explanation can be tagged on the native word by use of the conjunction “or” to convey the meaning to the western readers, or indigenous word is presented by a direct translation by use of a comma.

Contextualization is explained by Zabus as “providing areas of immediate context so as to make the indigenous word intelligible without resorting to translation” (2007:8). In other words, the meaning of the native terms or expressions is sometimes introduced to non-African readers not immediately after the words by direct translation but in a larger context and explanation is made through the passage. Unlike cushioning, contextualization forces the European reader to grasp the meaning through the sentences.

The discourse of the colonizer’s language is frequently intermingled with the indigenous words, phrases and idiomatic expressions in the postcolonial texts. Scattered native terms and expressions in the dominant language are the most common strategy of hybridization in many postcolonial writing like the African texts. By using the strategies cushioning and contextualization to insert the selected indigenous terms in the European language, postcolonial author “juxtaposes the two different codes in the postcolonial text” (Zabus, 2007:175).

Bandia refers to the strategies including contextualization and cushioning used to foreground and explain the indigenous terms in the dominant language as

“interpolations of the vernacular” (2008: 109). Stressing that the footnotes and glossaries turn the postcolonial novel into an anthropological text through disturbing the informational explanations, he suggests the translation strategies varying from the in-text translation to foreground the indigenous terms by an explanation. Bandia calls all these type of strategies applied to scatter the cultural terms and expressions into postcolonial text as “interpolations of the vernacular”. Referring to contextualization and costuming, he indicates that “interspersing vernacular items within the Euro-African text adds local color to the text, and placing them side by side, with their gloss, explanation or translation creates a unique aesthetic effect characteristic of postcolonial writing” (2008, 112).

There are other postcolonial writers who deny the cushioning and contextualization as a postcolonial writing strategy. They create postcolonial texts via a radical strategy which aims to estrange the western language of the postcolonial text. These postcolonial authors refuse to make any explanation for the indigenous terms and idiomatic expressions via cushioning or contextualizing and never prepare any glossary, footnotes or endnotes for vernacular items. According to Ashcroft at all, introduction of unexplained vernacular words “forces the reader into an active engagement with the horizons of the culture in which these terms have meanings” (1989: 65). In other words, these untranslated indigenous words call the attention themselves by forcing the western reader to engage in a reading and interpreting process in which he has to make extra effort to make sense of the novel.

Cushioning and contextualization or “interpolation of vernacular” in the words of Bandia are remarkable writing strategies in intercultural writing since they enhance the local color of the colonized and create authenticity without the substantial disruption of dominant language discourse. These strategies introducing the indigenous words engage postcolonial author in an in-text translation activity and postcolonial writer takes a role as a translator of the colonized language. All these vernaculars which are cushioned or contextualized remind the European reader of the culture of the colonized and subtext in intercultural writing.

1.3.2.3. Collocational Shifts

Collocational shift is an innovative strategy which is related to finding a new technique of defamiliarization and it is also applied as a strategy in postcolonial writing. It is generally the result of a deliberate and conscious effort at twisting the dominant language to transfer the linguistic and cultural reality of the colonized. Postcolonial writers such as James Joyce, Wole Soyinka or Amos Tutuola often resort to innovative strategies to express the thoughts and the viewpoint of the colonized in the intercultural writing. Tymoczko explains the innovative strategy as follows:

“Innovative formalism often reflects the literary system of the postcolonial or minority culture itself, and the writer may introduce various forms of indigenous formalism to the dominant culture” (Tymoczko, 2002: 36).

Postcolonial writer combines and puts together the words and phrases of the dominant language to convey some of the structural rules in the native language. Bandia calls this innovative strategy “collocational shift”, since they do not frequently follow the syntactic of the European language (2008: 114). At this point, it would be helpful to explain what the collocation means in order to comprehend the collocational shift. Collocation refers to “the way words combine to form sentences and the selectional restrictions that cause certain words to go together and others not to” (Okoro, 2013: 85). Words are the building stones which are indispensable to construct sentences and to convey the meaning and they are never put together at random. Words are combined according to their co-occurrence relationships. The co-occurrence relationships of words restrain them from combining with some specific words but not others.

Postcolonial authors sometimes consciously ignore this selectional restriction of the words and the grammatical requirements in order to transfer the collocation and syntactic rules of the colonized language. Bandia describe collocational shift as “a technique which allows the African writer to combine European language words without regard for collocational rules such as selectional restrictions or co-occurrence patterns” (2008: 178). Violation of the European rules emphasizes the Africanness of the combined words. Postcolonial writer put together two or more words of the dominant language to express fixed terms or expressions in native cultures even if there are ready equivalents in the European language. If there is no ready equivalent in the

European language, the author creates a new formation, thereby altering the co-occurrence of the words in the European languages. These compound words may also be used as summaries of longer native language items.

“Collocational shift may also occur when the African writer disrupts the European language syntax to reflect the syntax of his native language” (Bandia, 2008: 178). These innovative expressions, which are occurred as a result of the violation of the syntax, draw the non-indigenous reader’s attention. By this way, the postcolonial authors deconstruct the dominant language syntax to preserve the oral tradition in the postcolonial text which is completely unfamiliar to the western reader. Therefore, these innovations, which result in collocational shift, indigenize the colonial language by “shaping and adapting it to carry and sustain the weight of the colonial subject’s socio-cultural experiences” (Bandia, 2008: 115). The violation of the collocational rules and syntax is a conscious subversion of the European language.

CHAPTER 2

POSTCOLONIAL TRANSLATION STUDIES

2.1. A BRIEF HISTORY OF POSTCOLONIAL TRANSLATION STUDIES

Translation studies has been developing as a distinct discipline since the 1980s and now has an important place in the academy. It has developed throughout the world and it continues its development today. During its development, questions in translation studies have changed and the aim of the study has been redefined. Thus, it can be said that “the translation does not take a place on a horizontal axis” but on a complex one (Bassnett, 2007: 13).

The phenomenon helping the translation studies expand the boundaries is described as “cultural turn” by Bassnett and Lefevere (1990: 8). Cultural turn is a noteworthy recognition in translation studies which “liberates the discipline from the mechanical tools of analysis available in Linguistics” (Trivedi, 2007: 280). After the cultural turn, many long standing notions in translation theory have been challenged and translation is not accepted as a linguistic transfer but as a complex negotiation between the cultures. Therefore, translation of the text goes beyond the transaction of words and sentences. As a result, the whole language and culture became the unit of the translation.

This pragmatic departure in the translation studies has terminated “the undue hegemony of linguistics in the study of translation activity and the extensive influence of comparative literature in the study of translations” (Cronin, 2007: 253). Therefore, translation studies distinguished itself from both Comparative Literature and Applied Linguistics. With the rise of the Translation Studies after the cultural turn the scholars also witnessed the rise of another influential academic field “Cultural Studies”. Simon highlights the contribution of the Cultural Studies to the translation field with this statement:

“Cultural studies brings to translation an understanding of the complexities of gender and culture. It allows us to situate linguistic transfer within the multiple

‘post’ realities of today: post structuralism, post colonialism and post modernism” (1996: 136).

Literary studies and especially literary translation adopted methods from Cultural Studies which blurs the lines between the academic fields. As a result, new fields have emerged in translation studies such as feminist translation, translation and gender, postcolonial translation or translation as rewriting.

Postcolonial translation studies is one of these emerging fields after the cultural turn in translation studies. Many scholars such as Michael Cronin, Sherry Simon, Christina Schaffner, Lawrence Venuti, Harish Trivedi, Tejaswini Niranjana, Maria Tymoczko and Douglas Robinson have taken the Translation Studies much further and have made contributions to the Postcolonial Translation Theory through their studies. Throughout the acceptance and expansion of Postcolonial Translation in the field of Translation Studies it is highly clear that translation is intertwined with the historical content of the culture rather than being the aesthetic production of ahistorical figures. Bassnett and Trivedi note this phenomenon with this famous passage:

“Translation does not happen in a vacuum, but in a continuum; it is not an isolated act, it is part of an ongoing process of intercultural transfer. Moreover, translation is a highly manipulative activity that involves all kinds of stages in that process of transfer across linguistic and cultural boundaries. Translation is not an innocent, transparent activity but is highly charged with significance at every stage; it rarely, if ever, involves a relationship of equality between texts, authors or systems” (Bassnett & Trivedi, 2002: 2).

Since it is now accepted that the translation act is a complex process, the focus in Translation Studies is now on cultural and ideological significance of translation. In the aspect of the postcolonial translation, translation is affected by the cultural representations and it is a kind of “mediation which does not stand above the ideology but works through it” (Simon, 1996: 7). Translation emerges through the power relations and the translation created under the control of these power relations can be “ideological as conforming to or rebelling against the dominant ideology” (Munday, 2010: 125). In the framework of these power relations Alvarez & Vidal address the translation as “one of the most representative paradigms of the clash between cultures”

(1996: 2). Especially when the translation is performed between the languages of the colonizer and the colonized these power relations become more apparent.

Dominant countries frequently determine the direction of translation and many texts especially from the colonized countries are translated into the colonizer's language as a political and ideological act. Translation is one of the most vital tools of the colonizer to spread its influence through the colonies. Therefore, it is generally accepted that "the translation and colonialism went hand in hand during this period" (Bassnett, 2002: 3). Translation into the colonizer's language has been appointed by the colonizers to generate a rewritten image of the East, natives or non-European societies. As Forest points out, the stereotypical portrayal of the dominated people as childlike, innocent or primitive have been constructed through translations in an effort to create a general perception that they need help to be civilized (2011:274).

The strategy of stereotyping could be regarded as a disguised way to assimilate the colonial subject into dominant norms and by doing so, justify the colonial mission. Therefore, this strategy results in the binary opposites such as modern and primitive, civilized and barbaric, culture and nature, self and other which generate a misconception that the non-western societies are inferior to the European. Edward Said maintains this reality by stating that construction of identity nearly in every age and in every society includes the formation of opposite or "Others", so orientalism helped to identify "Europe's self-image" and the Europe maintains her existence and superiority with the help of another identity which is portrayed as "incapable of defining itself" (Said, 1978: 301)

Literary translation is used as a form of colonial strategy, since it "informs the hegemonic apparatus that belong to the ideological structure of the colonial rule" (Niranjana, 1995:33). Therefore, dominant countries choose texts which are appropriate to present in the colonizer's language and translate them in accordance with their ideological tendencies. Sengupta underscores this point with this passage:

"While choosing texts for rewriting, the dominant power appropriates only those texts that conform to the pre-existing discursive parameters of its linguistic networks. These texts are then rewritten largely according to a

certain pattern that denudes them of their complexity and variety” (1995: 159-160).

For centuries numerous literary texts were translated into the European languages for the consumption of the colonizers, so the translation process is not “reciprocal” but “one way” (Bassnett & Trivedi: 2002: 6). Therefore, the European norms have become dominant in literature and the texts which are familiar to the European reader and suitable to the European literary norms have been translated as a post-step of the colonization. The elements of resistance in the indigenous texts have been erased and the unique aspects of text are destroyed. Colonizers intentionally disregarded the difference and the reality of the colonized societies. As a result, they established a false impression in the dominant language through translation. Niranjana criticizes the role of translation within this power structure and states that “translation as a practice shapes, and takes shape within, the asymmetrical relations of power that operate under colonialism” (1995:2). To deal with this restricted translation process carried in Europe and to rewrite false representation, the colonized people and other minorities, who face similar challenges, attempt different translation strategies to make their literary traditions and their “real” representation visible in the dominant language. Venuti points out this function of the translation in the colonized societies as follows:

“Under colonizing regimes the functions of translation are extremely diverse and unpredictable in effect, always allowing the colonized the discursive space to evade or tamper with the discriminatory stereotypes imposed on them” (1997: 116).

Suppressed colonies create counter translations to reject the values of Europeans and to regain their identities. As a counter strategy, the colonized societies also use the act of translation as a weapon for their existence. Rafael draws the attention to the fact that the colonizer is not the only part who uses translation for certain aims:

“For the Spaniards, translation was always a matter of reducing the native language and culture to accessible objects for and subjects of divine and imperial intervention. For the Tagalogs, translation was a process less of internalizing colonial-Christian conventions than of evading their totalizing grip by repeatedly marking the differences between their language and interests and those of the Spaniards” (1988:213)

As inferred from the passage, translation is a strategic platform to transfer the ideology of a specific group and to gain power across the world. While it is carried to form superiority by dominant powers, translation is also appointed as a weapon to inscribe the notions and realities of the oppressed groups. Taking into account the fact that translation is embedded in “cultural and political systems” (Bassnett & Trivedi: 2002: 6), the old notions of inferiority of translation has lost its validity. Therefore, it could be stated that translation should not be seen as a neutral act but a political one which is controlled by many factors.

This political function of translation as a representation of a culture in both the colonizer and the colonized literatures is in line with Lefevere’s definition of translation. He emphasizes that translation is not just “a window opened on another world” but “a channel opened, through which foreign influence penetrate, challenge and subvert the native culture” (2003: 2). If the translation practice of the colonized to reject their misrepresentation is taken into account, the definition of Lefevere could be diversified, since translation also serves as a channel opened through which native influence challenges the dominant and assimilative western notions. These definitions remind Robinson’s classification regarding the translation in the colonial/postcolonial context:

“- as a channel of colonization parallel to and connected with education and the overt or covert control of markets and institutions;
 - as a lightning-rod for cultural inequalities continuing after the collapse of colonialism; and
 - as a channel of decolonization” (Robinson, 1997: 31).

These three functions of the translation represent the past, present and future missions of the translator respectively. The first one is the role of the translator during the colonial period to reinforce the supremacy of the dominant culture. The second one represents the role of the translation in the native culture to recreate a true identity. The last one refers to the role of the translation to break the effects of the colonialism in the postcolonial nations.

Homogenization is a way of “extension of the mainstream society’s attempt to cut at the roots of the minority’s specificity” (Forest, 2011: 294). It may be described as a

powerful strategy of the mainstream societies which erases the specificity and differences of former colonies or minorities. However, the authors and translators from former colonies proceed to offer resistance against dominant western notions through literature, in an attempt to preserve their own identity. Homogenization has lost its validity in the postcolonial translation, since the postcolonial texts have alternative formulation. Hence, a counter-hegemonic discourse and resistance have come into play in heterogeneous and hybrid postcolonial text as Bandia states:

“Heterogeneity resists homogenizing or assimilative translation practice by recognizing the asymmetrical power relations inherent to translation and asserting identity through submitting the dominant literary language to constant variation” (2012b: 2)

In the postcolonial translation, complex process in the cultural contact is taken into account and the difference between the cultures is emphasized in order to resist the assimilative translation practice. Therefore, Wolf underscores hybridity as “a key concept of the postcolonial representation” (2000: 129). At this point, it is essential to touch upon Bhabha’s concept of hybridity. Bhabha has developed his hybridity concept from both literary and cultural theory to identify the colonial inequity and antagonism (1994: 112). This concept of hybridity emerges from the interweaving of elements of the colonizer and the colonized. Therefore, this hybrid concept may be interpreted as heterogeneous rather than homogeneous since the culture of the colonized can no longer be identified with the binary oppositions.

Bhabha defines hybridity as a form of those belonging to in-between space which is “the cutting edge of translation and negotiation” (1994: 56). He named the in-between space as “third space” which “carries the meaning of culture” (1994:38). This concept cannot be restricted only to the colonized or the colonizer but enables other hybrid forms to emerge. Therefore, these new forms blur the boundaries between the cultures and question the established categorizations of culture and identity. The concept of hybridity is a critique of traditional binary conceptualizations and provides a framework to avoid these colonialist dualisms by highlighting the complex nature of the colonized societies. “Bhabha’s concept of hybridity allows one to go beyond binary oppositions to an understanding of postcolonial society as a space of translation” (cited in Bandia, 2010: 171). Thus, the hybridity concept of Bhabha also serves as a basis for the

postcolonial translation studies since it enables the postcolonial translation strategies to come into being.

Influenced by Bhaba's third space, Sherry Simon puts forward the notion of "contact zone where cultures, previously separated, come together and establish ongoing relations" (2012: 58). Historically, cultures encounter under unequal terms in the contact zone but it becomes a space of multiplicity and renegotiation. Through the migration of colonized people, the socio-demographic feature of European has changed and the western nations have become composite populations. Therefore, as Simon stresses, "the idea of culture as a set of unchanging values has given way to the idea of culture as negotiation" (2002: 58). Consequently, the hybridity is embedded in many contemporary texts especially the postcolonial ones and it has a prominent place in the postcolonial translations studies.

In this context, Salman Rushdie claims that migrants are "translated beings". As understood from this expression, the postcolonial subjects are transformed by different cultural influences after they moved from one culture to another. As a result, their identities are not stabilized, since they negotiate new cultures. In this negotiation, "the migrants are active agents of cultural exchange; they translate as they are translated" (Simon, 2000: 22). The texts of these authors in the process of cultural exchange are also on the border between writing and translation, which makes the texts hybrid like their authors.

Samia Mehrez has studied the postcolonial translation from the viewpoint of cultural hybridity in her articles. The postcolonial texts by nature include "more than one culture, more than one language and more than one world experience" (1992: 121). She argues that the linguistic hybridity is the prominent feature of the postcolonial translation theory, which is dependent on the clear distinction between the source and target languages. Therefore, as Mehrez stresses, it challenges the implied "hierarchy between the languages" (1992: 121) which forms the main topic of discussion for both the indigenous and the dominant models.

Niranjana is another name who advocates the hybridity of the translated text. She criticizes the translation strategy of the colonizers, since it attempts to suppress the

heterogeneity rather than celebrating it and represents the colonized cultures as static rather than a historically constructed figure with this statement:

“In creating coherent and transparent texts and subjects, translation participates across a range of discourses- in the fixing of colonized cultures, making them seem static and unchanging rather than historically constructed. Translation functions as a transparent presentation of something that already exists” (Niranjana, 1992: 3).

At this point, it will be beneficial to mention the famous apothem of Bhabha: “the state of emergency is also a state of *emergence*” (1994:59). In this apothem the state of emergency (the crisis) is indeed a hopeful situation for the future, since it demolishes the traditional notions and helps to formulate representation of the identities of the postcolonial subject. Therefore, it could also be interpreted that the dominant western translation process, which is based on the unequal power relations between the colonizer and the colonized, also leads to the birth of postcolonial translation process which advocates the heterogeneity and hybridity of the text and the fair representation of the native people.

Scholars in postcolonial translation studies analyze the strategies of postcolonial authors, so that postcolonial translators can develop strategies to undermine unequal power relations between languages in order to demolish assimilative European literary norms. The common point of the several approaches in postcolonial translation studies is importance of the ideological role of the postcolonial text and its translation. Postcolonial translation studies approaches colonialism usually from the point of the colonized subject but does not ignore the colonizer. Therefore, it is more comprehensive compared to the approaches which are rooted in the perspective of a single culture. Tymoczko highlights the importance of the case studies in the postcolonial translation in the following manner:

“A scholar must show how the conclusions deriving from the study of single translator or single country relate to the broader sphere of translation in postcolonial situations and the cross-cultural, cross-temporal concept translation in general” (2007: 193).

Concluding from what Tymoczko has suggested, postcolonial translation may shed light on the representation of cultures, particularly those of the colonized societies or people

from the third world, in another cultural system. Hence, the postcolonial translation practice can also shape the representation and it can change the stereotypical perceptions when it is used to build a national identity or specific ideology.

Dominant western models accept translation as a form of mediation between two monolingual societies. However, cultural hybridity in the postcolonial text challenges this traditional assumption. The postcolonial writing is not homogenous but heterogeneous by nature. Therefore, “translation is a way for heterogeneous cultures to come to terms with their own hybridity and to construct national identity” (Tymoczko, 2007: 198). Therefore, postcolonial translation is a complex act since, the translator should work within the “specific historical and political contexts to position their work ideologically and pragmatically” (2007: 198). Therefore, whether aiming for the colonized resistance or not, the postcolonial translations are consciously or unconsciously manipulated versions of the source text. As a result, the traditional definition of translation should be broadened enough to include the indigenous translational strategies of the colonized nations.

Scholars like Bhabha, Spivak and Fanon theorized the condition of the colonized people and many important authors from Senghor to Rushdie, Thiong and Achebe created perfect examples of this condition from the viewpoint of the oppressed societies. Not only have the masterpieces of these writers but also the translations of these novels helped the colonial and postcolonial reality to be constructed. Analyzing the agency of the translators in these translations is also important to develop the awareness of the representation of the colonized.

Analyzing patterns of the representation and transmission of the native culture in the target text is a useful method to understand the position of the translator or the publisher. Postcolonial translation challenges the dominant translation concepts. As Tymoczko indicates, “translation does not simply or even primarily take place between two equal cultures as a means of free exchange or transfer of information” (Tymoczko, 2007: 196). On the contrary, power relations between different cultures and languages affect every step of the translation process and choices of the translator. Therefore, the translator may work as a politicized agency in all these processes. Traditional translation models presuppose that a translator should know well both the source culture

and the target culture. However, the translation in postcolonial context enhances this notion and it introduces the translator's agency to translation studies. In the framework of the Postcolonial Translation Studies, "translation does not merely reflect existing knowledge; it can precede knowledge and create knowledge" (Tymoczko, 2007: 197). The knowledge presented by the translator either constructs the stereotypes to consolidate the power of the colonizer or transfers the knowledge for the interest of the oppressed through postcolonial translation. Therefore, agency of the translator in the postcolonial translation is the crucial bridge for the representation of the colonized.

Engagement is a critical phase of the postcolonial translation process which means involvement, participation and entering into conflict (OED, 2000: 415). Tymoczko points out that if translation is an act of political or ideological commitment then it is a type of engagement (2007: 213). Postcolonial translations frequently go along with ideological or political actions, so translators engaged in the postcolonial translation process, work with other figures like publishers, authors and even other translators or political activists. Postcolonial translation is generally "not an individual act" (2007: 213); it is up to various parameters such as the type of the source text, nature of the target society and the attitude of the translator. It is not always necessary for translators to be aware of the ideological commitment to participate in it. The political engagement of one of these figures affects the agency of the translator in the translation process. As Tymoczko underlines, "even when a translator is not a political activist, the translator's agency is notable because of the ideological vectors of textual choices at all these levels" (2007: 216). From the choice of what should be translated to how the representation should be formed in the postcolonial text, all the decisions shape the agency of the translator and these choices construct the representation of the postcolonial subject in the target culture.

2.2. RESISTANT TRANSLATION STRATEGIES IN POSTCOLONIAL CONTEXT

Resistance is a prominent term which defines the postcolonial translation. Resistance "presumes the existence of a specific power that exerts force in particular ways or in particular directions" (Tymoczko, 2007: 210). In postcolonial context, it is the role of

the writer and the translator to destroy assimilative strategies. As Tymoczko states, the postcolonial translator “thwarts the directions that the power wishes to take and to impose on others” (2007: 210). Therefore, s/he resists the hegemony of the dominant power through the means of literature. The translator must make choices from the beginning of the translation process till the end and determine his priorities, must choose appropriate strategies and make choices in this direction. Therefore, studying the translator’s choices and the decision making process is a crucial step to understand the agency of the translator.

Several resistant strategies are suggested by the scholars to be carried out in the postcolonial translation. Venuti is one of these scholars. In *The Translator’s Invisibility*, he recommends a strategy called “foreignization”, which is the most famous resistant strategy. His work studies the dominant translation strategy in the Anglo-American culture and its consequences. As he stresses, translators tend to produce transparent texts that erase the cultural difference and use a fluent discourse to create acceptable texts in the Anglo-American culture:

“A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer’s personality or intention or the essential meaning of the foreign text - the appearance, in other words, that the translation is not in fact a translation, but the “original” (1995: 1).

These fluent translated texts make the translator totally invisible and destroy the marks of the translation. Therefore, domesticating translation which “sounds the same, almost as though written by one writer and translated by one translator” (Hatim & Munday, 2004: 93) are consciously created by translators and publishers as a political strategy. Consequently, especially in the translations from the third world, the translator employs a style which is as identical as possible to a text written in the target language. Venuti criticizes the dominance of the domesticating strategy in the Anglo-American translation culture, since it actually means “an ethnocentric reduction of the foreign text to Anglo-American target-language cultural values” (1995: 20). As a result, foreign expressions, cultural implications and references in the target text are not transferred and the source language and culture cannot be represented in the target text.

In an attempt to challenge the cultural dominance in the translated text, Venuti suggests “foreignization” as a resistance to dominant norms. This counter strategy “enables a disruption of target language cultural codes and registers the linguistic and cultural differences of the foreign text, sending the reader abroad” (1995: 20). In foreignization, the translator strives for the close adherence to the syntactic and linguistic aspects of the source language and foreign elements in the source text are deliberately transferred into target culture. Therefore, cultural differences are not eliminated but consciously emphasized, foreign identity of the source culture is made apparent and assimilative norms in the target culture are challenged through non-fluent visible translation as Venuti explains:

“A translated text should be the site where a different culture emerges, where a reader gets a glimpse of a cultural other, and resistancy, a translation strategy based on an aesthetic of discontinuity, can best preserve that difference, that otherness, by reminding the reader of the gains and losses in the translation process and the unbridgeable gaps between cultures” (Venuti, 1995: 306).

Venuti has undoubtedly made a contribution to translation studies and postcolonial translation studies. However he is also criticized, since his concepts are not strictly defined. Maria Tymoczko is one of these scholars who state that sufficient criteria for the foreignization strategy are not settled in Venuti’s concept. She criticizes the ambiguities and gaps in Venuti’s resistant translation as follows:

“Venuti does not make it clear how much would be sufficient to characterize a translation overall as being resistant or foreignizing. That is, how much resistance must there be in a translation for it to count as a resistant translation?” (Tymoczko: 2000b: 38).

Other criticism directed at Venuti is “his approach pertains to translation in powerful countries in the West, United States in particular” (Tymoczko, 2000b: 41). Therefore, it overlooks the translation in the non-European countries and especially in the postcolonial societies. Tymoczko points out that Venuti’s resistant strategy is not always applicable “in countries that are at a disadvantage in hierarchies of economic and cultural prestige and power” (2000b: 41). Foreignization strategy is also questioned by some scholars including Robinson (1997) as an elitist technique that does not appeal to a wider readership but only to a handful of highly educated target readers.

Some scholars, especially including the indigenous scholars, offer analyzing the postcolonial texts to determine appropriate postcolonial translation strategies. Complexities of the postcolonial texts are accepted as reality in today's translation studies. European languages, which were at one time superior, now intermingle with many languages including the ones of the minorities and the colonized societies. Prasad, who analyzes the Indian English novels, highlights that postcolonial writing is "a struggle for a space formed through the transformation of English language" (2002: 14). He found out that Indian authors, just like most of the postcolonial writers, do not translate their literary works into dominant language but they create a hybrid text in English which sounds like a translation. Prasad states in his analysis that "indigenous writer has to write an English suitable for the task at hand, to convey the particularities of the situation portrayed through various linguistic experiments" (2002: 44). Bassnett and Trivedi name the analysis of Prasad as "thickening" or defamiliarization of dominant language in their famous work (2002: 14). Thickening of English results in a non-fluent reading but enables postcolonial writers to transform the language to fit their own purposes. It may lead to new path for the hybrid texts and become a useful strategy in postcolonial translation as well.

Spivak (2000) describes the translation of the postcolonial text as "an intimate act of reading". In this process, a translator should surrender to the text. She indicates that "unless the translator has earned the right to become the intimate reader, she cannot surrender to the text, cannot respond to the special call of the text" (2000: 400). In the intimate act of reading, the translator should make an attempt to find out the writer's presuppositions. Therefore, the reading process of the source text or translator's preparation might take more time and require more patience, whereas producing the translated text takes less time than the reading process. Spivak points out that the translator of the postcolonial text should not take the expectations of the target reader into consideration if she wants to surrender to the source text (2000: 406). After translating the text at speed without assuming the target reader, the translator should "revise the target text not in terms of a possible audience, but by protocols of the things in front of the translator, in a sort of English" (2000: 406). Therefore, Spivak describes the translation of the postcolonial text as literalist surrender and states that "surrendering to the source texts means being literal" (2000: 406).

As Spivak underlines, “in the act of wholesale translation into English there can be betrayal of the democratic ideal into the law of the strongest” (2000: 400). The translations of the postcolonial texts should not preserve the hierarchy between the languages of the colonizer and the colonized and it can fight the racist assumptions regarding the postcolonial subjects. Therefore, the translator should have a command of the source language to grasp the presuppositions in the text and should be better equipped to render these presuppositions in the target text by avoiding the assimilative tendencies.

Viswannatha is another indigenous scholar who underlines “the changing power relations which shape and maintain national/cultural boundaries” (2002: 176). In a collaborative essay with Simon, they indicate that domesticated cultures are now aware that translation is an important weapon of the colonized people to damage the unequal power relations. Translation act, which they introduce, involves “a set of assumptions about the ways in which linguistic forms carry cultural meanings” (2002: 175). This type of translation may describe the reality of the colonized cultures in the source culture and may recreate the identity of the third world societies. They point out that the translator should be aware of the asymmetrical relations between the cultures throughout the postcolonial text and foreground them in the resistant translation (2002: 16).

Bandia is an African postcolonial scholar, who analyzes the African postcolonial text in terms of culture transfer and the representation of the colonized. According to him “postcolonial writing often involves a carrying across linguistic and cultural boundaries, a transportation or relocation of marginalized language cultures, onto more central domain” (Bandia, 2008: 31). Bandia accepts the postcolonial writing as a type of translation, since the postcolonial writer undertakes the role of the translator and their texts “evoke in many ways the practice of intercultural translation” (2008: 31). Therefore, he suggests that the translator of the postcolonial text written in the language of the colonizer should be “less likely to activate scenes that diverge from the author’s intentions” (Bandia, 1993: 63). In other words, the postcolonial translator should recognize the writing strategies of the postcolonial authors to transfer the culture and linguistic aspects of the colonized. These strategies should be used as much as possible

in order to preserve the representation of the suppressed culture in a hybrid translated text. The strategies, which Bandia suggests for transferring the cultural and linguistic representation of the postcolonial subject in the target text, will be discussed in detail in Chapter 3.

Even they differ from each other in some aspects, all of these approaches to postcolonial translation point out to hybrid form of the postcolonial translation. Proposed strategies by different scholars appreciate the cultural diversity and aim to preserve the cultural differences that appear in the source text. It is usually highlighted that the postcolonial translation is a tool to recreate the national identity of the third world nations. Therefore, all these approaches stand against the unequal power relations between the dominant and suppressed culture and they strive for the use of resistant strategies to demolish the assimilative translation practice.

2.3. SIMILARITIES AND DIFFERENCES BETWEEN POSTCOLONIAL WRITING AND INTERLINGUAL TRANSLATION

Owing to the studies of the scholars who define the postcolonial writing as a resistant translation, “the parallels between the postcolonial writing and the translation constitutes an important paradigm in current postcolonial studies” (Bandia, 2008: 31). Therefore, discussion of the similarities and the differences between these two fields would not be inappropriate before studying the strategies of Bandia in the framework of the translations of the postcolonial text.

As mentioned before, postcolonial writing could be accepted as a form of translation in terms of its features. Besides having unique features, postcolonial writing especially has many parallels with literary translation activity. Therefore, comparison of these two similar fields is essential for the advancement of the translation studies, as Tymoczko states in her articles.

The major difference between postcolonial writing and translation is the fact that the postcolonial author does not transfer a text but a culture. Postcolonial author has to deal with the transportation of many systems including language, literature, social system, legal system and history. On the contrary, a translator has to deal with a single text. In

this single text, the translator faces certain difficulties, since “interlingual translator is *de facto* concerned with the differences not just in language, but with the same range of cultural factors” (Tymoczko, 2002: 20). S/he has to overcome not only the difficulties in the foreign language but also the cultural problems. A postcolonial writer transposes the meta-text which is “the culture or tradition of the writer” (Tymoczko, 2002: 21), whereas an interlingual translator conveys this written literary text into another language. Therefore, a postcolonial author is free to choose which cultural elements and cultural systems to convey into the text. On the contrary, a translator is not a decision maker for these issues and can only decide on the strategies to convey them.

Interlingual translator renders either the foreign discourse into his own language or his own discourse into a foreign language. However, this flow is just one way in postcolonial writing. The postcolonial writer appropriates “the European language by infiltrating it through the multiple voices and language characteristics of the postcolonial conditions” (Bandia: 2008: 159). In other words, he conveys his own language tradition into the dominant language in an attempt to resist the assimilative norm in the dominant society. Many postcolonial authors are also hybrid just like their texts. The postcolonial writer has flawless command of not only their native language but also the colonizer’s language since he took formal education mainly in “the European language which then becomes the language in which creative writing comes naturally to them” (Bandia, 2008: 166). Thus, the colonizer’s language is not the second language for the postcolonial writer unlike the translator.

As Tymoczko states, “no culture can be represented completely in any literary text, no source text can be fully represented in translation” (2002: 23). Therefore, the postcolonial writer has to choose the most significant aspect of the colonized culture to transpose to the dominant culture. Similarly, the interlingual translator should choose “the aspects of the text to be transposed in translation” (2002: 24). Since the choices of the translators are different from each other, the translation processes of the same text could vary. As a result, there may be different translated texts with different lexical and cultural textures of the same source text

The postcolonial author faces numerous problems which are similar to the challenges faced by the literary translator. The interlingual translator has to deal with the culture in

the source text, which is unfamiliar to the target reader. Since there is no equivalent for the culture specific lexical items in the the target culture, translator is in a quest of finding appropriate strategies. These strategies may also be observed in the postcolonial texts. The postcolonial writer employs creative strategies especially to transfer the cultural lexical aspects. Therefore, “lexical anomalies can also be identified in both literary translations and postcolonial writings” (Tymoczko, 2002: 25). These strategies enhance the cultural trade between different societies and enrich the target languages in both postcolonial writing and the translation.

The semantic dimensions of the expressions challenge not only the postcolonial writer but also the interlingual translator. Customs, beliefs myths, folktales or proverbs are challenging for the translator, since they carry the moral and the structure of the source culture. The interlingual translator may “present them through explicit inclusions in the translation or through the passage or paratextual devices” (Tymoczko, 2002: 26) to make them accessible for the target reader. Similar strategies are frequently carried out by the postcolonial writer. In other forms of literatures, texts are usually produced for the readers within the same culture. The postcolonial texts, on the other hand, are intended for the readers who do not share the same culture of the author, so the readers may not comprehend the implicit representations of the native society in the source text. These cultural figures are meticulously inserted in the postcolonial texts and explained through various strategies such as footnotes, glossaries, cushioning or contextualizing and so on. Therefore, both the postcolonial writer and the interlingual translator employ similar strategies to transfer the cultural references into the foreign culture.

As Tymoczko indicates, “both postcolonial texts and translations often show deviations from the standard receiving language: perturbations in lexis (including imported lexical items, unusual collocations, neologism and so on), unusual syntax, defamiliarized language, including unexpected metaphors and unusual speech” (2000a: 148). Therefore, the postcolonial writing is a kind of experiment in the dominant language. The postcolonial writer transfers the aspects of his linguistic culture into the language of the colonizer through innovative strategies. The innovative strategies often “reflect the literary system of the postcolonial or minority culture itself” in order to challenge the dominant literary norms (Tymoczko, 2002: 33). In addition to enlarging the literature

through revitalized language, these innovative attempts of the postcolonial writer display the power of the translation practice. Therefore, the postcolonial writing is not just a type of literature regarding the postcolonial society. It also shares common characteristics with translation practice.

CHAPTER 3

PAUL BANDIA'S APPROACH TO POSTCOLONIAL TRANSLATION

3.1. SOURCE-TEXT ORIENTED TRANSLATION STRATEGIES

Analyses of resistance in the postcolonial translation have generally pointed out the ways that suppressed societies challenge the colonial language, either to recreate identity or to construct a counter-hegemonic discourse against the dominant discourse of the colonizer. In his works, Paul Bandia has discussed the influence of the indigenous oral narratives on resistance in the postcolonial writing and translation. He claims that many aspects of the African postcolonial writing can be likened to translation since "African writers mediate between a culture of orality and a Western written language in a process of translation informed by ideological concerns related to representation, identity and resistance to colonial domination" (Bandia, 2010: 168).

Postcolonial literary text is a unique type of source text, since it is hybrid by nature. Gérard (1986) indicates that African oral tradition has greatly influenced the African postcolonial writing in the colonizer's languages. The western language of writing is regarded as African because of these influences. The aspects of the oral traditions in the postcolonial texts result in challenges for the translators of these texts. Therefore, Bandia analyses the process and strategies in the African postcolonial text to cope with these challenges during the translation process.

The African oral literature is represented in colonial languages in many ways. It is also accepted as a type of translation, since the postcolonial author creates a hybrid text as a translator. Thus, the postcolonial text as a source text should be handled differently compared to the other literary text as Bandia indicates:

"The writing of orality and the practice of literary heteroglossia involved in African Europhone literature makes for a peculiar source text that is uncharacteristically different from most text translated between relatively close languages and cultures" (2008: 159).

The prominent characteristic of the postcolonial text is the literary heteroglossia, which is a way of “expressing the complexity and the multiple identities that make up the fabric of postcolonial society” (2008: 159). Therefore, the main issue for the translation is how to recognize these signs in the Euro-African text to highlight the multiple identities and subtext in the target text. Complexities inherent in the translation process differ by the degree of distance between the cultures involved. Translation of the African literary texts into western languages is an example of translation between distant cultures. Grasping the cultural value systems, which are “intricately woven into the texture of the postcolonial text” is quite complicated (Bandia, 1993: 56). Therefore, a postcolonial translator should put in extra effort to uncover the exact cultural meaning concealed in the native language. The task of the postcolonial translator gets more difficult, as s/he should strive for finding a balanced approach that will not only “be aware of the sensibilities of the target reader but also preserve the socio-cultural content of the source language” (1993: 57).

Bandia supports a translation process, which resists the traditional approach regarding translation as a substitution of cultural or linguistic equivalents. He borrows the term “semantic translation” from Newmark to describe the type of translation process he advocates:

“It is a translation process which is a *semantic* and not *communicative*. It is not literal per se, but translation written at the level of the source-text culture. Hence, it is not a *free translation*, and consequently hardly any effort is made to filter or adapt the source text to the reader’s culture and knowledge. In short, it is a source-text-oriented translation and not *ethnocentric* translation” (1993: 58).

Ethnocentric translation pays strict attention to “preserving the target language norms and structure” as Berman has described (1985: 48). Ethnocentric translation gives priority to meaning over form (Bandia, 1993: 59). The opposite approach is named “traduction hypertextuelle” by Berman. Berman points out that “form and meaning should be viewed as whole” to create a balanced translation (1985: 58). Therefore, the translation should not be viewed as ethnocentric or hypertext translation, so the postcolonial translator should grasp the significance of the harmony between form and meaning. The translators of African literature adhere to this inseparability of form and meaning and “translate African thought literally into European languages” (Bandia,

1993: 59). Berman states that literal translation is not necessarily a “mot a mot” translation or “calque” (1985: 36). Therefore, translators working on African texts use this type of literal translation practice to convey the oral tradition into the Euro-African texts.

In the quotation above, Bandia makes emphasis on the semantic translation of Newmark and calls this practice a literal translation, since its description is in parallel with the Berman’s definition. Newmark describes that semantic translation practice “recreates the tone and flavor and elegance of the original and in this process: words are sacred not because they are more important than the content, but because form and content are one” (1981: 47). Bandia prioritizes Newmark’s semantic (or literal) translation to express the native point of view in the western languages. Therefore, he states that this view is “the main tenet of his approach to the translation of African postcolonial text” (1993: 60).

3.2. TRIPARTITE or THREE-TIER APPROACH

Bandia suggests a tripartite approach to intercultural translation. Translation of the postcolonial text into another language is an activity of double transposition since “the Euro-African text is itself a translated discourse” (2008: 162). Therefore, it could be stated that translating a postcolonial text is in fact retranslating an already translated text. As a result, these African postcolonial texts are both linguistically and culturally multilayered and their translations essentially involves “two levels or stages of cross-cultural interpretation” (Bandia, 2008: 173). Bandia named this translation process as Tripartite or three-tiered translation process. In this process, “translation follows a trajectory that begins in effect with the decipherment of the indigenous orature or the writer’s meta-text of culture, then continues through a cross-cultural analysis of the representation of Africanness in the author’s European language of writing, and finally the representation of the postcolonial text in another colonial language” (Bandia, 2008: 174). This translation process illustrates how three different languages and cultures interact with each other in the translation of the postcolonial texts.

3.2.1. Initial Translation Phase of the Tripartite Translation Process

Initial level of the tripartite translation process is “the expression of the African thought in a European language by an African writer” (Bandia, 1993: 61). In this level, the translator deciphers writer’s orature or the meta-text of the culture. Postcolonial experience and representation of the oral tradition determines the postcolonial translator’s boundaries. Therefore, the translator should aim to grasp the meta-text, which the author created in the European language. Bandia underlines that “the African author passes from an oral medium into a written one and from one language and culture into another one that is remote or non-related” (2008: 175). The degree of the author’s familiarity with and the competence of oral tradition in the indigenous society determine the representation of the colonized people in the text. To explain the relation between the author’s interpretation and the representation of the colonizer in the novel, Bandia uses the term “life-world” of Gadamer. Bandia underlines that “the African author’s “life-world” as a bilingual and bicultural individual affects his interpretation of the African reality” (2008: 175). Therefore, a postcolonial writer should be aware of the writer’s bi-culturality which has influence on the hybridity of the postcolonial text.

As previously discussed in the Chapter 1.3., the African postcolonial authors take advantages from the oral traditions and frequently translate the aspects of their oral narrative literally into the language of the colonizer. In an attempt to preserve the essence of African oral narrative, they do not resort to adaptation or target language equivalents but employ the translation strategies like transliteration, calque or translational shifts. As Bandia points out, it is quite important to preserve the differences of the colonizer and the colonized “to create an appropriate universe in the postcolonial hybrid text” in contrast to the homogenous assimilative text (2008: 175). The postcolonial author as a translator may radically impose the vernacular system of his/her mother tongue on the European language according to his/her own socio-cultural experiences and deconstruct the dominant writing norms in the target culture. In order to “redress the unequal power relations between the métropole and the postcolony”, the African writers “deprive European language of its imperialist function and adopt the revolutionary needs of the postcolonial subject through the translation strategies”

(Bandia, 2008: 177). As a result, an unfamiliar and hybrid text is created which represents the oral tradition and experiences of the African people.

3.2.2. Secondary Translation Phase of the Tripartite Translation Process

Second stage of Bandia's tripartite translation process is the "transfer of African thought from the European language to another language by the translator" (1994: 61). On this level, the postcolonial translator should transfer both content and form of the African oral narrative. Translator should render the postcolonial writer's manipulations and postcolonial experiences into another non-African language and recreate the representation of the colonized, portrayed by the native author. Bandia underlines that "for the most part, the African content and form have already been captured by the African author in his European language of writing and it is the same content and form that the translator has to carry across into the target language" (1994: 61). At this point, it would be useful for the translator to comprehend the strategies of the postcolonial author, while retaining the essence of orature and African reality.

Bandia suggests "translational shifts" applied by postcolonial authors as solutions for the cultural untranslatability (2008: 177). Cultural untranslatability occurs "when a situational feature, functionally relevant for the SL text, is completely absent in the culture of which the TL is a part" (Catford, 1965: 99). These alternative solutions include calques, semantic shifts and collocational shifts to overcome the cultural untranslatability during the translation process. (These translational shifts as a postcolonial writing strategy have been discussed in detail in Chapter 1.3).

Calque is "almost literal translations of native words and expressions into European languages" (Bandia, 2008: 178). It is the most applied translation strategy to transfer the native proverbs and idioms into the dominant languages. "African proverbs are expressed in the European language by the use of the calques that are in effect in European language words made to conform to the African language prose" (Bandia, 2008: 178). Calques are appointed in an attempt to preserve the local imageries in the colonial language. They are language specific utterances, which are translated into the colonial languages and generally "understood in terms of the socio-cultural background

of the linguistic community” (Bandia, 1994: 64). Apart from the proverbs and idioms, calques are also applied to render the explanations of the culture specific words and expression. As discussed in Chapter 1.3., the culture specific expressions from African words to time expressions are frequently inserted in the postcolonial writing with their almost literal translations. Bandia states that these culture-bound expressions are generally accompanied by their literal explanation in the same sentence (2008: 110). This strategy is called “cushioning” (2008: 109). The explanation can be tagged on the native words by the use of the conjunction “or” to convey the meaning to the western readers, or indigenous word is conveyed through a direct translation by use of the comma. The postcolonial translator should be aware how the cultural expressions are rendered and s/he should notice the cushioning strategy which is a way of employing calques. Translator of the postcolonial texts should detect the calques the author applied in the text and transfer these expressions in a similar way by the use of the calques into the other language.

“Semantic shift” is another translation strategy commonly employed in African postcolonial writing. It is similar to the calques but “known lexical items in the European language are assigned features of meaning from the native language” (Bandia, 1993: 67). Therefore, a new meaning is attached to the words or expressions in the dominant language. Therefore, semantic shift occurs when these European expressions “preserve the African content of the source text, even though the meaning is not native to the target languages” (1993: 67). This new meaning of the western expressions can only be comprehended within the context in which it is applied. In order to transpose the traditional oral narrative of the postcolonial societies; the translator should grasp the semantic shifts in the hybrid text and transfer these new meanings into the target texts as much as possible. (see Chapter 1.3.2.1.).

“Collocational shift” is another form of translational shift suggested by Bandia for the transfer of the culture in the postcolonial writing. Postcolonial writers “combines words in his European language of writing without regard for the collocational rules such as selectional restrictions” (Bandia, 1994: 70). Violation of the collocational rules of the dominant languages results in the European language gaining a foreign flavor. In some cases, postcolonial writer “turns around the syntax of his native language” (1994: 70)

and deconstructs the dominant language syntax to transfer the native syntactical rules. This is one of the most challenging strategies for the translator of the postcolonial text. The translator should follow the syntactical rules of the native expressions and use collocational shifts to represent linguistic culture in the target text. (see Chapter 1.3.2.3.)

Bandia calls these translational shifts as strategies of semantic or literal translation. He indicates that “African writers have a clear preference for literal translation” (1994: 74). Transposition of the cultural representation of the African people in the postcolonial writing is a conscious strategy of the indigenous writers in an attempt to recreate the identity of the colonized and destroy the stereotypes. Therefore, this hybrid Euro-African postcolonial text should be “considered as a ‘standard’ variety in its own right if any successful translation is to be operated upon it” (1994: 74). He argues that translation of the indigenous postcolonial text should be a source oriented act. It is a complex translation process, since three divergent socio-cultural systems get in contact in a translation of the hybrid postcolonial writing. He proposes that “this negotiating process is made possible through translation techniques such as calques, semantic and collocational shifts” (1994: 74).

3.2.2. Tripartite Translation Process

As indicated above, the second phase of postcolonial translation includes the transfer of the literary representation of orature in the Euro-African text into another language. This second stage of the approach is also the final stage in what is referred to as a tripartite or three-tier translation process since three different socio-cultural systems get in contact in the end of this stage. Bandia summarizes the tripartite translation process involved in the translation process of the African text as follows:

The initial translation phase (cross-cultural interpretation 1):

Orature + postcoloniality (postcolonial experience) → European Language
 1= Europhene literature/postcolonial text (i.e., Postcolonial translator’s decipherment of African writer’s orature or meta-text of culture + representation (or translation) in the writer’s European language of writing)

Secondary translation phase (cross-cultural interpretation 2):

Europe literature/postcolonial text → European Language 2 (i.e., African European language fiction translated into a second European (or colonial) language. The European L1 then becomes the source language and European L2 becomes the target language into which the African writer's fictional manipulation of orature and his or her (post)colonial experience are translated.

Tripartite or three-tier translation process:

O/P → E1 + O/P → E2 + O/P

(Orature + Postcoloniality → European L1 + Orature/postcoloniality → European L2 + Orature/Postcoloniality) (2008: 174).

As discussed in this chapter, the initial translation phase involves analyzing the postcolonial text to grasp the postcolonial writing strategies of the author. The secondary translation phase means the transfer of the representation of the colonized into the target text through the same strategies with the author. The last line illustrates the three-tier translation process, in which three different socio-cultural systems interact with each other: linguistic culture of the postcolonial subject (native language), linguistic culture of the language in which the author writes his text (colonizer's language) and linguistic culture of the target language in which the translator transferred the text (another European or non-European language). Given this process, it is apparent that "translation of postcolonial literature is not mere carry over content or mindless substitution of colonial languages" (Bandia, 2008: 174). What is essential in the postcolonial translation is to find out the orature and postcoloniality of the metaculture.

In the tripartite translation process, the translator of the postcolonial text should find out all the figures of the colonized culture including proverbs, idioms, songs, time expressions, culture specific words, addressing and so on. Then he should comprehend the functions of these oral literature elements in the indigenous society in an attempt to transfer the representation of the suppressed culture into another language. The other step is to detect the strategies of the postcolonial writer to figure out how the oral traditions and cultural motives are transferred into the postcolonial text. Lastly, he

should employ a source-oriented translation strategy and use the translation techniques of the postcolonial author to ensure the retransfer of the cultural representation of the postcolonial subject into another language.

As Bandia emphasizes, the postcolonial translator's own 'life-world' and experience can have a significant impact on the translation (2008: 182). The translator interprets the text and assigns a meaning to the passages in line with his own experience. S/he may consciously or unconsciously reflect her/his prejudices or ideology in the target text in the light of her/his knowledge of the meta-text culture in the postcolonial text. As a general tendency in literary translation, if the postcolonial translator is the member of metaculture s/he may correctly interpret the subtext and may not miss out the strategies of the postcolonial writer as s/he is familiar with the culture and oral tradition of the indigenous narrative. This tendency may result in success in many circumstances.

However, it would be appropriate to emphasize that "many colonized culture like African culture is not homogenous, but varies widely across the numerous linguistic and ethnic groups on the African continent" (Bandia, 2008: 183). Therefore, the representations of the societies in various postcolonial texts could be quite different. Bandia exemplifies this reality that "for instance, the Ibo world view in Achebe's novels may have little in common with Soyinka's Yoruba universe, even though both cultures exist within the same national geographic space of Nigeria" (2008: 183). It would not be incorrect to state that this heterogeneity within the same country may create questions for the translator to solve in order to convey postcolonial texts like Euro-African writing into another language:

Does an African translator who is a member of Igbo society create a better postcolonial target text when translating Yoruba culture? Can a translator who is a native speaker of Yoruba, do a good job of translating Soyinka's texts since they are the members of the same society? Even in these circumstances the translation process may not be easier for the African translator, since s/he may encounter challenges of conveying the statements which s/he can easily understand in their native tongue. Furthermore, a native European language speaker may not be the best choice to translate the Euro-African postcolonial texts, since s/he may not deal well with the hybridity of the text. Does a non- European

translator, who is also not a member of Africa, have any chance to do a great job of translating a postcolonial text?

The issue of the best qualified translator for the intercultural writing is a controversial topic and it is based on the translator's own qualifications, knowledge and competence apart from the ethnicity or identity of the translator. The crucial point is the fact that the translator should always keep in mind that "the priority is given to preserving the oral tradition in the postcolonial text" (Bandia, 2008: 184), since the source text is written in the secondary language of the postcolonial author. As Bandia says, the ideal translator of the postcolonial writing as "the one who is less likely to activate scenes that diverge from the author's intentions or deviate from those activated by a native speaker of the source language" (2008: 184).

CHAPTER 4

CASE STUDY: COMPARATIVE ANALYSIS OF THE TWO TURKISH TRANSLATIONS OF *THINGS FALL APART*

4.1. CHINUA ACHEBE

4.1.1. A Brief Biography of the Author

Chinua Achebe is a Nigerian author who is accepted as one of the founders of the new literature in Africa. He lived with his family in a village, Ogidi. He was surrendered by the Ibo culture but he had Christian parents who adopted many aspects of the western culture. Therefore, he grew up in a hybrid cultural environment. Although his parents, wanted him to embrace the western life style, named him Albert and sent him to a western school, he took the name Chinua Achebe and committed himself to display the African culture through literature. Many critics have reviewed him as the most successful Nigerian novelist and his fame has not been limited to Nigeria. As King underlines:

“Achebe was the first Nigerian writer to successfully transmute the conventions of the novel, a European art form, into African literature” (1972: 3).

He is the first African author who has truly developed an African style of writing and he is considered by many to be “one of the best novelists writing in the English language” (Alimi 2012: 122). Contrary to some native authors who try to be accepted among the English-language novelists, Achebe always tried to refrain from imitating the trends in the English literature. Achebe (1975) always argued that “art is, and always was, at the service of man. Our ancestors created their myths and told their stories for a human purpose” and taken the role of writer as a teacher. In his novels he raised awareness of greatness in the African culture and he “shattered the African image in the prior novels and movies and rehabilitates the dignity of the black continent” (Mezu, 2006: 18). For this reason, he supported that aesthetics of oral tradition can be used for the benefit of

the colonized people and art should be both aesthetic and functional to exhibit real history of a society. Achebe described the literature with this passage:

“Literature alters the situation in the world. A great and important book does that and nothing can be done without reference to it. It has made a statement which changes the relationships and perceptions of the world” (cited in Mezu: 2006: 272).

Achebe always believed a writer, especially a writer of the Third World, should be guided by the needs of his people and he used his art as a tool to better his environment. From his perspective, change via literature is crucial and things which were turned upside down by the West must be restored. Therefore, he fostered not only the development of the African literature but also contributed to achieve a clear vision for African people’s real identity.

Chinua Achebe is the author of several novels, poems, short stories and children’s books: *Things Fall Apart* (1958), *No Longer at Ease* (1960), *Arrow of God* (1964), *A Man of the People* (1966), *Anthills of the Savannah* (1987), *Marriage Is A Private Affair* (1952), *Dead Men's Path* (1953), *The Sacrificial Egg and Other Stories* (1953), *Civil Peace* (1971), *Girls at War and Other Stories* (1973), *African Short Stories* (1985), *The Heinemann Book of Contemporary African Short Stories* (editor, with C. L. Innes) (1992), *The Voter, Chike and the River* (1966), *How the Leopard Got His Claws* (with John Iroaganachi) (1972), *The Flute* (1975), *The Drum* (1978).

He also wrote essays and criticisms: *The Novelist as Teacher* (1965), *An Image of Africa: Racism in Conrad's "Heart of Darkness"* (1975), *Morning Yet on Creation Day* (1975), *The Trouble With Nigeria* (1984), *Hopes and Impediments* (1988), *Home and Exile* (2000), *The Education of a British-Protected Child* (2009), *There Was A Country: A Personal History of Biafra* (2012).

4.1.2. A Brief Description of *Things Fall Apart*

Things Fall Apart, published in 1958, is a prominent work not only in the African literature, but also in the postcolonial literary and cultural discourses, since it questions the problematic relations between the West and the post/colonized nations. When it first

appeared in academic fields, it was instantly accepted as “the blueprint for budding novelists” by African writers and “a literary classic” by American critics. It was also inevitably recognized as “a novel of protest” by the British press. General agreement is that Achebe combined the techniques of written literature and Igbo story-telling devices to reproduce the history of “late nineteenth century African encounter with European colonialism, which marked the end of the sovereignty of African nation-states” (Ogbaa, 1999: xvi). It has sold over 8 million copies in fifty languages and became the bestselling and the most widely read book in the African literature. It was also adopted as a textbook in colleges and high schools, especially in Africa. *Things Fall Apart* is the first African novel involving literary and historical references. It displays Igbo activities, people’s beliefs and morals that destroy the cultural stereotypes and false identity of Africa in the western novels.

The novel is set in the 1890s and displays the clash between the traditional culture of the Igbo society and the colonial government in Nigeria. Just before and during the colonial occupation, Achebe’s Nigeria introduces a view from the African people’s past. Achebe’s novel disproves the European description of the Africans and defies the misrepresentation of the culture and realities of Africa. The novel is strongly appreciated since it has improved the traditions of fiction in an effective way. As Gupta notes:

“What matters most about the African fiction in general and *Things Fall Apart* in particular, is the fact that they provide a fruitful context for the creation of postcolonial trends emerging at the center of the twenty first century fiction” (2010: 2).

Many aspects of the African culture can be observed in *Things Fall Apart*. Achebe perfectly portrays the complex social institutions in the Igbo culture and the artistic traditions of the native people. The novel also has a sociological aspect, since it perfectly reveals the organized African society, possessing social hierarchy, moral, taboos and tradition. It portrays an organized judicial system composed of respected elders and organized agricultural system based on the crop rotation. It also displays “organized religion in the logical ordering of both the physical world and the world beyond” (Mezu, 2006: 16-17). The novel also embodies the relationships between the individuals and the society. Achebe constantly highlights that every person is born equal

and gains respect by virtue of his own success. The following sentence is the most explicit expression reflecting the value judgments of the community in *Things Fall Apart*:

“Fortunately, among these people a man was judged according to his worth and not according to the worth of his father” (Achebe, 1994: 8).

Umuofia portrayed by Achebe is indeed an example of the organized community of nine villages. The people in Umuofia have language, belief, religion and culture like the other people living in different countries around the world. The readers were introduced to the protagonist Okonkwo who is pious and nationalist, and the readers witness his tragic flaws in the novel. They also meet sensible leaders like Obierika and observe how these different characters become close friends and work together for the common good of the community despite their different viewpoints. Umuofia is a village which is not aggressive but knows how to defend their honor and territory when necessary. Life of the Igbo society before written records is described in the first two parts of the novel. When missionaries appear in the novel, they also bring change and “Umuofia village is set on the path of ‘history’ by the brutal invasion of Europeans” (Kortenaar, 1995: 45).

In the later parts of the book, Umuofia like the other African villages encounters missionaries who have irreversibly changed the life of Africans. The culture conflicts between the Igbo people and the Europeans are narrated. When missionaries arrived in Umuofia, they found problems in African religion and disparaged their beliefs without putting any effort to understand them. They built churches and schools where they could preach to Igbo people and then they focused on converting the natives to Christianity especially the outcasts, diseased people and twins’ mothers. Igbo people couldn’t fight against them since spilling the blood of a fellow clansman is a taboo according to Igbo religion and moral. This novel reconstructs a lost civilization, which welcomes the strangers and by doing so lays the foundations of its demise. It mirrors both historicism and the attitude of the Africans who struggled to get rid of the shadows but became assimilated.

At the end of the book Okonkwo comprehends that everything in his clan has irreversibly changed and all the values of his ancestors have been demolished by the

white men. He commits suicide, although it is the major sin according to his religion. Achebe exposes readers how the misrepresentation of the colonized people is consciously established by the colonizer and the Africans like many colonized people are portrayed as “savages” or “primitive” via literature. On the last page the new District Commissioner leaves the place where Okonkwo commits suicide and decides to write about his death in his projected book. However, according to District Commissioner, Okonkwo’s life is not worth a whole chapter but only a short paragraph. He has already named his book as *The Pacification of the Primitive Tribes of the Lower Niger*. Thus “*Things Fall Apart* assigns to the status of footnote the white man’s presumptuous history mentioned at the end of the novel” (Boehmer, 2005: 187).

Great examples of oral tradition in Africa are masterfully rendered in *Things Fall Apart*. The book involves many special terms, proverbs, idioms, lyrics, rules and names that are all specific to the Igbo tribe. Achebe generally leaves Igbo words untranslated to highlight the culture. Plenty of proverbs and plainness of the style are among the distinctive features of novel. The traces of the African oral tradition in English text not only enrich the aesthetic structure of the novel but also serve the aim of the author to recreate the identity of African people. He explains his contentment about his first book *Things Fall Apart* with this statement:

“One of the things that give me joy is that with *Things Fall Apart* I have placed the Igbo culture on the world map” (cited in Mezu, 2006: 33).

Plot and narrative techniques characterize *Things Fall Apart* as a hybrid text. Aspects of the Igbo people skillfully inserted by Achebe make the novel a valuable source for Africans and other foreign scholars studying pre-colonial African cultures. That’s why *Things Fall Apart* is a significant source for many fields including anthropology, sociology, literature or translation studies.

The novel has been reprinted by various publishing houses over years. In this thesis the edition published by Anchor-Doubleday in 1994 is used as a reference.

4.2. PUBLISHING HOUSES AND TURKISH TRANSLATORS OF *THINGS FALL APART*

The novel was translated into various languages including Turkish and it was translated into Turkish twice. The first one was done by Anjel Selveroğlu and published by Üç Çiçek Yayınevi in 1983 under the title *Ruhum Yeniden Doğacak*. Its second edition was published by Sosyalist Yayınlar in 1997. It could be said that translation of the novel in Turkey was not on bookshelves for quite a long time, since the novel was written in 1958. *Things Fall Apart* is the first and the last translation in Selveroğlu's career. This translation received no attention from the critics, so the publisher didn't publish other novels in the trilogy.

The second translation done by Nazan Arıbaş Erbil was published by Ithaki in 2011, eighteen years after the first translation. This retranslation is published under the title *Parçalanma*. This time, the novel was offered to the readers by a different translator and a publishing house. Unlike Sosyalist Yayınlar, it has no explicit political or ideological stance thus it avoids interfering with the source text in an ideological manner. Therefore, the second translation differs from the first one in this way.

4.2.1. Üç Çiçek Yayınevi

Üç Çiçek Yayınevi was established by Adnan Özer in the 1980's. He was a talented poet and known for his political opinion and socialist commitments. He believed that 1980 coup d'état poorly affected the art and literature in Turkey and decided to found a publishing house where he could work with other socialist poets and authors. Within the body of the publishing house, he also published a journal named as *Üç Çiçek Journal* in order to introduce the young poets and writers, whose works couldn't draw the attention they deserved. The journal included different fields of art including poem, literature, music, cinema and plastic arts. Adnan Özer believed that Turkey, like many other societies, was under the influence of Western Literature. However, new literature types in the Third World which had the power to demolish stereotypes were emerging and Turkish people were unaware of these new types of literatures. He decided to introduce the works in Africa and South America to the Turkish readers. Many works from the

Third World were translated and published by Üç Çiçek Yayınevi and articles regarding the postcolonial literature were written in *Üç Çiçek Journal*. This publishing house was closed because of the financial issues, although it contributed to literature in Turkey in the 1980's³.

4.2.2. Sosyalist Yayınlar

Sosyalist Yayınlar was founded in 1992 by Hasan Basri Gürses, a socialist himself. He took charge in İSK (Maden- İş Sendikası- Miner's Union) and TIP (Türkiye İşçi Partisi- Worker's Party of Turkey). He made contributions to develop socialist literature in Turkey. Many ideological books promoting socialism were translated and published by Sosyalist Yayınlar. It published translated and published works written by the likes of Friedrich Engels, Lenin, Dolares Ibbarruri and Jürgen Kuczynski. Other political books written in Turkish and published by Sosyalist Yayınlar are: *Mustafa Suphi: Yaşamı, Yazıları, Yoldaşları* (Mustafa Suphi: His Life, Works and Comrades), *Şefik Hüsnü: Yaşamı, Yazıları, Yoldaşları* (Şefik Hüsnü: His Life, Works and Comrades), Behice Boran – *Savunma* (Behice Boran – Defence). Sosyalist Yayınlar generally focused on the struggle of the peoples oppressed and the colonized by imperialism and emphasized that oppressed people should act in unison to struggle against imperialism. Seven categories determined by Sosyalist Yayınlar are: Araştırma, İnceleme ve Tartışma Dizisi (Research, Review and Debate Series), Büyük Devrimler ve Devrimciler Dizisi (Great Revolutions and Revolutionaries Series), Dünya İşçi Hareketleri Dizisi (World Labor Movements Series), Edebiyat-Sanat-Kültür Dizisi (Literature-Art-Culture Series), İnceleme ve Araştırma Dizisi (Review and Research Series) and Katagorisiz ve Tarih Dizisi (Uncategorized and History Series).

4.2.3. Anjel Selveroğlu (The Translator)

Anjel Selveroğlu is the first translator to render *Things Fall Apart* in Turkish. Her translation entitled as *Ruhum Yeniden Doğacak* was published by Üç Çiçek Yayınevi

³ <http://www.dunyabizim.com/?aType=haber&ArticleID=18389>

and Sosyalist Yayınlar respectively. No other information regarding Anjel Selveroğlu could be accessed.

4.2.4. İthaki Yayınları

İthaki Yayınları was established in 1997, under the guidance of Penguin Publishing House. In those years, science fiction and fantasy literature were not appreciated and couldn't draw the attention. Therefore, İthaki Yayınları was founded by seven dilettantes to address this issue. They translated and published science fiction and fantasy novels. Since 2002 publishing house added other fields of literature to its structure and published many works of prominent authors ranging from Albert Camus to Jean Paul Sartre. The publishing policy of İthaki Yayınları is stated as being against sexual, religious, linguistic and ethnic discriminations⁴. Therefore, they do not publish works violating this principle. The publishing house aims to serve a type of literature which prioritizes quality over quantity.

4.2.5. Nazan Arıbaş Erbil (The Translator)

Nazan Arıbaş Erbil is the translator of the second rendition of *Things Fall Apart*, published by İthaki Yayınları. In addition to *Things Fall Apart*, she also translated the whole African trilogy, *No longer Ease* (Artık Huzur Yok) and *Arrow of God* (Tanrının Oku). The other books translated by Nazan Arıbaş Erbil are *Moll Flanders*, *Andersen's Fairy Tales*, *The Ghost in Love*, *Jacob's Room*, *The Black Swan* and *90 Minutes in Heaven*. No information regarding the biography of translator could be accessed.

4.3. PARATEXTS

Along with the translation of the text, paratexts and title of the translated texts are essential to have an opinion of the translation policy of the publishing houses. Gérard Genette has used the term "paratext" to refer to the verbal or other materials (prefaces, postfaces, titles, dedications, illustrations etc.) which support the text and present it (Genette, 1997: 1). Paratext has the function to reach the reader before he reads the

⁴ <http://www.ithaki.com.tr/hakkimizda>

novel and it influences the reader's reception of the text (Tahir-Gürçağlar, 2002: 45). Therefore, rewriting process combines not only the translation of the text but also the rendition of the paratexts into the target culture. The paratexts of the two target texts released by different publishing houses will be briefly analyzed before discussing the translation strategies.

4.3.1. Paratext of the Original Text

The English version of the novel has various editions printed by different publishing houses. They are different in terms of covers, prefaces and biographies. The most outstanding paratextual element common in the editions of the source text is the epigraph inserted at the beginning of the novel. The epigraph consists of the first four lines of W. B. Yeats's poem *The Second Coming*. The novel also takes its title from a phrase in this stanza of *Second Coming*:

“Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart: the center cannot hold;
Mere anarchy is loosed upon the world”
W.B. Yeats, *The Second Coming*

Author uses this opening stanza as an epigraph to his novel. With this epigraph, Achebe gives his readers some hints about the topic of the novel. It implicates the chaos in the African society and the radical changes the people experienced after the arrival of colonizers. Achebe uses only these lines to highlight his topic and omits the other lines of the poem. In this way he gets the chance to attribute a different meaning to these lines in contrast the original poem that, as a whole, refers to death of the Christianity and birth of the anti-Christ.

The poem, *The Second Coming* was published in 1920 soon after the World War I. In his poem, Yeats implies that the new order after the war means the end of the Christian civilization, and a new antithetical civilization will be built. This new order is going to take Christ's place and everything about the Christian civilization will be destroyed. On the other hand what is being destroyed in Achebe's novel is the Igbo society/Nigerian culture and it is “the Christian civilization”, which destroys the culture. It seems a bit

ironic in this aspect but there is a common ground. Both of them suffer from the radical changes that happen in their time period. In both products, old is changed by a new civilization, chaos emerges and the old one falls apart.

4.3.2. Paratexts and the Title of the 1983 Translation

On the front cover of the first edition by Üç Çiçek Yayınları, there is a portrait of an African man riding a horse in the forest. The top part illustrates the publishing house on the left and the logo on the right. The title of the novel *Ruhum Yeniden Doğacak* is seen after the logo and the author's name follows the title in a smaller font on the white ground, translator's name does not appear on the cover. At this point, it is very useful to mention the title of the first translation. Selveroğlu chose a rather different title for her translation: *Ruhum Yeniden Doğacak* (a literal back-translation reads "My Soul Will Reborn"). The meaning is changed compared to the original title of the novel. At first sight, the title seems to have an opposite meaning of the original one, but it carries subliminal messages to express the publisher's real intent and their expectations of the postcolonial societies. First and the most important reason behind this decision is probably ideological. Since Üç Çiçek Yayınevi is an anti-colonialist publishing house, choice of the title represents the ideological purpose of the publisher.

On the back cover; there is a picture of Chinua Achebe on top and a blurb in the lower part, which introduces the novel and includes a short description of the work. This edition also consists of the illustrations in the 1962 edition of *Things Fall Apart*, drawn by Uche Okeke who is a contemporary Nigerian artist. Before the preface, a drawing created by Okeke is shown on the top part and the stanza from *The Second Coming* is placed under the drawing. The translator's name only appears on the bottom of this page. Üç Çiçek Yayınları adds a preface, which gives information about the author. A glossary of Ibo words and phrases, inserted at the end of the source text, is offered at the beginning of this edition. The edition is 192 pages and the page numbers are placed on the bottom of the pages.

The second edition published by Sosyalist Yayınlar in 1997 differs from the first edition in terms of paratexts. Sosyalist Yayınlar published the same translation done by Selveroğlu with different front and back covers, preface and biography. Publishing

house made some changes and additions to highlight the topic, time and place of the novel. Front and back covers of the book are remarkable and strategically selected. Background of the cover is black and different images regarding the African culture and history are chosen. The photographs displayed on the front and back covers are briefly explained on the copyright page and noted that they are taken from the journal *Unesco'dan Görüş*. On the front cover of the second edition, there is a photograph of a Nigerian head sculpture found in Nigeria-Owa in the 15th century. The author's name is written with yellow font color and the title is written in red font on top of the front cover. Lower part of the front cover features the name of the publishing house on the left and the name of the series on the right. The translator's name appears under the title of the novel on the inner cover.

On top of the back cover, there is a photograph of a child crying in the funeral of Steve Bilko who is described as “a revolutionary militant and poet, who was tortured to death by racist fascism in South Africa in 1977” on the information page of the book. Under the photograph, there is a blurb to inform the target reader. First paragraph seems to be cited from the novel at first but after the analysis of the source and target texts, it is understood that the publisher edited this passage into the target text, without any explanation as if it is a part of the original text. This addition will be discussed in detail in the following parts of this thesis. The second paragraph is about the topic of the novel. But the word choices of the publisher on the back cover are really remarkable. They highlight the negative aspects of the colonialism with the word choices such as “bir halk kahramanının acılı yaşamı” (sorrowful life of a people's hero) or “beyaz adama karşı koyma” (to resist the white man).

Unlike the first one, this edition does not include the drawings of Okeke. It consists of 175 pages and page numbers are displayed on the bottom. A page of biography of the author is inserted at the beginning of the target text. The glossary of Ibo words and phrases is offered at the end of the target text. The reader is informed about the glossary and the page number of the glossary via a footnote inserted at the end of the biography.

Even if it is not titled as preface, the publisher inserts two pages long preface to explain what the colonialism and post colonialism are, how the third world countries are affected by the colonialism which is the topic of the novel and the Turkish readers are

informed about the importance of the novel in the postcolonial context. While doing this, the publisher uses a very firm language:

“Avrupa ülkeleri **sömürgecilik** tarihi boyunca Latin Amerika, Asya ve Afrika kıtalarındaki yerli halklar üzerinde vahşi ve acımasız yağma, sömürü ve şiddete dayanan bir egemenlik uyguladı...Beş yüz yıl önce Avrupa Uygarlığı (!) vahşi, yıkıcı, yağmacı barbar sömürgeciliğine ırkçı bir gerekçe uydurmuştu: İlkel ve vahşi halklara uygarlık götürüyoruz, bu bizim tarihi misyonumuzdur. Ve buna karşı direnen üçüncü dünya halklarını acımasızca katlettiler... Milyonlarca Afrikalıyı zincire vurup gemilerle Amerikaya götürüp köle yaptılar. Buna direnenler ‘**Yamyam Afrikalı**’ olarak suçlandı... **ilkel, geri, yobaz, cahil doğulu yaftaları yakıştırdılar...**” (1997: Preface)

“During the era of colonialism, European countries dominated native peoples of Latin America, Asia and Africa through savage and brutal plunder, exploitation and violence... 500 years ago, the European Civilization (!) covered up its brutal, destructive, predatory, barbarian colonialism with a racist reasoning: we bring civilization to primitive and savage peoples, this is our mission. And they slaughtered the third world people who resisted... they chained millions of people, took them America by force and enslave them. Those who resist them were accused of being ‘Cannibal Africans’....they labled them as primitive, backwards, bigoted, ignorant easterners...” (Translation by the writer of the thesis) (1997: Preface)

“**Edebiyat Sanat Kültür** dizimizde üçüncü dünyanın (Latin Amerika, Asya, Afrika, Orta Doğu, Kafkasya ve Orta Asya) halklarının devrimci edebiyat ve kültürlerini yansıtan özgün ve seçkin örneklerle yer verip yayınlamayı sürdürmek amacındayız.” (1997: Preface)

“We aim to publish the original and distinguished literary works in our literary series ‘Edebiyat Sanat Kültür’ (Literature, Art, Culture) reflecting the revolutionary literature and the culture of the third world people (Latin America, Asia, Africa, Middle East, Caucasia and Middle Asia).” (Translation by the writer of the thesis) (1997: Preface)

Sosyalist Yayınları explains the negative aspects and consequences of the colonialism and explicitly criticizes colonialism and imperialism. In the paragraph above, it is openly expressed how the publisher selects the literary works which will be translated and published.

The first signals of the publisher’s intervention can be clearly seen from the word choices in the preface. The book was translated under the effect of the publisher’s anti-colonialist ideology and in line with Genette’s opinions about prefaces, it is written “to

ensure that the text is read properly” (Genette, 1997: 197). The title of the book is *Ruhum Yeniden Doğacak* as the first edition, as it fits the ideological aims of the publishing house. In addition to changing the title of the book, Sosyalist Yayınlar also omitted the opening stanza, thus erasing the reference to the title of the source text.

In the light of these examples, it can be stated that the publishing house is not ideologically neutral and tries to reflect its ideological position with the help of the paratexts and translation strategies. Ideological aspects of the publishing houses should be taken into account, since they also affect the translator’s strategies and the readers of the target text.

4.3.3. Paratexts and the Title of the 2011 Translation

On the front cover, a picture of a mask specific to the African culture draws the attention. Most of the page is spared for this picture. The title of the novel and the author’s name are written in black and red respectively on the white background. “African Trilogy 1” is written on the lower part of the front cover implying that the other volumes of the trilogy have already been published. Finally a small logo of the publisher is inserted on the lower part. On the back cover, the title and name of the author is written with the same format. Under the title of the novel, a small photograph of Achebe is placed on the right side and the blurb stating the topic of the novel is written next to the picture. The publisher also placed the quotations about the novel from critics on the lower part of the back cover.

A short biography of Achebe appears on the first page. On the inner cover, the name of the author appears on top and the title of the novel is highlighted in bold font. The name of the translator is written in the middle of the inner page. The logo of the publisher is again inserted on the same place just like in the front cover. Both the front cover and the back cover have a white background.

Unlike the edition of Sosyalist Yayınlar, İthaki’s edition doesn’t include the preface explaining the colonial and the postcolonial periods and their effects on the African people. The pictures on the covers don’t carry any particular ideological message. Therefore, there is no explanation for the cover picture. A glossary of Ibo words and

phrases in the source text is omitted in this retranslation and a different strategy is carried out by the translator to explain Ibo words and phrases. Erbil gives the meaning of the words as footnotes on the bottom of the related pages instead of using a glossary. She not only explains the words and phrases that were in the glossary in the source text but she also explains other terms in the novel that she thinks the Turkish reader is not familiar with. This second translation consists of 191 pages and the page numbers are inserted on the bottom of the page.

Retranslation begins with the Yeats' poem like the source text. The opening stanza is also translated by Nazan Arıbaş Erbil and the title is conveyed as in the original without any change or addition and rendered it as *Parçalanma* (Falling Apart).

4.4. ANALYSIS OF THE TWO TURKISH TRANSLATIONS OF *THINGS FALL APART*

This Chapter includes the comparative analysis of the two Turkish translations of *Things Fall Apart*. The analysis will be carried out in terms of the Tripartite or Three-Tier Translation Approach of Paul Bandia. As an initial translation phase of the Tripartite Translation Process, the novel will be analyzed to detect the postcolonial writing strategies used to represent the African culture. As the secondary phase of the Tripartite Translation Process, the two Turkish translations of the novel will be analyzed in comparison with the writing strategies chosen by the author. The initial step and the secondary step of the Tripartite Translation Process will be submitted together for the ease of analysis.

4.4.1. Analysis on Micro Level

4.4.1.1. African Proverbs

Proverb usage seems to be the most significant and demanding writing strategy used by Chinua Achebe. There are more than twenty proverbs in *Things Fall Apart* and all of them are transferred by Achebe from the Igbo language. Achebe reproduced the Igbo proverbs in English fiction as a well-known postcolonial writing strategy. Transfer of these proverbs in the novel reminds the reader that they are reading a translated

discourse in the intercultural writing. All these proverbs are embedded in the Igbo culture stressing the traditional values and drawing a lot of parallels to animals or nature. Therefore, not only it carries the author's signature, but also portrays the society and its culture.

Strategies used by the translator to convey the Igbo proverbs into the target text are rather crucial to introduce a foreign culture, which is totally different for a target society. In terms of the postcolonial translation, transfer of the proverbs has an important mission to represent the source culture with all their features and imperfections in another language. Achebe preserved the Igbo character of the text and reflected the African philosophy into the European language by resisting the dominant African stereotypes in the western world. In order to conserve the African moral and oral tradition in the source text, he applied calque to render all the Igbo proverbs into the Euro-African text. Therefore, proverbs in the novel are almost literal translations from the Igbo language. Bandia also suggests this method for postcolonial translation strategy. Therefore, translators of the novel should be aware of the strategies which Achebe applied to preserve subculture in the novel. Igbo proverbs in the novel contain powerful rhetoric and have also pragmatic functions in conversation.

The significance of proverbs in the Nigerian oral literature is stressed by Achebe in *Things Fall Apart*:

Example 1:

ST: "Among the Ibo the art of conversation is regarded very highly, and **proverbs are the palm-oil with which words are eaten**" (1994: 7).

TT1⁵: "İbo kabilesinde konuşma sanatına büyük önem verilirdi, **atasözleri ise sözcükleri yemek için gerekli hurma yağıydılar**" (1997:10).

TT2⁶: "İgbo halkı konuşma sanatına büyük önem verirdi, **atasözleri de kelimelere katık edilen palmiye yağı gibiydi**" (2011: 13).

This example not only emphasizes the importance of proverbs in the oral tradition within the African culture, but also involves some aspects of the African life style. It is crucial for the Turkish readers to realize that palm-oil is an essential product in Nigeria

⁵ The first translation published by Sosyalist Yayınlar will be hereinafter referred to as TT1.

⁶ The second translation realised by İthaki Yayınları will be hereinafter referred to as TT2.

and they believe that the food tastes better when it is cooked with the palm oil. Just like the palm oil, proverbs make the speech more poetic and interesting. It was translated from the Igbo language literally by Achebe just like the other proverbs in the novel. Selveroğlu followed the same strategy of the author and employed the calque to translate the proverb in TT1. She rendered all the words and conserved the poetic form of the proverb into Turkish. Similarly, Erbil translated the saying without any intervention. However, she preferred to use Turkish phrase “katık etmek” to translate “to eat” probably in an attempt to recreate the poetic form in Turkish.

Just like the English readers, target readers in other languages should find an opportunity to envision not just the morals but also the life style of the community while reading the Igbo proverbs in the target text. For instance, it is out of question for an African society who is in touch with the nature, not to use figures related to animals. Proverbs derive from daily life experiences, and it is natural for the Igbo people to have these figures in their proverbs. Here are the Turkish translations of some proverbs involving the animal names:

Example 2:

ST: “As our people say, ‘when mother-cow is chewing grass its young ones watch its mouth’.” (1994: 71)

TT 1: “Halkımızın dediği gibi, anne inek ot çiğnerken, yavruları ağzına bakarmış” (1997: 63)

TT 2: “Halkımızın dediği gibi, anne inek ot çiğnerken çocukları ağzını seyreder” (2011: 70).

Even though Erbil tries to be loyal to Achebe’s writing strategy when translating the proverb, a couple of words rendered into TT2 seem improper as in the example of “the young ones”. It was translated as “çocukları” (its children) by Erbil which is improper usage in Turkish since “çocuk” (child) is just used for the human offspring. Selveroğlu was more attentive to the word choice and translated the word as “yavru”. Apart from that, both of the translators translated the proverb without domesticating and employed calque as Achebe did in the source text.

Example 3:

ST: “Eneke the bird was asked why he was always on the wing and he replied: ‘men have learned to shoot without missing their mark and I have learned to fly without perching on a twig’.” (1994: 203-204).

TT 1: “Eneke*’ye neden hiç tünemeden uçtuğunu sormuşlar, o da yanıt vermiş: ‘İnsanlar nişan aldıkları her şeyi vurmaya öğrenince, ben de hiç bir dala tünemeden uçmayı öğrendim’.” (1997: 169).

TT 2: “Eneke kuşuna neden hep uçtuğunu sorduklarında şöyle demiş: ‘İnsanlar ıskalamadan vurmaya öğrenince ben de hiç bir dala konmadan uçmayı öğrendim’ (2011: 187).”

This proverb is uttered during the meeting of the elders when discussing the yam harvest. One of the elders says this proverb to highlight that he has learned from his experiences and become more cautious. The poetic nature of the saying also displays a sensitive ability to reflect on oneself without directly referring to the self. This sophisticated proverb was again translated by both of the translators without applying any domesticating strategy. However, Selveroğlu translated “Eneke the bird” as “Eneke” by omitting the identifying word and she explained “Eneke” in a footnote. This strategy seems redundant since it is easily comprehended that Eneke is actually a bird in the source text. Erbil, on the other hand, literally translated the proverb and rendered the expression as “Eneke kuşu” which identify the word for the non-African readers just like Achebe did in the source text. There are also nuances between two translators on the basis of word level. For instance, “perching” is translated as “tünemek” in TT1, while appearing as “konmak” in TT2.

Example 4:

ST: “But as the dog said, if I fall down for you and you fall down for me, it is play” (1994: 73)

TT 1: “Ancak köpeğin dediği gibi, ben senin için sen de benim için düşsen bu bir oyun olur” (1997: 64)

TT 2: “Ama köpeğin dediği gibi, ben senin için sen benim için çömelirsen oyun olur” (2011: 71)

It is rather difficult to comprehend the meaning of this proverb without the context. In the passage where the proverb is uttered, male relatives are talking about the bride price and they want to find a compromise for it. So, one of the men utters this proverb in

order to come to an agreement. The verb “to fall down” refers both “dog crouching down” and “lowering the price”. However, there is no Turkish correspondence that involves both of the meanings. In TT1, Selveroğlu made a clever selection while using the verb “düşmek” which means both “to make a discount” and “to fall to the ground” in Turkish. In this way, Turkish translation of the proverb implies making a discount but it is not the perfect word for what the dog is doing. But the reader has a chance to comprehend what the dog does when playing, since it still involves the words “dog” and “play”. Erbil also seems to have difficulty in transferring this proverb and the dual meaning of the proverb disappeared since the translator just conveyed the playing position of the dog and couldn't include the meaning of “making a discount”.

Example 5:

ST: “A toad does not run in the daytime for nothing” (1994: 20)

TT 1: “Kara kurbağa gündüz gözüyle boşu boşuna koşmaz” (1997: 22)

TT 2: “Kurbağa gündüz vakti boş yere koşmaz” (2011: 25)

Example 6:

ST: “There is nothing to fear from someone who shouts” (1994: 140)

TT1: “Bağırıp çağırandan korkmak gerekmez” (1997: 119)

TT2: “Bağırın birinden korkmaya gerek yok” (2011: 131)

Example 7:

ST: “A child can not pay for his mother's milk” (1994: 166).

TT1: “Çocuk annesinin sütünün karşılığını ödeyemez” (1997: 40)

TT2: “Bir çocuk annesinin sütünün hakkını **hiç bir zaman** ödeyemez” (2011: 154)

These are not sophisticated proverbs unlike the ones before and they are easily comprehended without the context. Selveroğlu and Erbil seem to be aware of the importance of the proverbs to represent the culture and the life style of the colonized people, so they tried to translate them literally to represent the sub-culture. For instance, there are equivalents of the proverbs uttered in the same situations in Turkish. The Turkish proverb “Ateş olmayan yerden duman çıkmaz” has the same meaning with the

Igbo proverb in example 5. Similarly, it is said “Havlayan kopek ısırılmaz” in Turkish rather than the one in example 6, or “anne hakkı ödenmez” is a well-known saying which reflects the values of the Turkish society just like the Igbo saying “A child cannot pay for his mother’s milk” in example 7. However, both of the translators did not domesticate the proverbs and translated them literally to recreate the values of the Igbo society in Turkish as Achebe did in the source text.

Another pragmatic function of the proverbs in the Igbo culture is to summarize a long discourse by a saying. This function of the proverbs in his culture is transferred by Achebe in *Things Fall Apart* as seen in the following examples:

Example 8:

ST: “Obierika was a man who thought about things. When the will of the goddess had been done, he sat down in his *obi* and mourned his friend’s calamity. Why should a man suffer so grievously for an offense he had committed inadvertently? But although he thought for a long time he found no answer. He was merely led into greater complexities. He remembered his wife’s twin children, whom he had thrown away. What crime had they committed? The Earth had decreed that they were an offense on the land and must be destroyed. And if the clan did not exact punishment for an offense against the great goddess, her wrath was loosed on all the land and not just on the offender. **As the elders said, if one finger brought oil it soiled the others**” (1994: 125).

TT1: “Obierika olayları enine boyuna inceleyen, düşünen bir insandı. Tanrının buyruğunu yerine getirdikten sonra **obisinde** oturup arkadaşının başına gelenlerden dolayı ağlamaya başladı. İstmeden işlediği bir suç nedeniyle insane niçin bu denli çok acı çekmeliydi? Epeyce düşündü, ancak sorusuna yanıt bulamadı. Kafası büsbütün karıştı. Karısının doğurduğu ikizleri anımsadı, Obierika onları götürüp ormana atmıştı. O bebeklerin suç neydi? Toprak tanrıçası öyle buyurmuştu, ikizler yok edilmeliydi. Ve toprak tanrıçasına işlenen bir suçtan dolayı saptanan cezayı kabile uygulamadığı zaman, tanrıça yalnız suçluya değil, bütün kabileye öfkelenirdi. **Yaşlıların dediği gibi, parmaklardan birine yağ bulaşınca öteki parmaklar da kirlenirdi**” (1997: 108).

TT2: “Obierika düşünmeyi seven bir adamdı. Tanrıçanın isteği yerine getirildikten sonra *obi*’sinde oturup arkadaşının felaketi için yas tuttu. Bir adam kazara işlediği bir suç yüzünden neden bu denli ağır bir acıya maruz kalıyordu? Fakat uzun süre düşünmesine rağmen hiçbir cevap bulamadı. Hatta daha karmaşık düşüncelere sürüklenirdi. Eşinin doğurduğu ikizleri hatırladı. Onları ormana atmıştı. Ne suçları vardı ki? Tanrıça onların toprağa karşı suç sayıldıklarını ve yok edilmeleri gerektiğini buyurmuştu. Eğer klan

büyük tanrıçaya karşı işlenen bir suça cezasını vermezse gazabı yalnızca suçluya değil herkesin üstüne boşanacaktı. **Yaşlıların dediği gibi, bir parmağa yağ bulaşursa diğerleri de kirlenirdi**” (2011: 117).

The proverb in example 8 is used by Obierika, one of the wise men in the clan. He thinks about the decisions of his clan on the punishment of Okonkwo and other offenders. This long passage is summarized by the narrator with an appropriate Igbo proverb supporting Obierika’s opinion. It is used to summarize a long conversation and it means one wrong person or attitude influences the other and the evil spreads throughout the whole society. Selveroğlu and Erbil applied the strategy Achebe employed to replace the Igbo proverbs in English. Therefore, they translated both the proverbs almost literally from the Euro-African text just like Achebe who transferred them from the African language to the European readers. Therefore, translations of these proverbs in TT1 and TT2 are quite similar since both of the translators employed calque to render them.

Example 9

ST: “On a moonlight night it would be different. The happy voices of children playing in open fields would then be heard. And perhaps those not so young would be playing in pairs in less open places, and old men and women would remember their youth. As the Ibo say: ‘**When the moon is shining the cripple becomes hungry for a walk**’” (1994: 10).

TT 1: “Dolunay gecelerinde ise her şey farklıydı. Açıklık alanlarda oynayan çocukların mutlu sesleri duyulurdu o zaman. Gençler ise belki çiftler halinde, baş başa oynamaya yeğlediklerinden daha az açık yerleri seçerler, yaşlılar da onları görüp gençlik günlerini anımsarlardı. **İbo kabilesi üyelerinin dediği gibi, ‘Ay ışık saçınca sakatlarda yürüme isteği uyanır’.**” (1997: 13)

TT 2: “Oysa mehtaplı gecelerde herşey farklı olurdu. Dışarıda oynayan çocukların neşeli sesleri duyulurdu. O kadar küçük olmayanlar da çiftler halinde gözden daha uzak yerlerde oynarlar, yaşlı adamlar ve kadınlar onlara bakıp kendi gençliklerini hatırlarlardı. **İgbo halkı arasında bir deyiş vardır: Ay ışıl ışıl parladığında, sakat, yürümeye can atar**” (2011: 16).

As seen in the example, the narrator of the novel describes a moonlight night and the reactions of the villagers on those nights then he ends the description with an Igbo proverb which is very suitable for those nights. This is also a context-bound proverb and it is about the effect of the moon on the Igbo people. The influence of the moon is so

strong that everybody in the tribe, even the cripple, gets excited and goes out at night when the moon shines on them. Both translators remained faithful to the Igbo proverb and rendered it literally into Turkish, as they usually did while transferring the Igbo proverbs into the target texts. The two Turkish translations of this proverb are quite similar to each other.

Example 10:

ST: “He always said that whenever he saw a dead man’s mouth he saw the folly of not eating what one had in one’s lifetime” (1994: 4).

TT 1: “Ne zaman bir ölünün ağzını görse, kişinin bir yaşam boyunca sahip olduklarını yememesinin budalalık olduğunu, bir kez daha anladığını söylerdi sık sık” (1997: 8).

TT 2: “Ölü bir adamın ağzını her görüşünde, yaşamı boyunca eline geçeni yemeyen insanların aptallığını gördüğünü söylerdi” (2011: 10).

This proverb implies that one should eat the food whenever it is available to him before he dies. Selveroğlu made an addition to make the emphasis in Turkish while translating the proverb, and she added “bir kez daha” (once again) in TT1. She also ignored the repetition of the verbs in the source text and she translated the verb “see” in the second part of the sentence as “understand”. On, the other hand, Erbil employed calque and translated the proverb literally in TT2.

Example 11:

ST: “As the saying goes, an old woman is always uneasy when dry bones are mentioned in a proverb” (1994: 21).

TT 1: “Çünkü halk arasında, kurumuş kemiklerden bahsedilince yaşlı kadın rahatsız olur denir” (1997: 22).

TT 2: “Çünkü vecize’nin dediği gibi, ne vakit bir atasözünde kuru kemiklerden bahsedilse, yaşlı kadınlar tedirgin olurdu” (2011: 25).

It is hard to comprehend the meaning of this saying without the context. It means people become uneasy when they hear comments that remind them of their own predicaments. Both of the Turkish translations retain the meaning and the implication of this proverb. But it can also be observed that Selveroğlu paraphrased the proverb in TT1 and created a more plain translation. She omitted the word “proverb” in the source text and transferred “as the saying goes” as “halk arasında [...] denir” meaning “people say

that”. On the other hand, Erbil rendered the expression “as the saying goes on” as “vecizenin dediği gibi” in TT1 which means as an old saying goes. She translated the Igbo proverb literally but also tried to produce a more aesthetic affect by choosing the Turkish narrative expressions like “ne vakit” as a connotation for the word “when”. Thereby, she not only transferred the meaning of the Igbo proverb but also recreated the narrative voice of the utterance in TT2.

Example 12:

ST: “Our elders say that the sun will shine on those who stand before it shines on those who kneel under them” (1994: 7-8).

TT 1: “Büyüklerimiz şöyle derler: ‘Güneş önce ayakta duranları, sonra onların altında diz çökmüş olanları aydınlatır.’” (1997: 11)

TT 2: “Atalarımız der ki, güneş, diz çökenlerden önce ayakta duranların üstünde parlar” (2011:13).

This proverb refers to the importance of work in the Igbo society and the idea that firstly the people who work are rewarded and the men who do not work are of lesser value in the clan. Again, Selveroğlu paraphrased the proverb so that the Turkish readers can easily comprehend the meaning. But the complex and aesthetic form of the Igbo proverb in the source text was destroyed by paraphrasing in TT1. She translated “our elders say that” as “büyüklerimiz şöyle der” to render the proverb just like a citation: “Our elders say: ‘the sun shines first on those who stand, then on those who kneel under them’”. However, Erbil paid attention to the meaning of the proverb and how it should be rendered in Turkish, so she did not paraphrase the proverb or rendered it as a citation unlike Selveroğlu. She translated it literally into TT2, but in an attempt to preserve the aesthetic form in TT2, she transferred “our elders say” as “atalarımız der ki” which is a more preferred expression before using a proverb in Turkish.

Example 13:

ST: “He, who brings kola, brings life” (1994: 6)

TT 1: “Kola veren hayat verir” (1997: 9)

TT 2: “Kola getiren hayat getirir” (2011: 11)

Kola nut is “the bitter caffeine -containing chestnut-sized seed of a kola tree”. Kola nut,

which is also known as kola, is a traditional fruit and has a sacred significance in the African society. The kola nut tradition is used for several events, but especially to welcome guests to a village or house. So, it is a symbol in the Igbo society which is given as a gift or offered to the guest with a ceremony. Before offering the kola given as a gift, the host says this proverb to stress the significance of the fruit in their culture. In Turkey, kola nut is used especially in beverages, so it is only known as coke in Turkey. Both the kola nut and the proverb are completely foreign expression for the Turkish readers. Selveroğlu and Erbil rendered the expression similarly and they translated the proverb literally into both of the target texts as “kola veren/getiren hayat verir/getirir”.

Example 14:

ST: “As the elders said if a child washed his hands he could eat with kings” (1994: 8).

TT 1: “Eskilerin dediği gibi, **küçük bir çocuk bile** ellerini yıkadığında krallarla yemek yiyebilirdi” (1997: 11).

TT 2: “Ataların dediği gibi, bir çocuk elini yıkadıysa krallarla birlikte yiyebilirdi” (2011: 14).

This proverb is wisely used to represent the relationships between individuals and society in Nigeria. In the African society, age is important but achievements are even more so. Achebe constantly highlights that the individuals gain respect by virtue of his own success in the Igbo society. Selveroğlu again added adjectives and an adverb to make emphasis in TT1 and she translated “a child” as “even a small child”. Therefore, the simple style of the Igbo proverbs in the source text disappeared in TT1. On the other hand, Erbil seems to be aware of the plain style of Achebe which is a conscious writing strategy to reflect oral literature in the Igbo culture and she translated the proverb literally without any intervention.

Example 15:

ST: “A child’s fingers are not scalded by a piece of hot yam which its mother puts into its palm” (1994: 67).

TT 1: “Annesinin avucuna koyduğu bir parça sıcak yer elması çocuğun parmaklarını haşlamaz” (1997: 59).

TT 2: “Bir çocuğun parmakları, avucuna koyan annesi ise, bir parça sıcak yam ile yanmaz” (2011: 66).

This is another one of the complex but poetic Igbo proverbs. Although this proverb seems incoherent in itself at first sight, it actually means that a child who obeys their parents will never be punished by their parents. Therefore, it is uttered by Okonkwo in the novel to assuage his guilt, hoping that he will not be punished by the god for killing Ikemefuna. In this case, Selveroğlu just rendered the sentence into active voice and literally translated the expression into Turkish without any addition, omission or domestication. Erbil, on the other hand, changed the sentence structure to emphasize that it is specifically “the mother” who puts hot yam into her child’s palm and she translated it as “If it’s the mother of a child puts it on its palm that its fingers burn with a piece of hot yam”

It is observed that both translators ultimately paid attention to transfer the Igbo proverbs as Achebe did and they tried to employ literal translation without omission or domestication. However, the translation of a proverb draws the attention in both translated texts since a different strategy is appointed by both Selveroğlu and Erbil.

Example 16:

ST: “If you threw up a grain of sand it would not find a way to fall to earth again” (1994: 113).

TT 1: “İğne atsan yere düşmezdi” (1997: 98).

TT 2: “İğne atsan yere düşmez” (2011: 107).

“İğne atsan yere düşmez” (literally “the needle wouldn’t fall to the ground”) is a Turkish proverb which means “bursting at the seams” in English. This Turkish connotation carries the similar meaning with the original one but the cultural representation and the subculture in the source text was erased with the domestication in both of the target texts.

Achebe prefers to retain the peculiar aspects of the Igbo proverbs which escape from the domination of the hegemonic colonizer’s language. His writing strategy to transfer these proverbs is similar to the translation process which every literary translator experiences. He avoids repressing the implicatures of the proverbs by compensation since they are

the core element of the African oral literature, which are embedded in cultural symbols. He also refrains from paraphrasing them into more direct language since the proverbs have communicative functions in the African oral tradition besides their aesthetic aspects. Therefore, Achebe reproduces the Igbo sayings in English language text through direct transpositions preserving the essence of the African philosophy. By doing so, he preserves the form and content of the sayings unlike their replacement by equivalents in the assimilative language. It is understood that he also pays attention to improve the narrative quality in *Things Fall Apart* with the help of the Igbo proverbs.

Selveroğlu and Erbil transferred this proverb with a different strategy and domesticated them with a familiar Turkish equivalent. However, this proverb needs no extra effort to be translated into Turkish. They could have used the same strategy applied for the other proverb translations above. In addition, it is remarkable that the domesticated proverb is the same in both of the translated texts. So, it creates an impression that Erbil may have checked the first translation page by page during her translation activity and directed her translation in the light of the older one. Taking into account that Erbil is quite loyal to Achebe's strategies through her target text, this domesticated proverb is in contrast to the translator's general strategies.

Selveroğlu and Erbil transferred most of the proverbs into Turkish without any intervention. They did not domesticate them in order to introduce them to the target reader, even though they could have found the Turkish equivalents for most of the Igbo proverbs. As Sancaktaroğlu-Bozkurt points out, "this translation strategy that could be criticized in the translation of another literary works is acceptable in the context of postcolonial texts" (2014: 255). But the main difference between these two translators is that Selveroğlu changed some of the proverbs' structures and used inverted sentence to convey poetic quality of proverbs, whereas Erbil did not interfere in the writing style of Achebe. Apart from the usage of inverted sentences, Selveroğlu also preferred to make additions in order to get stronger emphasis on some proverbs and changed some of the words, used synonyms or paraphrased the proverbs in Turkish to make them clear for the Turkish reader. On the other hand, as her general translation strategy, Erbil avoided any additions or reduplications, which are deliberately not used by Achebe.

Erbil seems to be aware of another text beneath the English and pays a special attention to reserve the African subtext in the Turkish translation. She made an effort to recreate the original's implications. Her translation strategy is a bit more formal and literal compared to the translation of Selveroğlu.

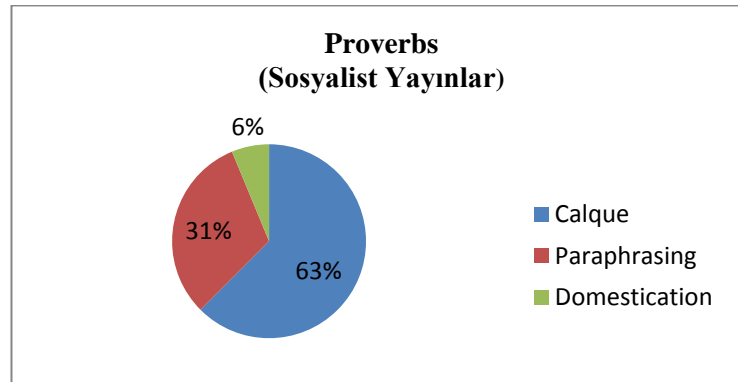


Chart 1. 1. Strategies used by Selveroğlu in the translation of Proverbs

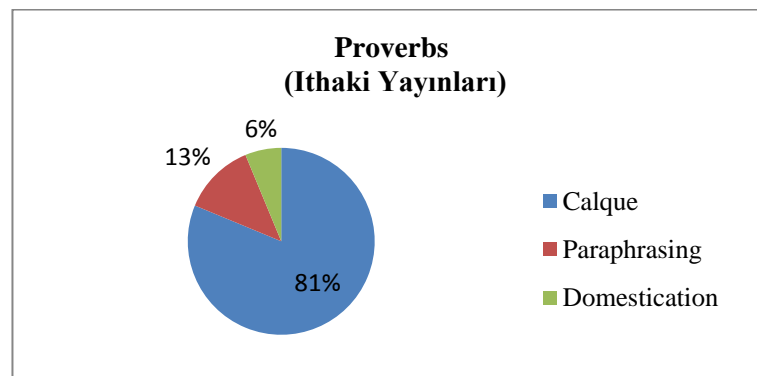


Chart 1. 2. Strategies used by Erbil in the translation of Proverbs

Selveroğlu adopted calque in 10 of 16 examples of proverbs. She used paraphrasing in 5 of 16 examples while she applied domestication strategy in 1 of the examples. On the other hand, Erbil employed calque in 13 of 16 examples of proverbs. She used paraphrasing in 2 of them while adopted domestication strategy in 1 of 16 examples.

4.4.1.2. Igbo Words

Besides the proverbs, *Things Fall Apart* includes lots of culture-specific words as one of the distinguishing features of postcolonial texts that imply that the source text is actually

a translation itself as well. Achebe prepared an Igbo word glossary and inserted it at the end of the book. In addition to that, he usually introduced them to the reader with their short explanations in the sentences and highlighted the Igbo words with italic writing. Furthermore, meaning of such items can mostly be inferred from the text easily even if there is no explanation.

As mentioned in Chapter 1.3., it is impossible to literally translate some culture-bound expressions or terms in the postcolonial writing. Therefore, some strategies like borrowing or transliteration become inadequate to convey the meaning and the effect of the native expressions in the colonial text. So, Achebe as a postcolonial author applied other methods to recreate the Igbo effect in the Euro-African text, such as cushioning and contextualizing. Cushioning and contextualization were applied by Achebe as postcolonial writing strategies. By this way, he enhanced the local color of the novel and creates authenticity without the substantial disruption of English. By using these strategies, the author engaged in an in-text translation activity and he assumed the role of a translator of the Igbo language. All these Igbo words which were cushioned or contextualized remind the nonindigenous readers of the subtext in intercultural writing.

As a postcolonial writing strategy, some of the African expressions and words were cushioned and accompanied by their explanations in the same sentence in source text or contextualization was applied when the context was developed for the explanation of the African expressions. However, Anjel Selveroğlu followed a complicated and incoherent strategy for transferring of the culture specific words. Some of the culture specific words were cushioned and rendered into the Turkish text with their short explanations as in the source text, while some of them were transferred without their explanations. It was also observed that she omitted the Igbo words in some passages and only rendered their explanations given by Achebe. In some cases, she ignored the Igbo words contextualized by Achebe and she simply used their Turkish equivalents rather than the culture specific words. However, Erbil translated these cultural terms by cushioning or contextualization depending on the strategy Achebe applied.

Example 1:

ST: “His own hut, or *obi*, stood immediately behind the only gate in the red walls” (1994: 14).

TT 1: “Kendi kulübesi, ya da **obi**’si,* kırmızı duvarların arasında bulunan tek kapının arkasındaydı” (1997: 16).

TT 2: “Kendi kulübesi, yani *obi*’si, kırmızı duvardaki tek kapının hemen arkasındaydı” (2011: 19).

Example 2:

ST: “The elders, or *ndichie*, met to hear a report of Okonkwo’s mission” (1994: 12).

TT 1: “Yaşlılar ya da **ndichie*** Okonkwo’nun yaptığı görevle ilgili bilgi almak üzere toplandılar (1997: 15)”.

TT 2: “Köyün yaşlıları, yani *ndiçie*’ler dönüşte Okonkwo’nun anlatacaklarını dinlemek üzere toplandılar” (2011: 18).

The Igbo words “obi” and “ndichie” were cushioned by the author to explain the meaning of the words and the explanations “hut” and “elders” accompany the African terms with the help of the conjunction “or”. The terms are also italicized in the novel to draw the attention of the reader. Selveroğlu and Erbil followed the same strategy as Achebe and both of them cushioned the Igbo words in the target texts. They introduced the explanations “kulübe” and “yaşlılar” respectively before the culture specific terms “obi” and “ndichie” and they cushioned them with the help of the conjunctions “ya da” in TT1 and “yani” TT2. The Igbo words were italicized in the TT2 whereas they were written in bold in TT1. However, unlike Achebe, Selveroğlu also explained the terms in the footnotes even though she cushioned them in the sentences.

Example 3:

ST: “But the men wore such heavy and fearsome looks that the women and children did not say ‘*nno*’ or ‘welcome’ to them” (1994: 198).

TT1: “Ama erkekler öyle korkunç bakıyorlardı ki kadın ve çocuklar onlara ‘*nno*’, ya da ‘hoşgeldiniz’ demeye çekiniyorlardı” (1997:165).

TT2: “Fakat bakışları öyle sert ve ürkütücüydü ki, kadınlarla çocuklar onlara *nno*, yani ‘hoş geldin’ demeye çekindiler” (2011: 182).

In this instance, the Igbo word “nno” was cushioned with its direct translation “welcome” in the source text. It was cushioned as “ ‘*nno*’, ya da ‘hoşgeldiniz’ ” in TT1, but the Igbo term was not highlighted by the bold font unlike the other Igbo terms in the TT1. Also, Selveroğlu did not explain the term in a footnote although she defined the other cushioned Igbo words in footnotes. Therefore, it could be said that she employed

an inconsistent translation strategy. Erbil, on the other hand, applied a consistent strategy in TT2. She cushioned the terms as “*nno*, yani hoş geldin” and italicized the Igbo term in the sentence just like Achebe did.

Example 4:

ST: “Unoka was an ill-fated man. He had a bad *chi* or personal god and evil fortune followed him to the grave” (1994: 18).

TT 1: “Unoka kara yazgılı bir adamdı. Kötü bir **chi*** si vardı ve kötü yazgısı onu mezarına dek izledi” (1997: 20).

TT 2: “Unoka talihsiz bir adamdı. Kişisel tanrısı ya da çî’si kötüydü ve bu kötü talih onu mezara dek bırakmadı” (2011: 22).

Example 5:

ST: “On her arms were red and yellow bangles, and on her waist four or five rows of *jigida*, or waist beads” (1994: 71).

TT 1: “Kollarında sarı ve kırmızı renklere bilezikler, belinde ise dört, beş dizi **jigida*** vardı” (1997: 63).

TT 2: “Kollarında kırmızı ve sarı bilezikler, belinde dört beş dizi *jigida*, yani bel kolyesi vardı” (2011: 70).

Example 6:

ST: “Ikemefuna... told him that the proper name for a corn cob with only a few scattered grains was *eze-agadi-nwayi*, or the teeth of an old woman” (1994: 34).

TT 1: “Ikemefuna, üzerinde birkaç tane kalmış mısır koçanının özel adının **eze-agadi-nwayi *** olduğunu söyledi” (1997: 33).

TT 2: “Ikemefuna’nın aralıklarla birkaç tanesi kalmış mısır koçanını *eze-agadi-nwayi*’ye yani yaşlı bir kadının dişlerine benzetmesine...” (2011: 38).

In example 4, Selveroğlu did not cushion the Igbo word “chi” in TT1 unlike Achebe. She omitted the explanation “personal god” tagged on the Igbo word and just transferred the Igbo term “chi”. The term is given with an asterisk and explained in the footnotes. Similarly, she removed the explanations tagged on the “jigida” in example 5 and “eze-agadi-nwayi” in example 6. Thereby, she chose not to use the cushioning strategy deliberately chosen by Achebe and transferred the Igbo terms without their Turkish cushioned explanations. These Igbo expressions, which are not cushioned in TT1, are again given with an asterisk and explained in the footnotes. In addition to this,

it is essential to remind that footnotes as a narrative technique are avoided as much as possible by some authors since footnotes distract the reader's attention and restrain them from enjoying the narration of the novel. Since Achebe already inserted a glossary for the words and explained them in the sentences via cushioning instead of the footnotes, it is obvious that footnotes are not the characteristic of the author's style. Above all, in TT1 footnotes seem redundant and distract the attention of the Turkish reader unnecessarily, since the author already inserted the meaning of the words in the sentences and prepared a glossary for them. Erbil, on the contrary, cushioned all three Igbo expressions by the use of the conjunction "yani" and she transferred them into the TT2 with their glossed Turkish explanations. The Igbo terms "chi", "jigida" and "eze-agadi-nwayi" are accompanied by the Turkish literal explanations "kişisel tanrı", "bel kolyesi" and "yaşlı bir kadının dişleri" respectively.

Example 7:

ST: Okonkwo passed the rope, or *tie-tie*, to the boys and they passed it round the wooden stays and then back to him (1994: 55)

TT1: Okonkwo ipi çocuklara geçiriyor, onlar da tahta desteklerin çevresine doladıkları ipi yine deliklerden Okonkwo'ya veriyorlardı (1997: 49-40).

TT2: Okonkwo *tie-tie*, yani ipi geçirip çocuklara uzatıyor, onlar da bunu ahşap payandalara dolayıp tekrar ona gönderiyordu (2011: 55).

"Tie-tie" is another Igbo term cushioned as "the rope, or tie tie" in the source text by Achebe. In this instance, Selveroğlu practiced an opposite technique and deleted the Igbo term in TT1. She just rendered the explanation tagged on the Igbo term in the source text. She did not cushion the term and simply translated as "ip" meaning thread in Turkish. Selveroğlu applied an inconsistent strategy for transferring the culture specific words once again. However, Erbil employed a consistent strategy and cushioned the word as "*tie-tie*, yani ip" in TT2 as she did throughout the text.

Example 8:

ST: "But the Ibo people have a proverb that when a man says yes his *chi* says yes also. Okonkwo says yes very strongly, so his *chi* agreed" (1994: 27).

TT 1: “Eğer insan evet derse, kişisel tanrısı da evet der. Okonkwo okadar güçlü bir evet dedi ki kişisel tanrısı da ona uydu” (1997: 27).

TT 2: “Bir adam evet dediğinde *çi*’si de evet der. Okonkwo öyle güçlü bir şekilde evet demişti ki, *çi*’si buna uymak durumunda kalmıştı” (2011: 31).

In this instance, Selveroğlu omitted the Igbo word “chi” which was transferred without cushioning in the previous chapter in TT1 and just translated the Igbo term as “kişisel tanrısı” by using its glossed explanation in previous pages without cushioning. Unlike Selveroğlu, Erbil cushioned the word in TT2 as she did in the previous examples and she gave the Turkish transcription of the word as “çi”.

Example 9:

ST: “He could hear in his mind’s ear the blood-stirring and indicate rhythms of the *ekwe* and the *udu* and the *ogene*, and he could hear his own flute weaving in and out of them, decorating them with a colorful and plaintive tune”(1994: 6).

TT 1: “Ve işte **ekwe***nin, **udu***nun ve **ogene***nin insanın kanını kaynatan, o inişli çıkışlı ritmini duyar gibi oluyordu. Davulların sesini renkli, duygulu bir ezgiyle süsleyen kendi flütünün sesini de duyuyordu” (1997: 10).

TT 2: “Zihninin içinde *ekwe*, *udu* ve *ogene*’nin kanı kaynatan grifit ritimlerini, kendi flütünün bu ritimleri dokurcasına aralarında dolaşımını ve onları rengarenk hüzünlü ezgilerle süsleyişini duyabiliyordu” (2011: 12).

Achebe did not resort to cushioning and used contextualization to explain the meaning of the Igbo words “ekwe”, “udu” and “ogene”. Although the direct translations or glossed explanations are not inserted in the same sentence, it is easily understood that these are the traditional instruments in the Igbo culture, since the author created an appropriate context for the reader to infer the meaning of the terms. Both of the Turkish translators follow the strategy of Achebe and they transferred the Igbo words into the target texts without any redundant explanations in the passage. They also attentively translated the passage without any omission with the intend to convey the context which Achebe created to identify the terms. However, both Selveroğlu and Erbil explained the Igbo words in footnotes even though they are easily inferred within the context.

Example 10:

ST: "Where did you bury your *iyi-uwa*?" Okagbue had asked Ezinma. She was nine then and was just recovering from a serious illness.

"What is *iyi-uwa*?" she asked in return.

"You know what it is. You buried it in the ground somewhere so that you can die and return again to torment your mother." (1994: 80-81)

TT1: "İyi-uwa'nın nereye gömdün?" diye sordu Okagbue Ezinma'ya. O zamanlar dokuz yaşındaydı ve önemli bir hastalığı daha yeni atlatmıştı.

"İyi-uwa nedir?" diye sordu Ezinma.

"Ne olduğunu biliyorsun. Ölüp yeniden doğmak için İyi-uwa'nı bir yere gömdün, böylece annene işkence edeceksin." (1997:72)

TT2: "İyi-uwa'nı nereye gömdün?" dedi hekimin sorusunu yineleyerek.

Nerede olduğunu biliyorsun. Onu bir yere gömdün, böylece ölüp annene işkence etmek için geri dönebileceksin" (2011:79).

This passage is another example of contextualization in *Things Fall Apart*. "İyi-uwa" is described in the glossary of *Things Fall Apart* as "the special kind of stone which forms the link between an *ogbanje* and the spirit world. Only if the *iyi-uwa* were discovered and destroyed would the child not die". The meaning of the Igbo word "iyi-uwa", referring to the traditional belief in the Igbo society, was briefly explained in the text, since it was quite difficult to define the word by literal translation in another language. The word was contextualized by Achebe by providing an immediate context in the novel. In this way, non-African reader can comprehend the meaning while reading the passage.

Selveroğlu translated the passage without any interference and extra information or footnotes to describe the word in TT 1. On the contrary, Erbil interfered with the context and omitted the sentence which guides the reader to infer the meaning of the term. The key sentence in the passage "What is *iyi-uwa*?" she asked in return" was removed and "You know what it is" was translated as "you know where it is". Therefore, the context directing the non-African reader to infer the meaning could not be completely transferred in TT 2.

Example 11:

ST: "The old man, Uchendu, saw clearly that Okonkwo had yielded to despair and he was greatly troubled. He would speak to him after the *isa-ifi* ceremony. The youngest of Uchendu's five sons, Amikwu, was marrying a new wife. The bride-price had been paid and all but the last ceremony had been performed. Amikwu and his people had taken palm-wine to the bride's

kinsmen about two moons before Okonkwo's arrival in Mbanta. And so it was time for the final ceremony of confession.” (1994: 131)

TT1: “Uchendu Okonkwo’nun çok üzülüğünü, umutsuzluğa kapıldığını, açık seçik görüyordu. **Isa-ifi*** töreninden sonra onunla konuşmaya karar verdi. Uchendu’nun beş oğlundan en genç olanı bir eş daha alıyordu. Başlık parası ödenmiş, sonuncusu dışında bütün gerekli törenler düzenlenmişti. Okonkwo’nun Mbanta’ya gelişinden iki gün önce Amikwu ve yakınları gelinin ailesine hurma şarabı götürmüşlerdi. Ve şimdi sıra kadının bir gizi varsa açığa vurma törenine gelmişti.” (1997: 111)

TT2: “Yaşlı adam Uçendu, Okonkwo’nun son derece üzgün ve çaresiz olduğunu net bir şekilde görebiliyordu. Onunla *isa-ifi* töreninden sonra konuşmayı düşünüyordu. Uçendu’nun beş oğlundan en küçüğü olan Amikwu yeni bir eş alıyordu. Başlık parası ödenmiş, gereken her şey yapılmış, yalnızca son tören kalmıştı. Amikwu ve yakınları Okonkwo’nun Mbanta’ya gelmesinden yaklaşık iki ay evvel gelinin akrabalarına palmiye şarabı götürmüştü. Yani artık itiraf töreninin vakti gelmişti.” (2011:123)

In the first example above, the term “isa-ifi” is again explained in detail in the glossary of the novel as a ceremony: “If a wife had been separated from her husband for some time and were then to be re-united with him, this ceremony would be held to ascertain that she had not been unfaithful to him during the time of their separation”. Obierika was celebrating his daughter's *uri*. It was the day on which her suitor (having already paid the greater part of her bride-price) would bring palm-wine not only to her parents and immediate relatives but to the wide and extensive group of kinsmen. The nonindigenous reader comprehends the meaning of this complex term, since Achebe uses contextualization to convey the meaning. Both Selveroğlu and Erbil applied the same strategy and contextualized the word. “İsa-ifi” was contextualized and the meaning of the Igbo term was summarized in the end of the passage as “kadının bir gizi varsa açığa vurma töreni” in TT1 and “itiraf töreni” in TT2 respectively. By this way, just like the readers of the source text, the Turkish readers of both of the translated texts can infer that “isa-ifi” is a type of ceremony where the bride confesses her secrets before the marriage.

Example 12:

ST: “This year they talked of 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” (1994: 31).

TT1: “Halk o yıl Okonkwo’nun işlediği günahdan başka birşey konuşmuyordu. Birçok yıldan beri ilk kez kutsal barış bozulmuştu” (1997: 30).

TT 2: “Bu yıl tek konuştuıkları şey, Okonkwo’nun işlediği nso-ani’ydi. Uzun yıllar sonra ilk kez bir adam kutsal barışı ihlal etmişti” (2011: 34).

Example 13:

ST: “ ‘It is *iba*,’ said Okonkwo as he took his machete and went into the bush to collect the leaves and grasses and barks of trees that went into making the medicine for *iba*. Ekwefi knelt beside the sick child, occasionally feeling with her palm the wet, burning forehead” (1994: 76).

TT1: “‘Ateşi var,’ dedi Okonkwo palasını çıkarırken. Çalılığa doğru seyirtti, ateşi düşürmek için ilaç hazırlamak üzere çeşitli yaprak, ot ve ağaç kabukları toplayacaktı. Ekwefi hasta kızının yanına diz çöktü, ıslak ve ateş gibi alnını tutuyordu sık sık” (1997: 68).

TT2: “Okonkwo, ‘Bu *iba*,’ deyip palasını aldı ve *iba* ilacı için gereken yaprak, ot ve ağaç kabuklarını toplamak üzere çalılığa gitti. Ekwefi hasta çocuğun yanına diz çöküp oturdu. Arada bir eliyle alev alev yanan, terli alnını yokladı.” (2011: 76)

In example 12 and 13, Selveroğlu again applied an inconsistent translation strategy. She removed the Igbo words “nso-ani” in example 12 and “*iba*” in example 13. She just transferred the meanings of the culture specific terms in Turkish and translated them as “günah” (sin) and “ateş” (fire) respectively. However the terms could have been inferred by the Turkish readers if they were contextualized as in the source text. Therefore, Selveroğlu ignored the writing strategy which Achebe employed in order to represent the sub-culture and sub-language in his intercultural text and to resist the assimilative tendencies in the nonindigenous cultures which erase the cultural differences. However, Erbil translated the passage by using the author’s strategy and contextualized the terms in TT 2.

Example 14:

ST: “The daughters of Uehuiona were also there. It was a full gathering of *umuada*, in the same way as they would meet if a death occurred” (1994: 132).

TT1: “Ailenin kızları da oradaydı. Gerçek bir aile toplantısıydı. Biri öldüğünde de böyle toplanırlardı” (1997: 111).

TT2: “Ailenin bütün kız evlatları oradaydı. Aileden birisi ölmüş olsa nasıl bir araya geleceklerse, şimdi de *umuada* olarak eksiksiz biçimde bir araya gelmişlerdi” (2011: 123).

“Umuada” means a family gathering of daughters in their village of origin. The Igbo term is contextualized in the source text and explained in the glossary at the end of the book. However, Selveroğlu transferred neither the Igbo term nor its explanation in TT1 and she applied a more free form of translation. She translated “a full gathering of *umuada*” as “gerçek bir aile toplantısı” meaning “a real family gathering”. However, the term “family gathering” involves all the male and female members of the family and does not reflect the culture-specific term. On the other hand, Erbil employed a consistent strategy as usual and transferred the Igbo term into TT2. She did not literally translate the expression in order to make it more comprehensible in TT2. Therefore, she paraphrased the sentence “It was a full gathering of *umuada*” as “they gathered as *umuada* without absentees”.

As seen in the examples, for the Igbo words that are cushioned by Achebe, Selveroğlu applied different strategies. Thus the translator not only contradicts herself but also ignores the author’s narrative technique which is a way to represent a culture in a different society.

Nazan Arıbaş Erbil, on the other hand, conveyed all of the Igbo words consistently and followed Achebe’s strategies. As observed in the examples above, she did not leave out any Igbo word or its explanation and transferred them as in the order of the original text. She cushioned or contextualized the Igbo terms as Achebe did. But, as mentioned in the analysis of the paratext, she did not include the glossary inserted at the end of the original text. Instead, she describes the culture specific words in the footnotes on the relevant pages.

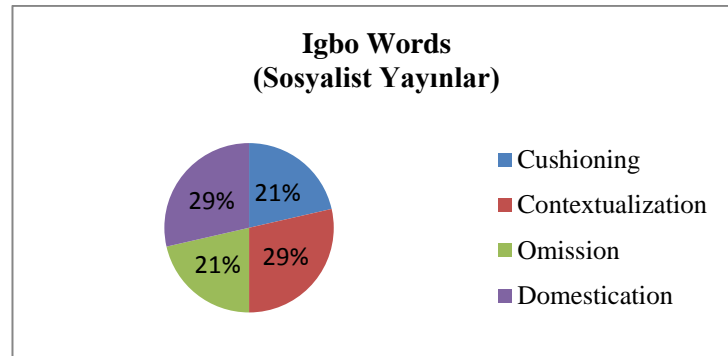


Chart 2. 1 Strategies used by Selveroğlu in the translation of the Igbo words

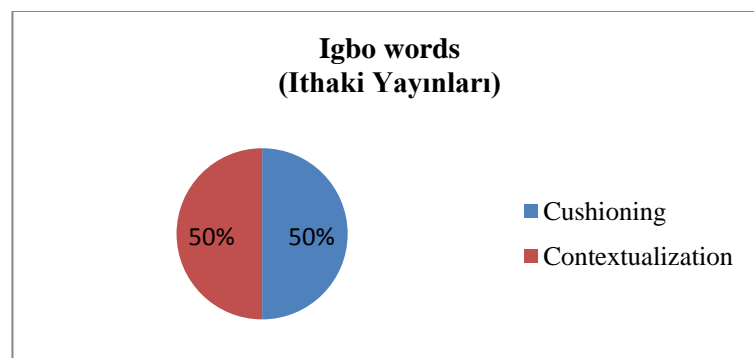


Chart 2. 2. Strategies used by Erbil in the translation of the Igbo words

Selveroğlu adopted cushioning in 3 of 14 examples of Igbo words while employed contextualization in 4 of them. She also applied omission in 3 of 14 and used domestication strategy in 4 of the examples. However, Erbil employed cushioning in 7 of 14 examples whereas she applied contextualization in 7 of 14.

4.4.1.3. African Onomastic Practice

Onomastic practice has an essential role in the traditional African society just like the other traditional third world societies and it is one of the important parts of their oral tradition. In Africa, names have strong socio-cultural aspects and have a semantic and semiotic load as discussed in Chapter 1.3.1.1. *Things Fall Apart* involves onomastic practices of the Igbo society which refer not only to the personal names but also to the praise names, mockery and addressing. Achebe applies the African onomastic practices in his novel in order to reflect not only the Igbo's rich oral tradition but also the socio-

cultural aspects in this society. Therefore, transfer of the onomastic practices in *Things Fall Apart* into Turkish is quite important to reflect the cultural structures of the Igbo society and to recreate a hybrid postcolonial African text.

African personal names, including Nigerian, constitute an open list, unlike their Christian counterparts. Anthroponymy, concerned with the relationship between personal names and the person's position in the society is the most remarkable onomastic practice in Nigeria and Achebe skillfully present this oral tradition to his readers. Personal names in *Things Fall Apart* are consciously chosen by Achebe to mirror the characters of the people although all of them are not transferred into English along with their translations. Okonkwo, the protagonist of the novel, is a combination of the words "oko", attribution of masculinity and "nkwo", which is the third day of the Igbo 4-day week, the day on which Okonkwo was born. Meaning of the personal name of Okonkwo's son is paralel with his characteristics and attitudes: "Nwoye" derived from the Igbo word "nwa" which means "child". Similarly, "Unoka" –name of Okonkwo's father-means "Home is Supreme" which is very appropriate to attitudes of this important character in *Things Fall Apart*. In *Things Fall Apart*, the most striking passage exemplifying the anthroponymy in Igbo culture is as follows:

Example 1:

ST: "Her deepening despair found expression in the names she gave her children. One of them was a pathetic cry, **Onwumbiko—'Death, I implore you.'** But Death took no notice,-Onwumbiko died in his fifteenth month. The next child was a girl, **Ozoemena—'May it not happen again.'** She died in her eleventh month and two others after her. Ekwefi then became defiant and called her next child **Onwuma—'Death may please himself.'** And he did."(1994: 77)

TT 1:"Giderek büyüyen umutsuzluğu çocuklarına verdiği adlarda dile geliyordu. Bu adlardan biri dokunaklı bir yakarıştı.**Onwumbiko: "Ölüm, sana yalvarıyorum."** Ancak Ölüm bu yakarışa kulak asmadı; Onwumbiko on beş aylıkken öldü. Sonraki çocuğu bir kızdı, **Ozoemana: 'Belki bir daha olmaz.'** O da on bir aylıkken öldü ve ardından iki tane daha. Ekwefi artık boyun eğmiyor, karşı çıkıyordu ve sonraki çocuğuna **Onwuma** adını verdi. **'Ölüm canının istediği gibi hareket edebilir.'** Ve etti de."(1997: 69)

TT 2:"Git gide derinleşen ümitsizliği, çocuklarına koyduğu isimlere yansiyordu. birinin ismi yürek parçalayıcı bir ağıt gibiydi: **Onwumbiko, yani 'Ölüm, sana yalvarıyorum'**. Ama ölüm buna kulak asmadı. Onwumbiko on beş aylıkken öldü. Diğeri kızdı, adını **Ozoemena** koymuştu:

‘Bir daha olmasın.’ o da on bir aylıkken öldü. Peşinden iki bebeğini daha kaybetti. Artık küstahlaşmıştı, bir sonraki çocuğa meydan okurcasına **Onwuma** ismini verdi: **‘Ölüm canının istediğini yapabilir.’** Yaptı da.” (2011: 76)

Ekwefi, the second wife of Okonkwo in *Things Fall Apart*, gives her children meaningful names reflecting her despair and anger after losing her nine children. These names appear in a form of lamentation and also exemplify the sense of poetry in the names of the African society. Here, Achebe makes use of the practice of intercultural writing, so personal names are written with their cultural relations to foreground the oral African subtext. This strategy, used for the transfer of the Igbo anthroponymy into English text, allows the writer to insert the translations of the personal names within the same sentence which enables him to highlight the semantic feature of the personal names as a representation of a rich oral tradition

The same strategy is also applied by Selveroğlu and Erbil translating the passage into Turkish and both of them transferred the Igbo names with their literal Turkish translation into TT1 and TT 2. In this way, not only the intercultural writing practice of Achebe is carried into the Turkish translations of *Things Fall Apart*, but also the target reader becomes aware of the meaning of the Igbo names and takes more pleasure in reading the passage.

Example 2:

ST: “Our fathers knew that Chukwu was the Overlord and that is why many of them gave their children the name **Chukwuka**—‘**Chukwu is Supreme.**’” (1994: 180)

TT1:“Babalarımız Chukwu’nun en büyük tanrı olduğunu biliyorlar, bu nedenle çocuklarına Chukwuka (en büyük Chukwu’dur) adını veriyorlardı.” (1997: 150)

TT2:“Atalarımız, Çukwu’nun tanrıların Tanrısı olduğunu biliyordu; o yüzden çoğu, çocuklarına Çukwuka yani, ‘Çukwu Yüce’dir’ ismini vermiştir.” (2011: 167)

Some of the personal names in the novel are explicitly translated by the author to emphasize the meaning of the characters’ names and their importance in the society. “Chukwuka” in example 2 is explained as “Chukwu is Supreme” immediately after the name in the source text.

Selveroğlu gives the meaning of the name within the parentheses after the name in TT1: Chukwuka (en büyük Chukwu'dur) which means Chukwu is the greatest in Turkish. Erbil, on the other hand, preferred to cushion the meaning by the use of the conjunction “yani” (that is) and translated it as “Çukwuka yani, ‘Çukwu Yüce’dir” which also means in Turkish “Çukwu is Supreme”. Her strategy is more similar to Achebe’s.

Example 3:

ST: “Can you tell me, Okonkwo, why it is that one of the commonest names we give our children is **Nneka**, or “**Mother is Supreme?**”” (1994: 133)

TT1: “Söyle bakalım, Okonkwo, neden Nneka adını çok seviyor ve çoğumuz çocuklarımıza bu adı veriyoruz? Nneka’nın anlamını biliyorsun, ‘Anne en yüce varlıktır.’” (1997: 113)

TT2: “Söyler misin Okonkwo, çocuklarımıza en çok verdiğimiz isimlerden biri neden ‘Anne Yücedir’ anlamına gelen ‘Nneka’dır?’” (2011: 125)

Nneka is another personal name which is explicitly translated by the author to emphasize the meaning. It is cushioned in the source text as Nneka or “Mother is Supreme” as a postcolonial writing strategy by Achebe.

Selveroğlu applies a different strategy in TT1 and paraphrases the meaning of the name rather than tagging the explanation immediately after the name. So she transferred the explanation as “you know what Nneka means: “Mother is the most supreme being”. As observed in the translation, she also made an addition in the explanation to emphasize but it has changed the simple but impressive form of the African oral tradition. Erbil also rendered the explanation of the name in TT2, and she transfers the meaning by the use of a relative clause. She translated as “Nneka which means “Mother is Supreme”. She did not attempt to change the style of the cushioned word and she translated the expression literally as Achebe did to transfer the African onomastic practices.

Example 4:

ST: “Two years later when a son was born he called him **Nwofia**— “**Begotten in the Wilderness.**”” (1994: 162)

TT1: “İki yıl sonra doğan oğluna “**Kırda doğmuş**” anlamına gelen **Nwofia** adını verdi.” (1997: 138)

TT2: “İki yıl sonra oğlu olduğunda onun adını **Nwofia**, yani ‘**Yaban Topraklarda Doğdu**’ koydu.” (2011: 151)

The name in the example above was again described with the same strategy by Achebe. The male name, Nwofia, was tagged by its explanation in the same sentence as he did in the previous examples. The explanation of the name is the literal translation of the Igbo name.

This time, Selveroğlu inserted the explanation in a relative clause in TT1 and translated this example of onomastic practice as “Kırda doğmuş anlamına gelen Nwofia”. The Turkish word “kır” means rural area, outside the cities and towns according to the dictionary of Turkish Language Association⁷. So it does not convey the “wilderness” in Turkish. However, Erbil cushioned the Igbo name by the use of the conjunction similar to what Achebe did and rendered it as “Nwofia, yani ‘Yaban Topraklarda Doğmuş’ ”. She also capitalized each word of the explanation to stress that it is actually a proper name in the Igbo language. “Yaban topraklar” means uncultivated and uninhabited areas in Turkish and includes the meaning of the wilderness. Therefore, it is a more suitable Turkish connotation to define the meaning of the word.

Example 5:

ST: “As a young man of eighteen he had brought honor to his village by throwing **Amalinze the Cat** [...] He was called the Cat because his back would never touch the earth.” (1994: 3)

TT1: “Daha on sekiz yaşında genç bir adamken **Kedi Amalinze**’yi yenerek köyüne onur kazandırmıştı. [...] Ona kedi sanı verilmişti, çünkü hiçbir güreşte sırtı yere gelmemişti.” (1997: 7)

TT2: “Daha on sekiz yaşında bir delikanlıyken **Kedi Amalinze**’yi alt ederek köyünü onurlandırmıştı. [...] Sırtı hiç yere değmediğinden ona ‘Kedi’ lakabı verilmişti.” (2011: 9).

Praise names and titles of the people in the African society represent their achievements in the society. It is possible to observe this onomastic practice of Igbo society in the example above. As understood from the passage, Amalinze took the praise name “the Cat” because of his achievements in wrestling matches which are significant events in the traditional African culture. Prase name was literally transferred into the source text and the meaning of the name was explained by Achebe. Selveroğlu and Erbil followed

⁷http://www.tdk.gov.tr/index.php?option=com_gts&arama=gts&guid=TDK.GTS.54e75b0c0c3eb3.49229549

the strategy of Achebe and both of the translators employed direct translation and translated the praise name as “Kedi Amalinze” as Achebe did in the source text.

Example 6:

ST: ““Thank you, Ezigbo,’ she said. She often called her Ezigbo, which means ‘the good one.’”(1994: 172)

TT1: ““Sağol, Ezigbo.’ dedi. Ona genellikle Ezigbo derdi, anlamı ‘iyi insan’dı.’” (1997:38)

TT2: ““Teşekkür ederim Ezigbo’ Ona çoğu zaman ‘iyi insan’ anlamına gelen bu isimle hitap ederdi.” (2011: 44)

In some cases, people in the African tribes are nicknamed after their characteristics. It is an example of this addressing strategy in *Things Fall Apart*. Ezigbo is another proper name but is used as a praise name by the first wife of Okonkwo to address Ezinma because of her personality. The meaning of the name is explained in quotes as “the good one”. Selveroğlu and Erbil translated the explanation exactly the same and it was rendered by both of the translators as “iyi insan” in TT1 and TT2 which means “good person” in Turkish.

Example 7:

ST: “Ezinma grew up in her father's exile and became one of the most beautiful girls in Mbanta. She was called Crystal of Beauty, as her mother had been called in her youth.” (1994: 172)

TT1: “Babasıyla birlikte sürgüneyken Ezinma gelişip serpildi ve Mbanda’nın en güzel kızlarından biri oldu. ‘Saydam Güzel’ diyorlardı ona, gençliğinde annesine dedikleri gibi” (1997: 143).

TT2: “Ezinma babasının sürgün yıllarında büyümüş ve Mbanta’nın en güzel kızlarından biri olmuştu. Tıpkı gençliğinde annesine dedikleri gibi ona da ‘Billur Güzel’ diyorlardı” (2011: 160).

A young and beautiful woman is referred to as “crystal of beauty” in the Igbo society. Achebe employed the direct translation to transfer this Igbo expression into the novel. In this case, both of the translators aimed to transfer the meaning of the nickname and employed a more free translation strategy rather than the direct translation of the expression “güzellik kristali”. In TT1, Selveroğlu translated the nickname as “saydam güzel” which means “transparent beauty” in Turkish and the word transparent doesn’t

fit well when it is used to define beauty. However, Erbil translated it as “billur güzel” which fits better in this case.

Onomastic practice is applied not only for the people in the society but also for the natural elements such as animals, trees or natural events in *Things Fall Apart*:

Example 8:

ST: “Oji-odu-uchu ijiji-o-o (the one that uses its tail to drive flies away)” (1994: 114).

TT 1: “Oji-odu-uchu ijiji-o-o” (1997: 99).

TT 2: “Oji-odu-uchu ijiji-o-o! (*Sinekleri kovmak için kuyruğunu kullanan!*)” (2011: 108).

The cow in the village is referred to as “Oji-odu-uchuijiji-o-o (the one that uses its tail to drive flies away). The explanation of this addressing is literally translated in parenthesis by Achebe. However, Selveroğlu omits the explanation that was in the source text and just renders the Igbo expression in TT1. Erbil, on the other hand, preserves the writing strategy of Achebe and translates the explanation literally between parentheses as “*Sinekleri kovmak için kuyruğunu kullanan*” as Achebe did.

Example 9:

ST: “When the rain finally came, it was in large, solid drops of frozen water which the people called “the nuts of the water of heaven.”” (1994: 130).

TT1: “Ve sonunda yağmur katı, donmuş su damlacıkları halinde düşmeye başladı; halk doluya ‘cennet suyundan fındık’ diyordu.” (1997: 110)

TT2: “Sonunda yağmur başladığında büyük ve donmuş damlalar halinde düştü. İnsanlar bu damlalara, ‘cennetin su cevizleri’ diyordu.” (2011: 122)

Hail storm in the Igbo language is addressed as “the nuts of the water of heaven” which is the literal translation of the Igbo expression. “Nut” is a general term but there is no commonly used equivalent term in Turkish. There are separate names for different types of nut. Therefore, Selveroğlu translated nut as hazelnut in TT1 while Erbil transferred it as walnut in TT2. Walnut seems a more suitable choice since it is associated with hardness more than hazelnut. Thereby, walnut emphasizes the hardness of the drops in Turkish better than hazelnut. There is another nuance between the two translations. “The nuts of the water of heaven” is translated as “cennet suyundan fındık” meaning

“hazelnut from the heaven water”, whereas it is rendered as “cennetin su cevizleri” (water walnuts of heaven) in TT2. In other words, the first translation “cennet suyundan findık” is more akin to literal translation of the expression in the source text, whereas Erbil paraphrased it in TT2 to make it sound better in Turkish.

Example 10:

ST: “A snake was never called by its name at night, because it would hear. It was called a string.”(1994: 9)

TT1:“Belki duyar diye, geceleri yılanla asla yılan denmez, ondan sicim diye söz edilirdi.” (1997: 12)

TT2:“Geceleri yılanla bahsedilecekse asla yılan denmezdi, çünkü duyardı, onun yerine ‘ip’ derlerdi.” (2011: 15)

According to Igbo belief, evil spirits and some animals are never referred to by their own names for fear of disaster. Therefore snakes are addressed as “string” by the Igbo people and this traditional belief is explained in the novel with this example. In TT1, Selveroğlu translated “string” as “sicim” which is a type of thin thread and it is a good equivalent for “string”. However, Erbil rendered it as “ip” which is a more general term which does not signify the thickness of the thread. But she also transfers the meaning and the shape of the addressing into the target language.

Another aspect of the addressing which is foreign to the non-indigenous readers appears in greeting between “man” and “ancient spirit” of the clan in *Things Fall Apart*:

Example 11:

ST: “‘Uzowulo’s body, I salute you’ he said. Spirits always addressed humans as ‘bodies.’ Uzowulo bent down and touched the earth with his right hand as a sign of submission.

‘Our father, my hand has touched the ground,’ he said.” (1994: 90)

TT1: “‘Uzowulo’nun gövdesi, selam sana’ dedi. Ruhlar insanlara ‘gövde’ diye hitap ederlerdi. Uzowulo eğildi ve sağ elini yere değdirdi, bu hareketiyle boyun eğdiğini gösteriyordu.

‘Efendimiz, elim yere değdi,’ dedi.” (1997: 80).

TT2:“‘Uzowulo’nun bedeni, seni selamlıyorum‘ dedi. Ruhlar, insanlara hep, ‘beden’ diye hitap ederdi. Uzowulo ittaatini ifade etmek için eğilip sağ eliyle toprağa dokundu

‘Atamız, elim toprağa dokundu,’ dedi.”(2011: 88).

In this passage, it is explicitly explained that the human is referred as body by the *egwugwu* (ancient sprits) of the village since the human are mortal creatures with real bodies unlike *egwugwu*. As a response, a villager refers to him as “father” to show respect. The addressing expression “father” is the direct translation of the Igbo expression. This type of addressing in salutations, which is totally foreign to European readers, reflects the mystical or spiritual world of African tradition in postcolonial writing.

Body can mean “the main part of a plant or animal body especially as distinguished from limbs and head” or “the material part or nature of a human being”⁸. In TT1, the word “body” is rendered as “*gövde*”, which correlates with the first meaning of the word. However Erbil translates the words as “*beden*” in TT2 which correlates with the second meaning. In this context, “*beden*” fits better since it is used to refer to the material part of the human in the source text.

It is also observed that Nazan Arıbaş Erbil takes attention to the spelling of several proper Igbo names to ensure the same pronunciation in TT2. Therefore, she applied transcription while rendering them in Turkish. For instance, “Chielo” became “Çielo” (1994: 96). Similarly, Chukwu and Uchendu were written as “Çukwa” (1994: 167) and “Uçendu” (1994: 124) respectively. Nkechi, Machi and Oduche are the other Igbo names that were transferred via transcription as “Nkeçi” (1994: 47), “Maçi” (1994: 73) and “Oduçe” (1994: 164) respectively in TT2. The other examples are “çi” and “ndichie”, which are not proper names but Igbo terms that are the transcription of “chi” and “ndiçie” respectively. But it is understood that Erbil employed transcription only when the letters “c” and “h” come side by side in the Igbo names and terms. Transcription was not applied for the Igbo names, which do not include “c” and “h” side by side. Selveroğlu, on the other hand, did not employ transcription in TT1 and transferred all the proper names just like in the source text. However, she added a note in the glossary of the Igbo words, explaining how the letter “o” is spelled.

⁸<http://www.merriam-webster.com/dictionary/body>

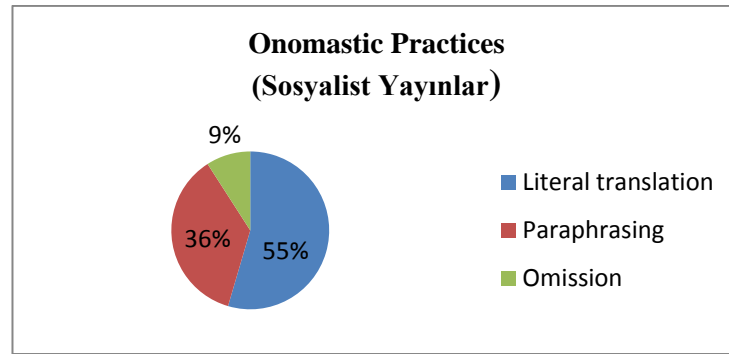


Chart 3. 1. Strategies used by Selveroğlu in the translation of the Onomastic Practice

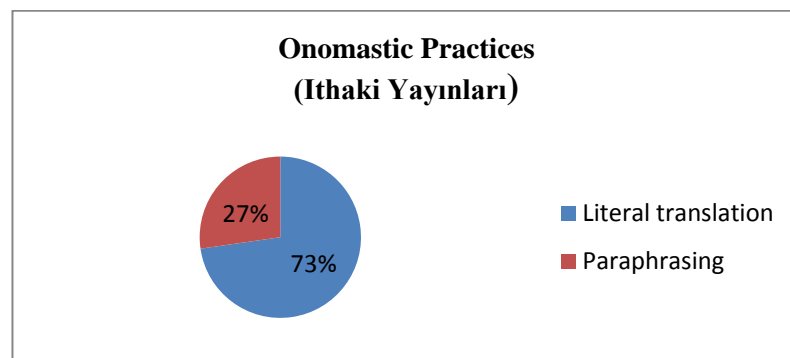


Chart 3. 2. Strategies used by Erbil in the translation of the Onomastic Practice

As inferred from the charts above, Selveroğlu adopted literal translation in 6 of 11 examples of African onomastic practices. She used paraphrasing in 4 of 11 examples while applied omission in 1 of the examples. Erbil, on the other hand, employed literal translation in 8 of 11 examples whereas she applied paraphrasing in 3 of 11 examples.

4.4.1.4. Igbo Food Names

Food is often culturally defined and it carries implications regarding people associated with that culture. As Rampaul states, “food and drink therefore may not only be a source of sustenance but may also be imbued with a particular meaning and cultural significance that can contribute to a more comprehensive and informed reading of the text or, indeed, of the culture it depicts and/or from which it emerges” (2007:57). Many names of food and drink in the Igbo culture are embedded in *Things Fall Apart* and they represent not only the nourishment but also the lifestyle of the Igbo society. Achebe also applied a translation strategy to render most of the Igbo foods and he literally

transferred them into the English postcolonial text. Here are the examples and the discussions of the Turkish translations of the Igbo foods in the novel:

Example 1:

ST: “On the third day he asked his second wife, Ekwefi, to roast plantains for him. She prepared it the way he likes with slices of oil-bean and fish.” (1994: 63).

TT 1:“Üçüncü gün Okonkwo ikinci karısı Ekwefi’ye muz pişirmesini söyledi. Ekwefi yemeği kocasının sevdiği şekilde yağ ve balıkla pişirdi.” (1997: 57).

TT 2:“Üçüncü gün, ikinci eşi Ekwefi’den biraz *plantain** kızartmasını istedi. Eşi istediği şekilde hazırlayıp yanına Atta fasülyesi ve balık dilimleri koydu.” (2011: 63)

In the example above, Achebe rendered the names of the food by use of the English equivalents since these foods are also known in the European culture. In TT 1, the word “plantain” which is a sugar free variety of banana that is a starchy fruit and must be cooked before eating⁹ was transferred just as banana (muz) and the slices of oil-bean were deleted. Therefore, the cultural references through the African food are erased in TT1. On the other hand, Erbil applied borrowing while rendering the word “plantain” and she explained what it is in a footnote. Unlike the source text, she also italicized the word although it is not an Igbo word but just the translation of it. Besides, she paraphrased the second sentence in the example and translated it as “she prepared it as her husband likes and put oil bean and slice of fish besides it”. She rendered the “oil-bean” as “atta fasülyesi” which is also an unfamiliar food for the Turkish culture.

Example 2:

ST: “Nwoye’s mother carried a basket of coco-yams, a cake of salt and smoked fish which she would present to Obierika’s wife, Ojiugoi also had a basket of plantains and coco-yams and a small pot of palm-oil.” (1994: 110-111).

TT 1: “Nwoye’nin annesi bir sepet dolusu hindistan cevizi ve küçük bir tas hurma şarabı koymuştu” (1997: 97)

TT 2: “Nwoye’nin annesi, Obierika’nın eşi için bir sepet göleveze, bir kalıp tuz ve tütsülenmiş balık; Okonkwo’nun en genç eşi Ojiugo da bir sepet *plantain* ve gölevezele küçük bir testi palmiye yağı hazırlamıştı” (2011: 105)

⁹ <http://www.thefreedictionary.com/plantain>

In this example, the names of traditional food are also translated by Achebe from the Igbo language and included in the intercultural text on purpose. However some of them (a cake of salt, smoked fish, a basket of plantains and coco yams) were omitted by Selveroğlu. That kind of reduction negatively affects the cultural transmission and damaged not only the representation but also the narration of the author. Besides, the sentences were reduced from 3 to 1 and subject-verb order was destroyed, consequently meaning of the sentences was changed and narrowed in TT 1. However Erbil did not omit any of the foods, neither did she reduce the sentences. So, food in every passage was completely retained in the 2011 translation. “Coco-yams”, “a cake of salt”, “smoked fish”, and “palm-oil” are literally translated as “gölevez”, “bir kalıp”, “tütsülenmiş balık” and “palmiye yağı” respectively. Plantain was again borrowed from the source text.

Example 3:

ST: “Yam pottage was served first because it was lighter than foo-foo, and because yam always came first. Then the foo-foo was served. Some kinsmen ate it with egusi soup and others with bitter-leaf soup” (1994: 166).

TT 1: “Önce içinde yer elması bulunan türlü yemeği getirildi.Çünkü hem öteki yemeklerden daha hafifti, hem de yerelması baş yemektir. Sonra acı yaprak çorbası sunuldu” (1997: 140).

TT 2: “Önce yam yemeği servis edildi, çünkü lapadan daha hafifti, ayrıca yam her zaman öncelikliydi.Sonra lapa dağıtıldı. Bazı akrabalar yanında *egusi* çorbası, bazıları acı yaprak çorbası içti” (2011: 154).

The meals in this example have derived from the Nigerian cuisine and they are also well known by the English readers. “Egusi soup” is a hybrid word which is the combination of the Igbo word and the English word. Bitter-leaf soup is the calque translation from the Igbo language whereas “foo-foo” is a loan word. In TT1, yam pottage was rendered into Turkish by paraphrasing and transferred as “içinde yerelması bulunan türlü yemeği” (mix vegetable pot with yam). The other foods such as “foo-foo” and “egusi soup” were also omitted in TT 1 and utterance was simply conveyed to the Turkish reader. As a result, cultural elements were erased step by step and all these reductions damaged the representation and postcolonial features of the novel. However, Erbil again transferred all the foods and the expressions into TT2 without reduction. Yam pottage is rendered as “yam yemeği” (yam dish). “Bitter-leaf soup” was literally translated as “acı

yaprak çorbası”. “Egusi” which is a kind of soup thickened with the ground seeds and popular in West Africa¹⁰, is also known in English, thus it is not italicized by Achebe since it is not a totally foreign and culture-bound word. But Erbil italicized the word to be seen as a culture-bound word, since “egusi” is completely foreign to the Turkish reader. Foo-foo is “a thick, doughlike West African food made by boiling and pounding a starchy vegetable¹¹”. It is an Igbo word but it is also used and known in English just like egusi soup. However, Erbil domesticated this word and rendered it as “lapa” despite usually foreignizing the other elements including foods like plantain or egusi.

At this point, it will be helpful to touch upon the translations of other Igbo foods that are encountered often in the novel. The first one is “yam” which is the main food in their diets and also a symbol of the wealth. Yam, which is totally unfamiliar to the Turkish reader, is a kind of sweet potato but it has more starch and is larger than sweet potato in America. It is crucial for the Igbo people as they keep it for a long time to eat in wet seasons and their harvest is really tiring. Achebe highlights this food for their culture with this sentence in *Things Fall Apart*:

Example 4:

ST: “Yam, the king of crops, was a man's crop.” (1994: 23)

TT1: “Ürünlerin kralı yerelmasını yetiştirmek ise erkek işiydi.” (1997: 23)

TT2: “Tohumların kralı yamı ekmek erkeklerin yapabileceği bir işti.” (2011: 27)

Selveroğlu conveyed “yam” as “yerelması” (sunchoke) to the target text. “Yerelması” is a familiar term for the target reader and it slightly resembles yam in terms of its color and growing techniques even if they differ from each other. Erbil, on the other hand, preferred to apply borrowing to convey the word and it was rendered into Turkish as “yam”. It is also possible to come across the term ‘yam’ in some Turkish sources on the internet, although it is rare.

The other important element naming various kinds of terms is “palm”. “Palm tree”, “palm fruit”, “palm kernel”, “palm leaves”, “palm wine” and “palm oil” are the most

¹⁰ <http://encyclopedia.thefreedictionary.com/Egusi+soup>

¹¹ <http://www.thefreedictionary.com/foo-foo>

crucial products in the African economy and ‘palm’ also used as palm tree in the novel is one of the most important sources in the African culture. The Igbo people use the parts of the tree for roofing, as fuel for cooking, making broom etc. The men in the villages produce palm wine from the extracted sap of the palm tree and this traditional alcoholic beverage is consumed at home gatherings and on important occasion as observed in the novel. The men deal with the processing of the palm kernel fruit into palm oil, which is the indispensable ingredient of the Igbo cuisine and later becomes the most significant economic resource in the society, especially after the beginnings of colonialism. It was so crucial for the African people that “palm oil was the most important item British traders bought from West Africa until the end of the nineteenth century” (Lynn, 2002: 3). In the novel the reader can easily infer how the palm oil is precious for the tribe and how it becomes the most important source of income after the foundation of the Trade Center of the white man.

Example 5:

ST: “The white man had indeed brought a lunatic religion, but he had also built a trading store and for the first time **palm-oil** and **kernel** became things of great price, and much money flowed into Umuofia.” (1994: 178)

TT1: “Beyaz adam gerçekten de çılgın bir din getirmişti, ancak bunun yanı sıra bir alışveriş merkezi de kurmuş ve ilk kez **hurmayacağı** ile **hurma çekirdeği** değer bulmuş, Umufia’ya çokça para akmıştı.” (1997: 148)

TT2: “Beyaz adam gerçekten de kaçık bir din getirmişti, ama aynı zamanda bir ticaret binası inşa etmişti; ilk kez **palmiye yağı** ve **tohumu** yüksek fiyatlardan satılabilmeye başlanmış, bu sayede Umuofia’ya epeyce para akmıştı.” (2011: 165)

Example 6:

ST: “The thick dregs of **palm wine** were supposed to be good for men who were going in to their wives” (1994: 21).

TT1: “Karısının yanına gidecek erkeğin, **hurma şarabının** koyu tortusunun içmesinde yarar olduğu söylenir” (1997: 22).

TT2: “**Palmiye şarabının** kalın posasın, eşinin koynuna girecek erkeklere iyi geldiği söylenirdi.” (2011: 25).

It is explicitly narrated in example 5 how the colonizer has affected the indigenous society in many aspects and made the palm oil a source of income in Africa, whereas the traditional belief regarding the palm wine is stressed in example 6.

For the translation of the derivations of palm such as palm wine, palm oil or palm kernel, Selveroğlu chose ‘hurma’ (date) whose tree looks like a palm tree and its image can be visualized by the target reader. Thus the other “palm”related words were translated as hurma şarabı (date wine), hurmayağı (date oil), hurma çekirdeği (date kernels). While translating these staple traditional foods and their derivations, different strategies such as footnoting, borrowing or paraphrasing could have been adopted to convey the cultural atmosphere in the novel instead of the local terms. However, Selveroğlu preferred not to use these strategies in an attempt to create a more fluent target text not to distract her readers’ attention, but she could not render one of the most important elements referring not only to nutritional habit but also to the region and the economy of the Igbo culture. Therefore, this domestication strategy contrasted with the aims of post-colonial translation. However, Nazan Arıbaş Erbil rendered the word ‘palm’ as ‘palmiye’ which is the exact corresponding term in Turkish and the other words related to palm were literally translated as “palmiye şarabı”, “palmiye yağı”, “palmiye çekirdeği” in TT2.

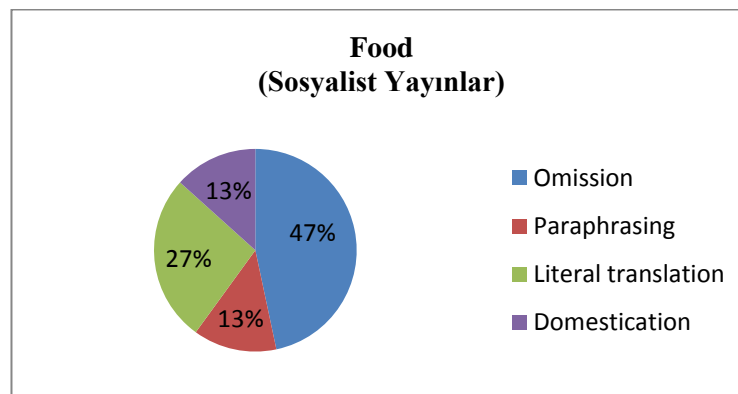


Chart 4. 1. Strategies used by Selveroğlu in the translation of the Food Names

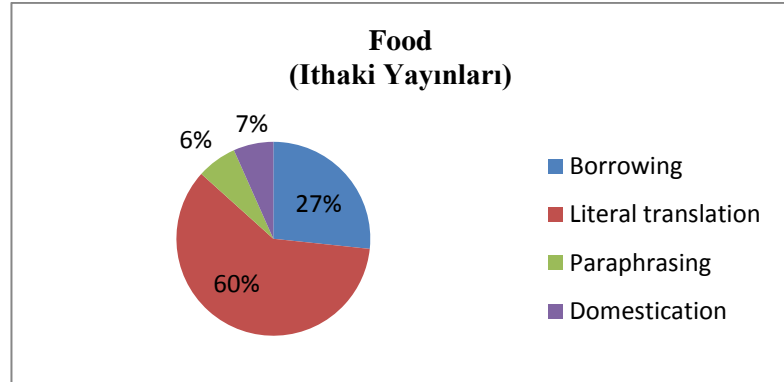


Chart 4. 2. Strategies used by Erbil in the translation of the Food Names

Selveroğlu adopted omission in 7 of 15 examples of foods and used paraphrasing in 2 of them. She also employed literal translation in 4 of the examples while used domestication strategy in 2 of 15. However, Erbil employed literal translation in 9 of 15 examples and used borrowing in 4 of them. She also applied domestication strategy in 1 of them whereas she used paraphrasing in 1 of 15 examples of foods.

4.4.1.5. African Time Concept

As discussed in Chapter 1.3.1.3., concept of time in the traditional African culture is different from the European cultures and most of the other nonindigenous societies. Concept of time in traditional African culture is different from the European cultures and most of the other non-indigenous societies. In *Things Fall Apart*, Achebe inserts the examples of different types of the traditional time concepts in Africa, which are totally foreign to the European reader. Achebe transfers the African time as a representation of the African oral tradition in *Things Fall Apart*.

Time based expressions in the novel are literal translation from the Igbo language into English. These calques are applied by Achebe as a resistant strategy against the colonial assimilation of the African cultures since these expressions help the nonindigenous readers understand the world view of the Igbo people. In some instances, he also provides in-text explanations and gives hints regarding the English transpositions of complex time concepts. Thus, the author draws the attention to representation of natives in the English text through literal translation of the African time expressions. Therefore, translators of the novel embedded in these foreign time definitions should pay special

attention to correctly transfer them into the target text in order to represent the African culture since these African time concepts contain many cultural references.

Compared to the source text, translation errors relevant to time units can be observed in the first translation. Selveroğlu sometimes ignored the nuances in the sentences or misinterpreted them and the translation ended up not conveying the message of the source text. Since the target reader is unable to read the novel in the original languages, s/he is deprived of the meaning in the original text because of these translation errors.

Example 1

ST: “He shrugged his shoulders and went away to tap his **afternoon palm-wine**.”(1994: 147)

TT1: “Omuzlarını silkti ve **akşam için hurma şarabı** hazırlamak üzere alandan çıktı.” (1997: 124)

TT2: “Omuzlarını silkip **öğle için palmiye şarabını** hazırlamaya karar verdi.” (2011: 136).

Example 2

ST: “As they trooped through Okonkwo's *obi* he asked: "Who will prepare my **afternoon meal**?"” (1994: 112)

TT1: “**Obiden** geçerlerken Okonkwo sordu: “**Akşam yemeğimi** kim hazırlayacak?” (1997: 98)

TT2: “*Obi*'sinden geçerlerken, “**Öğle yemeğimi** kim pişirecek?” diye sordu Okonkwo.” (2011: 106)

Example 3

ST: “They have a big market in Abame on **every other Afo day** and, as you know, the whole clan gathers there.” (1994: 139)

TT1: “Bildiğiniz gibi **her Afo günü** Abame’de büyük bir pazar kurulur ve bütün kabile orada toplanır.” (1997: 118)

TT2: “Bildiğiniz üzere **her iki Afo gününde bir**, Abame’de büyük bir Pazar kurulur ve tüm klan orada toplanır.” (2011: 130)

“Afternoon”, mentioned in several passages in the source text, is rendered into TT1 as “akşam” (evening) by Selveroğlu as seen in the examples above whereas it is correctly translated as “öğlen” meaning afternoon in other passages. The other one is “every other Afo Day” which is translated as “her Afo günü” (every Afo Day) and it leads to

miscomprehension of the Igbo time expression in the TT1. These mistakes are corrected by Erbil in 2011 translation and the terms “afternoon” and “every other Afo day” are correctly rendered respectively as “öğleden sonra” and “her iki Afo gününde bir” in TT2.

Example 4

ST: “Amikwu and his people had taken palm-wine to the bride's kinsmen **about two moons** before Okonkwo's arrival in Mbanta.” (1994: 131)

TT1: “Okonkwo'nun Mbanta'ya gelişinden **iki gün** önce Amikwu ve yakınları gelinin ailesinin hurma şarabı götürmüşlerdi.” (1997: 111)

TT2: “Amikwu ve yakınları Okonkwo'nun Mbanta'ya gelmesinden **yaklaşık iki ay** evvel gelinin akrabalarına palmiye şarabı götürmüştü.” (2011: 123)

Example 5:

ST: “There was a famine in those days and Tortoise had not eaten a good meal **for two moons.**” (1994: 96)

TT1: “O günlerde kıtlık varmış ve Kaplumbağa **iki günden beri** iyi bir yemek yiyememiş.” (1997: 85)

TT2: “O günlerde kıtlık varmış. **İki aydır** doğru düzgün yemek yiyemeyen kaplumbağa [...]” (2011: 93)

Example 6

ST: “**For two or three moons** the sun had been gathering strength till it seemed to breathe a breath of fire on the earth.” (1994: 130)

TT1: “**Son iki gün boyunca** güneş güç toplamış ve ateşten bir soluk gibi toprağı kasıp kavurmuştu.” (1997: 110)

TT2: “Güneş **iki üç aydır** güç toplamış ve sonunda nefesiyle toprağa ateş püskürtmüş gibiydi.” (2011: 122)

One of the most confusing timing units in the novel is “the moon”. Apart from its regular meaning as the Earth's satellite, it is used as a period frame like the lunar month which is the period between two successive new moons, equal to approximately 30 days. However, it is hard for the reader to comprehend the implied time frame. When “moon” is used, it could mean “a day” or “twenty eight days” depending on interpretation. Achebe rendered this timing unit into the source text through the direct translation.

The term “the moon” in the examples above was translated as “ay” by Erbil in TT2. But the real problem in rendering the term is that two Turkish words moon (ay) and month (ay) are heteronyms. So, the target reader is unable to notice the unusual and cultural usage of the term “moon”. However Selveroğlu misinterpreted the word and conveyed it as “day” in Turkish. As a result, time frame in the novel is totally changed in TT1 and the target reader is misled.

Example 7

ST: “He was ill for **three market weeks**, and when he recovered he seemed to have overcome his great fear and sadness.”(1994: 28)

TT1: “Çocuk **üç hafta boyunca** hasta yattı ve iyileşince hem korkusunu, hem de üzüntüsünü yenmiş görünüyordu.” (1997: 28)

TT2: “Ikemefuna’nın hastalığı **üç pazar haftası** sürdü. İyileştiğinde korkusunu ve üzüntüsünü atlatmış görünüyordu.” (2011: 32)

Example 8

ST: “On what **market-day** was it born?” he asked.” (1994: 78).

TT1: ““Hangi gün doğdu?” diye sordu.” (1997: 70)

TT2: ““Hangi pazar günü doğmuştu?” diye sordu.” (2011: 77)

Traditional Igbo calendar is different from the European one and has 13 months in a year, 7 weeks in a month, four days in a week and an extra day at the end of the year. Days in Igbo society are also known as market days since each community has a day assigned to open its markets and so the week is named as market week by the Igbo people. As Sancaktaroğlu-Bozkurt states, the term “market” underlines that Igbo people do not use to same calendar system as the west to define the years, months, weeks and days (2014: 253). “Market week” or “market day” were transferred into the source text by the direct translation of the Igbo expressions.

“Market week” and “market day”, appearing in many passages in the source texts, were simply translated as ‘hafta’ (week) and “gün” (day) respectively into TT1 by Selveroğlu. Therefore, this interesting and culture-based term has lost its foreign and unique meaning. On the contrary, the time expression “market” (pazar) was not omitted by Nazan Arıbaş Erbil and the terms “market week” and “market day” are translated literally as “pazar haftası” and “pazar günü”. Besides, she explains the market day and

the Igbo calendar in a footnote. Therefore, unfamiliar usage of the week is transferred into Turkish.

Example 9

ST: “On an **Eke market day** a little band of fugitives came into our town.” (1994: 138)

TT1: “Küçük bir kaçaklar kümesi geldi ülkemize.” (1997: 117)

TT2: “Bir **Eke pazar günü** küçük bir grup firari köyümüze geldi.” (2011: 128)

According to the Igbo calendar, each day of the four-day week is dedicated to deities in the Igbo culture. The first day is dedicated to Orië, the second to Afo, the third to Nkwo and the fourth to Eke. Selverođlu omitted the Igbo time expression “Eke market day” in the source text and did not transfer the cultural time figure into TT1. As a result, the cultural and religious references of the expression were erased in the first target text. However, Erbil paid more attention to the cultural elements of the postcolonial text and rendered the expressions as “Eke pazar günü” in TT2.

Example 10

ST: “But even in such cases they set their limit at **seven market weeks** or **twenty-eight days**” (1994: 150)

TT1: “Ancak bu gibi durumlarda bile en çok **yirmi sekiz gün** katlanabilirlerdi.” (1997: 128)

TT2: “Ama böylesi durumlarda bile en fazla **yedi pazar haftası, yani yirmi sekiz gün** beklerdi.” (2011: 140)

Achebe gives the equivalent of the market week in the Gregorian calendar through in-text explanations for the non-African readers in the source text. Selverođlu removed the cultural expression “seven market days” and just translated its equivalent in the Gregorian calendar as “yirmi sekiz gün”. Thereby, the Igbo time frame and cultural reference to the Igbo tradition were eradicated in TT1. On the contrary, Erbil rendered the Igbo time expression literally by cushioning its equivalent, in line with the postcolonial writing strategy of Achebe: “yedi pazar haftası, yani yirmi sekiz gün”.

Example 11

ST: “**The rainy season** was approaching when they would go away until the **dry season** returned.” (1994: 32)

TT1: “Yağmur zamanı yaklaşıyordu, şimdi buralardan gidecek, **kuru mevsimle** birlikte de geri döneceklerdi.” (1997: 31)

TT2: “**Yağmur mevisimi** yaklaştığı için gidiyorlardı, bir dahaki **kuru mevsime** dek geri dönmeyeceklerdi.” (2011: 35)

As inferred from *Things Fall Apart*, there are two major seasons in the Igbo society: rainy season and dry season. The Igbo people also reckon the time according to the harvest periods in these seasons. African societies cultivate in the rainy season while the harvest activities are done in the dry season. The African time expressions “rainy season” and “dry season” in the source texts are translated respectively as “yağmur mevsimi” and “kuru mevsim” in TT2. In this example, it is essential to transfer “the season” literally as “mevsim” in Turkish since the seasons are actually categorized as the rainy and the dry in the African culture. However, Selveroğlu translated “rainy season” as “yağmur zamanı” (rainy time) which is an ambiguous term and it does not imply a season in Africa. On the other hand, she translated “dry season” literally as “kuru mevsim” and this inconsistency may result in the reader not understanding that these are two main seasons in this sub-culture.

Example 12:

ST: “Ikemefuna came to Umuofia **at the end of the carefree season between harvest and planting.**” (1994: 28)

TT1: “Ikemefuna **hasat mevsimi ile tohum ekme zamanı arasındaki iş olmayan dönemin sonunda** gelmişti.” (1997: 28)

TT2: “Ikemefuna, Umuofia’ya **hasatla ekim arasındaki rahat sezonun bitiminde** gelmişti.” (2014: 32)

Example 13:

ST: “**During the last planting season** a white man had appeared in their clan.” (1994: 61)

TT1: “**Geçen ekim mevsiminde** kabilelerine beyaz bir adam gelmiş.” (1997: 117)

TT2: “**Geçen ekim mevsiminde** klanalarına bir beyaz adam gelmiş.” (2011: 129)

The passages above exemplify the time frame based on the harvest period in the clan and they mirror how the Africans reckon the time. There are two major seasons in the Igbo society: rainy season and dry season. Just like the other African societies; the Igbo people plant, weed and cultivate in the rainy season while the harvest activities are done in the dry season. Therefore the villagers take a rest and prepare for the traditional festivals in these dry seasons. Achebe stresses this cultural difference in his Euro-African novel by placing this type of time concept of the Africans in different chapters of the novel. Achebe employed literal translation strategy to transfer the time expressions above.

Both of the translators applied a similar translation strategy to preserve the cultural specific concept of time in TT1 and TT2. “At the end of the carefree season between harvest and planting” in example 12 was rendered as “hasat mevsimi ile tohum ekme zamanı arasındaki iş olmayan dönemin sonunda” in TT1 while it was translated as “hasatla ekim arasındaki rahat sezonun bitiminde” in TT2. Similarly “during the last planting season” in example 13 was translated as “geçen ekim mevsiminde” in both of the target texts. In both of the instances, translators managed to transfer the meaning and the form of the traditional time expressions into the target texts.

Example 14

ST: “Every market day, **before the first cock-crow**, this medicine stands on the market ground in the shape of an old woman with a fan.” (1994: 113)

TT1: “Pazar kurulan her gün **ilk horoz ötmeden önce**, bu büyü elinde yelpazesi olan yaşlı bir kadın şeklinde görünür Pazar yerinde.” (1997: 99)

TT2: “Her pazar günü, **ilk horozun ötmesinden evvel** bu iksir Pazar yerine gelip orada yelpazeli yaşlı bir kadın kılığında oturur.” (1997: 108)

Example 15

ST: “For three or four moons it demanded hard work and constant attention **from cockcrow till the chickens went back to roost.**” (1994: 33)

TT1: “Üç dört gün boyunca, **horozların ötüşünden kuşların tüneklerine döndükleri zamana dek** yoğun çalışma ve sürekli dikkat gerektiren bir işti.” (1997: 32)

TT2: “Üç dört ay boyunca **şafak vaktinden başlayıp horozlar tüneklerine çekilene dek** sıkı bir çalışma temposu ve sürekli bakım istiyordu.” (2011: 37)

Cock crow is another important time concept of the Igbo society and is consciously transferred in the postcolonial novel by Achebe. In example 14, cock-crow is preserved in both of the target texts and translated as “horoz ötüşü” by both of the translators. However, Erbil rendered the same time concept “cock crow” in example 15 as “şafak” (dawn) in TT2. However, the word “dawn” could not represent the culture specificity of this concept of time. Besides, the second half of the proverb (till the chickens went back to roost) becomes disconnected because of the omission of the “cock-crow”.

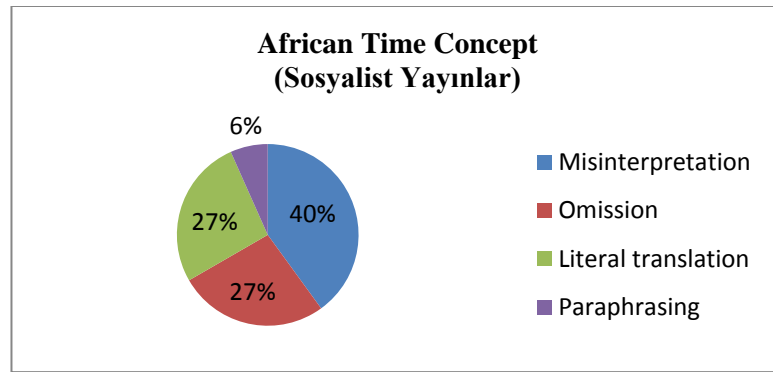


Chart 5. 1. Strategies used by Selveroğlu in the translation of the African Time Concepts

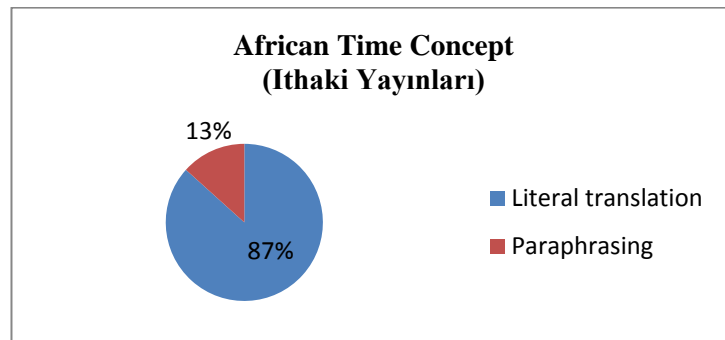


Chart 5. 2. Strategies used by Erbil in the translation of the African Time Concepts

Selveroğlu misinterpreted in 6 of 15 examples of African time concepts. She also omitted 4 of them and paraphrased in 1 of the examples. She translated only 4 of 15

examples by use of the literal translation. Erbil, on the other hand, employed literal translation in 13 of them while she used paraphrasing in 2 of 15 examples.

4.4.1.6. Traditional Songs

Since African Literature is derived from oral tradition, Achebe includes traditional songs in his novel. A number of songs are scattered throughout the text and they help to create a traditional African sense along with the proverbs, folktales and culture specific words.

“Eze elina, elina!	“Eze elina, elina!	“Eze elina, elina!
Sala	Sala	Sala
Eze ilikwa ya	Eze ilikwa ya	Eze ilikwa ya
Ikwa akwa oligholi	Ikwa akwa oligholi	Ikwa akwa oligholi
Ebe Danda nechi eze	Ebe Danda nechi eze	Ebe Danda nechi eze
Ebe Uzuzu nete egwu	Ebe Uzuzu nete egwu	Ebe Uzuzu nete egwu
Sala” (1994: 60)	Sala” (1997: 58)	Sala” (2011: 60)

The author translates the songs into English except the above example. One sung by the protagonist, Okonkwo, was consciously left untranslated by Achebe and this also reminds the reader that the source text is also a translation. So the reader can recapture the subtext in the novel. It is also interesting that the only untranslated song was uttered by Okonkwo who is never subdued by English and dies as a pure African man. This may be the reason why Achebe chose Okonkwo to sing the untranslated song.

Selveroğlu and Erbil thought that this untranslated African song should be preserved though their readers have no knowledge of Igbo culture as many English language readers of source text do and they rendered the song as Achebe did. In terms of the postcolonial translation, they seem to give the right decision in attempt to represent the colonized language in the target text.

ST:	TT1:	TT2:
<p>“Kotma of the ash buttocks, He is fit to be a slave. The white man has no sense, He is fit to be a slave” (1994: 175)</p>	<p>“Kül götlü kotmaya, Köle olmak yaraşır. Akılsız beyaz adama, Köle olmak yaraşır (1997: 145)</p>	<p>“Küllü kalçalı kotma, Köle olmaya layık. Beyaz adamın hiç akılı yok, Köle olmaya layık (2011: 162).</p>

The songs are relevant to the experiences of the natives. The song above is uttered by the accused natives when the kotma comes and harshly punishes them.

After the English people have brought their judiciary system to the village, they start to judge the Igbo people in their own courts and do not show regard to the tribe’s own systems. Therefore, some of the men in the villages are sent to prison by the white man. In prison, court messengers, who bring men to District Commissioner for trial, inflict violence on the native prisoners and insult them in public. They are foreigners and are also arrogant and high-handed. This song is written for the messengers who are called Kotma by Igbo people because of their ash-colored shorts. They did not have the full command of the Igbo language when they first came to village since they came from the distant villages and thus their dialect was totally different. The first messenger who came to the clan always said “buttocks” instead of saying “myself”. Thus the messenger became a mockery to the people in the clan. After that, people in the village started to call them as “ash buttocks”. This nickname was constantly used as a sign of contempt throughout the novel. Selveroğlu rendered it as “kül götlü” (ash ass). The word “göt” is a slang term in Turkish and it is used for insult. It may correspond to the English word “ass”. Even if it is not the equivalence of “buttocks” and there are other alternatives in Turkish, the usage of this slang is an appropriate choice when we consider that they created this word to insult Kotma. So, the Turkish connotation is an appropriate choice, since the main reason of this neologism is to insult the messengers. Apart from that word, Selveroğlu changed the sentence structure and converted the short sentences to adjectives.

Erbil, on the other hand, made word for word translation for “ash buttocks” and transferred it as ‘küllü kalçalı’ which is the exact connotation of the utterance in Turkish. But it doesn’t sound like an insult since it is a much more polite expression than the other one (kül götlü). In other words, Erbil couldn’t convey the true meaning of the expression while trying to transfer it literally and to be faithful to the strategy of Achebe. Besides, she again remained attentive to the sentence structure of the original and the words. So she did not convert them to adjectives unlike Selveroğlu.

As seen above, traditional songs not only give a magic touch to the novel but also convey the cultural elements and give clues to the African lifestyle. Selveroğlu rendered all the traditional songs without omission but made a few alterations in some of the lines of the songs without any specific translation strategy. She conveyed some of the songs as Achebe did while changing the others. What she practiced while translating every song is to invert the sentence structure. Erbil, on the other hand, translated all the lyrics literally. All the words were used as they were, no omissions appear, no semantic shifts occur and inverted sentences were not applied. The translation created by Erbil is more close to Achebe’s work, but the song translations in the first target text sound more poetic.

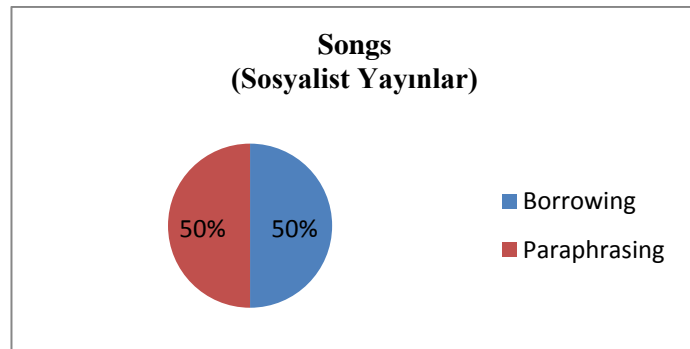


Chart 6. 1. Strategies used by Selveroğlu in the translation of the Songs

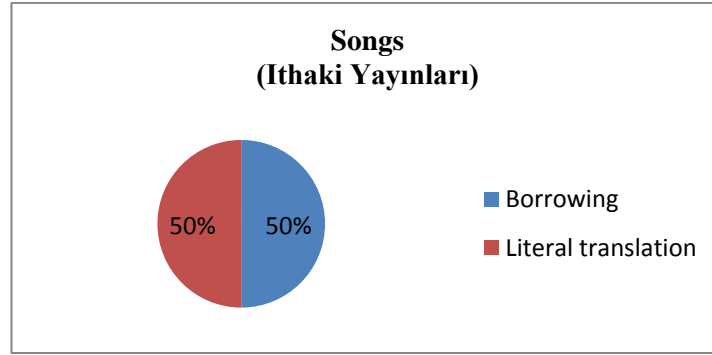


Chart 6. 2. Strategies used by Erbil in the translation of the Songs

Selveroğlu applied borrowing in 1 of 2 examples of songs while she used paraphrasing in the other example. Erbil also employed borrowing in 1 of 2, whereas she literally translated the other example.

4.4.2. Analysis on Macro Level

4.4.2.1. Semantic Shifts

As discussed in Chapter 1.3.2.1, semantic shift occurs when formal shape of words remains unaltered but their meaning gets adjusted to new references (Schneider: 2007: 82). This type of shift can usually occur on the sub-sentence level such as phrases, idioms or just individual words. It is also essential to transfer these semantic shifts into another non-indigenous language to preserve the African expression. Achebe adjusted the meanings of the English expressions to form new concepts which symbolize the Igbo oral tradition in the postcolonial context. He also strung the English words together to recreate the Igbo idiomatic expressions in the Euro-African text. He used a style of writing that is based on the transliterations of the indigenous-sounding expressions by effectively translating oral narrative formations from the colonized language. Here are the translations of some passages where semantic shifts are applied by the author.

Example 1:

ST: “He addressed Nwakibie, calling him ‘**Our father**’.” (1994: 19)

TT 1: “**Babamız** diye söze başlayarak Nwakibie’ye hitap etti.” (1997: 21)

TT 2: “Nwakibie’ye “**Babamız**”, diyerek hitap ederek...” (2011: 24)

Example 2:

ST: “How can I know you, **father**? You are beyond our knowledge” (1994: 93).

TT 1: “Sizi nasıl tanıyabilirim **efendim**? Siz bizim bildiklerimizin çok ötesindesiniz” (1997: 82).

TT 2: “Seni nasıl tanıyabilirim **atam**? Sen bizim bilgi sınırlarımızın ötesindesin.” (2011: 88).

The most apparent semantic shifts in *Things Fall Apart* occur in kinship names. The words like father, mother, sister, daughter or son have broader meaning in the African societies than the family relations in the European language. Especially the word “father” appears almost in every chapter and most of the times, it includes a semantically different meaning from the biological relation within the family as in the European languages. Both usages above are the example of the semantic shift in the meaning of the word “father”. The kinship usage in the African oral tradition represents the villager’s belief that they all derive from the same ancestor. The person in the first instance is one of the elders in the village and not the biological father of the speaker. But he is addressed as father, since the speaker wishes to show him respect. The word “father” is the literal translation of the Igbo expression but it has gained a broader meaning in the English text. The word “father” in the source text was transferred as “babamız” (our father) in TT 1 and TT2 with the addition of the first person plural possessive form “our”. Thus, the semantic shift in the ST was preserved in both of the target texts.

However, the same usage in the second example is translated differently in TT 1 and TT 2. Selveroğlu rendered the word as “efendim” (sir) in TT 1 probably because in the Igbo tradition “egwugwu” is a mystical and religious figure, who is both respected but also feared by the villagers. Erbil transferred “father” as “atam” (my ancestor) since egwugwu represents the spirits of the first ancestors of the Igbo people. However, neither translation could transfer the semantic shift in Achebe’s narration. As a result of this, the African oral representation was erased despite both of the choices rendering the meaning of the word.

Example 3:

ST: “Ezinma began to cry. She was used to Chielo calling her ‘**my daughter**’.” (1994: 102)

TT1: “Ezinma ağlamaya başladı. Chielo’nun kendisine ‘**kızım**’ demesine alıştı.” (1997: 90)

TT2: “Ezinma ağlamaya başladı. Çielo’nun ona ‘**kızım**’ diye hitap etmesine alıştı.” (2011: 98)

Chielo is the priestess who serves as a messenger of the goddess, Agbala, in the village. She is also a friend of Ekwefi and always addresses her as “my daughter”, although there is no biological relation between them. The expression “my daughter” is again the literal translation of the Igbo expression and has gained a broader meaning. Both of the translators rendered the addressing literally as “kızım” in TT1 and TT2, thereby the semantic shift in the Igbo kinsname was transferred to the Turkish texts.

Example 4:

ST: “Let us go out and **whisper together**” (1994: 73).

TT 1: “Dışarı çıkıp görüşelim” (1997: 64).

TT 2: “Hadi dışarı çıkıp aramızda konuşalım” (2011: 71).

Male relatives use these expressions while talking about the marriage. Achebe employed literal translation to render Igbo expression and the verb “whisper together” has gain a new meaning in English. It means “talking about the serious issues in private” rather than “to speak quietly”. However, both of the translators ignored the semantic shift created deliberately by Achebe to conserve the oral tradition in another language. Both of them just rendered the meaning of the expression and translated the expression as “let’s go out and talk together”, rather than direct translation Achebe applied as a postcolonial writing strategy. Therefore, the oral expression “whisper together” disappeared in both of the Turkish target texts.

Example 5:

ST: “Would he recognize her now? She must **have grown quite big**” (1994: 59).

TT1: “Acaba kendisini tanıyacaktıydı? Epeyce **büyümüş olmalıydı**” (1997: 53).

TT2: “Onu görünce tanıyabilecek miydi? Artık epeyce **büyümüş olmalıydı**” (2011: 60)

The sentence above is uttered by a child who did not see his mother for a long time and he thinks that he could not probably recognize her since she has grown older. But Achebe deliberately rendered the expression as “grow big” rather than “grow old” to emphasize the Igbo usage and stress the sub-language in *Things Fall Apart*. Thereby, the meaning of the English word “big” has shifted and it actually means “old” rather than the “big” in the novel.

Selveroğlu and Erbil literally translated it as “büyüme” and they could transfer the cultural expression in TT1 and TT2 by applying the semantic shift as Achebe did. However, the main problem in both of the translated texts is the ambiguity of the pronouns in Turkish. Owing to the gender specific pronouns in English, it is easily understood in the source text that the mother must have grown older. However there is no distinction between the third personal pronouns in Turkish. Therefore, the Turkish reader may understand that the boy must have grown up since, in Turkish, “büyüme” is used to define children growing physically and mentally mature. As a result, the target reader may misinterpret the sentence and could not notice the semantic shift appointed to transfer the Igbo expression. To refrain from the misinterpretation, they could have translated as “annesini epeyce büyüme olmalıydı” (her mother must have grown quite big) by making the pronoun clear in Turkish.

Bandia mentions that another instance of semantic shift occurs when the European language words are strung together to create an Africanized idiomatic expression and he gives the following sentence in *Things Fall Apart* as an example (2008: 105).

Example 6:

ST: “I cannot yet find a mouth with which to tell the story.” (1994: 48)

TT 1: “Olanları anlatmaya dilim varmıyor.” (1997: 44)

TT 2: “Henüz olanları dile getirecek söz bulamıyorum.” (2011: 50)

The sentence in the source text actually means “I have no words for you”. Achebe intentionally transferred the African expression by literal translation and the word “mouth” gains a different meaning in the postcolonial text and the phrase “find a mouth” is created by the author by writing side by side to reflect Igbo idiomatic phrase. However, Selveroğlu and Erbil again did not pay attention to the semantic shift and its function in the text. Therefore, both of them translated the expression by domestication and transferred the African idiom with a similar Turkish expression rather than the direct translation as Achebe did.

Example 7:

ST: “His words may also be good” (1994: 91).

TT 1: “Bakalım o ne anlatacak” (1997: 80).

TT 2: “Belki onun sözleri de güzeldir” (2011: 88).

This example is also literal translation of the Igbo expression. It is uttered in a traditional trial proceeded by the egwugwu in villages who are the mystic figures in the traditional African society and symbolize the ancestors’ spirit. They talk to people in the clan with specific patterns and the expression “Your words are good” actually means “you sound reasonable”. But these patterns were destroyed in TT1, since Selveroğlu paraphrased the utterance. However, Erbil literally transferred it without any intervention and cultural phrase was rendered to the target reader without domesticating or paraphrasing and the traditional flavor in the passage was preserved in TT2.

Example 8:

ST: “Life to you” (1994: 104).

TT 1: “Çok yaşa” (1997: 92).

TT 2: “Çok yaşa.” (2011: 101)

Example 9:

ST: “Life to all of us” (1994: 117)

TT 1: “Tanrılar hepimize uzun ve sağlıklı bir yaşam versin.” (1997: 101)

TT 2: “Hepimiz çok yaşayalım.” (2011: 11)

Achebe translated this customary phrase literally rather than the European counterpart “God bless you”. He took the risk of not being understood by the European readers in order to reflect the foreignness to his target readers and semantic shift occurred in these expressions through the literal translation of the Igbo phrase.

In example 8, the phrase “Life to you” was translated by both of the translators as “çok yaşa” which is a customary Turkish expression uttered when somebody has sneezed and it is the correspondence of “bless you”. Even if the ordinary Turkish phrase “çok yaşa” (live long) involves the message of the African expression and includes the key word “life/live”, it does not sound unfamiliar to the Turkish readers. However, Achebe preferred to literally translate the culture specific expression and he took the risk of not being understood by the European readers in order to convey the foreignness to his target readers, so semantic shift occurred in these expressions through direct translation of the Igbo phrase. In example 9, Selveroğlu paraphrased the utterance and translated it as “Gods give all of us a long and healthy life” in TT1. She did not domesticate the utterance as she did in the previous one and this time she transferred not only the meaning but also the culture specificity to a certain extent in TT1. However, Erbil translated the expression as “hepimiz çok yaşayalım” (let’s all live long) and she could not recreate the semantic shift representing the African oral tradition in the source text.

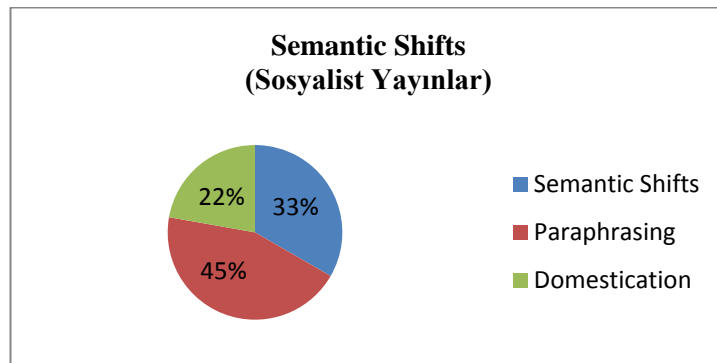


Chart 7. 1. Strategies used by Selveroğlu in the translation of the Semantic Shifts

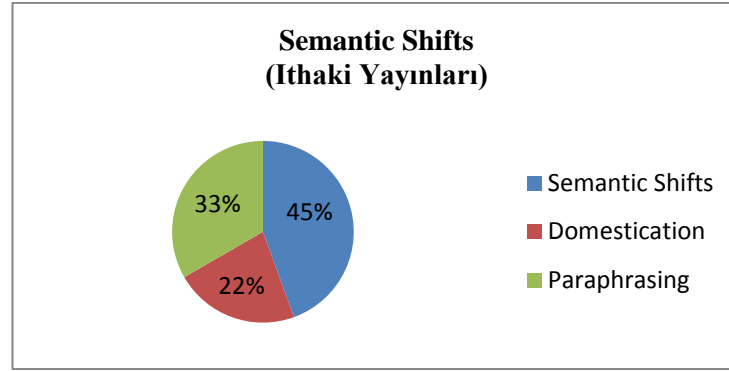


Chart 7. 2. Strategies used by Erbil in the translations of the Semantic Shifts

As can be inferred from the charts above, Selveroğlu transferred 3 of 9 examples of semantic shifts into TT1. She employed domestication strategy in 2 of them whereas she used paraphrasing in 4 of 9 examples. Erbil, on the other hand, transferred 4 of 9 examples of semantic shifts into TT2. She applied domestication strategy to transfer 2 of them and used paraphrasing in 3 of 9 examples of semantic shifts.

4.4.2.2. Collocational Shift

Collocational shifts discussed in Chapter 1.3.2.1 was also applied by Achebe in *Things Fall Apart*. As a postcolonial strategy, Achebe employed translation while creating the source text and he created “innovative lexical items and expressions” in *Things Fall Apart*. He resorted to “collocational shift” and put English words and phrases together to transfer the patterns of Igbo language by consciously violating the syntactic rules and word formations in English. The expressions are usually literal translation from the Igbo language and do not follow the collocational restrictions of English in order to take the non-African reader’s attention. These native expressions transferred into English results in collocational shifts since they are innovative expressions which do not fit in the collocational rules of English. It is crucial to detect these collocational shifts in the novel and transfer them with the same strategy into Turkish in order to preserve the oral tradition of the colonized people. The examples of collocational shifts in *Things Fall Apart* are explained as follows:

Example 1:

ST: “That was why the snake-lizard killed his mother” (1994: 83).

TT 1: “Kertenkele annesini bu nedenle öldürmüştü” (1997: 74).

TT 2: “Ama bacaksız kertenkele, annesini bu yüzden öldürmüştü” (2011: 81).

The Igbo expression “snake-lizard” is actually known as a legless lizard in English which “lacks legs and has a snake-like or worm-like appearance”¹². But the Igbo people call it snake-lizard because of the appearance of the animal. Achebe combined the English words “snake” and “lizard” to reflect the African fixed expression in English. The new term is indeed the literal translation of the Igbo word and violates the selectional restriction in English since “snake lizard” is not used to define this animal even though “snake” is suitable for the description of the animal. However, this technique is not taken into consideration by Selveroğlu and Erbil. Selveroğlu simply rendered the word as ‘kertenkele’ (lizard) into TT1 while Erbil paraphrased the expression and transferred it as “bacaksız kertenkele” (legless lizard) in TT2 without the attention to new collocated expression in the ST.

Example 2:

ST: “Umuofia was feared by all its neighbors. It was powerful in war and in magic [...] Its most potent **war-medicine** was as old as the clan itself” (1994: 11).

TT1: “Bütün komşuları Umuofia’dan korkarlardı. Savaşta güçlü, büyücülükte yetenekliydi [...] En etkili **savaş büyüsü**, kabilenin kendisi kadar eskiydi” (1997: 14).

TT2: “Umuofia’dan tüm komşu köyler korkardı. Savaşta ve büyüde çok güçlüydüler [...] En etkili **savaş iksirleri**, klanın kendisi kadar eskiydi” (2011: 17).

“War-medicine” is a type of magic in the traditional African societies practiced by the priests to win the war. Achebe rendered the term as the Igbo people use it and it has been created through literal translation from the native language by combining appropriate words. Therefore, this new word was derived from the African cultural meaning since the words “war” and “medicine” do not actually occur together in English. It was rendered as “savaş büyüsü” (war magic) in TT1 to preserve both the meaning and the strangeness of the expression in TT1. Erbil also followed a similar strategy and rendered it as “savaş iksiri” (war potion). Both of the translators assigned a

¹²<http://www.oxforddictionaries.com/definition/english/legless-lizard>

new meaning to this collocated expression in Turkish, which also results in a collocational shift in the target texts in order to convey linguistic aspect of the colonized cultures.

Example 3:

ST: “After a few more **hoe-fuls of earth** he struck the *iyi-uwa*” (1994: 84).

TT1: “**Birkaç çapa dolusu toprak** daha attıktan sonar *iyi-uwa*’yı buldu” (1997:75).

TT2: “**Birkaç çapa dolusu** toprağı daha attıktan sonar *iyi-uwa*’ya ulaştı” (2011: 82).

In this instance, Achebe preferred to transfer an Igbo expression into the Euro-African novel and instead of saying “digging the soil a few more times with a hoe”, he put together the English words to reflect the native idiomatic expression and rendered it as “hoe-fuls of earth”. Although the translated expression follows the syntactic rules of English, it violates the selection restriction since “hoe” and “fuls” do not occur together in English. Therefore, an unusual and African expression for the European readers is transferred in the postcolonial novel. Selveroğlu and Erbil translated the idiomatic expression literally as Achebe did in the source texts. They rendered it as “bir çapa dolusu toprak” which is the literal translation of the expression. “Bir çapa dolusu toprak” is also unusual an expression for the Turkish reader since it is known as “bir kürek dolusu toprak” (spadeful of earth) in Turkish. Thereby, both of the translators followed the writing strategy of Achebe to render the culture specific expression.

The most remarkable collocational shift in *Things Fall Apart* occurs in counting system of the Igbo people. To transfer the counting systems in the Igbo language, Achebe turns around the syntax of English and violates the sentence structure. Here are the examples reflecting the counting systems of the traditional African society:

Example 4:

ST: “He was like the man in the song **who had ten and one wives** and not enough soup for his foo-foo.” (1994: 53).

TT 1: “Bir şarkıda söylendiği gibi **on bir karısı**, ancak yeterince yiyeceği olmayan adama benzerdi.” (1997: 48).

TT 2:“Böyle bir erkek şarkıda sözü edilen, **on bir eşi** olup da içecek çorba bulamayan o adama benzerdi.” (2011: 54)

Example 5:

ST: “His name was Uchendu, and it was he who had received Okonkwo's mother **twenty and ten years**” (1994: 129)

TT1: “Adı Uchendu’ydu ve **otuz yıl** önce, yakınlarının yanına gömülmek için Okonkwo’nun annesi Umuofia’dan getirildiğinde ablasını karşılayan da yine bu dayısıydı.” (1997: 109)

TT2:“Okonkwo’nun annesi **otuz yıl** önce halkının yanına gömülmek üzere Umuofia’dan getirildiğinde onunla ilgilenen de bu kardeşiydi.” (2011: 121)

These two sentences also represent the counting system of the traditional African society and the collocational shifts deliberately applied by Achebe. The expression “ten and one wives” in the first instance actually means eleven wives while “twenty and ten years” in the second one is equal to thirty years. Although there are ready equivalents in English, Achebe again chose to disturb the syntax of the English language by using the syntactic rules of the Igbo language which do not follow the rules of the sentence structure of the dominant language.

Both Selveroğlu and Erbil applied domestication to render the Igbo counting system in the novel. They transferred “ten and one wives” in the example 5 as “eleven” that resulted in the destruction of the narration which has traces of the oral literature tradition of Africa. Similarly, “twenty and ten years” in the example 6 was transferred as “thirty” in both of the target texts. Therefore, collocational shift as a postcolonial writing strategy was destroyed in TT1 and TT2.

Example 6:

ST: “I shall give you **twice four hundred yams**” (1994: 22)

TT 1:“**İki kere dört yüz** yerelması tohumu” (1997: 23)

TT 2: “Sana istediğin **400 tohumun iki katını** vereceğim” (2011: 26)

In the first instance, “twice four hundred”, is the transfer of the syntax of the Igbo language, which represents the counting system of the society. It is the conscious violation of the collocational rules of the English language to indigenize the text and represent the culture. Therefore, Achebe practiced the collocational shift by violating

the syntax of the dominant language instead of using the English equivalent, “eight hundred”. Selveroğlu paid attention to Achebe’s innovation unlike the previous examples and she transferred “twice four hundred yams” literally as “iki kere dört yüz yerelması” in TT 1, just like Achebe did in ST. As a result, she also managed to transfer the collocational shift in the source text into TT1. On the contrary, Erbil again ignored this collocational shift in the novel and conveyed it as a regular Turkish utterance: “400 tohumun iki katı” (double of 400 seeds). As a result the African oral tradition was again erased in TT2.

Both of the translators did not pay much attention to collocational shifts in *Things Fall Apart*. Some of the collocational shifts were transferred into the target texts whereas the others were not. Therefore, they followed inconsistent strategy to transfer them. As a result, this postcolonial writing strategy was erased in both of the target texts and it resulted in the destruction of the subtext and representation of the oral tradition in the Turkish translations of the postcolonial writing.

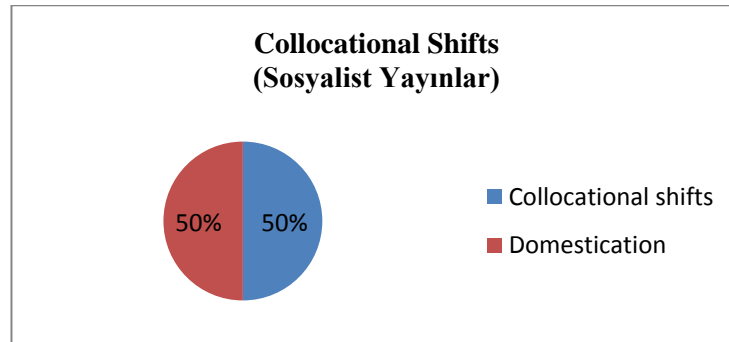


Chart 8. 1. Strategies used by Selveroğlu in the translation of the Collocational Shifts

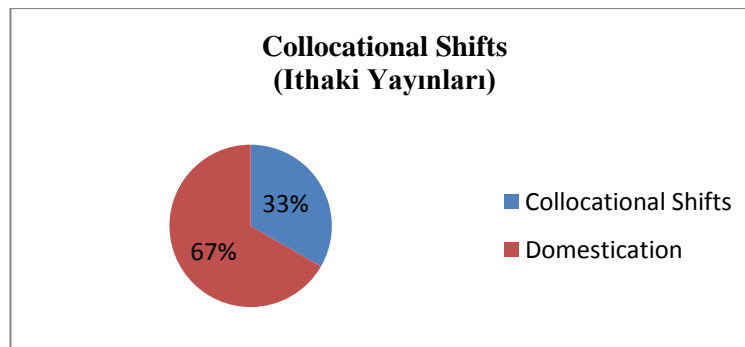


Chart 8. 2. Strategies used by Erbil in the translation of the Collocational Shifts

As can be deduced from the charts above, Selveroğlu transferred 3 of 6 examples of collocational shifts into TT1 while she employed domestication strategy in 3 of them. Erbil, on the other hand, employed collocational shift to transfer 2 of 6 examples whereas applied domestication strategy in 4 of 6 examples of collocational shifts.

4.4.2.3. Omissions Erasing the Cultural Representation

Apart from the proverbs, idioms, songs and folktales, Achebe scattered other elements related to the Igbo's region and culture into the novel. These elements arouse a feeling in the reader that he is reading a novel belonging to another culture. Moreover, it preserves the foreignness in the novel without irritating. However, it is observed in TT1 that Selveroğlu eliminated some of the figures, possibly, in an attempt to make the novel easier to read for the Turkish readers. But her strategy seems inconsistent when considering that she preserved other cultural elements, which are more difficult to be comprehended for the target reader.

Example 1:

ST: “The lizard that jumped from **the high iroko tree** to the ground said he would praise himself if no one else did.” (1994: 21).

TT 1: “**Yüksek ağaçtan** yere atlayan kertenkele, eğer başkası övmezse, kendi kendisini öveceğini söylemiş.” (1997: 22).

TT 2: “**Yüksek iroko ağacından** yere zıplayan kertenkele, başka kimse yapmazsa kendisini yine kendisini öveceğini söylemiş.” (2011: 26).

Example 2:

ST: “A brush fire in the **harmattan**” (1994: 3)

TT 1: “**Yel** eserken çıkan çalı yangını” (1997: 8)

TT 2: “Tıpkı **harmattan rüzgarıyla** büyüyen bir çalı yangını” (2011: 9)

In the first example, “iroka” is a large hardwood tree which grows in tropical Africa and it is also called African/Nigerian teak. In the second example, “harmattan” is a hot, dry and dusty wind blowing over West Africa. But Selveroğlu translated “the high iroka tree” as “high tree” by omitting the African name of the tree. Similarly, she paraphrased the sentence in the second example and rendered the “harmattan” as and “the wind”

without paying attention to the culture transfer. These reductions in TT1 erased the references of the African region and suppressed the foreignness in the text. Erbil, on the other hand, literally translated the cultural items as “yüksek iroka ağacı” (the high Iroko tree) and “harmattan” (harmattan) respectively into the TT2 and transferred the references related to Africa.

Example 3:

ST: “Sometimes it poured down in such thick sheets of water that earth and sky seemed merged in one gray wetness. It was then uncertain whether the low rumbling of **Amadiora’s thunder** came from above or below” (1994: 34).

TT1: “Kimi zaman yağmur öyle artıyor, öyle yoğunlaşıyordu ki, yer ve gök birbirine karışıyor, birleşiyor, her yanı gri bir ıslaklık kaplıyordu. İşte o zaman **gök gürültüsünün** yerden mi, gökten mi geldiği anlaşılamıyordu” (1997: 32).

TT2: “Bazen öylesine yoğun boşandı ki toprak ve gökyüzü adeta ıslak bir grilikte birleşmiş gibi göründü. **Amadiora’nın gök gürültüsünün**, aşağıdan mı yoksa yukarıdan mı geldiği anlaşılamadı” (2011: 7)

“Amadiora” in the first instance is the god of thunder and lightning of the Igbo people and he is among the most popular of the Igbo deities. In example 3, it is implied that Amadiora is a kind of deity and he is named after a thunder in Nigeria. But Selveroğlu omitted the name of the deity and simply conveyed it as a “gök gürültüsü” (thunder), so the mythological figure was erased in the TT1. On the contrary, Erbil literally translated the expression and rendered it as “Amadiora’nın gök gürültüsü”, since she followed the writing strategy of Achebe.

Example 4:

ST: “... who like a madman had **cut the anklet of his titles** and cast it away to join the Christians.” (1994: 174)

TT 1: “... **sanlarımı bir kenara itip** Hıristiyanlara katılmıştı.” (1997: 144)

TT 2: “Bir gün deli gibi **ünvanlarının halhallarını kesmiş** ve Hıristiyanlara katılmak uğruna fırlatıp atmıştı.” (2011: 161)

Achebe scattered an Igbo tradition in the sentence above by using the symbol “anklet of title”. Men in the Igbo villages wear a special anklet representing the titles they have gained in their society. However, in TT1, Selveroğlu paraphrased the sentence “cut the

anklet of his titles” and rendered it as “sanlarını bir kenara itti” (he ignored his titles). By this way, the concrete action of the man, who aimed to prove that he ignored all the titles in the clan, was lost in the TT1. Therefore, not only the cultural symbol that shows the hierarchy in clan could not be transferred but also the narration of the source text lost its effect in TT1. Unlike Selveroğlu, Erbil again translated the expression in line with the postcolonial translation strategy and literally translated it as “unvanlarının halhallerini kesmiş” in order to preserve cultural reference and narration in the TT2.

Example 5:

ST: “He loved the first kites that returned with the dry season, and the children who sang songs of welcome to them... As soon as he found one he would sing with his whole being, welcoming it back from its long, long journey, and **asking it if it had brought home any lengths of cloth**” (1994: 5).

TT 1: “Unoka bütün bunları: kuru mevsimle birlikte geri dönen ilk çaylakları, şarkı söyleyerek onları karşılayan çocukları seviyordu... Bir tek çaylak görür görmez bütün benliğiyle şarkı söylemeye başlar, uzun çok uzun bir yoldan dönen kuşa hoşgeldin derdi” (1997: 9).

TT 2: “Kuru mevsimle birlikte gökyüzünde beliren ilk çaylak kuşlarını, onlara hoşgeldin şarkıları söyleyen çocukları severdi... Görür görmez tüm benliğiyle ona şarkı söyler, uzun seyahatinden dönen çaylağa hoşgeldin der, **eve kumaş getirip getirmediğini sorardı.**” (2011: 11).

The children in the village welcome the kite (a kind of wild bird) and sing a traditional song, which has verses asking the kite if it had brought home any lengths of cloth. But the passage “asking it if it had brought home any lengths of cloth” was omitted in the TT1 and the reader lost the chance to learn about this tradition while reading the novel in Turkish. In TT2, Erbil applied a literal tradition as she generally did throughout the text and she rendered it as “eve kumaş getirip getirmediğini sorardı”.

In the second translation, all the omissions and reductions related to African culture and their regions were compensated by Erbil. She conveyed all the passages into Turkish without omission of the cultural elements or regional symbols; as a result she preserved the postcolonial features of the novel in the target text.

ST: “There was no barn to inherit” (1994: 16).

ST: “The ancestral spirits of the clan were abroad” (1994: 88).

ST: “Uzowulu’s body, I salute you.” (1994: 92)

ST: “The daughters of Uchendu’s brothers were also there” (1994: 132).

ST: “She became his wife” (1994: 132).

ST: “Let us not presume to do so now” (1994: 158).

ST: ““Your buttocks said he had a son’ said the joker. ‘So he must have a wife and all of them must have buttocks’” (1994: 147)

ST: “You don’t know what it is to speak with one voice” (1994: 167).

Apart from the omission of words and clauses, sentences were also reduced in the first translation by Selveroğlu. The examples above were removed in TT1. It is observed that she deleted these sentences without following a specific translation strategy since these reductions occurred in random. Therefore, the omission of sentences is not the result of any specific translation policy of the publisher. However, these kinds of omissions are out of the question in 2011 translation, published by İthaki since Erbil seeks to be loyal to the source text and the author’s strategies as much as possible.

4.4.2.4. Additions Reflecting the Intervention of The Translator/Publisher

Achebe’s simple style inspired by the oral literature of Nigeria evokes Africaness in the Euro-African postcolonial text. Short sentences and a small amount of conjunctions are frequently used in *Things Fall Apart* since they are the characteristics of the oral tradition in Africa. However, Selveroğlu erased this important stylistic feature of the novel by joining some of the sentences, adding conjunctions, phrases and reduplications with the aim of filling the gaps. It is possible that she didn’t recognize that this is a conscious strategy Achebe appointed to represent oral tradition of the traditional society in Africa. On the other hand, Erbil seems to be aware of this stylistic approach employed by Achebe and she did not attempt to fill the gaps that Achebe deliberately created in the source text.

Example 1:

ST: “As he broke the kola, Unoka prayed to their ancestors for life and health, [...]” (1994: 6).

TT 1: “Kolayı kırarken **bir yandan da** atalarına yakararak uzun ve sağlıklı yaşam [...] istedi” (1997: 9).

TT 2: “Unoka kolayı kırarken uzun bir ömür, sağlık ve düşmanlardan korunmaları için atalarına dua etti” (2011: 12).

Example 2:

ST: “At any rate, that was how it looked to his father and he sought to correct him [...]” (1994: 13).

TT 1: “[...] **ve bu nedenle de** oğlunu sürekli azarlayarak, döverek davranışlarını düzeltmeye çalışıyordu” (1997: 16).

TT 2: “Sürekli azarlayıp döverek onu disipline sokmaya çalışıyordu” (2011: 19).

Example 3:

ST: “Bring her back soon” (1994: 102).

TT 1: “Tez zamanda getirir, **kaygılanma** (1997: 90).

TT 2: “Birazdan getirir” (2011: 99).

Example 4:

ST: “They all have food in their own homes” (1994: 166).

TT 1: “Herkesin kendi evinde **iyi, kötü** yiyecek bir şeyi vardır” (1997: 141).

TT 2: “Herkesin evinde kendi yiyeceği vardır.” (2011: 155).

Selveroğlu added an adverb “bir yandan da” (in the meantime) in example 1 in order to enrich the stylistics of the text. In example 2, she combined two sentences by use of the conjunction “bu nedenle de” (for this reason) for the purpose of the filling the gaps. In example 3, she added a Turkish expression “kaygılanma” (don’t worry) at the end to strengthen the meaning of the sentence. In example 4, Selveroğlu translated “food” as “iyi kötü yiyecek bir şey” by adding an adverb (more or less), which changed the plain form of the source text. All these additions are in contradiction with the simple style of the oral tradition of the Igbo people represented in the novel.

Apart from the additions on lexical level, a long paragraph was inserted towards the end of the first target text that did not exist in the original text. This paragraph only exists in the edition of Sosyalist Yayınlar. It was written probably by the publisher, as it does not exist in the edition of Üç Çiçek Yayınevi that is translated by the same translator and is identical except for this passage. This is a conscious intervention done by the publisher

in an attempt to support the ideology of the publishing house. This addition was deliberately inserted in the TT1 to refer to the postcolonial context of the novel. Publisher probably resorted to this addition in order to remind the target reader that s/he reads a postcolonial novel. By this way, it is emphasized in the target text that colonialism destroyed the life of the Africans like the other colonized societies. The reason behind this addition is possibly the ideology of the publishing houses and its ideological reflections are apparent not only on the paratext but also in this passage of the first translation.

Example 5:

TT 1: "Yabancı (savaşçı)lar, kurumlarınızı kontrollerine alabilmek için sizin (bilgili insanlarınızla ve yöneticileriniz)le savaşacaklar; yollarınızı ve sokaklarınızı yaban otları kaplayacak; bir yandan çoluk çocuğunuz artarken, öte yandan topraklarınız daha az ürün vermeye başlayacak; evleriniz, barınaklarınız büyük sel baskınları nedeniyle sular altında kalacak; arazileriniz, tarlalarınızı yoğun kuraklıklar dolayısıyla çatlamaya başlayacak; çocuklarınız tarlalarınızı sürmeyi ve çapalamayı reddederek otlaklarda ve çalılıklarda şaşkın şaşkın dolaşmayı tercih edecekler; birbirinizi kazıklama yollarını öğrenecek, arkadaşlarınıza ve dostlarınıza ikram ettiğiniz içeceklerle onları zehirlemeye kalkışacaksınız. Evet, her şey(iniz) alt üst olacak." (1997: 169).

(Outlanders (invaders) will fight you (your wise people and governors) over the control of your institutions; weeds will grow on your roads and streets; while you grow in number, your soil will lose fertility (you will yield less); huge floods will hit your homes, shelters; your lands and fields will crack with fierce droughts; your sons and daughters will refuse plowing and spudding your fields and prefer wandering idly; you will learn to cheat and try to poison your friends with drinks you give them. Yes, your World will be upside down. (Translation by the writer of the thesis) (1997: 169).

The inserted paragraph explains what happens after the arrival of the missionaries and how the native culture is destroyed and native life becomes miserable. This strategy is related to the translation aim of the publishing house which takes an anticolonialist stance in an attempt to express the ideology via literature in Turkey. Therefore, the paragraph criticizes the negative consequences of colonialism as stated in the preface of the target text and it supports the translation goal of the publisher who explicitly states in the preface that the colonialism is a disastrous and cruel imperialist practice which destroys the life of the people in the third word. The inserted passage also appears on

the back cover of the target text to highlight the publisher's aim of translation which is in line with his ideology.

The translational aim of Ithaki Yayınları is not in parallel with Sosyalist Yayınlar. It is inferred from the target text that the main aim of the publishing house is to render the novel in the light of Achebe's writing strategies and to introduce one of the basic African literary works to the Turkish readers. For this reason there is no ideological intervention in TT2. However, since *Things Fall Apart* is an example of postcolonial literature, the target text published by Ithaki Yayınları has traces of postcolonial aspects even if it does not carry out an ideological purpose.

4.4.2.5. The Representation/Misrepresentation of The Patriarchy In The Traditional African Society

Chinua Achebe portrays a culture which is polygamous and highly patriarchal. The Igbo society is a male dominant culture and strictly organized around the gender. The male dominant approach is frequently reflected in the novel. The source reader can easily infer the implications regarding to patriarchal aspect of the society with the help of the words and phrases which Achebe perfectly inserted in his novel. However, as the story goes on, the reader infers that the woman also undertake essential roles in the society although they in the novel seem as an oppressed group. They serve as an educator in the society by means of the storytelling so that the children in the clan are taught the Igbo myths, African history and social rules and moral. The women are the caretaker of the crops which is prominent for the survival of the family. They also play in the role of African religion and perform the role of priestess like Chika in the novel. Ani, the prominent and powerful deity in the Igbo religion, is represented as being a woman. Above all, they are accepted as the nurturers of the society.

Men in the clan are described as the strong and fearless warriors who are undefeated in the battlefield and good farmers who can provide enough food and shelter for their family. Men in the traditional African societies take several wives and have many children. The wealth of a man is proportional to the number of his wives and the

children. Polygamous family structure which is the major aspect of the patriarchal Igbo society was perfectly represented in *Things Fall Apart*:

Example 1:

ST: “When Okonkwo brought him home that day he called his most senior wife and handed him over to her” (1994: 14-16).

TT1: “Okonkwo en yaşlı karısını karısını çağırarak [...] diye sordu” (1997: 16).

TT2: “Okonkwo o gün onu getirdiğinde en yaşlı eşini çağırış ve delikanlıyı ona teslim etmişti” (2011: 20).

Example 2:

ST: “He uncovered his second wife's dish and began to eat from it” (1994: 45).

TT1: “İkinci karısının gönderdiği tasın üzerindeki örtüyü kaldırdı ve yemeye başladı” (1997: 41).

TT2: “İkinci eşinin yemeğini açtı ve yemeğe başladı” (2011: 47).

Example 3:

ST: “Okonkwo was provoked to justifiable anger by his youngest wife, who went to plait her hair at her friend's house and did not return early enough to cook the afternoon meal” (1994: 29).

TT1: “En genç karısı saçını örmek için arkadaşının evine gitmiş ve yeterince erken dönüp akşam yemeğini pişirmediği için Okonkwo haklı olarak öfkelenmişti” (1997: 28).

TT2: “Okonkwo en genç eşi yüzünden haklı bir öfkeye kapılmıştı. Kadın, arkadaşının evine saçını ördürmeye gitmiş, öğle yemeğini pişirmek için dönmemişti” (2011: 32).

In the Igbo society, there is a hierarchy among the wives in terms of their age and the marriage order. Therefore, each woman is referred according to the marriage order. In TT1, “Second wife” in example 2 and “youngest wife” in example 3 were literally translated as “ikinci karısı” and “en genç karısı” respectively. On the other hand, “the most senior wife” in example 1 was rendered as “en yaşlı karısı” (the oldest wife) rather than the direct translation “en kıdemli karısı”. Senior wife in the novel is not just the oldest one but the woman with higher standing and rank. However, the Turkish translation “en yaşlı karısı” just refers to the age of the woman.

In TT2, Erbil preferred to transfer the word “eş” with a different connotation and translated it as “eş” that is actually used as the equivalent of “spouse” in Turkish. Therefore, “second wife”, “youngest wife” and “most senior wife” are all rendered as “ikinci eşi” (second spouse), “en genç eşi” (the youngest spouse) and “en yaşlı eşi” (the oldest spouse) respectively. Spouse is a term referring to either member of a married couple in modern societies. So, Erbil’s choice “eş” (spouse) doesn’t fit the context in the novel, since the Igbo society is a very patriarchal one and its roots are based on the polygamous family structure.

The Igbo life is gendered in many aspects from the type of the crimes to the differentiation of crops grown by men and woman. This characterization was described in the novel with these passages:

Example 4:

ST: “**The crime was of two kinds, male and female.** Okonkwo had committed the female, because it had been inadvertent. He could return to the clan after seven years” (1994: 124).

TT1: “**Suçlar dişi ve erkek olmak üzere ikiye ayrılıyorlardı.** Okonkwo’nun suçu dişiydi, çünkü istemeden işlemiştii ve yedi yıl sonra kabileye dönebilirdi” (1997: 1007).

TT2: “**Suç, erkek ve dişi olmak üzere iki türlüydü.** Okonkwo’nunki dişiydi, çünkü istemeyerek olmuştu. Klana ancak yedi yıl sonra dönebilirdi” (2011: 117).

As understood from the passage that even the crimes are gendered in the society and the ones unintentionally committed are accepted as female crimes. The male crime is a deliberate one and its offense is more severe than the female. Both of the translators transferred the gendered crime categorization into the TT1 and TT2 in the same way. Selveroğlu translated it as “suçlar dişi ve erkek olmak üzere ikiye ayrılıyorlardı” (the crimes were divided into two categories as female and male), whereas Erbil rendered as “suçlar dişi ve erkek olmak üzere iki türlüydü” (the crimes were of two kinds, namely male and female).

Example 5:

ST: “His mother and sisters worked hard enough, but they grew **women's crops**, like coco-yams, beans and cassava. Yam, the king of crops, was a **man's crop**” (1994: 23).

TT1: “Annesi ve kızkardeşleri yeterince çalışıyorlardı, ama onlar ancak manyok, fasulye gibi **kadınların yetiştirebileceği ürünlerle** uğraşıyorlardı. Ürünlerin kralı yer elmasını yetiştirmek ise **erkek işiydi**” (1997: 23).

TT2: “Annesi ve kızkardeşleri de çok çalışıyordu, ama onlar gölevez, fasulye ve manyok gibi **kadınlara özgü tohumlar** ekiyordu. Tohumların kralı yamı ekmek **erkeklerin yapabileceği bir işti**” (2011: 27).

Crops are also divided into two categories as the ones grown by a man and the others, which can be grown by a woman. Translation of these passages is essential for the transfer of the gendered culture into a different language. Selveroğlu paraphrased the utterance and rendered “women’s crops” as “kadınların yetiştirebileceği ürünler” (crops that women could grow). The second sentence was also paraphrased by Selveroğlu to make the sentence more understandable and translated it as “to grow the yam, the king of crops was a man’s thing”. Erbil also paraphrased the passage and translated “woman’s crop” as “kadınlara özgü tohumlar” (seeds particular to woman) whereas rendered “a man’s crop” as “erkeklerin yapabileceği bir iş” (a job that men could do) in order to transfer the gendered categorization for the target readers.

Example 6:

ST: ““**Sit like a woman!**” Okonkwo shouted at her. Ezinma brought her two legs together and stretched them in front of her.

"Father, will you go to see the wrestling?" Ezinma asked after a suitable interval.

"Yes," he answered. "Will you go?"

"Yes." And after a pause she said: "Can I bring your chair for you?"

"No, **that is a boy's job.**" (1994: 44)

TT1: ““**Kadın gibi otur!**” diye bağırdı Okonkwo ona. Ezinma bacaklarını bitiştirerek önüne uzattı.

“Baba, güreşi izlemeye gidecek misin?” diye sordu Ezinma az sonra.

“Evet” diye yanıt verdi Okonkwo. “Sen de gidecek misin?”

“Gideceğim.” Aradan biraz geçince devam etti: “iskemleni ben taşıyabilir miyim?”

“**Yo, o erkek işi,**” dedi Okonkwo.” (1997: 41).

TT2: “Okonkwo ona “**Kadın gibi otur**” diye bağırdı. Ezinma bacaklarını birleştirip önüne uzattı.

Aradan uygun bir süre geçmesini bekledikten sonra, ‘Baba, güreşi izlemeye gidecek misin?’ diye sordu.

“Evet,” dedi. “Sen de gidecek misin?”

“Evet,” dedi Ezina. Sonra bir an duraklayıp, “tabureni taşıyabilir miyim?” diye sordu.

“**Hayır, bu erkek işi.**””(2011: 46).

This is another passage that refers to the patriarchal aspects of the Igbo society. Okonkwo, the protagonist, believes in the traditional gender divisions. He shouts at his daughter, “Sit like a woman” and when she offers to bring a chair for him he replies, “No, that is a man’s job”, since he relegated the woman to an inferior position in the society. Both of the translators transferred these expressions into Turkish literally and translated them as “kadın gibi otur” and “erkek işi” respectively, which emphasizes the patriarchy of Igbo society in both of the target texts.

Example 7:

ST: “He mourned for the clan, which he saw breaking up and falling apart and he mourned for the **warlike men** of Umuofia, who had so unaccountably become **soft like women**” (1994: 183).

TT 1: “Yalnızca kendisi için değil, bölünüp parçalanan, dağılan kabilesi için **kadın gibi yumuşayan** Umuofianın erkekleri için üzülyordu” (1997: 152).

TT 2: “Dağılıp parçalandığını gördüğü klanı için, akıl almaz bir biçimde **kadın gibi yumuşadığını** fark ettiği Umuofia’nın **savaşçı erkekleri** için üzülyordu” (2011: 169).

Besides the references to the gendered Igbo society, this passage refers to the title of the novel and states the miserable situation of the clan, who is falling apart. Selveroğlu omitted the essential adjectives and adverbs that change the emphasis in the source target text like “warlike men” or “so unaccountably”, even though she rendered “to become soft like woman” by translating “kadın gibi yumuşayan” meaning “soften like a woman”. These adjectives and adverbs imply the characteristic features of the men in the clan and how much they have changed. So, the narrative voice in the original one was altered by these omissions in TT1, since she translated as “He mourned not for his clan breaking up and falling apart and for the men of Umuofia who had become soft like woman”. Erbil literally rendered the sentence into the target text without omitting these

adjectives and adverbs. “Warlike men” was translated as “savaşçı erkekler” meaning warrior men in Turkish, while “to become soft like woman” as “kadın gibi yumuşayan” just like in TT1. Narrative voice of the source text was preserved unlike the first translation and the emphasis in the passage was also conserved in the TT2.

Example 8:

ST: “At the beginning of their journey the men of Umuofia talked and laughed about the locusts, about their women, and about some **effeminate men** who had refused to come with them.” (1994: 58)

TT1: “Yolculuk başladığında Umuofia’lı erkekler çekirgelerden, karılarından ve kendilerileriyle gelmek istemeyen **kadınımsı bir erkekten** söz ediyor, gülüşüyorlardı.” (1997: 52)

TT2:“Yolculuklarının başında Umuofiali adamlar çekirgeler, kadınlar ve onlarla birlikte gelmeyi reddeden **yumuşak erkekler** hakkında konuşup gülüştüler.” (2011: 58)

Example 9:

ST: “To abandon the gods of one's father and go about with a lot of **effeminate** men clucking like old hens was the very depth of abomination [...] How then could he have begotten a son like Nwoye, degenerate and **effeminate?**” (1994: 153)

TT1:“Babasının tanrılarını bırakıp, yaşlı tavuklar gibi gıdaklayan **kadınımsı erkeklerin** tanrısına inanmaktan daha aşağılık bir davranış olabilir miydi? [...] Nasıl olur da **kadınımsı bir erkeğin** babası olurdu?”(1997: 130)

TT2:“İnsanın babasının tanrılarını terk edip yaşlı tavuklar gibi gıdaklayan bir grup **yumuşak** adama katılması iğrençliğin son raddesiydi [...] O halde nasıl Nwoye gibi yoz ve **yumuşak bir oğlu** olabiliyordu?” (2011: 142-143)

The men in the novel are proud of their strong, tough, hardworking and warlike characters and the man deprived of these characteristic features is not respected. For instance, Achebe's main character, Okonkwo emerges as a traditional hero, who always wants to be an antithesis of his “feminine” father by attaining his goals. As referred to the example 8, the men who are not seen as courageous enough are addressed as “effeminate men” in the Igbo society in order to insult them. Similarly, Okonkwo, who is angry with his son Nwoye since he becomes a convert to Christian, calls the missionaries and other converts “effeminate men” in the example 9. This expression is rather crucial to correctly translate since it refers to the inferiority of the woman in the

society. Selveroğlu translated “effeminate” as “kadınımsı” meaning feminine in Turkish in TT1. Turkish translation “kadınımsı” seems suitable connotation since it is derived from the word “woman”. However, Erbil rendered “effeminate” as “yumuşak” meaning soft in TT2. Unlike the first translation “kadınımsı”, Erbil’s choice “yumuşak” is not a gender specific word and does not remind of the word “woman” in Turkish. Therefore, Selveroğlu was able to transfer the gender reference in the source text with the translation “kadınımsı” whereas Erbil could not in TT2.

Example 10:

ST: “He regarded as a reasonable and **manly interval**” (1994: 112).

TT 1: “Bir süre geçtikten sonra” (1997: 98).

TT 2: “**Erkeğe yaraşır** ve makul bulduğu bir süre geçtikten sonra” (2011: 107).

Example 11:

ST: “Their **manly voices** were not heard on the village paths” (1994: 196).

TT1: “Köy yollarında **erkeklerin sesleri** duyulmuyordu” (1997: 163).

TT2: “Köyün yollarında **erkeksi sesleri** işitilmiyordu (their manly voices were not heard on the village path” (2011: 180).

The word “manly” in the society is associated with strength and the power and it is used as a kind of compliment in the source text. In example 10, the word “manly” was omitted by Selveroğlu in TT1 and “manly interval” simply rendered as “after a while”. Similarly, in example 11, she translated “manly voice” as “voice of man” and the connotation of the word was not transferred in the TT1. Therefore, reduction and alteration destroyed the narration of the original text and hindered the Turkish reader from understanding from cultural implication. However, Erbil paraphrased the “manly interval” in TT2 and translated it as “erkeğe yaraşır süre” in example 10 meaning “an interval worthy of a man”, since the literal translation of the expression would have been incomprehensible for the target reader. “Manly voice” in example 11 was literally translated as “erkeksi ses” in TT2 thereby, the gender implications were preserved by Erbil in TT2 as seen in the examples above.

Example 12:

ST: “**Every man of Umuofia** was asked to gather at the market place tomorrow morning... In all the nine villages of Umuofia a town crier with his *ogene* asked **every man** to be present tomorrow morning... In the morning the market place was full. There must have been about **ten thousand men** there.” (1994: 9-10)

TT 1: “**Köy halkının** ertesi sabah, Pazar yerinde toplanması isteniyordu... Umuofia’nın dokuz köyünü dolaşan bir çığırtmaç, Ogene’sini vurup, ertesi sabah **herkesin** pazar yerinde hazır bulunmasını istiyordu... Sabahleyin pazar yeri tıklım tıklım doluydu. Hemen hemen **on bin kişi** toplanmış...” (1997: 12-13)

TT 2: “**Umuofia’daki tüm erkeklerin** yarın sabah pazar yerinde toplanması isteniyordu... Umuofia’nın dokuz köyünde bir kasaba tellalı *ogene*’siyle **tüm erkeklerin** yarın sabah toplanacağını duyurdu... Sabahleyin pazar yeri tıka basa doluydu, yaklaşık **on bin adam** olmalıydı.”(2011: 15-16)

Example 13:

ST: “**Men** stirred on their bamboo beds and listened anxiously.” (1994, p. 120)

TT 1:“**Herkes** hint kamışı yatağından kalkıp oturdu ve kaygıyla dinlemeye koyuldu.” (1997: 104)

TT 2:“**Erkekler** bamboo yataklarında kıpırdandılar ve endişeyle kulak kabarttılar.” (2011: 113).

Example 14:

ST: “As night fell, burning torches were set on wooden tripods and **the young men** raised a song.” (1994: 118)

TT 1:“Akşam olunca yer yer meşelaler yakıp, üçer tahta ayak üzerine yerleştirdiler. **Gençler** bir şarkı tutturdular.” (1997: 102)

TT 2:“Gece çökerken üç ayaklı ahşap meşaleler konup yakıldı ve **genç erkekler** şarkı söylemeye başladılar.” (2011: 111)

The distinction between the man and person is important, because these examples show the secondary position of the woman in the society. For instance, there will be a gathering to make a decision on war and the women are excluded from this important process. A frequently used expression in the source text is “man/men”, which does not refer to the not all the people but specifically the male members of the clan. However,

this remarkable word was not correctly transferred in TT1. “Everyman of Umuofia”, “every man”, “ten thousand men” in example 12; “men” in example 13 and “the young men” in the example 14 were translated as “the people of the village”, “everybody”, “ten thousand people”, “everybody” and “the young” respectively by Selveroğlu. However the word “man” in the context exactly means the males in the clan. It may be an unintentional choice of words but it seems like a conscious decision when it is considered that the context makes obvious that only males are implied. There are many examples of this type of translation; as a result, this strategy erased the gender specificity in the passages, which misrepresents the patriarchal structure of the Igbo society in TT1. On the contrary, Nazan Arıbaş Erbil showed awareness to the usage of “man” and its derivations and she translated them as they were. Therefore, she kept the gender specificity of the word and TT2 reflects the gender roles in the society better.

Example 15:

ST: “We all know that a man is the head of the family and his wives do his wives do his bidding. A child belongs to its father and his family and not to its mother family. A man belongs to his **fatherland** and not to his **motherland**. And yet we say Nneka-“Mother is Supreme” Why is that? [...] It's true that a child belongs to its father. But when a father beats his child, it seeks sympathy in its mother's hut. A man belongs to his **fatherland** when things are good and life is sweet. But when there is sorrow and bitterness he finds refuge in his **motherland**.” (1994: 133)

TT 1: “Hepimiz biliyoruz ki ailenin başkanı erkektir, karıları ise yalnızca onun buyruklarını yerine getirirler. Çocuk annesine ve annesinin kabilesine değil de babasının kabilesine aittir. Ama yine de Nneka, yani “Anne en yüce varlıktır,” deriz. Neden? [...] Çocuk babasına aittir, doğru. Ancak babasından dayak yiyince avutsun diye annesine koşar. İşler yolundayken, yaşamı güzelken erkek de **babasının kabilesine** aittir. Ama işler ters gittiğinde, acısı, üzüntüsü olduğunda **annesinin ülkesine** sığınır” (1997: 113).

TT 2:“Hepimiz biliyoruz ki ailenin reisi erkektir ve eşleri onun emirlerini yerine getirir. Çocuk annesine ve annesinin ailesine değil, babasının ve babasının ailesine aittir. Bir adam **babasının köyüne** aittir, annesininkine değil. Yine de Nneka, yani ‘Anne yücedir’ deriz Neden? [...] Doğru, çocuk babasına aittir.Ama baba onu dövdüğü vakit şefkati annesinin kulübesinde arar. Bir adamışler yolunda ve hayat tatlıyken **babasının topraklarına** aittir. Ama üzüntü ve acıyla karşılaşınca **annesinin topraklarına** sığınır.”(2011: 126).

This is a crucial passage summarizing the place and the importance of the woman in the Igbo society. It emphasizes that even though the Igbo is a gendered society and the women have an inferior position in the patriarchal Igbo society, they are in fact respected in the clan because they are mothers as well and they serve as protectors when the men get in trouble. There are two different terms referring to the homeland of the father and mother: “fatherland” and “motherland”. These are crucial terms, since they imply the gendered division in the traditional African society. According to the Igbo culture, a child belongs to the land of his father. Therefore, the land of the mother is inferior compared to the land of the father. “Motherland” and “fatherland” are two different terms referring to the land of the mother of the child and the land of the father respectively although they both mean “the country where you were born or where your family came”¹³ in English. Therefore, semantic shift occurred in the source text as they gained new meanings in English in order to express this distinction in the society.

In TT1, Selveroğlu omitted the first sentence expressing the distinction between “fatherland” and “motherland” but she translated the ones in the last sentence of the passage. “Fatherland” was translated as “babasının kabilesi” meaning “the clan of his father”. It is not an appropriate decision, since fatherland in the source text does not refer to the clan or the village but to the territory. “Annesinin ülkesi” (country of his mother) is also not suitable for the translation of “motherland”, since it does not necessarily refer to another country. Erbil, on the other hand, translated them as “babasının toprakları” and “annesinin toprakları” respectively in TT2. “Toprak” literally means “soil” but it also means territory in Turkish. Therefore, it is a suitable choice to express the distinction of the words in the source text.

¹³<http://www.merriam-webster.com/dictionary/motherland>

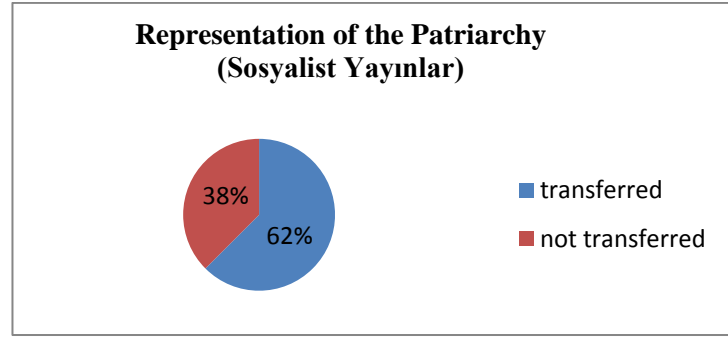


Chart 9. 1. Strategies used by Selveroğlu in the transfer of the Patriarchy

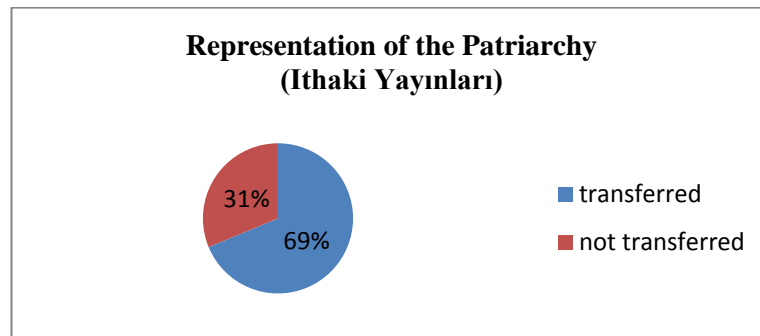


Chart 9. 2. Strategies used by Erbil in the transfer of the Patriarchy

As inferred from the charts above, Selveroğlu transferred 10 of 16 examples of representation of the patriarchy into TT1 whereas Erbil transferred 11 of the examples into TT2.

CONCLUSION

In this study the two Turkish translations of *Things Fall Apart* by Chinua Achebe have been analyzed. The aim of this thesis is to examine the cultural representation of the colonized societies in the Turkish translations of the novel. In an attempt to explore the literary translation as a transfer of the culture of African colonial subject, comparative analysis of the strategies to render the cultural representation of the traditional African society in TTs has been carried out. Paul Bandia's Tripartite Translation Approach has been used for this purpose.

Within this framework, this study has firstly tried to figure out "what are the aspects that make the postcolonial translation studies an important subject in translation studies in the light of *Things Fall Apart*?" It has been observed that there are significant parallels between the practice of postcolonial writing and translation. The postcolonial writing of the third world cultures, including the African societies, aims to transfer their oral traditions into the postcolonial text in order to demolish the stereotypes and the false claim that the colonized societies have no culture or history. Therefore, the language of the early postcolonial texts is influenced by the traditional oral narrative aspects. The linguistic innovative practices employed by the authors to transpose their culture and recreating a new identity for the colonized are the main characteristics of the postcolonial writing. As a result, a hybrid language is deliberately created by the author to represent their cultural linguistic aspects in English. In the light of this theoretical information, it has been understood that postcolonial writing is also a kind of translation, since it transfers the cultural and linguistic aspects of the native societies into the European language by using translation strategies.

Translation of these postcolonial texts has a crucial role to provide a true representation of the identity of the native cultures and to promote a progressive dialogue between cultures. In the postcolonial translation context, translation is more than a linguistic transfer. Postcolonial translation is a kind of intersection point between different cultures. Translations of the novels of suppressed nations into the language of a distant culture require resistant translation approaches to create equal voice and self-expression for cultures in asymmetrical relations. In this respect, postcolonial translation studies

underlines the need for the development of the intercultural translation methodologies, which provide equal relations between cultures and help the postcolonial societies to represent their identities. As a result, it has been comprehended that postcolonial translation studies enhances translation studies in terms of creating a true identity of the colonial subjects and representing the cultures equally in the distant languages and cultures.

The second research question is defined as “what are the strategies applied by Chinua Achebe to reflect the African oral tradition in the dominant language?” It has been found that the African oral narrative is embedded in the novel and the author resorted to translation strategies to transfer Igbo oral tradition into English. It has been observed that Achebe generally employed source text-oriented translation strategies. Achebe usually applied calque to transfer the Igbo proverbs into English. All the African proverbs in the novel have been translated into English literally to represent the African morals. It has been observed that Achebe consciously preserved the peculiar aspects of the Igbo proverbs in order to avoid the assimilative tendencies.

It has also been observed that time based expressions and the onomastic practices in the novel have been literal translations from the Igbo language. Especially the praise names in the novel have been transferred into the text with their direct translations. It is apparent that these literal transpositions have been applied by Achebe as a resistant strategy against the colonial assimilation of the African cultures to reflect the African world view.

Igbo words have also been inserted in the novel through translation strategies. Achebe inserts the selected Igbo terms and expressions in the novel by the use of the strategies “cushioning” and “contextualization”. Many Igbo words have been accompanied by their direct translations in the same sentence. It has been observed that some Igbo words are transferred in the novel through contextualization. Meanings of these Igbo words are inferred from the context given by Achebe. These culture specific words have been also italicized to be more visible in the hybrid text.

Through the analysis of the novel, it has been pointed out that Achebe has employed semantic shift to transfer some Igbo expressions and idioms. The author has adjusted

the meanings of the English expressions to form new concepts, which represent the Igbo oral tradition in the postcolonial novel. As a result, the English words in the novel have gained new meanings which could only be comprehended in the context. In this way, he has created indigenous-sounding expressions by literally translating oral narratives from the Igbo language.

The other strategy observed in the novel is the collocational shift. Achebe has combined two or more collocated words of English to express fixed Igbo terms without the regard of the word selectional rules in English. Besides the violation of selectional rules, he has consciously deconstructed the English syntax especially to transfer the counting system of the Igbo society. As a result of the analysis of the source text, it has been found that Achebe has been engaged in an in-text translation activity and he has assumed the role of a translator of the Igbo language through these source-text oriented translation strategies.

The third research question has been “What are the strategies employed by the translators while rendering the postcolonial effects in *Things Fall Apart*?” In order to answer this question, translations of the aspects of the African oral traditions in the novel have been categorized and analyzed in the light of the strategies used by the author. In terms of the analysis of the proverb translations in both of the target texts, it has been found that Selveroğlu and Erbil have generally employed source-text oriented translation strategies. It has been observed that both of the translators have attempted to retain the Africanness of the proverbs in all but one instance, in which they employed a domestication strategy. Whereas Erbil generally employed calque to transfer the African proverbs, Selveroğlu used paraphrasing in some cases.

Transfer of the Igbo words is a crucial task for the translators of the novel. It has been observed that Anjel Selveroğlu followed an inconsistent strategy for transferring the untranslated Igbo words. In some instances, she has followed the strategy of the author and rendered the untranslated words by cushioning them with their short explanations. However, she has omitted the Igbo words in several passages and only translated their short explanations or she deleted the Igbo terms which were contextualized in the passages and simply transferred them with their Turkish equivalents. It would not be

incorrect to state that, in these cases, Selveroğlu has not only contradicted herself but also ignored the writing strategy, which Achebe employed in order to resist the assimilative tendencies in the nonindigenous cultures which erases the cultural differences. It has also been observed that she omitted the short explanations of several Igbo words (not all of them) and explained them in footnotes, although they were already defined in the glossary at the end of the text. However, footnotes as a narrative technique are avoided as much as possible by Achebe, since they distract the reader and prevent them from enjoying the narration of the novel.

Nazan Arıbaş Erbil, on the other hand, followed the author's translation strategies and conveyed all of the Igbo words consistently. She rendered the untranslated cultural terms by contextualization or cushioning depending on the author's strategy. She did not leave out any Igbo words or their explanations and did not use the Turkish equivalents in TT2. She inserted footnotes for the six culture specific words that are unfamiliar for the Turkish readers, since TT2 does not include a glossary. It would be appropriate to say that the strategy employed by Erbil is source text oriented and is more in parallel with the resistant approach of the postcolonial novel.

Other cultural references to African societies such as onomastic practices or time expressions have been almost always translated literally by Nazan Arıbaş Erbil to create the indigenous-sound in the target text. It has been observed that she has tried to follow Achebe's strategies as much as possible. The cultural references in the translated African expressions in the novel has not been omitted or domesticated despite being unfamiliar to the target reader. On the other hand, Selveroğlu omitted some of the cultural references in the passages whereas she transferred the others by being strictly loyal to the source text. It has also been pointed out that she misinterpreted some of the African time expressions and transferred them incorrectly.

It is apparent that semantic shifts and collocational shifts in the novel were the most challenging parts for both of the translators. Both Selveroğlu and Erbil could not follow a consistent translation strategy to transfer these translational shifts. Since the Turkish and the Igbo language are very different languages, only less than half of these shifts have been transferred into the target texts through literal translations. The other

translational shifts in the novel have been rendered with the Turkish equivalence, erasing the cultural differences.

It has also been found that the references to patriarchal aspects of the traditional African society have been erased or misinterpreted in several instances by Selveroğlu in TT1. Therefore, reader of the TT1 cannot infer the implications regarding to patriarchal aspect of the society. Nevertheless, Erbil has showed more sensitivity to the transfer of the patriarchal references but she also failed to transfer some of the references to status of the woman in the Igbo society.

Another translation strategy observed in the target texts is the transfer of the style of the Igbo oral narrative into Turkish. Short sentences and a small amount of conjunctions have been frequently used as a deliberate strategy in *Things Fall Apart* since the simple style of the author is inspired by the oral literature to evoke Africanness in the Euro-African postcolonial text. However, Selveroğlu has erased this significant stylistic feature of the novel by joining some of the sentences, adding conjunctions, phrases and reduplications with the aim of filling the gaps. On the contrary, Erbil seems to be aware of this stylistic choice of Achebe since she has not attempted to fill the gaps that Achebe consciously created in the source text.

As understood from the strategies employed in the target texts, both of the translators have mainly aimed to apply a source text oriented translation approach. However, Selveroğlu has sometimes interfered in the source text, employed inconsistent translation strategies and misinterpreted some cultural references. Therefore, the culture of the colonial subject could not be fully transferred in several instances. Nazan Arıbaş Erbil, on the other hand, was more faithful to the source text and she has transferred the strategies and style of the author as much as possible into TT2. The culture of the colonial subject was represented and the oral tradition was transferred more successfully when compared to the first target text. Nevertheless, both of the translators have attempted to achieve the primary goal of the novel and reflected that Africa was not a cultural desert without value, thoughts, customs and rules before the white man appeared.

The fourth research question has been “what is lost in translation in a country, in which the category “post/colonial literature” does not exist?” This thesis has revealed that translation activity is more complex since the target language (Turkish) is neither an indigenous language like African languages nor one of the western languages like English. Therefore, in some cases, translators seem to have difficulty in recognizing the author’s writing strategies and could not transfer them into Turkish. However, it has been understood that Nazan Arıbaşı Erbil has had a better understanding of the cultural references to African society compared to the first translation. It can be assumed that not having a postcolonial literature tradition may have somewhat hindered the understanding of the importance of cultural representation in this type of literature, but that the awareness has increased over time, explaining why TT2 has done a better job in choosing correct translation strategies to convey the essence of a postcolonial novel.

The last research question has been identified as “What are the implications of political commitment of the publisher throughout the first and the second translation of *Things Fall Apart* during the postcolonial translation process?” It has been found that Sosyalist Yayınlar has clearly reflected its ideology on the translation in various strategies. Especially the paratexts of the first translation have been prepared in line with the ideology of the publishing house. Front and back covers of the book have been strategically selected to reflect the oppression of Africa. The publisher has inserted two pages long preface, explicitly criticizing colonialism and imperialism. Another conscious intervention, reflecting the ideology of the publishing house is the long paragraph inserted towards the end of the TT1. The fact that this inserted passage was also printed on the back cover has underlined this commitment.

Contrary to Sosyalist Yayınlar, the political commitment of İthaki Yayınları is not apparent in the translation. From the analysis of the target text, it has been inferred that the main aim of the publishing house is to introduce one of the basic African literary works to the Turkish readers by rendering the novel in line with Achebe’s writing strategies. For this reason, the target text has traces of postcolonial aspects, since the source text is a prominent example of the African postcolonial literature. Although there is no ideological intervention in TT 2, it would be appropriate to state that even choosing to translate this text reflects an ideological and political commitment on the

part of the publishing house.

To sum up, this study has hopefully contributed to understanding the role of the translation of the postcolonial texts in terms of the representation of the suppressed societies. It has displayed how postcolonial authors transfer their oral tradition into the English texts in order to represent their culture and create a national identity. Therefore, the thesis has emphasized how significant it is to transfer the oral aspects in the postcolonial novels into another language in order to represent the real African culture. This study has hopefully offered contributions to the transfer of the culture by examining the translation strategies employed not only by the author, who transfers the oral tradition into the European language, but also by the translators who transfer the Euro-African text into a third culture. This thesis has shown that tripartite translation process of Paul Bandia enables the researchers to have a broader perspective in their analysis regarding the translation practice as a transfer of the culture of the postcolonial subject. The findings acquired in the light of the Tripartite Translation Approach underlines the importance of the translation strategies to represent the postcolonial societies in distant cultures and may give rise to new questions in the Postcolonial Translation Studies. This study will hopefully provide a reference point for future studies in Turkey regarding the transfer of the oral tradition aspects in the postcolonial texts into the translated texts.

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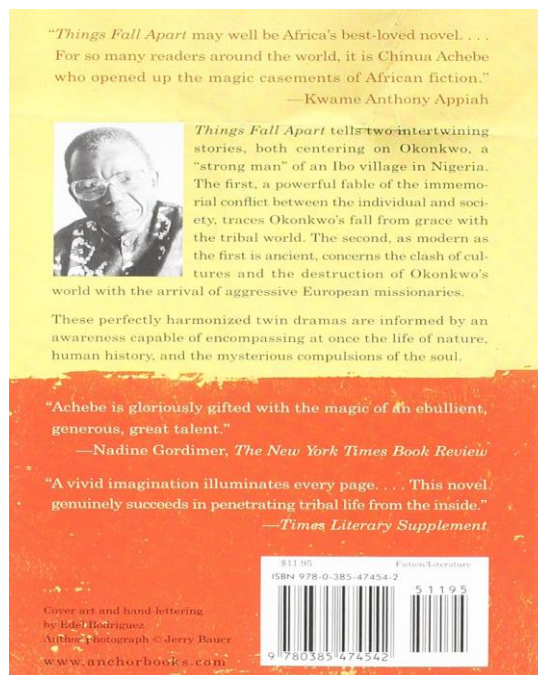
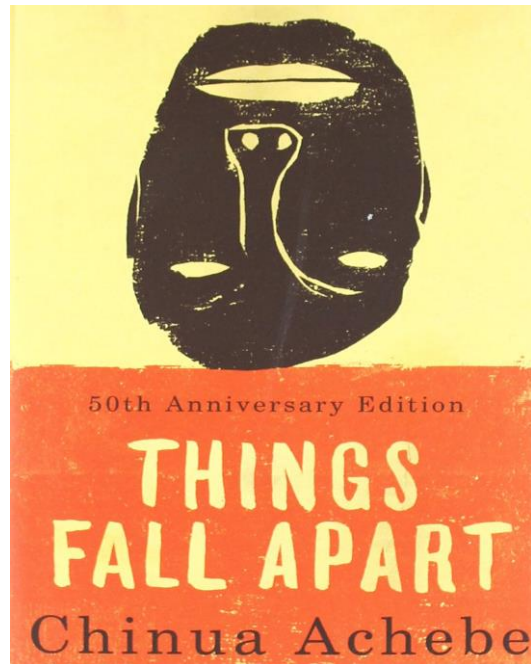
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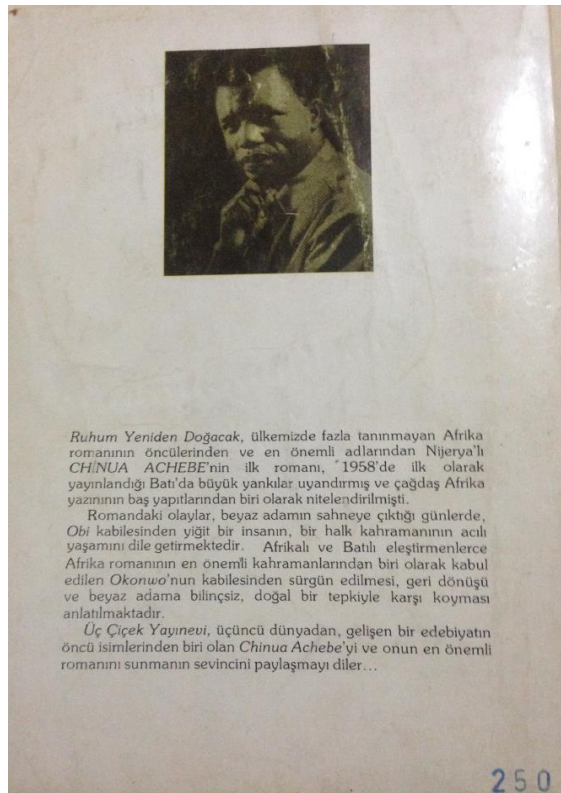
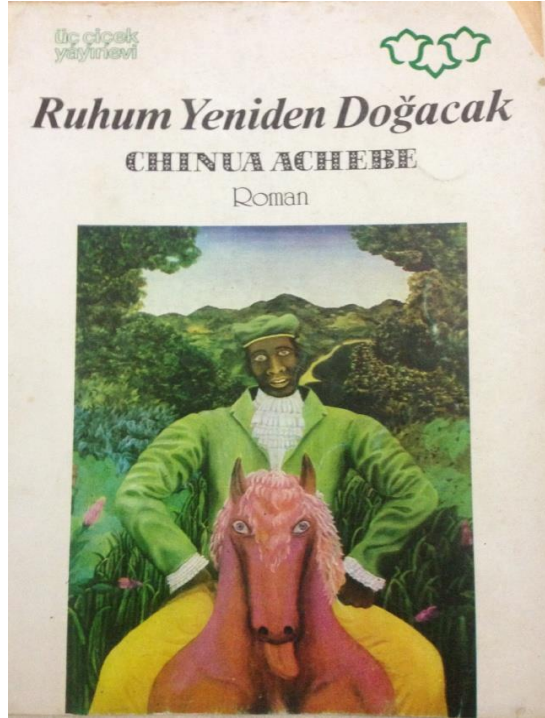
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APPENDIX 1: COVERS OF *THINGS FALL APART* AND ITS TURKISH TRANSLATIONS

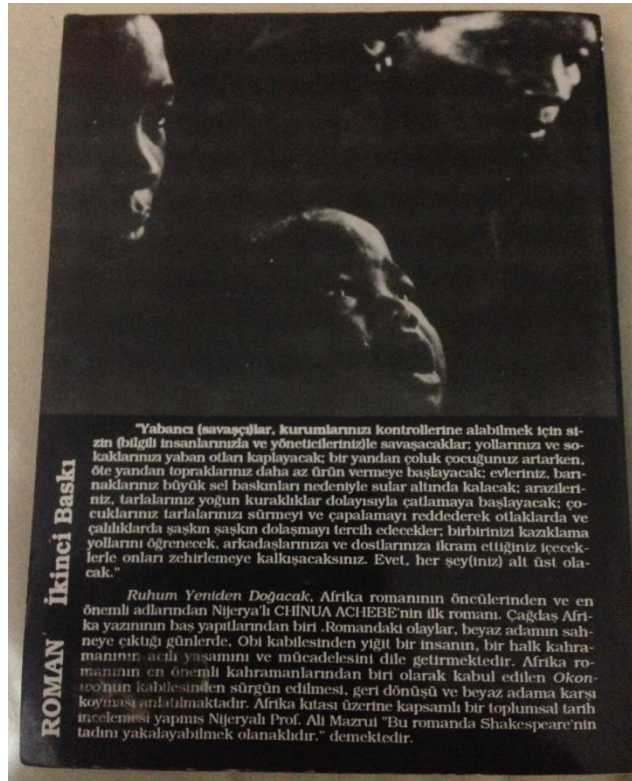
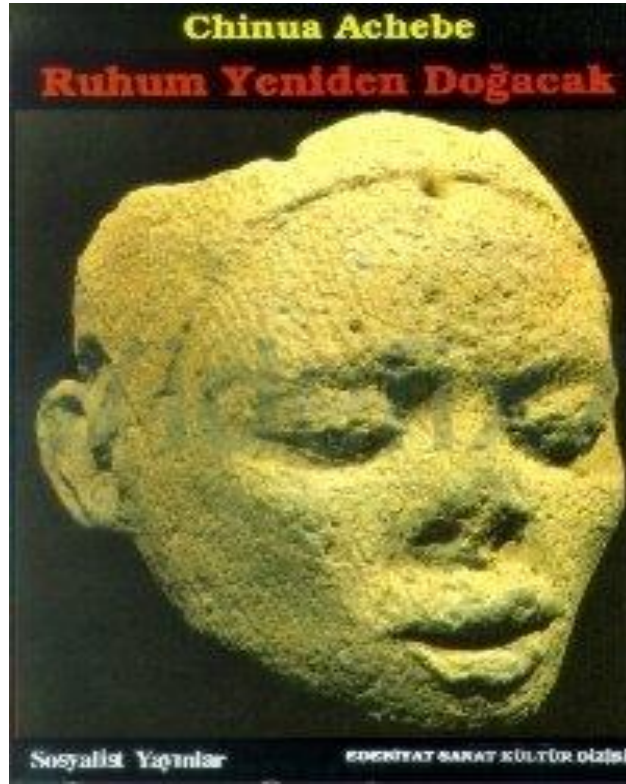
FRONT AND BACK COVERS OF *THINGS FALL APART* (1994)

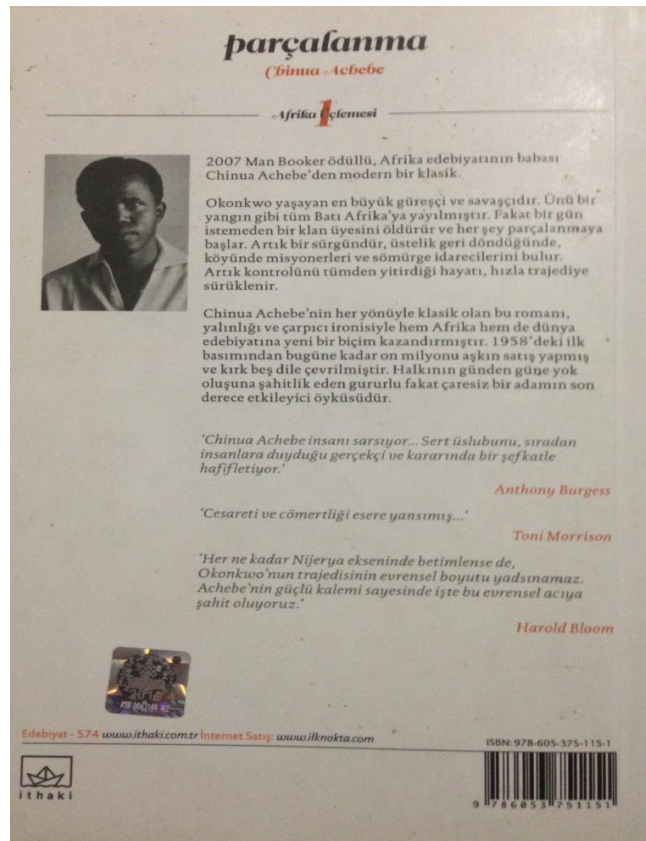
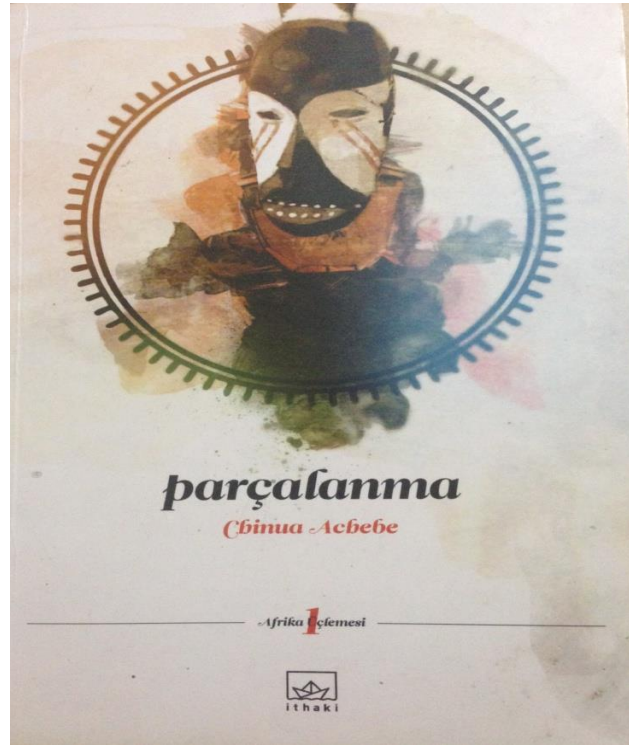


FRONT AND BACK COVERS OF *RUHUM YENİDEN DOĞACAK* (1983)



FRONT AND BACK COVERS OF *RUHUM YENIDEN DOĞACAK* (1997)



FRONT AND BACK COVERS OF *PARÇALANMA* (2011)



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TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYETİ FORMU

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HACETTEPE ÜNİVERSİTESİ
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İNGİLİZCE MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA

26/06/2015

Tez Başlığı: *Chinua Achebe'nin Things Fall Apart Adlı Romanın İki Ayrı Çevirisinin Paul Bandia'nın Sömürgecilik Sonrası Yazın Çevirisine Yaklaşımı Çerçevesinde Karşılaştırmalı Analizi*

Yukarıda başlığı/konusu gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
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3. Beden bütünlüğüne müdahale içermemektedir.
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Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

26/06/2015

Adı Soyadı: ÖZGE ALTINTAŞ

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ETHICS BOARD WAIVER FORM FOR THESIS WORK

169

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TO THE DEPARTMENT OF TRANSLATION AND INTERPRETING

26/06/2015

Thesis Title: *A Comparative Analysis Of The Two Turkish Translations Of Chinua Achebe's Things Fall Apart Within The Framework Of Paul Bandia's Approach To Postcolonial Translation*

My thesis work related to the title/topic above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not based on observational and descriptive research (survey, measures/scales, data scanning, system-model development).

I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.

26/06/2015

Name Surname: ÖZGE ALTINTAŞ

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Status: Masters Ph.D. Integrated Ph.D.

ADVISER COMMENTS AND APPROVAL

Uygundur

Prof. Dr. Asalet ERTEN



HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA

26/06/2015

Tez Başlığı: *Chinua Achebe'nin Things Fall Apart Adlı Romanın İki Ayrı Çevirisinin Paul Bandia'nın Sömürgecilik Sonrası Yazın Çevirisine Yaklaşımı Çerçevesinde Karşılaştırmalı Analizi*

Yukarıda başlığı/konusu gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 155 sayfalık kısmına ilişkin, 26/06/2015 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 3... 'tür.

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- 2- Kaynakça hariç
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- 4- 5 kelimedenden daha az örtüşme içeren metin kısımları hariç

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26/06/2015

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HACETTEPE UNIVERSITY
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THESIS/DISSERTATION ORIGINALITY REPORT

171

HACETTEPE UNIVERSITY
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TO THE DEPARTMENT OF TRANSLATION AND INTERPRETING

25/06/2015

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Department:

Translation and Interpreting

Program:

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Status:

Masters Ph.D. Integrated Ph.D.

ADVISOR APPROVAL

APPROVED.

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Eğitimi
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(2013- halen)

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Tarih : 16.06.2015

