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**Title**

**Translation as Intercultural Communicator**  
**The Igbo Language in the Arabic Version of Things Fall Apart**  
**Nassar's Translation as a Case Study**

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## **Dedication**

*This work is dedicated to my family and to those who believe in change*

## **Acknowledgements**

*Daalu rinee ...*

*This is what an Igbo man will say when he wants to thank a person*

*Daalu rinee Dr Ahmed Nouredine Bellarbi. Indeed, thank you very much for your patience, guidance and support.*

*Daalu rinee dear teachers for your time and efforts.*

*Daalu rinee dear classmates... You inspired me your way.*

## Abstract

As a matter of fact, literature is the ultimate context where culturally loaded texts are to be found. Thus, when dealing with literary works from a translational perspective, there is no doubt that translators will be exposed to a diversity of challenges mainly cultural ones. Taking into consideration the sizeable shift that the discipline did witness towards a cultural approach, literary translation goes beyond the linguistic to the extra linguistic; culture essentially. By examining the translation of Achebe's *Things Fall Apart* into Arabic, the current study seeks to gain knowledge of the translator's behaviour in rendering Culture Specific Items of the Igbo culture. It also investigates the procedures that the translator Samir ezzat Nassar made use of in the light of Ivir's taxonomy to determine then the strategy he tended towards in accordance with Venuti's dyad. Considering the character of the corpus, probably Nassar will privilege the ST Culture and tends to foreignization. In terms of findings, this study reveals that instead of imposing the standards of the TL and TC on the SC and sacrificing its distinctiveness, there was a tendency to retain its traits even idiosyncratic in an attempt to convey the Igbo culture as portrayed by the writer and this is exactly what foreignization suggests.

**Key words:** Culture, Culture Specific Items, Literary translation, Procedures, Strategies.

## ملخص

يُعد الأدب البيئة المثلى للنصوص المشحونة ثقافياً و عليه فإن التعامل مع الأعمال الأدبية من زاوية ترجمة يضع المترجمين دون أدنى شك في مواجهة تحديات جمة خصوصاً الثقافية منها. و إذا ما أخذنا في الحسبان نقطة التحول الهامة التي شهدتها الترجمة و علومها نحو المقاربة الثقافية فإن الترجمة الأدبية لم تعد مقتصرة على الإطار اللغوي بل تجاوزته إلى الثقافة بصورة أساسية. تسعى دراسة الحال إلى الوقوف على سلوك المترجم سمير عزت نصار عند تعاطيه مع العناصر الخاصة بثقافة الإيبو من خلال تفحص ترجمة رواية أشيبي *Things Fall Apart* إلى العربية. كما ترمي إلى تقصي الإجراءات المعتمدة استناداً إلى تصنيف إيفير لتحديد عقبها توجهه لجهة الإستراتيجيات وفقاً لثنائية فينوتي. من المرجح أن يمنح المترجم الأفضلية لثقافة النص الأصلي و أن يميل إلى التغريب بالنظر لطبيعة المدونة. تخلص هذه الدراسة إلى توجه المترجم للاحتفاظ بسمات و ملامح ثقافة الإيبو رغم تفردها في محاولة لنقلها على الوجه الذي صورته الكاتب عوضاً عن التخلي عن تميزها وفرض ضوابط اللغة و الثقافة الهدف على الثقافة الأصل وهذا ما يعنيه التغريب تماماً.

**الكلمات الدالة/الأساسية ؛ الثقافة, العناصر الخاصة بالثقافة, الترجمة الأدبية, الإجراءات, الإستراتيجيات**

## **List of Tables**

Table 1	Newmark and Espindola categorization of CSIs
Table 2	Recapitulation of findings

## **List of Abbreviations**

<b>ST</b>	Source Text
<b>TT</b>	Target Text
<b>SC</b>	Source Culture
<b>TC</b>	Target Culture
<b>CSIs</b>	Culture Specific Items
<b>PC</b>	Post Colonial

## **Table of contents**

Dedication	I
Acknowledgements	II
Abstract	III
List of Tables	IV
List of Abbreviations	V
Table of contents	VI
General Introduction	1
Background of the Study	2
Statement of the Problem	
Research Questions	
Research Hypothesis	
Aim and Structure of the Study	
Chapter 1: Preliminaries	
Introduction	
1.1 The Concept of Culture	
1.2 Culture in Connection with Language	
1.3 Culture and Translation	
1.4 Post-Colonial Literature	
1.5 The African Culture	
1.6 The Arabic Culture	
1.7 The English Culture	
Conclusion	
Chapter 2: Review of Related Literature	
Introduction	
2.1 The Cultural Turn in Translation Studies	
2.2 The Functionalist Approaches	
2.3 The Linguistic Approach and the Concept of Equivalence	
2.4 The Translation of Literature	
2.5 Translation as Rewriting	
2.6 Cultural Specific Items	
2.7 Strategies of Translation of Culture Specific Items	

## Conclusion

### Chapter 3: investigating CSIts in Nassar's Translation and Analysis

#### Introduction

#### 3.1 Accounting for the Novel and its Translation

##### 3.1.1 Chinua Achebe

##### 3.1.2 Things Fall Apart Novel

##### 3.1.3 Sameer Ezzat Nassar

#### 3.2 Research Methodology

#### 3.3 Analysis and Discussion

#### 3.4 Findings

#### Conclusion

#### General Conclusion

#### Résumé

#### References



# **General Introduction**

## **Background of the Study**

Many are the scholars who believe that enthusiasts of globalization will fictitiously plead for a sole and a uniform culture — among other aspects— in order to substitute the whole cultural repertoire of humanity. In opposition to this stance, one would ask simply whether the cultural diversity all around the globe is erroneous, especially when solutions are available to bridge the gaps that could inevitably exist between cultures. There is no doubt that translation has played an essential role in ensuring cultural exchange by giving access to different or even remote cultures, otherwise how could people know what they know about the totally different other?

Taking into account that literature more precisely novels reflects the reality of societies and their culture, it is the job of literary translators as asserted by Bush “literary translation is the work of literary translators” (Baker, 1998, p.127) to convey these cultural elements even if they are items deeply connected with local cultures. Moreover, their task becomes even harder when they have to render certain kinds of writings as post colonial literature whose principal purpose can be encapsulated in defying hegemonic tendencies. This attitude is materialized by laying emphasis on one's own native culture as being distinct from others. It is quite clear then that their mission is by no means an easy one. The whole issue has been one of the pertinent inquiries in the field and has triggered a large body of investigations.

## **Statement of the problem**

It is taken for granted that translating literary works differs from other types since it surpasses linguistic issues. In Hermans' viewpoint, it is so due to the fact that it handles unordinary category of textual material. Indeed, in tackling such culturally loaded contents a lot of questions need to be considered and translators should not lose sight of authors' intention, the style and the desired effect. Literary translation is one of the most complicated tasks in which a miscellany of difficulties can be confronted, particularly in what is related to finding equivalents to cultural references or culture bound items. In this respect, the decision to make is either to maintain them as they are expressed in the original or to sacrifice them for the sake of the target culture. Accordingly, the main question focuses on whether Samir Izat Nassar did succeed in transferring the cultural references pertaining to the Igbo culture to the Arab readership through his translation in consistency with Achebe's intention?

## **Research questions**

In dealing with the Igbo culture bound items in the Arabic translation produced by Samir Izzat Nassar, the following questions need to be addressed

1. What were the procedures followed by the translator in rendering culture bound items mentioned in Achebe's "things fall apart" according to Ivir's taxonomy?
2. What strategies did the translator choose to render culture bound items mentioned in Achebe's "things fall apart" in the light of Venuti Dyad?
3. To what extent the otherness of the Igbo culture was preserved in the Arabic translation performed by Samir Izat Nassar?

## **Research hypothesis**

By unanimity, literature rendition requires besides knowledge a series of abilities and skills on the part of translators for it operates on a unique type of texts assembling some characteristics mainly aesthetic values and style. More importantly, it is compulsory for them to meet the intention of the writer and reproduce the effect desired. In the present study it is assumed that any proficient translator will tend to keep the local flavor expressed through all the cultural references in order to preserve the cultural identity that the author strived to depict via his novel. It is hypothesized then that Nassar will opt for foreignization rather than domestication with regard to the character of Achebe's novel Things Fall Apart.

## **Aim of the study**

The corpus under investigation constitutes a masterpiece if not the magnum opus of its writer. It is considered as the first attempt ever made by the colonized to address his issues from his viewpoint using the language of the colonizer as a mere carrier of his own culture. In response to the white man allegations portraying the African people as savage creatures, Achebe's major preoccupation was to shed light on the real life system of the Igbo society before the invasion as an organized entity on its own right. The outcome was a vivid illustration as affirmed by Anuka "... the novel is like taking a photograph of the ancient culture" (Anuka, 2018, p.34). In Chifane's assessment "the culture-specific elements of the 19<sup>th</sup> century Igbo society are nowhere better

described than in *Things Fall Apart*” (Chifane & Chifane, 2019, p.70). Where else one could find such a fertile ground in what is related to cultural references?

The current study aims at examining the procedures and at a larger scale the strategies opted for by the translator in the Arabic version in order to transfer the culture bound items mentioned in the novel *Things Fall Apart*.

### **Structure of the study**

To address the aforementioned matters, this study is composed of three chapters. The first two chapters constitute the theoretical part and the third chapter is devoted to the practical one. In terms of content, chapter one is a lead in if one could say so. In this chapter questions such as culture as a concept, its connection both with language and translation are tackled in addition to an overview of the African, the Arab and English cultures all of which being indispensable for the progression of the work. Due to the nature of the corpus (post colonial writings), it was not possible to move forward without inserting a section about it at least to justify the translator's comportment in some cases later on.

In chapter two, a series of aspect deemed to be fundamental are tackled as a related literature. To our best knowledge, cultural matters were addressed heavily in the realm of translation studies due to the cultural turn that the discipline witnessed. So, a section is dedicated to this new trend. In order to understand the course of action, it needs to be followed by both the functional and the linguistic approaches as to permit a retrospective glance before its emergence.

The translation of literature is at the heart of this study and is examined at the first place. It is believed to be a rewriting as well in accordance with Andre Lefevere framework in the next section. Finally, culture specific items are discussed alongside with the procedures of their translation from Ivir's viewpoint and approached from Venuti's dyad (domestication versus foreignization).

To keep the train of thought uninterrupted the third chapter will permit us to delve into the exploration of Nassar's translation of Achebe's *Things Fall Apart*. Our concern is mainly to investigate and discuss the way he tackled culture specific items already classified in conformity with Newmark and Espindola categories and to draw a general conclusion.

# **Chapter one**

# **Preliminaries**

## **Introduction**

1.1 The concept of culture

1.2 Culture in relation to language

1.3 Culture and Translation

1.4 Post colonial literature

1.5 The African culture

1.6 The Arab culture

1.7 The English culture

## **Conclusion**

## **Chapter 1: Preliminaries**

### **Introduction**

In this chapter we will delve into some cultural matters that matter by necessity. Investigating the translational act as a cultural communicator mainly on what is related to cultural specific items of a given culture that would be transferred to another culture via language, requires inevitably shedding light on a number of questions to avoid its meaninglessness. In that, questions such as culture as a whole, its connections with language and translation and an overview of the post colonial writings, African, Arabic and English cultures are tackled so that the following step will be easier in terms of comprehension and logical progression.

#### **1.1 The Concept of Culture**

It goes without saying that the concept of *culture* fueled a controversial debate since the past. A striking reality is that it is one of the most complex words about which a consensus was barely to happen. In view of this, Raymond Williams stated that

Culture is one of the two or three most complicated words in the English language. This is so partly because of its intricate historical development, in several European languages, but mainly because it has now come to be used for important concepts in several distinct intellectual disciplines, and in several distinct and incompatible systems of thought. (Quoted in Sakellariou, 2011, p.230)

In their co-authored work, A.L Kroeber and Clyde Kluckhohn explained that *culture* as a word goes back to the classical Latin and its signification was "Cultivation". They pointed out that it was used interchangeably with the concept civilization before being separated. Actually, their papers scrutinized the multiple definitions that scholars of the time attributed to *culture*, attempting to offer a review on the different ways this concept was perceived. Obviously, the large number of definitions found up till their survey, echoed the diversity of angles under which *culture* was seen. For them as they stated, it was approached from different perspectives: from an enumerative viewpoint, a historical one focusing on social heritage, a normative stance highlighting ways of

life, psychologically, structurally or even genetically “we have tried to categorize on the basis of principal emphasis rather than by, as it were, averaging the total content of the definition” (Kroeber & Kluckhohn, 1952, p.41). However, it was till 1871 that Tylor defined this borrowed concept from the German Gustave E. Klemm, in a clear way as: “*culture* ... is that complex whole which includes knowledge, belief, art, law, morals, customs, and any other capabilities and habits acquired by man as a member of society” (Kroeber & Kluckhohn, 1952, p.43). They noticed markedly, that an interval of thirty two years elapsed before the emergence of subsequent definitions to Tylor's (Kroeber & Kluckhohn, 1952, p.149). El Badaoui believed that Tylor's addressing of culture is based on a collective level rather than an individual level (El Badaoui, 2005, p.22).

In terms of signification, Katan maintained that the concept of *culture* underwent three main changes in the course of its development; at the outset it was a synonym of being refined and civilized. Then, whilst more light was shed on the so called primitive cultures it was related to life style. Due to advances in the disciplines of cultural studies and sociology, *culture* connoted power and authority, last of all (Katan, 2008, p.74).

As argued earlier, countless are the definitions given to the concept of *culture*. To mention only a few, Kluckhohn and Kelly asserted that “culture is that complex whole which includes artifacts, beliefs art, all the other habits acquired by man as a member of society, and all products of human activity as determined by these habits”( Kroeber & Kluckhohn, 1952, p.44).

His homologue Kroeber stated that “ ... the mass of learned and transmitted motor reactions, habits, techniques, ideas, and values— and the behavior they induce — is what constitute culture. Culture is the special and exclusive product of men, and is their distinctive quality in the cosmos” (Kroeber & Kluckhohn, 1952, p.44).

Boas claimed that “Culture embraces all the manifestations of social habits of a community, the reactions of the individual as affected by the habits of the group in which he lives, and the products of human activities as determined by these habits” (Kroeber & Kluckhohn, 1952, p.44).

It seems that there is a common ground between the four scholars; all the definitions consist of a series of components embracing thus an enumerative attitude.

Also, Snell-Hornby translated and used the definition of Heinz Göhring affirming that

Culture is everything one needs to know, master and feel in order to judge where people's behaviour conforms to or deviates from what is expected from them in their social roles, and in order to make one's own behaviour conform to the

expectations of the society concerned— unless one is prepared to take the consequences of deviant behaviour. (Quoted in Snell-Hornby, 1995, p.10)

Kramersch pointed out that

Culture can be defined as membership in a discourse community that shares a common social space and history, and a common imaginings. Even when they have left that community, its members may retain, wherever they are, a common system of standards for perceiving, believing, evaluating, and acting. These standards are what is generally called their ‘culture’. (Kramersch, 1998, p.10)

Likewise, she proposed that *culture* is multilayered: a social layer that emphasizes how a community thinks and acts, a historical layer where a community builds on previous achievements; culture hence is inherited from one generation to another. The last stratum is what she named imaginings that are explained as a representation of the dreams of a particular social group. In line with that, the scholar suggested that *culture* has many aspects like (among others):

- ✓ It is generated by human interference in the course of action.
- ✓ It impacts people by liberating them and constraining them as well.
- ✓ It cannot be but a resultant of a social group. (Kramersch, 1998, p.10)

Newmark, the British scholar and translator defines this concept as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (Newmark, 1988, p.94).

It is noticeable how these two last scholars based their comprehension of culture on what a particular community shares and reflects.

With reference to Katan, he believes that translation studies scholars and translators subscribed to a disagreement over the importance and the signification of *culture*. It can be defined according to him as

A shared model of the world, a hierarchical system of congruent and interrelated beliefs, values and strategies which can guide action and interaction, depending on cognitive context; each aspect of culture is linked in a fluid system to form a unifying context of culture. (Baker & Saldanha, 2009, p.70)



The crux of the matter in his view rests on perceiving culture firstly as frames on the basis of Hall's iceberg model. Its categories are split into three sections: the visible part, the semi visible and the invisible one and secondly as a changing system as well (Baker & Saldanha, 2009, p.70). Actually, for Hall as quoted in El Badaoui “une culture possède sa propre identité, son langage, son système de communication non verbale, son folklore, son histoire et ses usages” (El Badaoui, 2005, p.35).

## **1.2 Culture in relation to language**

It was already established that translation is an act of communication where language is a requisite. By definition, language is as stated by Sapir “a purely human and noninstinctive method of communicating ideas, emotions and desires by means of a system of voluntarily produced symbols” (Sapir, 1920, p.7). Bassnett, referring to the same theorist indicated that individuals rely heavily on their language since it is perceived as a means of expression (Bassnett, 2002, p.22). In line with that, Kramersch defined language as

A system of signs that is seen as having itself a cultural value. Speakers identify themselves and others through their use of language; they view their language as a symbol of their social identity. The prohibition of its use is often perceived by its speakers as a rejection of their social group and their culture. (Kramersch, 1998, p.3)

Through her definition, Kramersch is relating language to culture. Clearly, she is convinced that the two are connected... “Language reflects, shapes and is a metaphor for its cultural reality” (Kramersch, 1998, p.8). Whether culture and language are separable or not, is a matter that scholars did address substantially in an early time. Bloomfield proposed that every single culture perceives the world in its proper manner. Thus, speaking a particular language according to him permits the individual to get involved in the way of life this language embodies. His belief is that “every language serves as the bearer of a culture” (Quoted in Kroeber & Kluckhohn, 1952, p.118). In tackling this question, Katan asserted that there are two opposing sides: the ones for who culture and language are separate and the others for who culture is language. That is, translation is a language activity which is based on meaning transference between two texts as perceived by the partition supporters, whereas it is up to the readers to get the meaning in accordance with their cultural *context* according to the others (Katan, 2008, p.75). Context, Katan explained, do assist the readership in grasping the whole situation according to Malinowski's suggestion (Katan, 2008, p.77).

Komissarov deemed translation to be an essential activity because language and culture are its two main aspects (Komissarov, 1991, p.33). He added that “culture finds its expression in the language and through it ... translation from language to language is ipso facto translation from culture to culture” (Komissarov, 1991, p.43). To put it another way, he did not see any opposition or competition between the two since language transmits culture. Therefore, the confrontation of the two is of no value. Of particular interest is the firm statement made by Lotman in relation with culture and language. Indeed, he drew attention to the fact that the two are intertwined to the extent that one cannot imagine the one without the other “No language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its center, the structure of natural language”. So adherent to this point of view seemed Bassnett that she utilized such a remarkable metaphor when likening language to the heart of the 'body' culture “Language, then, is the heart within the body of culture” (Bassnett, 2002, p.23).

Contrariwise, Newmark stance is not parallel to the previous ones. Presumably, He refuted the argument that language is a segment that constitutes culture; pleading impossibility of translation then (Newmark, 1988, p.95). Thus, contradicting Vermeer who explicitly asserted that language is a part of a culture (Venuti, 2000, chapter 17, p.222). This is quite logical in the sense that he perceived translation as intercultural communication. As a reminder, the term *intercultural communication* was initially used by the anthropologist Edward T Hall in his renowned book *The Silent Language* published in 1959.

Decidedly, pretending the full understanding of any language without its cultural context can but be illusory. Language is connected with culture. Translation operates on languages which results in their close association.

### **1.3 Culture and Translation**

It is evident that translation is not only a linguistic affair; it also revolves around extra linguistic questions such as cultural issues. Larson asserted that “Language is a part of culture and, therefore, translation from one language to another cannot be done adequately without a knowledge of the two cultures as well as the two languages structure” (Quoted in Kashoob, 1995, p.91). Similarly, Blum kulka perceived translation as an act of communication whereby cultures in addition to languages are taken into account (Madkour, 2018, p.94). This is practically factual as far as literary translation is concerned. According to Lambert, the two concepts '*literary*' and '*translation*' are of such a complexity and are not rigorously defined (Baker, 1998, p.130). In his examination of a myriad of scholars' definitions, Hermans as stated by Al Mansoob dismissed many of them for they overlooked the unique character that literary translation has in comparison

with other types of translation (Al Mansoob, 2014, p.126). Indeed, what is expected from a translator of scientific material cannot be identical to what a translator of literature is supposed to carry out. Dealing with scientific information differs enormously from interpreting authors' subjective perceptions and views expressed in a fictional work (Boushaba, 1988, p.46). Again, Sturge proposed that cultural translation is a term that one could make use of in opposition to linguistic translation not exceeding '*the sentences on the page*', in case of literature translation stating that "... refers to those practices of literary translation that mediate cultural differences, or try to convey extensive cultural background, or set out to represent another culture via translation" (Baker & Saldanha, 2009, p.67). Yet, literary texts share a series of features as Jones posited like their written form, emotional and amusing character, imaginary nature and others (Baker & Saldanha, 2009, p.152).

Unquestionably, literary texts are culturally loaded texts by nature. One could have the possibility to gain access to a particular culture via its translated literature, for it mirrors the spirit and the specificities of this society. Conforming to this, Wei Lou explained that there is a sort of influencing and being influenced correlation between culture and literary translation: the former as a system impacts the latter in imposing constraints on it, while the latter contributes in the development of the former by its enrichment (Wei, 2009, p.155).

In a context of cultural disparities, literary translation can bridge the gap between two cultures by transferring cultural elements. Indubitably, this requires a full understanding of the original text's culture, among others, so that a successful rendition could be achieved. In this regard, being multicultural is compulsory when dealing with such culturally loaded works, for it reinforces the skills and abilities of translators as far as cultural words (as termed by Newmark) are undertaken in Chesterman viewpoint (Madkour, 2018, p.97). That said, translating literature is by no means a trouble-free task. After all, one is engaged in a process whereby he is compelled to cope with a wide range of constraints imposed by the two linguistic and cultural systems, without losing sight of conveying meaning and both style and effect as well. Basically, it is for that reason that Inaam Bayouh opted for the definition that Newmark gave to translation as "rendering the meaning of a text into another language in the way that the author intended the text"; at the expense of other scholars' definitions she criticized of being rigid and decontextualized. To her mind, this is due to the fact that they were not translators at the outset but linguists (Zegada, 2008, p.75). The job of literary translators becomes even harder when both cultures are remote from each other and view the world in a different manner. In Paul F. Bandia's belief, challenges that a translator may encounter while translating depend on the extent to which the two languages and cultures are

distant from each other (Bandia, 1993, p.55). Culture and cultural heritage seem to be highly focused on in some kinds of writings, as displayed in the following section.

#### 1.4 Post – colonial Literature

It is of a natural legitimacy that one could expect a contrast between English and Arabic cultures since "Things Fall Apart" the corpus on which this study is based is written in English language (SL) and translated into Arabic (TL). The particularity of this novel, however, lies on its use of English as a medium to convey the African culture: a language that has nothing to do with an alien culture. Surprisingly, the end product was remarkable as it will be shown in the practical part. It is worth mentioning that in this kind of literature, the African oral culture is expressed by means of another written language culture which undergoes several modifications so that we will end up with one text counting two divergent cultures. In Bandia's words "... the language of colonization is bent, twisted, or plied to capture and convey the sociocultural reality or worldview of an alien dominated language culture" (Gambier & Doorslaer, 2010, Article 43, p.265). Tymoczko illustrated such a conduct and underscored its generation of odd collocations when she referred to some sentences extracted from Achebe's novel *A Man of the People* (pages 36, 88 respectively):

*'... She is our wife...'*, *'... We are getting a second wife to help me...'* and *'... Our new wife...'*

The scholar explained that those instances exemplify the use of a non standard English that Achebe had recourse to mirroring thus his own culture: the Igbo culture that tolerates polygamy. The word wife is generally used with singular pronouns; only few situations accept such a use imposed in an exceptional way, she added (Bassnett & Trivedi, 2002, chapter 1, p.26). Within this framework, Ashcroft et al. stated that "the crucial function of language as a medium of power demands that post-colonial writing defines itself by seizing the language of the centre and re-placing it in a discourse fully adapted to the colonized place". There are two concomitant processes through which this can be attainable, as pointed out by the theorists: abrogation and appropriation. While the former requires a full refusal of the dominant culture all together and this is fair enough considering the autonomy sought by PC writers from the hegemonic centre, the latter aims at operating the imposed changes on the standard language of the colonizer to fit the colonized own reality or as Rajo Rao put it "to convey in a language that is not one's own the spirit that is one's own" (Ashcroft et al., 2002, pp.37-8). Appropriation can be effectuated via several techniques; Aschcroft et al. said, like glossing, untranslated words, code-switching, syntactic fusion, etc. Bandia identified many other ones such as calques, semantic shifts and collocational shifts (Bandia, 1993, p.64). It is true that not all writers espoused such a principle. To mention a few,

Ngugi wa Thiong'o for instance made a decision to write not in English again instead he privileged his native language. His stance could be plainly intelligible as he stated "What we are doing is preying on our own languages to enhance the possibilities of European languages, and we never give anything back to our languages ... Once again Africa produces, the west disposes" (Quoted in Kavwahirehi, 2004, p.805).

Conversely, Chinua Achebe opted for a sort of English that could serve the idiosyncrasy of his culture. As pointed out by Bandia, He made it clear enough in one of his speeches

Is it right that a man should abandon his mother tongue for someone else's? It looks like a dreadful betrayal and produces a guilty feeling. But for me there is no other choice. I have been given the language and I intend to use it. ... 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. (Quoted in Bandia, 2014, p.16)

In fact, this kind of writing is classified among PC literatures described by Ayo Kehinde as an antithesis of the imperial West "A veritable weapons used to dismantle the hegemonic boundaries and the determinants that create unequal relations of power, based on binary oppositions such as 'Us' and 'Them'; 'First world' and 'Third world'; 'White' and 'Black'; 'Colonizer' and 'Colonized' " (Quoted in Gbenoba & Okoroegbe, n.d., p.19). Its emergence is related to colonized nations, where the natives already experienced a variety of colonialist practices intending to subdue and underestimate them. When it comes to the signification of the term itself, one may erroneously infer that it is linked with any writing produced after the colonialism era. Not at all in Ashcroft et al. belief: it is the opposite for it does not only include literatures written after the independence but also the ones before "We use the term post- colonial, however, to cover all the culture affected by the imperial process from the moment of colonization to the present day" (Ashcroft et al., 2002, p.2). Accordingly, African authors (among others) who unearthed the experience of their own community under colonization wrote a PC literature. The theorists suggested that the genesis of such literatures out of colonization, along with the efforts deployed by the writers in confronting colonist powers through their tenacious striving to confirm their existence apart from this invader, can be considered as the common thread uniting the whole corpus of these writings despite their local particularities (Ashcroft et al., 2002, p.2).

If investigated in a chronological order, what is known today as PC writing was not as such earlier. Indeed, for Ashcroft et al. its development can be divided into different stages. At the beginning, producing by means of the language of the colonizer was by “its representatives” (Ashcroft et al., 2002, p.5). Needless to say, then, that the tendency was in favour of the imperial power: it came first compared to the indigenous. Therefore, the outcome would be but a mere premeditated misrepresentation of the native. The subsequent stage witnessed the appearance of new actors under the patronage of his Majesty the imperialist. They were local subjects for whom the opportunity to produce literature via the new language was given besides a sort of permission in the nature of themes tackled even if pertaining to their original culture. However, their works must conform to the stipulated norms in a firm manner. That is to say, that any literary work that attempted to convey ideas against this colonist machine will be discarded since it was created “under imperial license” (Ashcroft et al., 2002, p.5). It follows that a rebellion against the colonizer canons was urgently needed in the third phase. The new tendency aimed at breaking all sort of patronage or subjugation thus the emergence of PC literature. Chiefly, it concentrated on self reevaluation and issues related to one's own identity. It is this kind of matters that distinguishes him from the other implicated in his marginalization, interminably.

The African experience is no exception, and the West played an influential role in diminishing the image of Africa and Africans. Continually, they were portrayed as savages whose conduct needed to be refined. Radwa Ashour maintained that

...The novel in West Africa emerged in conjunction with the National Liberating Movement and epitomized it ... Its mission was to present the authentic images of the African reality which automatically constitute a rebuttal of the fictitious ones that the European writers and their African followers persevered to depict. Africa has neither a history nor a civilization; Thanks to the Europeans who enlightened this dark continent, claim these false images (Our translation) (Ashour, 2016).

Usually, it is written forms that one would expect once literature is mentioned. However, this is not the case for the African literature. It is oral in essence and inherited by people throughout time; a legacy that constitutes the pillars on which the subsequent literary works were founded. Of a particular interest is the recourse to an array of traditional forms as folktales, myths, legends, proverbs and the like to be then assembled with literary Western tradition by African authors (Gbenoba & Okoroegbe, n.d, p.125). In other words, the African PC writings are seen as hybrid

texts resulting from mixing two cultures: the one of the conqueror and the one of the conquered plus the two languages as well. In this connection, Bandia stated that "...African European-language literature, which is characterized by hybrid formations that blend indigenous and Western metropolitan traditions" (Bandia, 2003, p.129). In Africanizing (Bandia's term) the language of the colonizer, the African PC writers endeavored to convey their own culture: the African culture.

### **1.5 The African Culture**

It is quite normal that a considerably large continent like Africa can but be characterized by its diversity and richness in terms of culture, ethnicity and so on. That is why when scholars tackled the African culture as Moemeka opined, various stances are to be reported. Many believe that because of this multitude, talking about one culture cannot be possible. Others argue that there is a change in a number of African aspects due to the occurrence of contacts between both African and Western traditions resulting thus in what is termed as dualism or marginality. A combination of the two previous standpoints is the position of another category of theorists: they admit the existence of a great deal of ethnic groups each of which possessing its own culture, on the one hand. On the other hand, they recognize the interaction between the two traditions. However, they assume that the African culture is an entity in its own right that is distinguishable from any other cultures (Moemeka, 1989, pp.3-4). In view of this, Moemeka proposed that the African society is governed by a series of central principles for which individuals manifest adherence and respect. It is the community and nothing but the community that counts the most over the individual. That said, there is no doubt that he constitutes a key element in its prosperity. Through serving each other when needed, no one would be abandoned to face his fate alone. It goes without saying that a chief is in charge of ruling the group. In some regions, he is seen as portraying God. For that, he has to exemplify honesty and integrity since society is above all including its leader. Because everyone is engaged in serving the clan, old people have their part of responsibility as well. Throughout their long lives, they accumulated experience and wisdom making them a source of guidance and enlightenment for youngsters lacking maturity. One vital way, among others, to ensure perennality resides in the deference to the religious values and teachings. The African people believe in the existence of one great God and other gods dispersed in all places. These gods play the role of mediators via which Africans ask for God's benediction (Moemeka, 1989, pp.5-8). In order to delimit our study, a particular focus will be on the Igbo culture appertaining to the Nigerian culture. Pathetically, the appellation given to Nigeria (Niger + area) consisting of the two British protectorates (southern and northern) then was an idea that Flora Shaw, who became in a while the wife of the governor Lord Lugard, has proposed as asserted by Onukwube (Onukwube, 2019, p.3). In his paper prepared for the Annual Conference on Cultural Diplomacy, Ogundare

claimed that with the highest number of population in Africa Nigeria counts about 250 ethnic groups. The Igbo constitutes one of the three dominant groups after the Hausa Fulani and the Yoruba, respectively (Ogundare, 2015, p.2). Historically speaking, the Igbo inhabitation of their region can be traced back to the Neolithic Age according to archeological discoveries (Anuka, 2018, p.19). At the outset, Anuka explained that it was the Portuguese who instituted commercial affairs with them by the 15<sup>th</sup> century. Afterward, they were followed by the Dutch traders and the English merchants whose major ambition was slaves and natural resources. As one might expect effortlessly, the British Empire invaded the territories of Nigeria including the Igbo's (1880-1905) and the Christian missionaries commenced their operations subsequently (Anuka, 2018, pp.21-5). If any culture is to be assimilated, acquaintance with the philosophical worldview of its community will be of paramount importance and the Igbo culture is no exception. Diederik Aerts et al. perceive worldview as "... a symbolic system of representation that allows us to integrate everything we know about the world and ourselves into a global picture, one that illuminates reality as it is presented to us within a certain culture" (Aerts et al., 2007, p.9). In Animalu belief, as submitted by Nwoye "a worldview or cosmological framework refers to a people's way of organizing their activities which explain the how and why of daily existence" (Nwoye, 2011, p.306). That is, the Igbo are religious people par excellence. Their religion exerts an effect on all the aspects of their life; they perceive the world through and in conformity with it. In the words of the English anthropologist and explorer Major A.G. Leonard

... They are in the strict sense of the word, a truly and deeply religious people, ... 'they eat religiously, drink religiously, bathe religiously, dress religiously, and sin religiously.' In a few words, the religion of these natives, as I have all along endeavoured to point out, is their existence, and their existence is their religion.

(Quoted in Anuka, 2018, pp.4-5)

In fact, a consequential part of the Igbo people religion was shaped and maintained by the Nri religious dynasty (Anuka, 2018, p.21). Even if this community believes in one supreme god *chikwu*, they are still Polytheists. Remarkably, they are engaged in worshipping a myriad of deities each of which possesses supernatural powers related to a specific domain. By way of illustration, Igwe was the God of the sky, Anyanwu was the God of the sun, Mmuo Mmri was the Goddess of the sea, Ahajioku was the God of Agriculture and Yam, Agwu Nshi was the God of divination and healing, etcetera (Anuka, 2018, p.x). Of a high regard is Ani the Goddess of earth, fertility and morality because of the farming nature of this society. Planting and eating new yams is performed



to pay homage to this deity as asserted by Nwando Achebe. He stated that "...the Igbo new year is determined by the cycle of the agricultural season, which is believed to be under the direct control of Ani" (Falola & Njoku, 2016, chapter 2, p.33). Not only Ani oversaw agrarian matters, but also it kept an eye on ethical matters too. It sounds as if there are a series of dictated rules of conduct named *omenani* that should be strictly observed. If transgressed, society members would — beyond a shadow of a doubt lose their habitual stability. What is denoted by stability in this case is serenity if one could say so vis-a-vis the other world since their ancestors were resting in peace within Ani. Such offenses (*nso-ani*) vary from adultery, murder and stealing crops (Falola & Njoku, 2016, chapter 2, p.33). Suffice it to say, that a suicide committer's body will never be welcomed by the Earth mother to be buried in. This will deprive him from the customary ceremony deemed to be a necessity, as argued by Nwoye, by this ethnic group if the dead is expected to perturb not the entire community after a while. In effect, they believe that burying a deceased man should not take place in silence; it has to be anticipated by a festivity of loud and joyous music so that the ones already dead could be aware of his arrival (Nwoye, 2011, p.306). An additional facet of the Igbo beliefs concerns the ancestors. Not any ancestors but the ones with a decent conduct during their lives. Due to their supposed intermediary status, ancestors' spirits or *Ndichie* are highly respected among the Igbo for they constitute a source of help and safeguard for their living descendants. That means that in order to permit to their ancestral spirits to care for them, successors are to remember them constantly by means of performing prayers and making sacrifices (Nwoye, 2011, p. 310; Ngele et al., 2017, P.4). Oracles are of importance as well. No decision could be taken by the clan without their involvement. Also, the Igbo believe that they are surrounded by a limitless number of spirits which are able to influence their existence either positively or negatively, as Ngele et al. claimed (Ngele et al., 2017, P.4). Seeking protection and prosperity, deities and ancestors are always addressed and celebrated individually or collectively according to Anuka (Anuka, 2018, p. xi).

Igbo is a spoken language too. It is a part of the Niger- Congo family of language, more specifically of the group named Kwa (Onukwube, 2019, p.9). Anuka added that for a long time it remained an oral language, then many attempts were made to create its own alphabet. One of its main traits is the use of imageries and figures of speech especially proverbs (Anuka, 2018, p.35).

Of a great interest is the political tradition of the Igbo people. On the report of Anuka, it can be summarized in their dictum *Igbo enwe eze* which means *the Igbo do not have kings*. Instead of adopting any form of command in which authority is individually monopolized, this ethnic group did opt for a kind of democracy concretized by means of hierarchical organizations comprising the clan members. Needless to say then that every Igbo man has entirely the right to express his

opinion on the matter debated. Final decisions result from a rigorous examination that takes into consideration preceding experiences. At the end, only truth and rationality prevail (Anuka, 2018, p.37). Similar to this is the viewpoint of Hannah Chukwu who stated that “Kingship among the Igbo is not isolated and privileged to a few; rather it is open, participatory and communal” (Falola & Njoku, 2016, chapter 1, p.17). As indicated earlier, four assemblies handled any arising questions. Arranged in an ascending order they can be listed as follows:

<i>Izu Ime Afo</i>	the nuclear and extended family unit
<i>Nzuku Umunna</i>	the kindred meeting
<i>Nzuku Ogbe</i>	the village meeting
<i>Nzuku Oha-obodo</i>	the community gathering (Anuka, 2018, p. 38).

Such a contributive system will indisputably motivate the whole community not to spare any effort to improve their conditions and live comfortably. That is why the Igbo culture admired individual achievements and success. From an economic angle, Anuka observed that working their fingers to the bone is mandatory in this group; it is out of question to tolerate idles or what they called *efulefu*. Each member of this society is expected to be productive in a manner to support not only his own family but also the others (Anuka, 2018, p.45). Moreover, they used to put the hands of the new born on the top of farming instruments like machetes and hoes as a sign of adherence to the perseverance of his people (Anuka, 2018, p 56). By nature, they were skilled husbandmen who demonstrated familiarity with the field of agriculture. They distinguished between two main seasons: the one coinciding with precipitation (March) thus dedicated to planting and the one taking place on October and dedicated to harvest. A miscellany of products was gathered like yam, cocoyam, oil palm fruits, Kola *oji*, Cassava, et cetera (Anuka, 2018, p.46). In the opinion of Nowye, yam remained the crop number one. The long and the short of it is that the stored quantity in the barn determined the extent to which an Igbo man is rich. Also, both seasons were accompanied with religious rituals (Nowye, 2011, p.309). Oguagha affirmed that

In Igboland, an elaborate ritual ceremony preceded the harvesting and the consumption of the new yam. In such a ceremony, the senior elder of each lineage is expected to offer sacrifices at the shrine, which is followed by a feast. It is after the ceremony that new yams are declared fit for consumption. (Quoted in Nowye, 2011, p.309)

The Igbo deals were concluded through barter at first place. Afterward, transactions were arranged via cowry. Furthermore, they were acquainted with investments namely *isusu* whereby an amount

of money is amassed from individual participation to be hence allocated each time to one of the affiliated group in turn (Anuka, 2018, p.48).

That the Igbo philosophy revered individual achievements and despised dependency is incontrovertible. For this purpose, bringing up new generations is not the responsibility of the nuclear family solely but rather of the whole community. Anuka pointed out that the children initiation to the daily life of his society was made in a smooth way (Anuka, 2018, p.50). Of course, childhood will not last eternally and a preparation for the future is indispensable if real men are to be expected. In accordance with that, the youngsters are encouraged to focus much more on what distinguishes them from each other following their gender. Therefore, young men are supposed to accompany their fathers incessantly and so are the young women vis-a-vis their mothers. In effect, the Igbo culture indentified two different stages depending on the sex of the concerned. On the one hand, *Otu Ogbo* or the age grade is the rite of passage instituted for males; an intensive tutoring in all life facets is provided so that they could be operational (Anuka, 2018, p.52). Nowye reported that as far as processes of socialization are concerned, what an Igbo can attain on his own is highly considered. Male orientation is emphasized through several activities including wrestling, hunting, masquerades and dancing and other ones (Nowye, 2011, p. 309). On the other hand, *Iru Mgbede* or the fattening process is the rite of passage specific for females, asserted Anuka. However, he challenged the translation for not being that faithful since it does not reflect the real end of this phase: the crux of the matter is not a mere gain of weight allowing marriage. According to him, the trainees are taught the rudiments of conjugal life and motherhood. In addition, their appearance is accorded great importance as well. To celebrate their new condition, both groups take part in ceremonies organized in their honour at the marketplace (Nowye, 2011, p.54).

To this point, the SC was displayed. In the next section the TC will be tackled.

## **1.6 The Arab Culture**

Historically speaking, if a firm reality is to be reported it will be the extent to which the Arab culture is ancient; evidence suggested that it is more ancient than the Greek according to Al Akaad (Al Akaad, 2013, p.7). As far as this culture is concerned, the aforementioned feature characterizing the African culture which is its diversity and richness is valid as well since that the Arab nation counts 22 countries as reported by Harb. In this regard, a repartition of four cultural regions that emerged throughout time is proposed by this scholar: The Fertile Crescent believed to be ethnically fertile and comprising Syria, Iraq, Jordan, Lebanon and Palestine. The Nile Valley composed of Egypt and Sudan. Then, the Gulf States mainly KSA the cradle of Islam and UAE,

Qatar, Kuwait and Bahrain. The last region includes Tunisia, Libya, Algeria, Morocco and Mauritania (Amer & Awad, 2016, chapter 1, pp.4-5).

It is due to this vastness, in reality, that a divergence of opinion was noted in dealing with this culture as one body or else as asserted by Obeidat et al. They reported that for some scholars like Lamb, the Arab culture cannot be perceived as one entity; for others such as Wilson and Dedoussis it is quite the opposite (Obeidat & al., 2012, p.517). Furthermore, Barakat refuted the allegations that considered the Arab nation as a 'mosaic' of societies. To his mind, this is an orientalist notion for divisive aims. Most of the time, he argued, scholars and researchers were manipulated to promote such assertions. Quite the contrary, it is a pretty connected entity via Arabic language, shared culture and other 'building blocks', as he termed. To heighten his stance, he quoted Al Sayyid Yassin "... there are several factors on the basis of which we can talk with certainty about the existence of one Arab nation. These factors are the common historical experience, the Arabic language and the common cultural heritage..." (Barakat, 1993, pp.4-5). Obeidat et al. added that there is an agreement that Islam as an inclusive system did shape this culture, however. It goes without saying then that Arab people are monotheist. In fact, worshiping God and following the Islamic teachings is a common point unifying the Arab nation. It is a religion- based culture from which every detail in their daily life is derived by means of Arabic. The Arabic language, which was awarded prominence to be the language of Quran, is ancient and may date back to the 8<sup>th</sup> century BC in Mehiri's assertion. Both Al Akkad and Mehiri believed that Arabic originated from Aramaic language (Ihsanoglu, 2003, chapter 1, p.33; Al Akkad, 2013, p.15). Today, Modern Standard Arabic is the language used officially instead of dialects. When it comes to the general features characterizing this population, many models were suggested. In that respect, Obeidat et al. referred to Hofstede's which surveyed a series of cultural aspects: power distance, uncertainty avoidance, individualism, masculinity plus two others annexed afterward comprising pragmatism and indulgence, as noted by Harb. The findings showed that in the Arab societies, people tolerated well power differences rendering them thus a hierarchical society. They were not the kind of groups that manifested significant uneasiness regarding the unclear coming times. This is due to religious implications in some scholars' evaluation. Also, it appeared that they are the kind of communities that favour the group over the individual; relationships are likely to be more solid compared to the West. That is, it is a collectivist culture and this is detectable through language constructs. Within the same framework, whether work is the utmost intent of life or is just a means of earning, determines the nature of culture as being masculine or feminine. The former suggests a tendency to venerate individual realizations, the latter is about teamwork. The Arab culture was classified among the feminine cultures (Obeidat & al., 2012, pp.514-5; Amer & Awad, 2016,

chapter 1, pp.8-9). It was considered as the sort of cultures that observe the standards and control individuals' fantasies, concerning the penultimate and the last dimensions which are pragmatism and indulgence, as pointed out by Harb (Amer & Awad, 2016, chapter 1, p.10). That being said, he challenged many attempts (Hofstede's model mainly) aiming to rank Arab regions together with other countries for they overlooked a series of its distinctive features. Among other deficiencies, this is what affects these models' validity in his belief.

To broaden horizons, Harb summed up the principal Arab cultural values obtained from several ethnographic studies, chiefly, religion, morality, hospitality and generosity, honor and family.

As mentioned before, Islam cannot be limited to mosques; it is a whole system decreed to govern every aspect. The Arab society is the type of societies whereby religion is the indicator as far as life matters are concerned. Therefore, a wide range of virtues were introduced to the Arab culture with the advent of this religion in order to encourage morality. In the days of yore, Arabs were reputed to be such a generous people; Hatim Al Tai remains unforgettable. Hence, their hospitable character was and is unanimously recognized and is a distinctive feature of this community par excellence. Such values and the like are taught since childhood by the family. Indeed, family is remarkably central in Arabs' viewpoint. Seemingly, it is hierarchical, extended and patriarchal. Its members are supposed to show full deference to their elderly and to their breadwinner, particularly. They should be alerted that what affects one of them affects the entire family be it positive or negative. That is, it is the fundamental institution through which individuals' tendencies are determined (Barakat, 1993, pp.23; 98). Throughout their nurture, many values are inculcated in youngsters like honor which is seen as an essential matter. That is why one should take notice of such principles that engage all the family if not the clan and strive to cross not the line. That being said, the corpus under research was written initially in a language believed to be able to cope with the African culture in Achebe's opinion: English.

## **1.7 The English Culture**

Achebe opted for English as the language to use when writing his chef-d'oeuvre *Things Fall Apart*. Taking into account the fact that the Igbo land was invaded by the British, his education was provided in English (naturally, British), one may assume that the culture under investigation in this section has to be the British culture.

The United Kingdom includes a series of isles in number of four: England, Wales, Scotland and Northern Ireland. It used to be governed by monarchs but things changed and the Prime Minister holds power. Throughout its history, it was invaded by several powers like the

Romans, the Germans (Saxon, Jutes, Angles), the Normans and the Danish. It invaded almost the quarter of the world once upon a time (Notional Geographic, 2021).

In what is related to the main features characterizing the British culture, Hofstede's model appears to be valid. Likewise, it should be noted that each dimension is reflected through persons' behaviour and conception. In terms of power distance dimension, the British culture was among cultures which were rated low. This may indicate the nature of the British as seeking evenness irrespective of status and titles. It is not surprising that this culture was ranked high in the aspect linked to individualism. As a matter of fact, British people are so self-centered to worry about their community; what matters the most is themselves and their nuclear family at maximum. This is quite clear in their fondness of privacy. Belonging to an individualistic culture implies deficiency in loyalty since that changing group when felt necessary is common. Again, it was classified amongst the first as regards masculinity/femininity aspect. Indeed, such societies are the type where personal achievements are praised which favours competitive attitudes rather than cooperation; the reason behind living is working. In the case where a culture reaches an advanced position as far as uncertainty avoidance is concerned, its tendency is to cling to the long established conventions in lieu of venturing into novelties. Accordingly, there is a sort of predisposition to anticipate sudden circumstances. Conversely, cultures with low score like UK privilege risks. That is, individuals possess the ability to cope with change without prearrangement. In addition, British culture was considered as indulgent due to the fact that seeking freedom surpassed complying with the rules of society (Samovar & al., 2013, chapter 6, pp.184-8; Hofstede insights, 2021).

The British culture is reflected through English. From Celtic, Latin, German to Norman, it was such a journey that the English language had taken centuries ago, as pointed out by Mijwel. That is, it emerged at the expense of the Celtic dialects and the Latin then was inspired by the Western Saxon and was refined through the French Norman, he explicated. Progressively, English was exported as an outcome of the British colonial expansion to a wide range of nations like Africa for example and gained its prestigious position today (Mijwel, 2018, pp.1-2).

Regarding faith, Christianity is officially the religion of the kingdom under the supervision of the Church of England after a wealthy history. Practicing one's religious principles includes attending church, weddings, rites of passage, baptism and the like. In spite of this position, there is an agreement among the academic circles that Britain suffers a decline that might be ascribable to a miscellany of reasons but mostly to the unenthusiastic attitude of the recent generations compared to the old ones (Curtice & al., 2019, pp.3; 21).

Earlier in this section, it was mentioned that the British culture is individualistic which means that the tendency will be towards the nuclear family instead of the extended. As it is in the other societies, the British value the institution of family for the same reasons even if its conventional form underwent profound changes. To put it differently, one has to expect other styles of union like concubinage and more of the same. For practical grounds such as reducing obligations and expenditure, the trend is less children whose autonomy is highly recommended once grown up. They become Seekers of self- actualization via work which impacts their ability to have kids due to age (IES, 2021).

### **Conclusion**

It was demonstrated throughout this chapter how complex and controversial the concept of culture is and how it is connected with language. Since translation operates on languages, there is a close association between the two. When a translation is carried out, it is not merely a linguistic affair, especially when it comes to works of literature loaded with cultural references that need to be conveyed with respect to their culture of origin and in harmony with their writers' intentions.

# **Chapter two**

# **Review of related literature**

## **Introduction**

1.1 The cultural turn in translation studies

1.2 The Functionalist Approaches

1.3 The linguistic Approach and the concept of equivalence

1.4 The translation of literature

1.5 Translation as rewriting

1.6 Culture specific items

1.7 Strategies of translation of culture specific items

## **Conclusion**



## **Chapter 2: Review of Related Literature**

### **Introduction**

This chapter is devoted to bring further clarifications related to a number of issues regarded as relevant. The first sections are a sort of a chronicle deemed necessary to understand the shift that the discipline knew. A particular focus was then directed to a particular type of translation. It is thought of as such, due to the requirements it imposes on the part of translators. It is particular to the extent to be considered as a rewriting sponsored by ideologies in power, according to Lefevere. At the heart of this study are those elements closely associated with the SC. It is about Culture Specific Items together with the difficulties encountered in their rendition and some suggested solutions. A decision is made, in that respect, whether to sustain or acclimatize the SC.

### **2.1 The Cultural Turn in Translation Studies**

In its incessant development, translation was approached from a pure linguistic perspective. Just before the 1980s, the humanities and social sciences including translation studies witnessed a shift toward culture. A number of German Scholars made a move to a new approach that prioritizes the target text over the source text. In fact, they focused on the cultural context of non literary translations, as it will be much discussed below. In doing so, they paved the way for what is known in the literature of the discipline as *the cultural turn* (Gambier & Doorslaer, 2010, Article 61, p.367). In that respect, El-daly opted for Thomas Kuhn's definition of paradigm shift as “a change from one way of thinking to another. It is a revolution, a transformation. It just does not happen, but rather it is driven by agents of change” (El- Daly, 2015, p.369). Notice here that paradigm was defined as an accepted model or pattern. Seemingly, the tendency was a blatant rejection of an overriding linguistic approach much concerned with assessing to what extent a translation is equivalent to the original and a move toward culture. Snell-Hornby believes that it is “the most marked "turn" the discipline has yet taken, in the prototypical sense of a clear swing from a source-text oriented, retrospective, ‘scientific’ approach to one that is prospective, functional and oriented towards the target-text recipient” (Gambier & Doorslaer, 2010, Article 61, p.367.). She is the one whose use of the term *cultural turn* did enthuse two pioneers of the field Susan Bassnett and André Lefevere to coin and utilize it in 1990 as a core concept in their

remarkable work. That is, announcing the commencement of a new era even though viewed by Juliane house as a usual imitation of what was trendy at that time, in the realm of humanities and social sciences (Sakellariou, 2011, p.229).

In fact, the limitations of a linguistic theory in addressing all sorts of issues that translation implies rendered compulsory the recourse to other disciplines in order to gain new insights. In his key terms in translation studies, Giuseppe Palumbo claims that theorists, who tackled translation and mainly literary translation on cultural studies bases, focused on the conditions of its production mostly social and cultural ones. To him, the cultural turn “is an attempt at moving the study of translation from a more formalist approach to one that laid emphasis on extra-textual factors related to cultural context, history and convention” (Palumbo, 2009, p.30).

In this regard, Bassnett and Lefevere surpassed language to emphasize the interplay taking place between translation and culture, in addition to the ways culture manipulates translation and general matters pertaining to context, history and convention.(Munday, 2008, p.125). In their opinion as quoted in Cristina Marinetti's papers on cultural approaches

Now the question have changed, the object of the study have been redefined, what is studied is the text, embedded within its network of both source and target cultural signs and in this way translation studies has been able to utilize the linguistic approach and move out beyond it. (Quoted in Gambier & Doorslaer, 2011, Article 6, p.26)

Trough his large experience in the domain of comparative literature, André Lefevere noticed that what people (he made use of the term 'non-professional readers') read the most are not original literary works but *rewritings* of different forms like reference works, newspaper reviews, adaptations (screen) and translation. It makes sense then to lay emphasis on those forms. Needless in that case, to confirm that translation as he asserted is *rewriting*

[It] is the most obviously recognizable type of rewriting and is potentially the most influential because it is able to project the image of an author and/or a (series of) work(s) in another culture, lifting that author and/or those works beyond the boundaries of their culture of origin. (Lefevere, 1992, p.9)

It was obvious that translation was perceived under a new different angle in which equivalence was no more central; it is rather the function or the purpose of the translation that should be underscored and the cultural turn succeeded the work of a new oriented approach...

## 2.2 The Functionalist Approaches

On the terminological level, Nord believes that the Functionalist Approaches result from a general theory of translation known as *Skopos* theory. For her, there was formerly a sort of awareness in terms of translation functions. Many of the well known figures in the field such as Cicero, Jerome and others were mindful of the existence of options depending on the given situation: either to translate the word or the sense. But since that the trend was purely linguistic at that epoch, deciding on the strategies one should adopt on the basis of a predetermined purpose was out of question. It is until the late 1970s and the early 1980s, that a theory was developed by Hanz J Vermeer considering translation as a mediator between culturally divergent communities (Gambier & Doorslaer, 2010, Article 21, p.120). In his conception "To translate means to produce a text in a target setting for a target purpose and target addressees in target circumstances" (Quoted in Baker & Saldanha, 2009, p.117).

Originally, *Skopos* is a Greek word denoting *purpose* and in this particular context, it stands for the *purpose of a translation* in accordance to which particular strategies will be opted for to produce an adequate target text in terms of function (Munday, 2008, p.79). Function is already determined by the commissioner in what Vermeer termed as *translation brief* where all sort of details needed must be included in a manner to permit, consequently, the translator the achievement of the purpose indicated (Gambier & Doorslaer, 2010, Article 21, p.122). Thus, it becomes crystal clear that there is a move, as Snell Hornby suggested, from a retrospective tendency backwards to the ST usually practiced by the linguistic approach towards a prospective shift in the direction of the TT.

This theory rests on a sequence of rules enumerated as follows:

- 1) A TT is determined by its Skopos.
- 2) A TT is an offer of information in a target culture and TL concerning an offer of information in a source culture and SL.
- 3) A TT does not initiate an offer of information in a clearly reversible way.
- 4) A TT must be internally coherent (intratextual coherence)
- 5) A TT must be coherent with ST (intertextual coherence)

- 6) The five rules above stand in hierarchical order, with the Skopos rule predominating (cited in Munday, 2008, p.80).

In the same line, it can be deduced that an original text can take more than one translation depending on its Skopos, as observed by Nord.

When it comes to the applicability of this theory, she maintains that it was highly appreciated in many areas, among others, legal texts, translators training, simultaneous interpreting and others. That being said, it does not work for Literary and religious texts, though.

To be more accurate, the aforementioned theory was explained in the first part of the book Vermeer did co-author with Reiss; the second part was allotted to hers, Nord explicated.

Since knowledge is cumulative, she based her theory on the classification of language functions advocated by Bühler among several ones. Her taxonomy comprised three types of texts each of which was associated with a language dimension, a text focus, a TT goal and a method of translations. As far as translation assessment is concerned, the scholar proposed two types of criteria to be observed according to the type of the text translated: intralinguistic and extralinguistic ones (Munday, 2008, p.74). In broad terms, What Reiss postulated is considered to be an achievement in Munday's view. She addressed an extra facet of translation which is communication, he remarked. Yet, she was criticized. To Fawcett, reducing the number of function to three is untenable. Besides that the methods of translation she suggested for each type of text raised many questions (Munday, 2008, p.74).

Subsequently, Justa Holz Mänttari approached the question her way. The work she presented, may be described — if one could say so— as an illustrative holistic depiction of what the job of translators should be like in relation to all the actors involved in what she called *Translatorial action*. Increasingly, the theorist emphasized straightforwardly the professional context/setting and a sort of vade mecum was presented to the translator *Expert*. In that respect, Christina Schäffner pointed out that translation from Mänttari's viewpoint is a process of intercultural communication that aims at producing an adequate text in terms of function. As a matter of fact, this makes sense since her model was built on communication theory (Baker & Saldanha, 2009, p.118).

Munday stated that “[It] views translation as purpose-driven, outcome-oriented human interaction and focuses on the process of translation as message-transmitter compounds involving intercultural transfer” (Munday, 2008, p.77).

As mentioned previously, the scholar talked about a chain of participants who contribute in the whole process, depending on the role assigned to them. The starting point is the *initiator* (action originator, actually), then comes the *commissioner* charged with establishing contacts with the *TT producer* (translator) to render what the *ST producer* has created for a particular *user* and a final

*receiver* (Munday, 2008, p.78). Accordingly, the translator should not lose sight of his responsibility in terms of guaranteeing the transfer of the message adequately.

The approach of Mänttari was criticized first of all for it used a complex jargon. For her, it was an idiosyncratic way to avoid any preconceived ideas. That is, for Newmark for instance this is not really of assistance for the discipline. Her negligence of the ST was deplored too (Baker & Saldanha, 2009, p.120).

It was mentioned before that scholars' awareness of translation function goes back to its primitive stages, but a linguistic trend was dominating then.

### **2.3 The Linguistic Approach and the Concept of Equivalence**

When exploring translation theory diachronically, a wide range of interesting facts can be discovered and need to be further investigated. Among other realities, practicing translation preceded its theorizing and a systematic theory was not developed till the second half of the 20<sup>th</sup> century. Indeed, in his historical account on translation theory reported by Bassnett, George Steiner suggested that four main periods could be referred to in this respect:

1. From the statements of Cicero and Horace to the publication of Tytler's essay (1791): in this stage, statements pertaining to translation were deduced from scholars' actual translations.
2. From 1791 till 1946 year of Labraud's *sous l'invocation de Saint Jerome* publication: this phase witnessed a move toward theory and hermeneutic. Also, translation was approached via terminology and methodology.
3. From 1940 where the first papers on machine translation were published. Its main characteristic was the recourse to extraneous disciplines like communication theory and structural linguistics in the translation study.
4. This period coexists with the previous one and goes back to the 1960s. It is characterized by a reversion to hermeneutic and metaphysical inquiries and a general perception of the field including other disciplines as Bassnett indicated "Classical Philology and comparative literature, lexical statistics and ethnography, the sociology of class-speech, formal rhetoric, poetics, and the study of grammar are combined in an attempt to clarify the act of translation..." (Bassnett, 2002, p.48).

Undeniably, the essay of Alexander Fraser Tytler *on the principles of translation* published in 1791 was the first systematic study of translation in which three focal rules revolving around translators' knack for faithfulness through digesting the author's thoughts, style and psyche, were defined (Munday, 2008, p.27).

Except for the fourteen scholars who were listed exclusively and whose contribution was laudable, Munday added, Steiner doubted the utility of an abundant literature in the realm of translation that repeated the same thoughts constantly, mostly as regards the paradigm word/sense. For that reason, the tendency later was to broaden the horizons of such a complex discipline into more systematic theory where much more vital issues call for reflection (Munday, 2008, p.30).

As of the second half of the 20<sup>th</sup> century, translation was explained from a linguistic perspective since it was seen as a subdivision of linguistics according to Snell-Hornby. In this sense, El Daly argued that translation was seen as a linguistic discipline because it was dealt with “as a meaning transfer via linguistic transcending” (El Daly, 2015, p.273).

In his review of the language-oriented theories of translation, Fawcett adopted a moderate stance: he was neither opponent nor proponent. For him, what else but linguistics is capable to provide translation with description and explanation of a variety of notions? Likewise, the scientific study of language reached the level of formulating consistent and reliable theories. It is around language that translation revolves. Thus, the latter surely could gain insights from the former and a linguistic theory of translation can be unobjectionable as an economic or psychological one for instance can be (Fawcett, 1997, pp.1-2).

The early 1950s and the 1960s witnessed the emergence of the linguistic Approach in a reaction to surpass what Steiner described as a sterile debate whether translation should be literal or free. According to Sandra Halverson, Translating formerly was about producing an equivalent text to the original. Consequently, equivalence in meaning was the nucleus and theorists focused foremost on this notion (Gambier & Doorslaer, 2010, Article 64, p.378). Furthermore, V.N Komissarov asserted that “An important part of the general theory of translation is the theory of equivalence aimed at studying semantic relationships between the source and the target text” (Komissarov, 1991, p.38).

Roman Jakobson in the prominent article *on linguistic aspects of translation* differentiated between three ways of translation “a verbal sign can be interpreted in three ways: either into another sign of the same language, into another language, or into another nonverbal system of symbols” (Venuti, 2000, chapter 8, p.114). Those types were termed differently as *Intralingual translation*, *Interlingual translation* and *Intersemiotic translation*. When he addressed the second type (scope of our study), he questioned the existence of absolute equivalence between words indicating that “likewise, on the level of Interlingual translation, there is ordinarily no full equivalence between code-units”. To Jakobson, what takes place in the process of translation between languages is a substitution of messages rather than code-unit “Thus translation involves two different messages in two different codes” (Venuti, 2000, chapter 8, p.114). This is quite

normal regarding the fact that linguistic systems are of a discrepancy even if languages belong to the same family; for they view the world in a distinctive and different way. That said, it is always possible to render from a SL into a TL despite this disparity.

Another key figure who was inspired by the substantial progress in the field of linguistics is Eugene Nida. To our best knowledge, his work was first and foremost for religious purposes in relation with the translation of the Bible and the training of its translators. This theorist based his analyses on the recent findings reached by the father of Transformational Generative Grammar Noam Chomsky and this explains his orientation concretely expressed in his book “*toward a science of translating*” published in 1964. By referring to kernel sentences, deep and surface structure, Nida claims that this is a sort of technique that translator need to be equipped with in their decoding and encoding of ST and TT, respectively ( Munday, 2008, p.40). As to meaning on the other hand, he reconsidered the previous restrictive conception and maintained that meaning is context-related, in harmony with the latest outcomes of pragmatics and semantics. He suggested then three categories, in an attempt to emphasize his scientific approach to translation.

Skillfully, Nida avoided the eternally controversial free versus literal dichotomy and proposed two distinct types of equivalence: Formal versus Dynamic

*Formal equivalence* as explained in his work compiled in Venuti's TS Reader is mainly about the form and content of the message in the ST that should be observed once rendered in the TT “[It] focuses attention on the message itself, in both form and content. In such a translation one is concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept” (Venuti, 2000, chapter 9, p.129).

*Dynamic equivalence* that revolves around the target receptors in that it stresses keeping the equivalent effect on them just as the ST has on the original readers. The translator then is to achieve *naturalness* via adapting the message to the receptors' linguistic and cultural peculiarities.

One can but realize that the latter is Nida's favourite due to the fact that he noted that the recent tendency is toward Dynamic equivalence (Venuti, 2000, chapter 9, p.130).

Komissarov disputed what he called 'cultural adaptation' Nida advocated, in the sense that even if religious translations strive to accomplish a given mission, substituting the original culture elements by other ones belonging to the target culture does not seem valid. On the contrary, it can mislead the receptors to believe that the other culture and their own are alike instead of broadening their scope. In the same line, Bassnett doubted the effectiveness of *dynamic equivalence* when examining the proposed translation of 'greeting with a holy kiss' into 'give one another a hearty handshake all round' seen as 'inadequate translation in poor taste'. She refuted the whole dyad for weakness and looseness (Bassnett, 2002, p.35).

Supporting Nida's postulation that involves TT receptors in considering the matter of equivalence, Peter Newmark affirmed that a consensus in translation theory and practice whether to focus on SL or TL is not likely to happen. Instead, he recommended a new paradigm not that much far from the findings of his predecessor, particularly on what is related to the readership. Accordingly, he defined communicative and semantic translation as follows:

Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original. (Newmark, 1981, p.39)

The theorist in explaining his proposal offered a comprehensive account of the two types of translation. He displayed a series of their characteristics. *Semantic translation*, as he pointed out, is of a high complexity, more detailed and is likely to overtranslate. *Communicative translation* is on the opposite, simpler and of directness to the extent that it undertranslates. Newmark added that the first method preserves the cultural specificities of a given ST and does not facilitate the reader's task, unless key elements in the entire message were tackled implicitly. It could be inferred, then, that it addresses a high level readers aware of confronting some ambiguities. Contrariwise, the second one targets, exclusively, a kind of readers who expect to deal with much more familiar elements having been carried to them from an alien culture (Newmark, 1981, p.39). In *semantic translation*, it is the writer who commands. However, in *communicative translation* it is the readership (Newmark, 1988, p.48). Whether in *communicative* or in *semantic translation*, the scholar laid emphasis on adopting Literal translation as the only valid, once the equivalent effect is guaranteed (Newmark, 1981, p.39). Compared to other methods, he concluded that both lead unequivocally to achieve accurate and economic translations (Newmark, 1988, p.47).

In Munday's assessment, what Newmark suggested can but remind translation studies community Nida's formal and dynamic equivalence, with a slight nuance in the question of *equivalent effect* explicitly discarded in the case of irrelevance of the second language spatially and temporally. Despite his prescriptive stance and his less specialized language (main weaknesses), the practical issues he tackled are of high significance for the field in Munday's estimation (Munday, 2008, pp.44-6).

W. Koller maintained, as indicated by Halverson, that it is irrelevant to define translation in connection with the concept of equivalence for it is relative (Gambier & Doorslear, 2010, Article



64, p.379). Bassnett challenged approaching equivalence “as sameness, since sameness cannot even exist between two TL versions of the same text, let alone between the SL and the TL version” (Bassnett, 2002, pp.37-8).

## **2.4 The translation of Literature**

Unless otherwise proven, there is no definitive agreement on defining literature. Obviously, each suggested definition was without delay countered on the basis of several arguments. But Steen's perception of literature deviated a little from the usual debate due to his vocation. He argued that it can be seen as “the superordinate of genres such as the novel” and added that “literature is a type of discourse that is characterized by the domain value "artistic", the content value "fictional", and the functional value "positively affective" or simply "divertive"” (Steen, 1999, pp.114-5). Thus, he highlighted its main features. It is common knowledge that literary texts differ considerably from other texts and this makes their translation different as well compared to the other types (see Jones on page 19). In this regard, Hermans opined that "literary translation represents a distinctive kind of translating because it is concerned with a distinctive kind of text” (Quoted in Hakemi, 2013, p.377). In fact this statement was a reaction to assess —if one could say so the various attempts made by many theorists to define this kind of translation. From a diachronic perspective, the aforementioned scholar emphasized that translation (literary) was neglected and had a peripheral position due to many views related to the nature of literature and its relation with language, at that juncture . Literature was once untouchable and sacred; it was a sign of wittiness and a product of highly skilled writers using the national language. As a result, it was out of question to reproduce those pieces via rendition just because the end product will be a failure in terms of faithfulness among others. The translated works could not constitute a part in the whole literary system as well (Hermans, 1985, p.7). But change was about happening, he added, a new trend reviewing the status of literary translation as a non static system interconnected with a series of influencing factors emerged (Hermans, 1985, p.10). Years later, Lambert's portrayal of literary translation echoed its most recent position; he maintained that “in most western societies literary translation seems to have become so prestigious that the very concept of translation tends to be reduced to literary translation, as can be seen in the definitions offered by most dictionaries and encyclopedias” (Baker, 1998, p.131). Incontestably, literary translation is set apart from other types of translation due to its particular features. In line with this, a recapitulation of its main characteristics was suggested by Belhaag in Bahaaeddine Abulhassan as follows

- Expressive – Connotative – Symbolic - Focusing on both form and content – Subjective -
- Allowing multiple interpretations - Timeless and universal - Using special devices to heighten communicative effect - Tendency to deviate from the language norms (Abulhassan, 2011, pp.2-3).

That is to say, that this kind of translation should be restricted to literary translators if at all possible, in the light of Bush's opinion. What is expected from a translator of literature surpasses the linguistic ability, i.e. the full mastery of the source language and the target language. This stems from the nature of contents to be translated. Let us suppose that a Patient Information Leaflet needs rendition. Aside from its technical terms that the technical translator is assumed to fully master, the language used is of such a directness letting no room for speculation. The long and the short of it is to inform the patient about all the facts related to the medication in question, thus, ensuring a safe use. Whereas when it comes to literary writings, in addition to the knowledge of the two languages SL and TL, one should be familiar with the source culture to avoid any kind of misinterpretation. This is what Sheikh referred to in her paper as cultural awareness which can guarantee the success of the process (Sheikh, 2014, p.178). Many other scholars subscribed to this view. To Chesterman's mind, if such texts are to be dealt with, multiculturalism is a must (cited in Madkour, 2018, p.97). For Bush, in addition to being bilingual a translator should be bicultural too (Baker, 1998, p.127). Seemingly, it requires more than that. For a translation to produce the effect intended on the target readers as the original did, many literary aspects should be taken into account such as style, essentially. In the introduction of his book entitled *literary translation theory and practice*, Enani recognized the necessity of translator's proficiency in both languages but accentuated the literary background that he should have as well. The motive behind his stance rests in his consideration of literary translation as a variety of comparative literature (Enani, 2003, p.3). Likewise, he explicated that what matters the most besides transferring meaning is the source text significance along with the intended effect on the readership and this, according to him, goes beyond language to include literature (Enani, 2003, p.6). Consistent with this is Keshavarzi's belief in addressing literary translation requirements "the translator should be interested as well as versed in literature". Furthermore, he noted that "to translate a literary work necessitates, at least, literature talent" (Keshavarzi, 2013, p.136). Actually, this is quite reasonable in the sense that a literary work is artistic in essence and is distinguished by a particularity in style and an aesthetic dimension among others to convey authors' intention. All in all, it is a good deal unique... What kind of product one could expect if the process of translation is led by a novice and an ignorant of literature rudiments as well? Remedies for such inadequacy as suggested by the American Literary Translators Association ALTA are multiple: one can invest in becoming acquainted with the SL literature by reading some works of literature (original + translated version). Translations commentaries and reviews can be of a significant value too (ALTA guide, n.d., p.2). Also, taking part in a number of specialized literary courses improves translators' awareness of literary genres and their forms (ALTA guide, n.d., p.7) and the like.

In her examination of literary translation problems, Bassnett threw light on a series of errors that translators often make at the outset. The scrutiny revealed that they approach the literary work the wrong way. To avoid such a hindrance, she explained, the text is to be regarded as a combination of functional interrelated systems. Otherwise, many of its facets will be overlooked compared to others (Bassnett, 2002, p.83). Furthermore, a text is a whole and dealing with sentences in isolation cannot be reliable if one aims at achieving effectiveness. A translator should broaden his horizon and have a holistic outlook by considering each part to be rendered as a constituent which is connected to the entire work. To put it differently, he should locate each section in relation to the whole text. Similar to this is Belloc's view in perceiving the 'prose text' as one unfragmented entity. He offered a list of do's and don'ts such as blocking out one's work ( $\neq$  word by word or sentence by sentence), translating idiom by idiom and intention by intention, being aware of cognates and other directions as Bassnett quoted (Bassnett, 2002, p.121).

As regards *Things Fall Apart* translation, Achebe once said

Here then is an adequate revolution to espouse- to help my society regain belief in itself and put away the complexes of the years of denigration and self- abasement .... I would be quite satisfied if my novels (especially the ones I set in the past) did no more than teach my readers that their past, with all its imperfection was not one long night of savagery from which the first European acting in God's behalf delivered them. (Quoted in Gbenoba & Okoroegbe, n.d, p.132)

It becomes crystal clear, then, that his literary work was not produced for the sake of entertainment and delight merely. If traced back to the past, the image of Africa portrayed by the West did not reflect the reality as it was. This strategy can be perfectly comprehensible once the ends are uncovered. The pretence of enlightening people while plundering them was soon recognized. Decidedly, it is against these practices that Achebe did react. Conrad's novel was, to put it mildly, a distorted representation of Africa and Africans as well. So, it was high time for the issue to be handled. Achebe was determined to address these disdainful fallacies denigrating his own nation. Via shedding light on an integral system of life that his community used to lead, the writer recovered their cultural legacy as termed by Quayson. Taking into account the historical setting which in fact did cause the emergence of this type of writings by the colonized, one can assume that the intention of the author can be captured, his message deciphered and the way the translator will approach the work adopted. Within this framework, Boushaba recognized the challenging

nature of identifying authors' intention in literature. This is mainly due, according to her, to the subjective interpretation by the translator who is excused regarding the character of this kind of literary writings (Boushaba, 1988, pp.46-7). However, she claimed that interpreting the intention of the writer can be achieved in an objective manner and subjectivity can be avertable then. This can be feasible if and only if the translator meet the challenge of having a full knowledge about 'life vision' and 'personal experiences' related to the very writer (Boushaba, 1988, p.50). Definitely, if a translator is to be associated with Dostoyevsky, the late Sami Al Droubi has to be. In an interview, he said “I felt that there is an affinity between Dostoyevsky and me. I became acquainted with his world as if it was home. His characters were old friends of mine that I happened to whisper to at times” (Our translation) (al-ain.com). Likewise, Bush urged literary translators to perform serious readings of the source material and the remaining works of their author, in order to gain some useful insights. Collaborating with authors (if alive) could be an option too (Baker, 1998, p.129). That being said, the other question that needs to be addressed in this context is whether translating literature is a mere coincidence?

## **2.5 Translation as Rewriting**

The framework proposed by André Lefevere was mentioned in brief earlier in this chapter. In fact, he endorsed the way literature was approached as a system interacting among others and forming the overall system of culture. That translation is a rewriting is a given in his estimation and such a contention was not a spur of the moment according to Hermans. During the course of ameliorating his model, Lefevere utilized 'refraction' first of all. It is only later that he mentioned patronage and then the term rewriting superseded refraction (Shuping, 2013, P.56).

In his perception, lots of activities such as anthologization, criticism, historiography and translation (our main focus) are rewritings that '*those in the middle*'— pointing to the rewriters introducing the existing literary works— make accessible to the readership. To be more accurate, the scholar did call attention to the quality of this readership: they are non professional as a foil to the others with academic profiles (Lefevere, 1992, P.4).

By considering translation as a rewriting of the original pieces, Lefevere believed that it is no coincidence to have works translated; a sort of manipulation is taking place whereby a series of factors intervene in order to influence literature. Leaving no room for ambiguity, this stance was explicitly stated in his book's general preface “... All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power” (Lefevere, 1992, p.vii).

In this sense, he noted that two main agents that can be effortlessly noticed are in command when it comes to any literary system: professionals and patronage. While the former is more concerned with poetics, he added, the latter revolves mostly around ideology (Lefevere, 1992, p.14). It can be of use at this stage if one digresses to note that translation studies as a realm was itself a prey of ideology, as posited by Fawcett and Munday. Indeed, it took so long to be acknowledged as a discipline in its own right in the academic circles due to ideological considerations (Baker & Saldanha, 2009, p.139). For Lefevere, they added, ideology is “the conceptual grid that consists of opinions and attitudes deemed acceptable in a certain society at a certain time and through which readers and translators approach texts” (Quoted in Baker & Saldanha, 2009, p.137). The theorist explained right from the beginning that patronage is not only a matter of repression, but also of production conforming to Foucault conception. Accordingly, he described 'the regulatory component' as “the powers that can further or hinder the reading, the writing and the rewriting of literature.” Individuals can control literature like kings and princes did and so can institutions as churches, parties, media and publishers (Lefevere, 1992, p.15). In tune with this, Wei Lou claimed that translating Greek literature was out of question during the Abbasid prosperous epoch due to religious incompatibility on one hand and a feeling of self accomplishment (poetry mainly) on the other . Again, he reported that any literary work related to the warfare of social stratum or whose aim was to emphasize the shortcomings of capitalism was welcomed and the green light was given to its translation during the 1950s in China (Wei, 2009, P.156). Another case in point was suggested by Solberg as regards regulating and controlling literature in Norway in 1941: the department of culture and enlightenment during the Nazi rule exemplified either censorship or encouragement on translations publishing industry, depending on the extent to which the work could comply with the ideological current (Solberg, 2019, P.208). If broken down into segments, patronage as described by Lefevere is a tripartite entity which includes ideological, economic and status elements. Ideology controls the selection of the original works to be translated and determines the approach adopted in their rendition. A task executed, of course, by translators to whom rewards are given in the form of salary among others and that constitutes the economic part. It follows, then, that these professionals will join the privileged circle sponsored by patrons and this stands for the third element (Lefevere, 1992, P.16). In the past more often, one single actor monopolized the three aforementioned constituents and patronage is labeled undifferentiated. In this case, patrons' major concern is to maintain the social system in its status quo including the literary writings, despite the two paradoxical laws of periodicity and polarity (Lefevere, 1992, p.38) That is, these works should be in conformity with the stipulated norms. Conversely, it could happen that the previous three components tend not to be dependent on each other and this makes

patronage differentiated. To exemplify the two cases, the scholar referred to the category of dictatorial regimes and the bestsellers writers respectively (Lefevere, 1992, p.17). In a nutshell, one can infer that patronage dictates the guidelines that the professionals should put into effect. Speaking of professionals, they constitute the second agent exerting impact on literary systems for they embrace devotedly the dogma of patrons. It makes sense, then, to be relied on regarding their role in making sure that this system is not out of tune with both ideology and poetics (Lefevere, 1992, p.16). By analogy, it is safe to say that critics, reviewers, teachers and translators are engaged in a process of sifting. That is, they tend to adjusting literary works so that they become tolerable resembling Gutzkow rewriting of Büchner's Dantons death, initially inconsistent with that era standards, he emphasized. In case literature gainsaid the imperatives, it was purely and simply discarded (Lefevere, 1992, p.14). Billiani enumerated, among a plenty of translations, *The Prince* by Machiavelli that France banned in 1576, *Uncle Tom's Cabin* by H.B Stowe banned in Russia in 1852 and *Alice's Adventures in Wonderland* by Lewis Carroll banned in China in 1931 (Baker & Saldanha, 2009, p.29). Because they are operating within the literary system, what matters the most for professionals is poetics and rewritings contribute effectively in their setting up just as writings do. Lefevere pointed out that two facets that impact the literary system are to deal with when it comes to poetics: the inventory part which enfolds literary devices, genres, motifs, prototypical characters and situation and symbols and the functional part which revolves around the role of literary works as an integral part of the social system and is, thus, submitted to ideology. The lens through which to see is the poetics echoed in the main literature of that time. But this is not everlasting since the very literary system has to commensurate with the predetermined ones during the course of its evolution as a system. The reason behind, he argued, is that theory is subsequent to practice when it comes to codifying poetics. Depending on the degree of accordance of the existing practices with the preset poetics, their ruling out or retention occurs. Accordingly, some works reach the position of 'canonized' whose imitation is encouraged (Lefevere, 1992, pp.26-8). The theorist explained that poetics (both components) is not static and experience change even if a sort of resistance happens. After all, he asserted, it is this very poetics that rewritings (among others) bring in that shapes the system of literature in what is related to the maintained or eliminated works as far as professionals operate "... such a poetics will be the touchstone used by teachers, critics, and others to decide what is in and what is out" (Lefevere, 1992, pp.35-6). Without a doubt, translation as observed by Lefevere is a possible source of innovation whereby insertion of a particular literary system's poetics in another literary system occurs, in the same way a foreign literary work belonging to a particular system is introduced to another system. Hence, the

functional part is likely to be modified since additional devices penetrate to the inventory part (Lefevere, 1992, p.38).

As far as translation is concerned, the scholar did demonstrate through a thorough examination of a series of translations rendering an ancient Greek comedy, that what the readership received is the own version of translators directed by ideology (Lefevere, 1992, p.42). He did strive to give evidences on the basis of translators' introductions and footnotes, in order to prove that their conduct could be justified once their ideology is recognized. Many resorted to omission, others to adding inserts and the like for the sake of meeting the challenge of reconciling their principles with their job requirements. Besides translator's own ideology or the one of his patrons, poetics at work then is a parameter to consider too while observing the way adopted to approach the content to be translated (Lefevere, 1992, pp.43-5). Not only that, but also both can be instructive as regards remedies translators recourse to when difficulties can be encountered in terms of universe of discourse and language as well. By definition universe of discourse is "certain objects, concepts, customs belonging to the world that was familiar to the writer of the original" (Lefevere, 1992, p.41). When rewriting, a translator faces two universes: the one of his own society and the one of the original. This scenario raises the question of the method he would follow to tackle such a situation, especially if more than a few factors intervene in shaping his functioning ways. Seemingly, the scholar did draw up an exhaustive list of six elements counting the status of the original, the self-image of the target culture, the genres accepted in that culture, the levels of diction acceptable in it, the target readers and their accepted cultural scripts. Lefevere claimed that a work of literature does not have necessarily as important position as in its own culture; it may be the opposite. The Arabic poem 'Qasidah' is a pertinent example on which he concurred with Kritzack. While it is looked upon as number one in its own system, it is neglected in both European and American systems due to the modest position of its culture in the receiving cultures and due to discrepant poetics (Lefevere, 1992, p.75).

A culture could have a high regard for another to the extent that translations into it are encouraged. This is not a rule, though, since that the status of the very culture will not remain the same perpetually and progress is legitimate (Lefevere, 1992, p.88)

Historically speaking, some cultures witnessed the prominence of a particular genre over the others in relation with translation. Again, this privilege cannot be taken for granted and another genre can supplant it sooner or later (Lefevere, 1992, p.88). The question depends on the then trends.

Translators' approach is also affected by wording. In some cultures, specialized institutions determine, exclusively, the sort of diction to be used by rewriters under penalty of disregard (Lefevere, 1992, p.89).

In defining cultural script, the scholar stated that it is “the accepted pattern of behaviour expected of people who fill certain roles in a certain culture” (Lefevere, 1992, p.89). That is, translators need to be attentive to their society script if they seek convincing their readers. To put it in other words, translators in rendering a piece of literature pertaining to a particular genre could be challenged by some scripts which are out of the ordinary from the target culture perspective. Therefore, their fate is rejection by the recipients accustomed to their own ones (Lefevere, 1992, p.95).

The last element intervening in translators selection of strategies in what is related to universe of discourse can be summarized in the target readers. In effect, the kind of readers makes the translator decide whether to keep some parts as they are or omit them. In Lefevere's view if the addressees of a particular translated text (he focused on Homer) are not that old, omitting certain elements can be a solution among others (Lefevere, 1992, p.93).

In dealing with the issue of universe of discourse, translators resort to a wide range of strategies varying between literal, substitution, use of superordinate and others. Lefevere suggested that the different strategies used by translators could but be based on their perception of the material at hand (Lefevere, 1992, pp.91-2).

As regards language, the theorist is persuaded that translation is not foremost a linguistic affair; language represents a constituent among others. That is why; ideology and poetics prevail over language in case of disagreement as stated by Lefevere “... if linguistic considerations enter into conflict with considerations of an ideological and/or poetological, the latter tend to win out” (Lefevere, 1992, p.39). Indeed, the poetological constraints in use impact the way translators tackle the literary work. Particular strategies are imposed on them in line with the then literary tendency (Lefevere, 1992, p.100).

## **2.6 Culture Specific Items**

Prior to this stage, it was made clear that literary texts are the kind of writings which are culturally loaded. By extension, their translation implies the transfer of such cultural elements. The ability of translators in conveying them depends heavily on the extent to which the two cultures are close. Translating literature is by no means unproblematic. On the contrary, it is such a demanding task as far as deeply rooted cultural concepts are concerned, thus, a potential source of problems or 'crisis points' as described by Pedersen. Sturge wondered about the manner with which one could act in response to many issues, especially (among other) 'culturally specific items' (Baker & Saldanha, 2009, p.67). Leppihalme asserted that “... Culture bumps occur ...when culture-bound



elements hinder communication of the meaning to readers in another language culture” (Leppihalme, 1997, p.viii).

Years ago, incidentally, our attention as freshmen to the whole issue of non equivalence and particular cases any translator is to deal with, was first drawn by Mona Baker via her book 'in other word'. In reality, our lecturer Miss Yahiaoui urged us to read it and asked us to render a number of examples containing terms like Mahram, Cesar salad along with others.

Once the literature of the discipline explored, it is remarkable how a series of appellation is attributed to this category. Actually, if a phenomenon is to be noticed in the branch of TS, it is the existence of a plethora of terms denoting the same concept. Indeed, it is irrefutable as a fact and can find answer in what Gambier did surmise. In his estimation, this can be rendered to researchers' background, their research rationale and its amplitude (Gambier & Doorslear, 2010, Article 69, p.412). In effect, terms like cultural markers, culture bound items, culture bound terms, culture specific items, culture specific, cultural words and realia are used to denote such elements. When it comes to defining CSI, Ivir stated that it is "an element of the source culture which is absent from the target culture” (cited in Akhesmeh et al., 2015, p.9). Palumbo maintained that “these are terms or expressions referring to elements or concepts that are closely associated with a certain language and culture ... and other terms referring to geography, traditions, institutions and technologies” (Palumbo, 2009, p.33). In Mailhac's viewpoint, they mean “any reference to a cultural entity which, due to its distance from the target culture, is characterized by a sufficient degree of opacity for the target reader to constitute a problem” as cited by Ranzato for whom this definition is pretty noteworthy (Ranzato, 2013, p.68).

Of interest is what Aixela proposed regarding the reticence of scholars as far as defining CSI is concerned. He believed that since everything in any language is related to culture including that language, it is not that simple to define these items. In addition, he argued that in the process of rendition if the TC lacks an item of the SC or views it differently, translators will be in trouble that should be addressed. In fact, this is how CSIs originate; they are a feedback– if one could say so– in response to the gap between the two cultures (Aixela, 1996, p.57). In this sense, Aixela defined CSIs as

Those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different

intertextual status in the cultural system of the readers of the target text.

(Aixela, 1996, p.58)

In his assessment, there are two possibilities from which a translational problem could stem: either the term in question is lacked in the TC, or it is used by the target community to convey something else. Hence, a CSI is to deal with in both cases; the translator should select the convenient procedure.

Culture and its components were duly discussed in chapter 1. That is, CSIs are expected to be varied and need to be sorted. On this ground, many are the scholars who suggested their arrangement into a particular classification.

Aixela for instance proposed two main types; proper nouns and common expressions. While the former can be split into two categories (conventional proper nouns versus loaded), the latter comprises objects, institutions, habits, etc (Aixela, 1996, p.59).

In conducting his research on Culture bound references as regards subtitling, Pedersen offered a classification which differentiated intralinguistic culture-bound references consisting of proverbs, idioms, dialects and slang as opposed to extralinguistic culture-bound references which are all sort of culture bound expressions except those related to the system of language (Pedersen, 2005, p.2).

Thriveni too suggested her own classification of CSIs which can be presented as follows:

- Proper names - Respect and euphemism grammatical forms - Social relationships – Life style and values – Symbols – Habits - National or religious ceremonies - Customs and traditions - Religious acts, myths and legends - Geographical and environmental phenomena - Food values (cited in Akheshmeh et al., 2015, p.10).

To refer to CSIs, Guerra made use of the term *realia* initially coined by Florin and Vlakhov as she asserted (Guerra, 2012, p.2). She advocated a typology consisting of 4 entities:

- Geographic & ethnographic terms - Words or expressions referring to folklore, traditions and mythology - Names of everyday objects, actions and events - Social and historical terms denoting territorial administrative units or divisions (Guerra, 2012, p.4).

Newmark claimed that in contrast with universal words where no translation hindrance may be noted, cultural words (as he preferred labeling CSIs) can pose problems (Newmark, 1988, p.94).

As for their identification, they can be straightforwardly observed in his belief. The taxonomy he initially proposed arranged them into 5 principal categories ranging from ecology to gestures & habits. According to Brasiené, the very proposed taxonomy was reconsidered (2010) and his final nomenclature consisted of 6 categories as follows:

- Ecology (geological & geographical environment.)

- Public life (politics, law and government)
- Social life (economy, occupations, social welfare , health and education)
- Personal life (food, clothing and housing)
- Customs and pursuits ( body language signs related to a culture & entertainment)
- Private passions (religion, music, poetry & the related social organizations) (Brasiené, 2013, pp.5-6).

Elaine Espindola, for her part, classified CSIs in more details. As reported by Brasiené, she counted 10 categories in the following manner:

- Toponymes – Anthroponyms – Forms of entertainment – Means of transportation – Fictional characters – Local institutions – Measuring system – Food & drink – Scholastic references – Religious celebrations (Brasiené, 2013, p.6). The categorization employed in this study is represented in the following table

Table 1 Newmark and Espindola categorization of CSIs

<b>Scholars Categorization of CSIs adopted in the study</b>	
<i>Newmark</i>	<i>Espindola</i>
<b>Ecology</b> Geological and geographical environment.	<b>Toponyms</b> Various places names, proper names of the location, region or part of the Earth's surface with its natural and artificial features.
<b>Public life</b> Politics, law and government.	
<b>Social life</b> Economy, occupations, social welfare, health and education.	<b>Anthroponyms</b> People's names and nicknames as well encompassing names that refer to regional background.
<b>Personal life</b> Food, clothing and housing.	
<b>Customs and pursuits</b> Body language signs related to a culture & entertainment.	<b>Measuring system</b> Is the category of size, weight, speed and length units.
<b>Private passions</b> Religion, music, poetry & the related social organizations.	

## 2.7 Strategies of translation of Culture Specific Items

On the practical level, one discernible reality is that literary translators have a burden on their shoulders ascribable, among other reasons, to this type of words closely tied to the SC and unheard of as regards the readership. To remedy this problem and take the burden off their shoulders when dealing with CSIs, various strategies were proposed.

On the terminological level, another reality comes to the surface: there is no agreement on the part of the theorists on what is related to the term to use in denoting the manner with which a translator chooses to overcome a given problem. Some preferred to use procedures, others opted for strategies, a third group selected methods and a fourth one chose techniques. At any rate, one is convinced that a strategy has to do with a larger scale (macro) related to the approach a translator favors in dealing with the entire textual material at hand; a procedure, though, is limited to a particular concern (micro). With the aim of resolving the issue, scholars devised a great variety of procedures that translators can resort to, in general, and in rendering CSIs (area of this research) more precisely. To mention but a few, Newmark's procedures which he preferred to reserve for "sentences and smaller units of language" (Newmark, 1988, p.81). In short, he distinguished between two main procedures as far as cultural words are concerned: one whose focal point is culture at the expense of message; another whose priority is rather the opposite. On one hand, transference which is about transferring the cultural word in question to the TT using transliteration. Assimilation can be compromised, thus, a supporting procedure (couplet) is needed as well. Componential analysis, on the other hand, guarantees accuracy even if it lacks economy (Newmark, 1988, p.96). By definition it is "the splitting up of a lexical unit into its sense components, often one-to-two, three or -four translations" (Newmark, 1988, p.90).

Likewise, Aixela's strategies which are, roughly speaking, either conservative or substitutive and "expected to have a methodological usefulness like any conscious categorization of reality" (Aixela, 1996, pp.60-1), Leppihalme typology considered by Ranzato as "a useful heuristic tool ... and has the merit of proposing strategies to translate longer and more complex units than the generally single-word terms which have so far been included in the taxonomies of CSRs" (Ranzato, 2013, p.97) and Ivir's taxonomy deemed "more adequate operationally due to its greater simplicity", in Mailhac's view (Hoffmann, 1996, article 9, p.139). In fact, it is the taxonomy that inspired many and the one on which the present study is based. Dickens believed that Ivir's taxonomy is one among "the best known and arguably the most coherently worked out sets of proposals in the literature" (Littlejohn & Mehta, 2012, chapter 3, p.44). Along with Ivir's taxonomy, Newmark's neutralization was added to fill the gap.

To deal with a particular element of culture, translators have to consider the various procedures conceived for this purpose according to Vladimir Ivir. In this respect, he proposed seven procedures ranging from borrowing to omission.

- Borrowing

When borrowing is opted for as a procedure, the CSI in question is taken as it is from the ST to the TT. Ivir asserted that it “assures a very precise transmission of cultural information” (quoted in Majhut, 2012, p.33). In his translation of *La Grande Maison* of Mohamed Dib (*The Big House*), Al Droubi did resort to this procedure in rendering the following example *Entortillée dans l'immense haïk de laine blanche* into Arabic as *حايكها*. Conversely to Kilpatrick the translator of Ghassan Kanafani's *Men in the Sun* who judged *headdress* in '*Abul-Abd had given him a headdress*' (p.31) to be an equivalent to *كوفية* in '*كان أبو العبد قد أعطاه كوفية*' (رجال في الشمس.ص27), Roberts borrowed purposely the cultural item in her rendition of Nassrallah's *Time of White Horses*; more precisely in translating *دار حوله ثانية امتدت يد الرجل نحو كوفيته (زمن الخيول البيضاء. ص 10)* into *As Khaled made another circle around him, the man reached out for his keffiyeh* (p.4). Many scholars subscribe to the fact that a great deal of words being borrowed found their way to other languages. Otherwise how words such as *Pavlova, Tiramesu, Feta, Kebab, Burghul, Kaftan, Burka*, for instance, can exist beyond their languages of origin?

- Definition

Seemingly, this sort of procedures is based on giving useful details to the readership in order to remove ambiguity taking into account their background. Ivir explained that definition is “a procedure that relies on what members of the target culture know in an attempt to make them aware of what they do not know” (quoted in Majhut, 2012, p.33). Having recourse to definition should not be haphazard, unless it is imposed by the situation such as reinforcing borrowings and so on. If misused, translators will end up with overtranslation (Majhut, 2012, p.33). It can be positioned either in- texts or separately as a footnote as reported by Ranzato (Ranzato, 2013, p.95). By way of illustration, Dr Sami Al Droubi in his translation of Dib's *La Grande Maison* (*The Big House*) rendered ... *il l'imaginait assis devant une meïda* as *ويتخيله جالسا إلى "المائدة (1)"* and then in a footnote did mention *يطلق اسم المائدة في اللغة الدارجة بالجزائر على منضدة مدورة واطنة يجلس إليها أفراد الأسرة للطعام*

- Literal Translation

One of the direct procedures suggested by Ivir who supposed that “it is the most common method of cultural transference and spread of influence from one culture to another” (quoted in Majhut, 2012, p.33), as demonstrated in the translation of *At the end of the carefree season between harvest*

and planting as *à la fin de la saison sans souci qui s'étend entre la récolte et les semailles* performed by Ligny (Quoted in Bandia, 1993, p.65).

- Substitution

It goes without saying that the world is not perceived identically by all and sundry. It is this discrepancy in worldviews that drives translators to find— if one could say so a consensus in between, thus, to substitute a CSI expressed in the ST by another deemed to be an approximate equivalent in the TC. That is, as its name indicates, this procedure is about replacement in essence and impression replication on the readership as noted by Ranzato (Ranzato, 2013, p.95). Still, Ivir believed that using this procedure will divest the original CSI of its foreign character according to Majhut (Majhut, 2012, p.34). This viewpoint is, in passing, quite comparable to Komissarov's. For him, cultural differences are a given that should be underlined not played down. How then could one expect people to be mindful of other people's culture if not conveyed to them through the lens of its natives? Thus, there is absolutely no need to substitute 'summer' in Shakespeare's famous line of the 18<sup>th</sup> sonnet by another season that suits the target readership taste, according to him (Komissarov, 1991, p.46). To mention a few examples, one can refer to the rendition of Fate of a cockroach by Tawfik Al Hakim performed by Davies Denys Johnson and investigated by Al Badawi in Abu Hatab. Davies translated

1. إذا كانت كل الزوجات مثلك فقولي على كل الأزواج السلام into *If all wives were like you, then God help all husbands!* (Abu Hatab, 2017, p.20).
2. كنا في طلبك الآن... مولانا الملك يريدك في أمر هام... into *My dear chap, we were just about to inquire about you. His Majesty wants you on an important matter* (Abu Hatab, 2017, p.21).
3. فعلا إن اقتصادياتنا تسير بالبركة.. وهذا من مفاخرنا!.. into *Certainly, our economy runs by sheer good luck — and we boast about it!* (Abu Hatab, 2017, p.24).

- Lexical creation

Translators can make use of such a procedure if the word to be translated is not lexicalized or does not exist in the TL as explained by Majhut (Majhut, 2012, p.34). It is about adding a novelty to the TL when the previous procedures are not applicable as stated by Ivir in Ranzato “ ... when the communicative situation rules out a definition or literal translation, when borrowing is sociolinguistically discouraged, and substitution is not available for communicative reasons” (Ranzato, 2013, p.95). Baudelaire rendition of Edgar Alan Poe's works is a case in point as observed by Wallaert. When translating passages in the Pit and the Pendulum and The Facts in the Case of Mr. Valdemar, respectively, the French poet decided to coin new terms 'transmondain' and 'réceptibilité' which were formerly inexistent in the TL and then became endorsed by the French Language Treasure according to Wallaert (Wallaert, 2012, Para. 35-8)

1. ...*We should find these impressions eloquent in memories of the gulf beyond* was translated as *Nous y retrouverions tous les éloquents souvenirs du gouffre {transmondain}*.
2. ... *There existed in the patient any susceptibility to the magnetic influence* was translated as *existait chez le patient une {réceptibilité} quelconque de l'influx magnétique*.

Other examples were underlined by Hamouda having examined Nancy Roberts's ways of translating a variety of CSIs in dealing with Ibrahim Nassrallah's novel *زمن الخيول البيضاء*. In his estimation, she did well in rendering *طعام الإفطار* and *طعام السحور* by creating new corresponding terms which are *fast-breaking meal* and *pre-dawn meal* respectively (Hamouda, 2019, p.69).

- Addition

As far as cultural items appertaining to a given culture are concerned, more clarification is waited for if a smooth conveyance of the message is sought. Contrariwise to the native speakers of the SL, the TL readership cannot be expected to have a full understanding of such terms without an explicit illumination carried out by the translator as indicated by Majhut. She preferred to exemplify this procedure by an instance of translation from Croatian into English Ivir did give whereby the target readers were provided with extra information (Majhut, 2012, p.34). In his translation of Orwell's *Animal Farm*, Dr. Chamel Abada used addition in rendering the following into Arabic *Mr. Jones went into Willingdon and got so drunk at the Red Lion (p.21)* as *سافر جونز إلى ويلينجدون للاحتفال بهذه المناسبة في حانة "الأسد الأحمر" و استسلم للشرب حتى ثمل في سكره (ص.20)*. He did too, when rendering [...] *and slipped out of the farm by another way. Moses sprang off his perch and flapped after her (p.22)* as *واندفعت تجري في الاتجاه الآخر و الغراب موسى يطير ورائها (ص.21)*. In both examples, the words *حانة* and *الغراب* were not mentioned in the original. Equally, Al Baalabaki when translating Dickens' *Oliver Twist* added the word *'شراب'* to assist the target readers in figuring out what *Daffy* referred to. Thus, *'Do you give the children Daffy?'* was rendered into *هل تقدمين شراب دافى للأولاد؟* According to Al-Idhesat (Al-Idhesat, 2016, p.72).

- Omission

The previous procedure revolves around adding supplementary elements; this one when adopted by translators is about their elimination, quite the reverse. For some reasons, one could be compelled to turn a blind eye when it comes to certain ST items. Ranzato asserted that having recourse to such kind of procedure is legitimated once translators face either untranslatability or redundancy (Ranzato, 2013, p.95). For Obeidat in Hamouda, omission can be justified or unjustified. Because the latter occurs in case of removing indispensable items or even longer texts stretches which impacts the whole meaning, the former takes place in case of repetition (Hamouda, 2019, p.27). In reality, motives behind such a decision are beyond the scope of the current study.

Instances can be traced in the translation of Susan Abulhawa novel's *Mornings in Jenin* into Arabic by Samia Chenan Tamimi such as

1. *It was still dark, only the babies sleeping, when the villagers of Ein Hod prepared to perform the morning salat, the first of five daily prayers* (p.11)  
*كان الظلام لا يزال مخيما و الأطفال وحدهم النانمين بينما استعد القرويون في "عين حوض" لأداء صلاة الفجر (ص.17)*
2. *Wudu, the ritual cleansing before salat, sent murmurs of the shehadeh into the morning fog* (p.11)  
*أطلق الوضوء همهمات الشهادتين في ضباب الصباح (الصفحة نفسها).*

Since the translation was addressed to the Arab readers, there is no point in keeping the details that the writer furnished her audience with in her novel. It stands to reason that the target readership knows perfectly that *the morning salat* can but be the one with which any Muslim commences his day and which is preceded compulsorily by *Wudu*. So, the translator opted for omitting them in an attempt to avoid redundancy in both examples.

- Neutralization (Newmark)

It is a procedure that aims at removing the local flavor that makes CSI specificity by resorting to a more general term. Newmark stated that "This common procedure ... requires the use of a culture-free word... it therefore neutralises or generalises the SL word... [It] is the most accurate way of translating i.e. deculturalising a cultural word" (Newmark, 1988, p.83)

As explained before, the abovementioned represent the gamut of procedures that translators are urged to make use of in order to solve a definite issue as regards CSIs rendition.

When it comes to a larger scale, however, question like strategy is likely to be addressed so that translators' tendency can be accounted for. In effect, Ivir maintained that the choice of procedures is quite simpler compared to the selection of the appropriate strategy translators would embrace (Ivir, 2004, p.117). In that respect, two main stances are imaginable in conformity with Venuti's dyad: either foreignization or domestication.

To follow in Berman's footsteps was Lawrence Venuti's inclination for he rejected all sorts of hegemonic attempts that could be exerted regarding the original textual material, as pointed out by El Badaoui. That is, tolerating the ST along with its peculiarities without the slightest adjustment as a token of appreciation as she stated "... Il s'engage lui-même dans la voie de Berman en proposant une "éthique" reconnaissant à l'étranger ses propres caractéristiques et ses différences linguistiques et culturelles" (El Badaoui, 2012, p.135). Considered by Terry Hale as *a cultural commentator of the first order*, Venuti's doubted the utility of TS research so absorbed by a linguistic-driven approaches which are unable of assessing the collected data beyond a merely scientific framework; neglecting thus other aspects (Venuti, 1998, p.1). In a concise manner, it



would be possible to gain insights into his philosophy by considering the passage “... a translated text should be the site where a different culture emerges, where a reader gets a glimpse of cultural other” (Venuti, 1998, p.306). Clearly, he differentiated between two principal strategies: foreignization and domestication. While he portrayed the latter as “an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home”, he described the former as “an ethnodeliant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (Venuti, 1998, p.20). Foreignization preserves the ST identity by keeping all what makes it foreign at the expense of the TL and TC. Domestication, though, privileges the TL and culture by rendering the ST accessible and familiar to the target readership. That is, producing a fluent translation consistent with the TL standards whereby an elimination of any aspect that manifests SL and SC idiosyncrasy (Venuti, 1998, p.5). Naturally, the two strategies are quite opposed. In foreignization, without any doubt, the original culture and language as well are at prominence, and the audience is given the opportunity to know the different other via spotlighting the type of aspects distinguishing them. While in domesticating the very aspects undergo change to the extent to make them unnoticeable as if languages and cultures are alike. This can be achieved, as observed by Venuti, through fluency; the readership cannot realize that it is a rendition. How effortless is then to guess the scholar's disapproval as far as translators' implication is concerned. Suffice it to say, that he entitled his book *the translator's invisibility* to draw attention to the passivity of translators who adopt a domesticating strategy resulting in fluency: a complete exclusion of the other. That is why foreignization is what they should espouse so that they could resist hegemonic challenges. Munday related the dyad Venuti proposed to Schleiermacher's alienating versus naturalizing strategies and believed that he was inspired by him. The scholar described in which way the German theorist went above the usual dichotomy to shed light on a new facet stating that “Either the translator leaves the writer in peace as much as possible and moves the reader toward him, or he leaves the reader in peace as much as possible and moves the writer toward him” (Munday, 2008, p.29). Schleiermacher preferred alienating and so did Venuti (foreignization).

Concretely speaking, CSIs are the sort of categories that are strongly linked to a given culture. This makes them the elements at play (among others), as regards translation strategies. So, it is up to the translator whether to retain them and celebrate the other or to sacrifice them for the sake of a 'fluent transparency'.

### **Conclusion**

After a brief introduction to the whole context of this study, it was necessary to review the literature related to the topic under consideration. Previous to undertake main questions such as

translating literature along with its requirements, complexities and its nature as a rewriting process, basic elements related to what was termed as the cultural turn and the precedent approaches were addressed in a manner to pave the way to the last two sections concentrating on CSI, namely, in terms of definition, appellation, categorization on one hand, and the range of procedures and strategies espoused in their rendition on the other. The said questions are of paramount significance in investigating the corpus at issue in the next chapter.

# **Chapter Three**

## **Investigating CSIs in Nassar's Translation and Analysis**

### Introduction

#### 3.1 Accounting for the Novel and its Translation

##### 3.1.1 Chinua Achebe

##### 3.1.2 Things Fall Apart Novel

##### 3.1.3 Samir Izzat Nassar

#### 3.2 Research Methodology

#### 3.3 Analysis and Discussion

## 3.4 Findings

### Conclusion

## **Chapter 3: Investigating CSIs in Nassar's Translation and Analysis**

### **Introduction**

This chapter constitutes the practical part of the study in which the researcher endeavors to put the previous theoretical postulations in effect. Since it is about a corpus-based study, a separate section was devoted to the portrayal of the corpus, namely, the novelist, the novel and the translator. Without delay, the appropriate methodology of research used in this dissertation was accounted for in another section followed by a section dedicated to analyses and discussion. Then, a final section aimed at throwing light on the findings.

### **3.1 Accounting for the Novel and its Translation**

The corpus under investigation in the current study is a masterpiece by unanimity for it not only unveiled such a genuine talent, but also did introduce the African literature in its own right.

#### **3.1.1 Chinua Achebe**

On the basis of Msiska's version of his biography, Albert Chinualumogu Achebe was born on 15 November 1930 at Nneobi near Ogidi to his evangelist father Isaiah Okafo Achebe and his mother Janet Anaenechi Iloeghunam. He received his primary education in Ogidi then Owerri to become a brilliant learner, subsequently, at Government College Umuahia/Nigeria.

Achebe's mastery of English, as reported by Msiska, was not a mere coincidence: it was the resultant of combined factors such as college rigorous policy; highly proficient instructors and a good library. Would it be possible for his artistic talents to be discovered and admired if he did continue studying medicine? Indeed, he studied English, history and religions instead at Ibadan University in 1948. This vocation permitted him to gain insights on what is related to the English literature, according to Msiska. Once graduated, he worked as a teacher of English and history in Oba/Nigeria which honed his teaching skills and paved the way for him to occupy the position of don. An office he no longer held since he became an editor and a producer at the NBS, in 1954. 3 years later, he was the head of department. Msiska suggested that Achebe's talent was put into

effect to produce a sketch of his magnum opus *Things Fall Apart* in 1955. The novel was sent to London for publishing and was factually published in 1958. Thus, Achebe was regarded as the founding father of the African literature. Due to his proficiency in the domain of broadcasting, he was upgraded to the rank of controller the next year. A higher position as external broadcasting director was given to him, succeeding his marriage to Christie Chinwe Okoli on 10 September 1961. It seems that this status enabled him to leave a footprint on the retrieved Nigeria and Nigerians as noted by Msiska. To tell the truth, Achebe was the kind of writers whose central concern was the nation and its prosperity as noted by Patryck Froissart "... un écrivain engagé, un homme politique, un militant des droits de l'homme en général, un défenseur des droits de l'homme africain en particulier, un défenseur farouche et éclairé de cette histoire de l'Afrique et de ses peuples" (Quoted in Madueke, 2018, pp.151-2). A glance on his production, confirms that the critical issues to which his nation was exposed as a colonized and a decolonized country (afterward) were reflected in his novels, namely *No Longer at Ease*, *Arrow of God*, *A Man of the People*, etc. Unquestionably, Nigeria was subjected to military rule via staging coups. According to Msiska, there was two consecutive coups d'état in 1966; one led by Igbo soldiers and another mounted by soldiers from the north in reaction to the first. As an aftermath of the brutality against the Igbo people and their allies, they declared their own Republic the one of Biafra presided by Ojukwu a year later. Achebe supervised the preparation of *Ahiara Declaration* in 1969. In 1972, he was hired at Massachusetts and Connecticut Universities. Later, he came back home as a chair in English at Nigeria University (1976-1981). In 1983, the 'Dictionary' was the head of a political party known as the People's Redemption Party which he vacated before long. In a tragic car accident that happened in 1990, Achebe turned into a paraplegic. His new condition in Msiska's estimation did not hamper him from obtaining Literature professorship at Bard College /New York, let alone his appointment as a professor in several renowned Universities.

In terms of writings, Achebe published a series of essays, novels, short stories and poems. One can list, in the light of Msiska's entry, his last novel *Anthills of the Savannah* (1987), the anthology of poems *Beware Soul Brother* (1971), *How the Leopard get his claws* short story (1972) and a compilation of essays such as *Morning Yet on Creation Day* (1975), *Hopes and Impediments* (1988), *Home and Exile* (2000) and *The Education of a British protected Child* (2009).

With respect to Achebe's contributions, the same biographer mentioned his countless lectures out of Nigeria , the foundation of the Centre for African Studies (Nsukka), the establishment of *Okike* a specialized journal in writing & criticism on January 1970 (Dictionary of African Biography, 2012, pp.79-83) . Still, his great achievement as an editor was the support of the African Literature

via promoting the African Writer Series a decade for free, as affirmed by Heinemann Chairman Alan Hill (Kunapipi, 1990, p.152).

When it comes to prizes and awards, Achebe has received a plenty. Madueke mentioned the Margaret Wong Memorial Prize.(1959), the Commonwealth Poetry P.(1964), the Lotus Award for Afro-Asian Writers (1975), the Campion Award (1974), the Booker P. for Fiction (1987), the St Louis Literary Award (1999), the German Booksellers Peace P.(2002), the Man Booker International P.(2007), the Dorothy and Lillian Gish P.(2007) and the Dayton Literary Peace P.(2010) (Madueke, 2018, p.112). Around 30 universities awarded him honorary doctorates, she asserted (Madueke, 2018, p.113). Chinua Achebe died on 21 March 2013.

### **3.1.2 Things Fall Apart**

The novel is like taking a photograph of the ancient culture at the brink of disintegration before it would definitely be disorganized and changed. The Igbo people will ever remain grateful for Chinua Achebe for this 'golden picture' taken by him from his lived experiences, which he presented in a wonderfully picturesque and a masterfully artistic manner. (Anuka, 2018, p.34)

Let us start from the start. This is the first novel about Africa and Africans narrated by an African the way it did, this is the first novel through which Chinua Achebe inaugurated his literary career and won an award a year later, this is “the first novel with unquestionable literary merit from English speaking West Africa” as claimed by Lindfors quoted in Madueke (Madueke, 2018, p.112) and “this is the best first novel I have read since the war” in Professor Donald Mac Rae's estimation as one of Heinemann advisers, according to Alan Hill interviewed by Petersen (Kunapipi, 1990, p.150). In fact, Mac Rae who was consulted greenlit the publication of Achebe's novel on 17 June 1958. Obviously, they were not that much enthused as to accept a work whose writer was practically a newcomer and as foreign as an African. The publisher was cautious to the extent to print no more than 2000 copies, as a reasonable conduct in business. It turned out to be a success; More than 3000000 copies were sold in the United Kingdom solely (Kunapipi, 1990, pp.149-50).

There is no doubt that Achebe was highly talented and quite gifted, but his literary skills were sharpened during his studies in Government College Umuahia and University of Ibadan, as pointed out by Madueke. Both can be considered, she added, as the perfect milieu where Achebe and other excellent writers put into effect their literary faculties and instituted a new literature; the African

Literature. Again, the researcher referred to Mbari club and underscored the role it played as a hosting site of authors' cultural and literary exchanges (Madueke, 2018, pp.33-5) — a microscopic version of Al Mutanabbi Street in Baghdad if one could say so.

For a long time, Africa and its population were accounted for by the West. In most instances, the typical portrait was shocking to the degree that makes people wonder whether it is about human beings or other species. A fact that one can infer, once some academic statements are considered like, by way of illustration but not limitation, Froissart's "... Avant même de s'introduire en ce roman, il est recommandé au lecteur de se défaire de ses œillères ethnocentriques d'Européen, *d'oublier la vision déformée qu'il se fait de l'Afrique et des Africains* [emphasis added]..." (Madueke, 2018, p.152). Heart of Darkness is a case in point. Although Conrad's work was praised and regarded as a masterpiece of the then literature, those whose dignity rejected such a debasing manner while representing human creatures and considered Africans to be part and parcel of humankind, made the exception. Radwa Achour argued that even if Conrad called attention to the plundering that was taking place in Africa instead of enlightening, as pretended, his consummately written novel is, in essence, nothing else but the customary imperialist and racist attitude (Ashour, 2016).

Things Fall Apart was written to set the record straight. Achebe was fed up with all the misrepresentation of his own nation and felt the obligation to counteract such discourses, especially Conrad's narrative. Suffice it to say, that he wrote a long essay in which he condemned the racist tone of Heart of Darkness "[It] projects the image of Africa as "the other world", the antithesis of Europe and therefore of civilization" (Gbenoba & Okoroegbe, n.d., p.100). He believed that the best way to achieve his goal was in questioning the past and enlightening his compatriots as to their reality "...Achebe made it clear that his primary purpose in the book was to give African readers a realistic depiction of their pre-colonial past, free of the distortions and stereotypes imposed in European accounts" (Gbenoba & Okoroegbe, n.d., p.135). All in all, Achebe's opinion on Conrad's Heart of Darkness suggested that it is

A book which parades in the most vulgar fashion prejudices and insults from which a section of mankind has suffered untold agonies and atrocities in the past and continues to do so in many ways and many places today. I am talking about a story in which the very humanity of black people is called in question. It seems to

me totally inconceivable that great art or even good art could possibly reside in such unwholesome surroundings. (Quoted in Gbenoba & Okoroegbe, n.d., p.98)

Things Fall Apart, in brief, tells the *story* of a brave young man who confronted life with blood, sweat and tears to avoid the miserable fate of his father Unoka. Indeed, in his community one's achievements are valued and Okonkwo spared no effort to become a wealthy husbandman, a fierce warrior and the best wrestler ever. That is, all what an Igbo man needed to be a notable instead of being a nonentity just like Unoka whose devotedness for palm wine and music exceeded anything else. Despising such a conduct, Okonkwo was so committed to the extent to adopt a self-imposed harshness and a sort of ruthlessness even with his three wives and children: Nowye, mainly. Disastrous were the consequences. In a blatant offense (*nso-ani*) to the clan's *omenani*, he beat his wife Ojiugo during the Week of Peace. He ended the life of the poor Ikemefuna despite the warning of Ezeudu. And to add insult to injury, he shot dead the son of the deceased Ezeudu during his funeral, accidentally. This time, the bill was dear and he had to leave to Mbatna for seven long years. Meanwhile, the white men invaded Umuofia and 'nothing gold can stay' as Frost said. Christianity gained more and more disciples thanks to Mr. Brown. Although he remained in touch with his close friend Obierika, Okonkwo could not wait to return to his village with a plenty of plans in mind. Alas, it was too late. Little by little, many were habituated to the new life and religion at the expense of the Igbo tradition. Titles and notability were not venerated anymore, and the Igbo leaders were jailed and humiliated by the British Commissioner. Okonkwo was enraged, killed a court messenger then committed suicide in a plain disapproval of such an unprecedented disunity. He did lose everything and so did his community (Achebe, 1958).

Things Fall Apart *characters* varied according to the development of the story

***Okonkwo*** (the principal character)

By his own, he succeeded in shaping his life the way his community preferred. It was accomplishments in war, wrestling, farming and personal life that counted the most for him. This bearing caused him to privilege force and made him aggressive to the extent to lose self-control. In his way to achieve more titles, his life turned upside down. Ironically, he ended just like Unoka rejected by Ani; without the honor of being buried with the due ceremonial (Achebe, 1958).

***Obierika***

Unlike Okonkwo, he was wise and did ponder the course of things. He categorically rejected the way his best friend killed Ikemefuna and made it clear for him. Obierika took care of his friend's Yam cultivation and trade during his banishment in Mbatna. He kept him up to date as far as Umuofia was concerned as well. Throughout the novel he embodied such an insightfulness and

maturity. He was greatly affected by the dreadful death of Okonkwo for which he blamed the white man (Enotes, 2020).

### ***Nowye***

Okonkwo showed no affection for Nowye for it diminishes a man's manliness in his conviction. On the contrary, he was so brutal in his encounter thinking that he was on the right path to make a real man out of him. He was afraid that his son resembled Unoka; especially that the kid was manifesting slothfulness and preferred his mother's peaceful tales to his father's gory stories. His solitude was lessened in Ikemefuna's company, but not for long since he was killed by Okonkwo. Nowye changed his religion and believed to find solace in Christianity (SparkNotes, 2005).

### ***Mr. Brown***

One could describe him as a magnet. Indeed, he played a fundamental role in converting people to Christianity owing to the smooth strategy he adopted. To know more about the clan's creed, he spent much time discussing with the local dignitaries. He provided the natives with facilities such as schools and hospitals and treated them in a good way. He knew that his mission was a long haul (Achebe, 1958).

As regards *style*, it is safe to say that without *Things Fall Apart* released, the African literature might not be heard of in academia as noted by Madueke (Madueke, 2018, p.179). It is a seminal novel in Casimir's estimation, which means that the work was so exceptional to the extent to enthuse critics and inspire subsequent writers (Casimir, 2020, p.56). But what makes it 'so exceptional' to create such a reaction? Achebe tailored his writings his way. He composed using 'a new English' but 'altered' to convey his Igbo culture. That is to say, that he made use of the colonizer's language in order to reflect the African reality and this is quite logical in the sense that he is a post colonial writer. Belonging to such a camp, he opted for appropriation: making the necessary changes so that the standard language could fit his own reality. In line with that, Casimir suggested that “the transgression of 16<sup>th</sup> century orthodox English ... by merging it with Pidgin English, Igbo proverbs, songs, names and legends, allows Achebe to come up with an Africanized English”. He maintained that Achebe fashioned a model that is quite apart from the ordinary via assembling African orality and European writing (Casimir, 2020, pp.61; 65). In view of the foregoing, Phaniel Egejuru as cited in Dia (2014) proposed the term Achebeism. Achebe's style was described by Naumann to be “...Style admirable, faussement simple, en réalité complexe, chaloupé, contrasté, parfaitement consistant avec les propos, la culture décrite, ses valeurs le devenir changeant des personnages” (cited in Madueke, 2018, p.187). Actually, he concurred with Abdelfatah in what is related to the simplicity of style “What set Achebe's style apart, most



importantly, is its simplicity and an unexaggerated use of novelistic styles and techniques, despite the profound issues dealt with in his novels” Our translation (Abdelfatah, 2016, p.226) .

As far as translation is concerned, understanding the style with which the work at hand was written and the one of the author in general is quite important if an accurate rendition is expected to be produced. It permits the translator to meet the writer's finalities and thus avoid gratuitous deviations.

Owing to its extraordinary success the critical body echoed, *Things Fall apart* was translated into several languages, namely French, German and Arabic. In 2002, Al Ahlia for Publishing & Distribution published the novel's translation أشياء تتداعى (Ashiaa Tatadaa) by Nassar.

### **3.1.3 Samir Izzat Nassar**

Samir Izzat Nassar is a Palestinian writer and translator. Born on 28 January 1935 in Anabta Palestine, he received his BA in English Literature and worked as a teacher in both Algeria and Libya and then translator in many corporations in Libya. He is the chair of Al Nisr Translation & Publishing House and a member of the Jordanian Writers Society and the Arab Writers Union as well. Nassar's literary works included novels such as *the brown queen's knight, our citadel greets your castle, James Bond dressed in jilbab*. In addition, he wrote short stories like *the slaughtered bird said No, The Family of Darkness* and plays as *Fadwa's bridegroom, Oedipe 48*. Nassar translated around 100 world renowned works ranging from novels to short stories and plays (culture.gov.jo). *Things Fall apart* is no exception.

To gain insights into the abovementioned translation, the present study observed the methodology accounted for hereinafter.

## **3.2 Research Methodology**

Saldanha and O'brien believe that research approach cannot be seen in isolation from ontology and epistemology in a subsequent step. The espousal of a particular approach emanates from researchers' worldviews be it objectivism, constructivism or realism, each of which correspond, respectively, to a definite epistemological attitude namely, positivism, interpretivism or realism. That is, through the lens of interpretivism a qualitative approach is to be expected (Saldanha and O'brien, 2013, pp.10-2). Actually, this is the case regarding the current study. In terms of methodology, we opted for a case study. Yin suggested that it is “a way of investigating an empirical topic by following a set of pre specified procedures” (Yin, 2003, p.16). In Susam-Sarajeva estimation as quoted in Enriquez it “...can be anything from a translated text or author,

translator/interpreter, etc to a whole translation situation or source/receiving system” (quoted in Enriquez, 2011, p.166). The comparative analysis of ST versus TT is based on content analysis on what is related to instruments. It should be noted that since statistics were unavoidable to ensure exactitude thus quantity, this study is reinforced through the mixed method.

In order to obtain data, successive steps were carried out. Because the first part of the novel under investigation portrayed the different aspects of the Igbo culture, this study is limited to the first thirteen chapters and this does not affect the results. That is, the extraction of instances related to CSIs followed the examination of both the ST and TT. The outcome was a list of 80 patterns totalling 104 items (It should be noted that some patterns included more than one item) categorized in conformity with Newmark & Espindola's classifications. This amalgamation was envisaged in the light of the established practices in the field (Majhut, Ranzato, Brasiené, Fahim& Mazaheri), when a particular taxonomy appears to be noncomprehensive. It is motivated by the fact that some categories were not covered by Newmark's classification such as measurements and proper names and needed to be sorted according to their nature. In addition, a list of 12 proverbs was extracted too (81<sup>st</sup> pattern). The subsequent step focused on identifying the procedures opted for by the translator in rendering the items in question. Of course, Ivir's typology comprising seven procedures was adopted as a framework. In some cases, however, we looked for something else. In fact, Majhut experienced a similar situation and did report that “... Ivir's taxonomy does not include a category of "generalization" or "universalization"... In his classification the use of a classifier to replace an item, is included in the category of definition” (Majhut, 2012, p.50). For this reason, Newmark's neutralization as a procedure was added to the ones formulated by Ivir.

### 3.3 Analysis and Discussion

The extracted CSI from the first part (13 chapters) of Things Fall apart and their corresponding items in أشياء تتداعى are displayed in the following tables. It should be noted that the researcher supposes having selected the items that reflect the most the Igbo culture, minutely described by Achebe.

#### Pattern 1

ST	TT
Okonkwo was well known throughout the nine villages ... (p.3)	أحرز أكونكو شهرة واسعة في جميع أنحاء القرى التسع (ص 7)
CSI Category	Anthroponym
	Procedure
	Borrowing

#### Pattern 2

ST	TT
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... he had brought honor to his village by throwing Amalinze <b>the Cat</b> (p.3)	... حاز لقريته على شرف عظيم بتغلبه على الهر أمالينز(ص 7)
CSI Category	Anthroponym
Procedure	Literal

### Pattern 3

ST	TT
... the reason why he had come to see <b>Unoka</b> (p.7)	... سبب زيارته ل <b>أونوكا</b> (ص 11)
CSI Category	Anthroponym
Procedure	Borrowing

### Pattern 4

ST	TT
... a playmate had told him that his father was <b>agbala</b> (p.13)	... أخبره أحد رفاق لهوه بأن أباه <b>أجبالا</b> (ص 18)
CSI Category	Anthroponym
Procedure	Borrowing

### Pattern 5

ST	TT
They called him the little bird <b>nza</b> ... (p.31)	و دعوه بالطائر الصغير <b>نزا</b> ... (ص 37)
CSI Category	Anthroponym
Procedure	Borrowing

### Pattern 6

ST	TT
... the proper name for a corn cob with only a few scattered grains was <b>eze-agadi-nwayi</b> ... (p.34)	... الاسم الصحيح لكوز الذرة المشتمل على حبات قليلة متفرقة هو <b>إيزي-أجادي-نويي</b> ... (ص 41)
CSI Category	Anthroponym
Procedure	Borrowing

As shown above, the examples displayed are Anthroponyms which means names of persons and nicknames as suggested by Espindola. In fact, names are strongly connected to the culture they belong to. That is why Bandia in reference to Cheyfitz, noted that they were targeted by the colonizer without delay and replaced. Bandia explained how naming as a practice could be illuminating on a given community. For him, African names are culturally specific (Bandia, 2014, p.40). Throughout the part studied, Achebe's presentation of his characters was so instructive in what is related to the Igbo names starting from *Okonkwo*, the principal character, till the collection of *Ekwefi's* children names. To mention but a few, there was *Chielo*, *Ikemefuna*, *Ezinma*, *Nkechi*, *Nwakibie*, etc. The translator made use of borrowing as a procedure in dealing with this particular type, without losing sight of the imperatives of the target language. That is, Okonkwo became أكونكو; Unoka became أونوكا in pat.1 and 3. Appellation like Agbala which the Igbo people used to nickname a man with no title (in this context) became أجبالا in pat.4. In rendering Nza, Nassar did the same. Because of his nso-Ani, Okonkwo's rivals likened him to the bird that once satiated disrespected his personal god. Nza was his name and its equivalent was نزا in pat.5.

### Pattern 7

ST	TT
In the morning <b>the market place</b> was full (p.10)	في الصباح، امتلأت <b>ساحة السوق</b> ... (ص 15)

CSI Category	Toponym	Procedure	Literal
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### Pattern 8

ST		TT	
Every man of <b>Umuofia</b> was asked to gather at the market place ... (p.9)		... يُطلب من كل رجل في <b>أوموفيا</b> التجمع في ساحة السوق (ص 14)	
CSI Category	Toponym	Procedure	Borrowing

### Pattern 9

ST		TT	
An ultimatum was immediately dispatched to <b>Mbaino</b> ... (p.11)		أُرسل فوراً إنذاراً نهائياً إلى <b>مباينو</b> ... (ص 16)	
CSI Category	Toponym	Procedure	Borrowing

### Pattern 10

ST		TT	
He was carried to the <b>Evil Forest</b> and left there to die (p.18)		بل يُحمل إلى <b>غابة الشر</b> ويترك هناك كي يموت (ص 23)	
CSI Category	Toponym	Procedure	Literal

### Pattern 11

ST		TT	
The whole village turned out on the <b>ilo</b> ... (p.46)		احتشدت القرية بأكملها في <b>الإيلو</b> ... (ص 54)	
CSI Category	Toponym	Procedure	Borrowing

### Pattern 12

ST		TT	
Some said <b>Ezimili</b> , others <b>Abame</b> or <b>Aninta</b> (pp.58-9)		قال البعض إنها من <b>إيزيميلي</b> , و قال آخرون إنها من <b>أبامي</b> أو <b>أنينتا</b> (ص 67)	
CSI Category	Toponym	Procedure	Borrowing

Names of places (Toponymes) constitute the 2<sup>nd</sup> lot of examples. Varying between Literal and borrowing procedures, Nassar translated literally the items in pat.7 and 10. Both *the market place* and *the Evil Forest* have their particular connotations to the Igbo society. While the former is of paramount importance in the life of the community that surpasses his commercial status, the latter was considered as a cursed place where twins or ill people are abandoned to their fate. At this stage, it is important to draw attention to the novelist's writing approach. Achebe's novel addressed audiences beyond local boundaries and was intended to fight back stereotyping and entrench identity at the same time. Therefore, as observed by Bandia, he himself performed translation from African orality to a written European language (Bandia, 1993, p.61). It is true that the novel abounded with Igbo words, but sometimes the author preferred using English {*Ibe ahia* = *Market place* and *Ajo afia*=*Evil Forest* in Igbo language (Njoku et al., 2017, p.468)}. The translator opted for borrowing for the sake of "a very precise transmission of cultural information" whether for

*Umuofia, Mbaino, Ezimili, Abame* or *Aninta* which are a town and its villages, respectively, or for the *ilo*: the common place where Igbo villagers met in ceremonies, sporting events and the like.

### Pattern 13

ST	TT
... the cold and dry <b>harmattan</b> wind was blowing down from the north ... (p.5)	... رياح الحرور الباردة الجافة تهب هابطة من الشمال (ص 9)
CSI Category Ecology	Procedure Substitution

### Pattern 14

ST	TT
<b>The rainy season</b> was approaching when they would go away until <b>the dry season</b> returned (p.32)	<b>فالفصل الماطر</b> يقترب و سترحل بعيداً إلى حين عودة <b>الفصل الجاف</b> (ص 38)
CSI Category Ecology	Procedure Literal

### Pattern 15

ST	TT
As the smoke rose into the sky <b>kites</b> appeared from different directions ... (p.32)	حين يرتفع الدخان إلى عنان السماء، تظهر <b>الحدآت</b> مقبلة من جهات مختلفة (ص38)
CSI Category Ecology	Procedure Literal

### Pattern 16

ST	TT
Nwoye's mind had gone immediately to Nwayieke, who lived near <b>the udala</b> tree (p.35)	و اتجه ذهن نويي فوراً إلى نواييكوي، التي كانت تعيش إلى جوار شجرة <b>يودالا</b> (ص 41)
CSI Category Ecology	Procedure Borrowing

### Pattern 17

ST	TT
She only began to weep when they got near the <b>iroko</b> tree ... (p.44)	و لم تشرع بالبكاء إلا عندما اقتربوا من شجرة <b>الإيروكو</b> ... (ص 51)
CSI Category Ecology	Procedure Borrowing

### Pattern 18

ST	TT
Behind them was the big and ancient <b>silk-cotton tree</b> which was sacred (p.46)	انتصبت خلفهم شجرة <b>القطن الحريري</b> العتيقة الضخمة التي كانت مقدسة (ص54)
CSI Category Ecology	Procedure Literal

### Pattern 19

ST	TT
... making thatches from leaves of the <b>raffia-palm</b> (p.65)	... و يصنع غطاء سقف من أوراق نخل <b>الرافية</b> (ص 74)
CSI Category Ecology	Procedure Borrowing

In Newmark's classification, ecology stands for both geographical & geological environment. In terms of weather, Nassar substituted *harmattan* with *الحرور* pat.13. *Harmattan* is "a very dry, dusty easterly or north- easterly wind on the West African coast, occurring from December to February.

*Origin late 17<sup>th</sup> C. from Akan haramata*" (Oxford Dictionary, 2010, p.801). Haramata, on the other hand means "*an evil thing*" (Historical Dictionary of Liberia, 2001, p.158). In pat.14, 15 and 18 the translator chose to render the items in bold literally; it was possible for him to translate *the rainy season* and *the dry season* as *الصيف و الشتاء* for instance but it seems that he preferred preserving the very way of saying things in the Igbo culture as Achebe did at the outset and it does have an effect. So did he in translating *silk-cotton tree* as *شجرة القطن الحريري* instead of *شجرة القابوق* for example. CSIs in the other patterns namely, 16, 17 and 19 were rendered making use of borrowing. The items *udala*, *iroko* and *raffia* denoting the Igbo land flora were transferred to the TT just as they were. Nassar's recourse to literal translation as a procedure can also be noted in pat.15 in which a fauna constituent is mentioned. Actually, he dealt identically with such elements appertaining to this subcategory.

#### Pattern 20

ST	TT
...he was going to take the <b>Idemili</b> title, the third highest in the land (p.6)	و سيحصل على لقب <b>إيديميلي</b> ، ثالث أعلى الألقاب في البلاد (ص 11)
CSI Category Public life	Procedure Borrowing

#### Pattern 21

ST	TT
"Sometimes I wish I had not taken the <b>ozo</b> title"... (p.69)	... أتمنى أحياناً لو أنني لم أقبل لقب <b>أوزو</b> (ص 79)
CSI Category Public life	Procedure Borrowing

#### Pattern 22

ST	TT
The elders, or <b>ndichie</b> , met to hear a report of Okonkwo's mission (p.12)	اجتمع الشيوخ. أو <b>نديتشي</b> . ليستمعوا إلى تقرير عن مهمة أوكونكو (ص 17)
CSI Category Public life	Procedure Borrowing

#### Pattern 23

ST	TT
The nine <b>egwugwu</b> then went away to consult together in their house (p.92)	ذهب <b>الإجوجوو</b> التسعة إلى بيوتهم للتداول (ص 104)
CSI Category Public life	Procedure Borrowing

#### Pattern 24

ST	TT
Only a week ago a man had contradicted him at a <b>kindred meeting</b> which they held ... (p.26)	فقبل أسبوع فقط خالفه شخص في الرأي أثناء <b>اجتماع للأقارب</b> عقدوه ... (ص 32)
CSI Category Public life	Procedure Literal

The aforementioned patterns are part of the category that Newmark called public life.

Taking titles in the Igbo culture is a source of pride for their holders. *Idemili* and *Ozo* are two out of four titles in this community. In this respect, the translator did borrow the items strictly

associated with their culture in pat.20 and 21. When it comes to the patterns illustrating governing bodies of the Igbo society namely, *ndichie* and *Egwugwu*, 'elders' as explained in the novel's glossary is the equivalent of 'ndichie' thus الشيوخ in the TL. One can realize one composing manner Achebe used: introducing the item succeeded or preceded by its translation. *Egwugwu*, though, are titled clansmen masquerading as ancestors' spirits and accomplishing the function of judges in this particular context. Nassar's decision was to convey the cultural words as they were initially mentioned by the writer as shown in pat.22 and 23. The other governing organization in Igbo village is a kinsmen assembly known as the *kindred meeting* as presented in pat.24. In effect, assemblies were arranged in a hierarchal order: several Umunna constitute a village, many villages form a given town as indicated by Obika and Ikechukwu (Obika & Ikechukwu, 2019, p.1178). Achebe did elucidate the matter; Umuofia nine villages were founded by nine sons of a father. *Kindred meeting* was translated literally as اجتماع للأقارب.

#### Pattern 25

ST	TT
... Okonkwo and his family went to the farm with <b>baskets</b> of seed-yams, their <b>hoes</b> and <b>machetes</b> ... (p.33)	... ذهب أكونكو و عائلته إلى المزرعة و معهم سلال بذور اليام و مجارفهم و سيوفهم (ص 39)
CSI Category	Social life
Procedure	Literal

#### Pattern 26

ST	TT
They do not decide <b>bride-price</b> as we do, with sticks (p.73)	و هم لا يحددون مهر العروس كما نفعل نحن, بالعصي ( ص 83)
CSI Category	Social life
Procedure	Substitution

#### Pattern 27

ST	TT
Everybody knew she was an <b>ogbanje</b> (p.80)	عرف الجميع أنها أوجبانجي (ص 90)
CSI Category	Social life
Procedure	Borrowing

#### Pattern 28

ST	TT
... he heard the ogene of the town <b>crier</b> ... (p.9)	... سمع صوت أوجيني منادي القرية ... ( ص 14)
CSI Category	Social life
Procedure	Literal

#### Pattern 29

ST	TT
Ogbuefi Idigo was talking about the palm-wine <b>tapper</b> , Obiako ... (p.20)	فتحدث أوجبوفي أيديجو عن الخمار أوبيako ... (ص 25)
CSI Category	Social life
Procedure	Literal

#### Pattern 30

ST	TT
... the rains had really come, so heavy and persistent	ثم أتت الأمطار حقاً, غزيرة و متواصلة إلى حد أنه حتى صانع

that even the village <b>rain-maker</b> no longer claimed to be able to intervene (p.34)	المطر في القرية لم يعد يدع بأنه قادر على التدخل (ص 40)
CSI Category	Social life
	Procedure
	Literal

### Pattern 31

	ST		TT
	The drummers stopped for a brief rest before the real matches (p.48)		توقف قارعو الطبول لفترة استراحة قصيرة قبل المباريات الحقيقية (ص56)
CSI Category	Social life	Procedure	Literal

### Pattern 32

	ST		TT
	Okonkwo had gone to a <b>medicine man</b> , who was also a <b>diviner</b> ... (p.77)		ذهب أكونكو إلى رجل طب, كان في الوقت نفسه عراف ... (ص 87)
CSI Category	Social life	Procedure	Literal

The selected patterns exemplify a class that has to do with economy, occupations, health and so on as proposed by Newmark. The Igbo society is, first and foremost, agrarian; the whole family is involved in farming, especially when it comes to Yam. This very picture is concretized in pat.25 in which agricultural tools like *baskets*, *hoes* and *machetes* were listed and literally rendered by Nassar as سلال, مجارفهم و سيوفهم. In tackling the last item, the choice of the translator can be ascribable to the fact that the same instrument is used in war too. Another facet of the Igbo life is portrayed in pat.26 in what is related to betrothment. In this example, the translator substituted *bride-price* literally meaning قيمة العروس determined via sticks with مهر العروس to which the target reader is much more accustomed. Since that the item in pat.27 is typically 'Igbo' for it describes a phenomenon related to kids' health from natives' viewpoint, borrowing seemed to be the appropriate procedure to adopt. Thus, *ogbanje* child like Ezinma's condition was rendered as أوجبانجي. Patterns 28 to 32 correspond to the subcategory of occupations through which one could gain knowledge on the kind of pre-colonial Igbo activities. For the totality of these patterns, literal translation aiming at transferring cultures appeared to be the right procedure as for Nassar. That is, he translated *crier* into منادي, *wine tapper* into الخمار, *rain-maker* into صانع المطر, *drummers* into قارعو الطبول, *medicine man* and *diviner* into رجل طب و عراف. Solely صانع المطر perhaps would be strange for the readership. It is a job indeed. Whether to make rain or prevent it was someone's trade in Igbo land through prayers and sacrifices to the ancestors. The translator relied on the whole context in deciding so.

### Pattern 33

	ST		TT
	... he immediately bought gourds of <b>palm-wine</b> ... (p.4)		... كان يشتري به فوراً قراعات نبيذ نخيل (ص 8)
CSI Category	Personal life	Procedure	Literal



### Pattern 34

ST	TT
Unoka went into an inner room and soon returned with a small wooden disc containing a <b>kola</b> nut, some <b>alligator pepper</b> ... (p.6)	ذهب أونوكا إلى غرفة داخلية و عاد بسرعة حاملاً صحنًا خشبياً صغيراً يحتوي على جوزة كولا، وقليلًا من فلفل التمساح (ص 10)
CSI Category	Personal life
Procedure	Borrowing + Literal

### Pattern 35

ST	TT
... the neighbors brought out their <b>drinking horns</b> from the goatskin bags they carried (p.19)	... وأخرج الجاران قرنيهما من كيسي جلد الماعز الذين يحملانها (ص 24)
CSI Category	Personal life
Procedure	Omission

### Pattern 36

ST	TT
I have cleared a farm but have no <b>yams</b> to sow (p.21)	لقد نظفت مزرعة، لكن ليس لدي يام لأبذره (ص 27)
CSI Category	Personal life
Procedure	Borrowing

### Pattern 37

ST	TT
.. but they grew women's crops, like <b>coco-yams, beans</b> and <b>cassava</b> (p.23)	... لكنهن كن يزرعن غلال نساء، مثل الكوكويام و الفول و القريسة (ص 28)
CSI Category	Personal life
Procedure	Borrowing + Literal

### Pattern 38

ST	TT
As the rains became heavier the women planted <b>maize, melons</b> and <b>beans</b> between the yam mounds (p.33)	و حين تزداد غزارة الأمطار، تزرع النسوة الذرة و البطيخ و الفول بين أكوام اليام (ص 40)
CSI Category	Personal life
Procedure	Literal

### Pattern 39

ST	TT
<b>Yam foo-foo</b> and <b>vegetable soup</b> was the chief food in the celebration (p.36)	و يكون فوفو اليام مع حساء الخضار الطبق الرئيسي في الاحتفال (ص 43-44)
CSI Category	Personal life
Procedure	Borrowing + Literal

### Pattern 40

ST	TT
She cut the yams into small pieces and began to prepare a <b>pottage</b> ... (p.43)	قطعت إيكوي في اليام إلى قطع صغيرة و بدأت تعد حساء (ص 50-51)
CSI Category	Personal life
Procedure	Literal

### Pattern 41

ST	TT
Quite often she bought <b>beancakes</b> and gave Ekwefi some to take home to Ezinma (p.49)	و كثيراً ما ابتاعت كعكا و أعطته إلى إيكوي في لتقدمه إلى إيزينما في البيت (ص 57)

CSI Category	Personal life	Procedure	Neutralization
<b>Pattern 42</b>			
ST		TT	
... he asked his second wife, Ekwefi, to roast <b>plantains</b> for him. She prepared it the way he liked with <b>slices of oil-bean and fish</b> (p.63)		طلب من زوجته الثانية، إيكوفي، أن تشوي له موز الجنة . فهيأته بالطريقة التي يحبها- مع شرائح من الفول و السمك (ص 72)	
CSI Category	Personal life	Procedure	Literal
<b>Pattern 43</b>			
ST		TT	
This roasted yam soaked in <b>red palm-oil</b> and eaten in the open farm was sweeter than any meal at home (p.61)		و هذا اليام المشوي المنقوع بزيت النخيل الأحمر و المأكول في المزرعة في الهواء الطلق يكون أشهى من أي وجبة في البيت (ص 70)	
CSI Category	Personal life	Procedure	Literal
<b>Pattern 44</b>			
ST		TT	
Ezinma and her mother sat on a mat on the floor after their supper of yam foo-foo and <b>bitter-leaf soup</b> (p.95)		جلست إيزينما و أمها فوق حصيرة على الأرض بعد وجبة العشاء المشكلة من الفوفو يام و حساء ورق الشجر المر (ص 106)	
CSI Category	Personal life	Procedure	Addition

If any culture is to be looked at, food, drinks, ways of clothing, housing are part and parcel. In this sense, Newmark devoted a separate category named personal life. In displaying home culture, Achebe laid emphasis on various aspects in connection with natives' beverages, cuisine, agricultural products, utensils, garments, furniture and the like. While conveying them, Nassar tried to preserve these items via literal translation and borrowing, nearly.

Besides water, palm wine is the everyday favoured beverage and the one served on social occasions; it was rendered literally in pat.33 نبيذ نخيل. Stored in gourds or pots, it is consumed using horns as depicted in pat.35. Counting on the context, however, the translator omitted 'drinking' – the gerund used as an adjective with horns to obtain قرنیهما instead. Hosting visitors seemed to be unacceptable without the customary *Kola nut* and *alligator pepper* translated using borrowing and literally, respectively جوزة كولا و فلفل التمساح which is, actually, a fruit with piquant seeds (pat.34). As regards products such as the ones illustrated in pat. 36, 37, 38, Nassar kept *yam* as it was and transliterated it as يام, and so did he with *coco-yams* الكوكويام (pat.37) then utilized literal translation to render the remaining items like الفول و الذرة و البطيخ. As for القريسة, only borrowed words like بوكا و ماننيوك و كاسافا were found to be common equivalents to *cassava* (www.Almaany.com). The author spared no effort to introduce the reader to the Igbo cuisine, as far as food was concerned. Patterns 39 to 44 themselves constitute a menu if one could say so. Except for *yam foo-foo* which is obtained through pounding yam in wooden mortars and which was borrowed (pat.39), the other dishes were rendered literally: *vegetable soup* into حساء الخضار, *pottage* into حساء (pat.40), *plantains* and *slices of oil bean and fish* into موز الجنة و شرائح من الفول و السمك (pat.42), *red palm-oil* into زيت النخيل

الأحمر (pat.43). In pat.41, *beancakes (Akara)* a savoury specialty made from grinded beans, onion and chili pepper shaped into balls and fried (allnigerianrecipes.com) were rendered into the general equivalent كعكا, using neutralization procedure. For the sake of clarification, Nassar opted for adding the word الشجر المر to الورق المر to translate bitter-leaf in pat.44.

#### Pattern 45

ST	TT
They passed their <b>cloths</b> under the right arm-pit, and hung their goatskin bags ... (p.58)	مرروا أقمشتهم من تحت إبطهم الأيمن, و علقوا أكياسهم المصنوعة من جلد الماعز ... (ص66-67)
CSI Category Personal life	Procedure Literal

#### Pattern 46

ST	TT
"Bring me my bag," he asked, and Ezinma brought his <b>goatskin bag</b> ... (p.64)	قال: "أحضري لي كيس", فأحضرت إيزينما له كيس جلد الماعز ... (ص 73)
CSI Category Personal life	Procedure Literal

#### Pattern 47

ST	TT
On her arms were red and yellow <b>bangles</b> , and on her waist four or five rows of <b>jigida</b> , or waist beads (p.71)	على ذراعيها لبست أساور حمراء و صفراء, و طوقت خصرها بأربعة أو خمسة صفوف من الجيجيدا, أو خرز الخصر (ص 81)
CSI Category Personal life	Procedure Borrowing + Literal

In his translation of items related to clothing, the translator chose to stick to the ST as much as he could. The way the Igbo men used to attire is emphasized many times in Things Fall Apart. Following the pat.45, they put on a piece of fabric in a particular manner. Thus, *cloths* were literally rendered as أقمشتهم. The *goatskin bag* is part and parcel of their garb; Nassar employed كيس جلد الماعز as an equivalent (pat.46). Women too clothe according to the Igbo usage, mainly during their suitor's family visit to settle on their bride-price as mentioned in pat.47. *Bangles* were translated into أساور, *jigida* was borrowed and transliterated as الجيجيدا.

#### Pattern 48

ST	TT
He was reclining on a <b>mud bed</b> ... (p.5)	كان أونوكا متكئا على سرير من الطين (ص 10)
CSI Category Personal life	Procedure Literal

#### Pattern 49

ST	TT
Okonkwo had just blown out the <b>palm-oil lamp</b> and stretched himself on his <b>bamboo bed</b> ... (p.9)	أطفأ أوكونكو قنديل زيت النخيل و تمدد فوق سرير الخيزران ... (ص 14)
CSI Category Personal life	Procedure Literal

#### Pattern 50

ST	TT
His own hut, or <b>obi</b> , stood immediately behind the only gate ... (p.14)	يقع كوخه الخاص, أو أوبي, مباشرة خلف البوابة الوحيدة ... (ص 19)

CSI Category	Personal life	Procedure	Borrowing
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#### Pattern 51

ST	TT		
Near the barn was a small house, the " <b>medicine house</b> " or shrine ... (p.14)	قرب مخزن الغلال, قامت دار صغيرة, "دار الدواء" أو المقام... (ص 19)		
CSI Category	Personal life	Procedure	Literal

#### Pattern 52

ST	TT		
All <b>cooking pots, calabashes</b> and <b>wooden bowls</b> were thoroughly washed ... (p.36)	فتغسل جيداً جميع قدور الطبخ, و أوعية القرع و الطاسات الخشبية ... (ص 43)		
CSI Category	Personal life	Procedure	Literal

#### Pattern 53

ST	TT		
... the sound of <b>wooden mortar and pestle</b> as Nwayieke pounded her foo-foo (p.95)	و صوت الهاون الخشبي و المدقة بينما كانت نوايكي تسحق الفوفو (ص 106)		
CSI Category	Personal life	Procedure	Literal

#### Pattern 54

ST	TT		
... every man with his goatskin bag hung on one shoulder and a rolled <b>goatskin mat</b> under his arm ... their sons bearing <b>carved wooden stools</b> (p.115)	... وكل منهم يعلق كيس جلد الماعز على إحدى كتفيه و يحمل حصيرة جلد الماعز أيضا تحت إبطه. رافق بعضهم أبناءهم الحاملين مقاعد خشبية منقوشة (ص 128)		
CSI Category	Personal life	Procedure	Literal

The last component of personal life category has to do with housing. A typical Igbo house is compartmented into a number of huts following the number of wives beside the husband's hut which is called *obi*. It is the only item the translator decided to borrow as أوبي (pat.50). All the other items were literally translated: *medicine house* into دار الدواء (pat.51), *palm-oil lamp* into قنديل زيت قنديل, *bamboo bed* into سرير الخيزران (pat.49) and *mud bed* into سرير من الطين (pat.48). The items in pat.52 and 53 *cooking pots, calabashes and wooden bowls* were rendered as قدور الطبخ, و أوعية القرع و الطاسات الخشبية; *wooden mortar and pestle* into الهاون الخشبي و المدقة. Again, literal translation was translator's choice to render items in pat.54 namely, *goatskin mat and carved wooden stools* translated respectively as حصيرة جلد الماعز و مقاعد خشبية منقوشة.

#### Pattern 55

ST	TT		
Okoye, meanwhile, took the <b>lump of chalk</b> , drew some lines on the floor, and then painted his big toe (p.6)	في هذه الأثناء, تناول أوكويي قطعة طباشير, و رسم بضعة خطوط على الأرض, ثم لون أصبع قدمه الكبير (ص 10)		
CSI Category	Customs & pursuits	Procedure	Literal

**Pattern 56**

ST	TT
Ogbuefi Ezeugo stood up in the midst of them and bellowed four times, "Umuofia kwenu" (p.10)	... نهض أوجبوفيا أيزيوجو ووقف وسطهم و جأر أربع مرات: "أوموفيا كوينو" (ص15)
CSI Category Customs & pursuits	Procedure Borrowing

**Pattern 57**

ST	TT
He addressed Nwakibie, calling him "Our father." "Nna ayi," he said (p.19)	و خاطب نواكيبي، داعيا إياه: "أبانا". قال: "ننا آيي" ... (ص 24)
CSI Category Customs & pursuits	Procedure Borrowing

**Pattern 58**

ST	TT
It was only then that they <b>exchanged greetings and shook hands</b> ... (p.36)	عندئذ فقط، تبادلوا التحية و تصافحا ... (ص 44)
CSI Category Customs & pursuits	Procedure Literal

**Pattern 59**

ST	TT
They then set about painting themselves with <b>cam wood</b> ... (p.37)	ثم بدأن بصبغ أنفسهن بخشب الكام ... (ص 44)
CSI Category Customs & pursuits	Procedure Borrowing

**Pattern 60**

ST	TT
The fact was that Obiageli had been making <b>inyanga</b> with her pot (p.43)	الحقيقة أن أوبياجيلي ظلت تقوم بحركة الإنيانجا وهي تحمل جرتها (ص 51)
CSI Category Customs & pursuits	Procedure Borrowing + Addition

**Pattern 61**

ST	TT
... Obierika, was celebrating his daughter's <b>uri</b> (p.110)	... أوبيريكا سيحتفل بأوري ابنته (ص 122)
CSI Category Customs & pursuits	Procedure Borrowing

**Pattern 62**

ST	TT
They all wore <b>smoked raffia skirts</b> and their bodies were painted with <b>chalk and charcoal</b> (p.121)	و قد ارتدى كلهم التنانير المصنوعة من ليف نخيل الرفافية المدخن ودهنت أجسامهم بالطباشير و الفحم (ص 137)
CSI Category Customs & pursuits	Procedure Addition + Literal

**Pattern 63**

ST	TT
Obierika <b>nodded</b> in agreement (p.72)	أوما أوبيريكا برأسه موافقا (ص82)
CSI Category Customs & pursuits	Procedure Literal

**Pattern 64**

ST	TT

Ikezue strove to dig in his right heel behind Okafo so as to pitch him backwards in the clever <b>ege</b> style (p.50)	حاول إيكيزوي جاهدا أن يغرس عقبه اليمنى خلف أوكافو كي يقذف به إلى الورااء وفقا لطريقة <b>إيجي</b> الماهرة (ص 58)
CSI Category Customs & pursuits	Procedure Borrowing

### Pattern 65

ST	TT
The second day of the new year was the day of the great <b>wrestling match</b> ... (p.39)	كان اليوم الثاني من السنة الجديدة يوم <b>مباراة المصارعة الكبرى</b> ... (ص 46)
CSI Category Customs & pursuits	Procedure Literal

The examples above illustrate an interesting side of the Igbo culture. They can be arranged in customs & pursuits category, according to Newmark. Indeed, 'chalk speaks louder than words' as in pat.55 indicating the *kola nut* breaking subsequent step. Receiving a piece of chalk, any amiable visitor is expected to draw lines on the floor and paint his big toe. The shape of these lines (vertical vs. horizontal) informs the host about the intention of his guest be it good or bad as reported by Mgbemere (Mgbemere, 2014, p.22). While translating this practice, Nassar opted for a literal translation. Borrowing procedure was judged more appropriate when dealing with pat.56; the usage in addressing the Igbo community by orators like Ezeugo imposes grabbing its attention and whipping up the crowd. '*Umuofia kwenu*' figures in Achebe's glossary as "a shout of approval and greeting". The same procedure was adopted in pat.57 where the author described the manner with which Nwakibie was solicited by Okonkwo standing in the middle of guests holding palm-wine and calling him *Nna ayi* as **ننا آبي**. When Igbo in-laws met during occasions like the New Yam Feast, they greet each other and shake hands as showed and literally translated in pat.58 into **تبادلا التحية و تصافحا**. It is on the eve of the very event that women polish everything including themselves. Natural substances are used like *cam wood* which is rendered as **خشب الكام** (Borrowing) pat.59. Cam wood powder is a key ingredient too, if a bride is getting adorned for her betrothal ceremony once her price is paid: *uri* in Igbo and **أوري** as borrowed by Nassar (pat.61). Of course, bride- prices are negotiated to reach a consensus. The amount of money demanded is expressed in sticks. Hence, as soon as Obierika handed a bunch of sticks to Ukegbu who queried whether it was thirty, he *nodded in agreement* as indicated in pat.63. Nassar rendered this body language sign intending *yes*, literally, as **أوماً أوبيريكا برأسه موافقا**. Certainly, nodding as a gesture implies head movements; it implicates other organs in Arabic, though. **فالرجل إن هو أوماً فهو يشير بعينه أو بحاجبه أو برأسه أو غيرها** (www.Almaany.com). Apart from such blissful episodes, painful events like death may occur too. In this context, Igbo people believe that funerals should not be silent, but rather celebratory to make it known for the departed spirits; otherwise, the deceased soul will not leave the clan in peace. Pat.62 describes the way tribesmen clothed and painted their bodies farewelling Ezeudu. To render it, literal translation **المصنوعة من ليف نخيل ودهنت أجسامهم بالطباشير و الفحم** paralleled addition.

Since individual achievements were highly admired among the Igbo, wrestling was the acid test of manliness to which a whole day was dedicated: the 2<sup>nd</sup> day of the New Yam Feast as in pat. 65. *The wrestling match* was translated, literally into *مباراة المصارعة*. Seemingly, it was an established discipline whereby wrestlers maneuvered using several tactics to win the game just like Ikezue in pat.64. Following the TL imperatives, Nassar transferred *ege* as it was to obtain *إيجي*. The last pattern in this category to comment on is pat.60 and it puts into words a funny conduct. Nothing else but showing off was little Obiageli's intention when she tried to keep the water pot on her head unbroken despite her movement. Achebe used *inyanga* and Nassar's decision was to borrow the word and transliterate it to become *الإينيانجا* and then added the word *حركة*. The whole was *حركة الإينيانجا* quite easier to the reader to assimilate.

### Pattern 66

ST		TT	
... had gone to consult <b>the Oracle of the Hills and the Caves</b> ... (p.16)		... ذهب أبيه, ذات مرة ليستشير <b>وحي التلال و الكهوف</b> ... (ص 21)	
CSI Category	Private passions	Procedure	Literal

### Pattern 67

ST		TT	
... I sacrifice a cock to <b>Ani</b> , the owner of all land ... I also kill a cock at the shrine of <b>Ifejioku</b> , the god of yams (p.17)		... أضحي بديك <b>لأنني</b> , مالك كل الأرض ... و أذبح أيضاً ديكاً في مقام <b>إيفيجيوكو</b> , إله اليام (ص 22)	
CSI Category	Private passions	Procedure	Borrowing

### Pattern 68

ST		TT	
... <b>Amadiora</b> will break your head for you! (p.33)		... فسيحطم <b>أماديورا</b> رأسك (ص 39)	
CSI Category	Private passions	Procedure	Borrowing

### Pattern 69

ST		TT	
He had a bad <b>chi</b> or personal god ... (p.18)		كان <b>تشبيه</b> أو إلهه الشخصي رديئاً ... (ص 23)	
CSI Category	Private passions	Procedure	Borrowing

### Pattern 70

ST		TT	
In fact he recovered from his illness only a few days before the <b>Week of Peace</b> began (p.29)		وقد شُفي في الواقع من مرضه قبل أيام فقط من بداية <b>أسبوع السلام</b> (ص 35)	
CSI Category	Private passions	Procedure	Literal

### Pattern 71

ST		TT	
... and was punished, as was the custom, by Ezeani, <b>the priest of the earth Goddess</b> (p.29)		و عاقبه على ذلك, كما جرت العادة, <b>إيزياني</b> , <b>كاهن ربة الأرض</b> (ص 35)	

CSI Category	Private passions	Procedure	Literal
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#### Pattern 72

ST		TT	
This year they talked of nothing else but the <b>nso-ani</b> which Okonkwo had committed (p.31)		و لم يتحدثوا في هذه السنة إلا عن النسو-آني الذي اقترفه أكونكو (ص37)	
CSI Category	Private passions	Procedure	Borrowing

#### Pattern 73

ST		TT	
The crime was of <b>two kinds, male and female</b> (p.124)		فالجريمة نوعان : ذكر و أنثى (ص 138)	
CSI Category	Private passions	Procedure	Literal

#### Pattern 74

ST		TT	
The Feast of the New <b>Yam</b> was held every year before the harvest began ... (p.36)		كان عيد اليام الجديد يجري كل سنة قبل بدء الحصاد (ص 43)	
CSI Category	Private passions	Procedure	Borrowing

#### Pattern 75

ST		TT	
<b>The naming ceremony</b> after seven market weeks became an empty ritual (p.77)		وأصبح الاحتفال بتسمية الطفل, بعد سبعة أسابيع سوق من مولده, مجرد طقس فارغ (ص 87)	
CSI Category	Private passions	Procedure	Addition

#### Pattern 76

ST		TT	
In fact, the medicine itself was called <b>agadi-nwayi</b> , or old woman (p.11)		في الحقيقة, كان الدواء السحري نفسه يُدعى أجادي-نويي, أو امرأة عجوز (ص 16)	
CSI Category	Private passions	Procedure	Borrowing

#### Pattern 77

ST		TT	
... intricate rhythms of the <b>ekwe</b> and the <b>udu</b> and the <b>ogene</b> ... (p.6)		... إيقاعات الإيكوي و الأودو و الأوجيني المتشابكة (ص 11 )	
CSI Category	Private passions	Procedure	Borrowing

Twelve instances were selected to exemplify one more category related to private passions in conformity with Newmark's classification. The first eleven patterns represent the subcategory of religion. This is not strange in the sense that the Igbo society is religious par excellence. It observes religion in every single detail. A supreme god Chukwu and lots of deities command its life via priests. In pat.66, literal translation is the procedure adopted to translate *the Oracle of the Hill and the Caves* as الكهوف و وحي التلال. People went to seek advice from him and so did Unoka for whom everything got wrong. Pat.67 emphasized the sacrifices he offered to the gods whether *Ani* the goddess of earth or *Ifejioku* the god of yam. In both cases the two items were kept as they were (borrowing) just like the item in pat.68, highlighting another deity *Amadiora 'the god of thunder'*



translated into أماديورا. Using the same procedure, the religious concept *Chi* in pat.69 was rendered as أوردت الهاء هنا باعتبارها حرف جر متصل لتقابل) تشبيه (the possessive adjective 'his'). In fact, the translator relied on the following in-text translation the author already included, to avoid any ambiguity as regards such a fundamental belief among the Igbo. Ani the Earth goddess is greatly feared by the community due to its agrarian nature. Prior to the planting season, it is prohibited to perpetrate the slightest error even a bad word during a whole week known as *the week of peace* literally translated as أسبوع السلام in pat.70. By severely beating his wife Ojiugo in this sacred period, Okonkwo did transgress the clan regulations and this is exactly what *nso-ani* is or النسو-آني as borrowed by Nassar in pat.72. To obviate Ani's indignation, his punishment is deserved and this was what Ezeani did; thus the two items mentioned in pat.71, namely *priest* and *earth Goddess* were literally rendered as كاهن و ربة الأرض. Offences deserve punishment in Igbo principles be it deliberate or inadvertent, they differentiate between *two kinds* of crime *male* and *female* rendered in a literal way by the translator as ذكر و أنثى pat.73.

The Igbo people used to perform a wide range of rituals depending on the occasion like *the Feast of the New Yam* (pat.74). A ceremony held before the harvest to greenlit the consumption of freshly cultivated yams. As for its translation, it was rendered as عيد اليام الجديد via transferring yam as it was. Also, to name a newborn baby a religious custom is performed by the Igboians 28 days later as exemplified in pat.75. In this case, the translator felt necessary to add the word الطفل to الاحتفال بالتسمية to make it lucid enough even if the context indicates that it is about babies naming displaying Ekwefi's bitter experience. Pat.76 sheds light on one of Umuofia's strong points that causes its opponents' trouble: its medicine men and priests' magical abilities. A powerful charm believed to originate from the spirit of an old woman with a dedicated shrine. To translate the item in question, Nassar chose to borrow it as أجادي-نوبي counting on the translation the author himself did include at the outset after the very item.

When it comes to arts, music is appreciated by the Igbo people. Therefore, several instruments are made out of the available materials. *Ekwe* stands for a sort of drum made out of a “simple tree trunk that is hollowed inside”. *Udu* is another kind of drums which is made of clay. It is a pot and “is spherical with a hollow and a small round opening inside”. *Ogene*, however, takes the shape of two elongated bells attached via a handle “in the ancient times, it was made from bronze, but today you can find variations of *Ogene* made with other metals” (www.legit.ng). To render the previous items, Nassar resorted to the procedure of borrowing. That is الإيكوي و الأودو و الأوجيني (pat.77).

### Pattern 78

ST	TT
He was ill for three <b>market weeks</b> ... (p.28)	مرض مدة ثلاثة أسابيع سوق ... (ص 34)

CSI Category	Measuring system	Procedure	Literal
<b>Pattern 79</b>			
<b>ST</b>		<b>TT</b>	
... the king of crops, was a very exacting king, for three or four <b>moons</b> it demanded hard work and constant attention ... (p.33)		كان الياوم، ملك الغلال، ملكاً مرهقاً جداً. فهو يتطلب عملاً شاقاً و عناية متواصلة يومياً لمدة ثلاثة أو أربعة أشهر قمرية ... (ص 40)	
CSI Category	Measuring system	Procedure	Literal

### Pattern 80

<b>ST</b>		<b>TT</b>	
In this way Akuke's bride-price was finally settled at twenty bags of <b>cowries</b> (p.73)		و بهذه الوسيلة، تحدد مهر أكويكي أخيراً بعشرين كيس من الودع (ص 83)	
CSI Category	Measuring system	Procedure	Literal

The last category to discuss is the one related to Measuring system as suggested by Espindola. Pat.78 draws attention to the then operative lunar calendar in Igbo community. Decidedly, a week is composed of 4 market days: *Eke, Orié, Afo, Nkwo*, a month comprises 7 market weeks and a year counts 13 months (igbocalendar.com). Now, the appellation *market* day or *market* week goes back to their mythology according to which ancient king Eze Nrijiófor was ordered to consider each day of the four as a *market* day; i.e. people should trade every day, as claimed by Kalu (Kalu, 2019, p.22). In terms of rendition, the translator opted for a literal translation for *market weeks* as أسابيع سوق. Again, Nassar went for a literal translation as أشهر قمرية when dealing with the item *moons* in pat.79. The last pat.(80) in which the item *cowries* was translated literally as الودع, enlightens the readership as to the currency the Igbo people were accustomed to use in their daily affairs, including determining bride-prices.

### Pattern 81 Proverbs

In the table below, another category of CSIs will be tackled so that the decisions made by Nassar will be accounted for. Isidienu stated that

[Proverbs] contain the observation, knowledge, wisdom of the forefathers who, not having developed the art of writing were compelled to condense what they would have put down in writing into a short form that could be easily remembered and passed from generation to generation. (Quoted in Obika & Ikehukwu, 2019, p.1177)

They can include all what concerns the reality of a particular community as opined by Okoh (Obika & Ikechukwu, 2019, p.1178). In that sense, they are the kind of items that could be informative as regards Igbo culture. Thus, a selection of twelve proverbs is to be commented on.

ST	TT
a) ... proverbs are the palmoil with which words are eaten (p.7)	... الأمثال هي زيت النخيل الذي تؤكل الكلمات معه (ص11)
b) ... the sun will shine on those who stand before it shines on those who kneel under them (p.8)	... إن الشمس تسطع على الواقفين قبل أن تسطع على الراكعين تحتهم (ص12)
c) ... if a child washed his hands he could eat with kings (p.8)	... إذا غسل الطفل يديه، فهو يستطيع الأكل مع الملوك (ص13)
d) Let the kite perch and let the eagle perch too. If one says no to the other, let his wing break(p.19)	فلتجثم الحداة و ليجثم النسر أيضا. وإذا قال أحدهما للآخر: لا، ليكسر جناحه(ص24)
e)A toad does not run in the daytime for nothing (p.20)	فالضفدعة لا تقفز في وضح النهار بلا سبب (ص 25)
f) The lizard that jumped from the high iroko tree to the ground said he would praise himself if no one else did (p.21)	لقد قالت السحلية، التي قفزت من شجرة الإيروكو العالية إلى الأرض، إنها ستمدح نفسها إن لم يمدحها أحد (ص 27)
g) Eneke the bird says that since men have learned to shoot without missing, he has learned to fly without perching (p.22)	فالتائر إينيكي يقول أنه منذ أن تعلم الناس الرماية دون أن يخطئوا، تعلم هو الطيران دون أن يحط على الأرض (ص 27)
h) ... you can tell a ripe corn by its look (p.22)	... يمكنك أن تميز ذرة ناضجة من مظهرها (ص 27)
i) A chick that will grow into a cock can be spotted the very day it hatches (p.66)	فالكتكوت الذي سيصبح ديكاً يمكن تمييزه في نفس اليوم الذي تفقس عنه البيضة (ص75)
j) A child's fingers are not scalded by a piece of hot yam which its mother puts into its palm (p.67)	فأصابع طفل لا تتسلخ من قطعة يام ساخنة تضعها أمه في كفه (ص 76)
k) ... When mother-cow is chewing grass its young ones watch its mouth (pp.70-1)	... عندما تمضغ البقرة الأم العشب، تراقب العجول الصغيرة فمها (ص 80)
l) ... if one finger brought oil it soiled the others (p.125)	... إذا ابتل أصبع بالزيت فإنه سيلوث الأصابع الأخرى (ص139)
Procedure adopted	Literal

In (a), the stature of proverbs in the Igbo culture was emphasized. Unless interlocutors make use of them, a conversation remains flavourless just like cooking without using such an essential element in the Igboian cuisine, which is palmoil. Proverbs symbolize eloquence and wisdom and insure a smooth circulation of one's ideas. Instead of seeking readership familiarity, Nassar preferred preserving the local colour that Achebe did privilege by keeping such a local ingredient and rendered the very proverb literally.

To justify his debt arrears to Okoye, Unoka pretended in (b) to prioritize the creditors according to their debts' amount. For him, even the rays of the sun give precedence to people following their position. Here also, the translator opted for a literal translation and transferred the image as it was in the ST.

At the heart of the Igbo culture are individual accomplishments. It is via such deeds in battles, wrestling, farming and the like that an Igbo man becomes a notable: a rank that qualifies him to accompany grandees, and this was exactly Okonkwo's condition. The washing of hands in (c) represents all what is required to reach such a juncture and eat with kings, albeit young. Going for

a literal translation was Nassar's decision to give the reader the possibility to experience another worldview; the one of the SC.

If considered, the following proverbs, namely in cases (d), (e), (f), (g), (i) and (k) are a reflection of the Igbo surroundings; one could gain insights on their fauna: kites, eagles, toads, lizards, chicks and cocks, cows and the like. In terms of signification, (d) revolved around tolerance and coexistence in a society where men's position differs; Okonkwo needed the yam already available in Nwakibia's barns to found his own farm. By accepting to lend a hand to a young man, Nwakibia applied this proverb literally and so did Nassar who rendered it in a literal manner.

For climatic considerations, toads are unseen during daytime nearly. The situation depicted in (e) implies that something unusual is happening and compelling these amphibians to appear challenging thus their nature. This proverb was said as a comment on Obiako's quitting of palm wine tapping, all of sudden. The translator chose to render it literally.

Seemingly, the Iroko is a tall tree in the Igbo land. Consequently, to succeed in jumping from it can but be an achievement. Okonkwo in (f) likened his ability to start from the scratch by his own and change his fate to the capacity of a lizard that jumped from such a height. For him, this deserves praise. If assessed according to Maslow pyramid, he could tell that he reached the top of it which is self-actualization. The same procedure was used by the translator as in (e).

In (g), Nwakibia highlighted a tactic he used to cope with people permanently changing behaviours. He will not be generous with idle clansmen or *efulefu* anymore. Only the hardworking young men will get his yam seeds. His conduct was adapted, appropriately, to their comportment. Except for the loan word *Eneke* as إينكي, Nassar opted for a literal translation.

When it comes to (h) and (i), one can say that they are two facets of the same coin for they deal with the same issue. Exceptional people can be recognizable right from the beginning. In (h), it is by looking at something that judgments are made. Of course, not any looking; elders possess enough maturity to the extent to see what others may not perceive. That is to say that Nwakibia made up his mind to accept Okonkwo's request, while he refused other young men requests. In (i), Okonkwo's fears regarding his son Nowye intensified more and more, especially when he saw Maduka wrestling. With a heritage like his, his reaction could be comprehensible. He uttered this proverb to gainsay Obierika's attempt to dispel his worries. For him, a child's future is predictable from the outset. In both cases, Nassar safeguarded the particularity of Igbo proverbs via translating them literally.

One more aspect is emphasized in (j) and (k). The common point linking the two is mother/child bond. Because they spend their first years attached to their parents (*nne na nna*), children are likely to imitate them. When Obierika criticized his son Maduka for being hasty, his brother defended his

nephew by reminding the father that he used to be hasty too and did mention the proverb in (k). Earlier that day Okonkwo and his friend Obierika have had a controversial discussion in which the latter deplored the former involvement in Ikemefuna's murder. To clear himself, Okonkwo replied that he was not to be blamed for he executed the orders of Ani conveyed by the oracle. In that sense, nothing bad will happen to him in return and used the proverb in (j). Once more, the procedure of translation chosen by Nassar is literal.

The last instance to comment on is the one in (l). Before attaining such a conclusion, Obierika reconsidered the clan's *omenani*. Actually, the last passage in chap.13 put in prominence his character as a level-headed man. In the very passage, Obierika's questioning of Okonkwo's banishment for an accidental offense and other issues remains unfathomable. He concluded then that any misconduct against Ani the goddess must be punished or else she will punish the entire community. By analogy it is a sort of gangrene, if the affected area is not amputated the whole body will suffer. The translator as the previous proverbs opted for a literal translation.

### 3.4 Findings

Through the examination of the selected body of examples along with Nassar's behaviour which was concretized through his decisions, it was possible to reach the following results set out in the chart below, within the framework of Venuti's dyad and Ivir's procedures. It is worth mentioning that the classification of procedures whether to correspond to a strategy or another, i.e. foreignization or domestication was based on the purpose of each procedure. By borrowing an item, its literal rendition, inserting definitions or addition, the particularity of the SC is still preserved in a way or another. However, when the translator tends toward using an item of the TC as to substitute the SC item, introduce a new word as an equivalent, omit the SC item or deculturalise it via the use of a more general item, his eagerness to give prominence to the TC and language is beyond any doubt.

Table 2 Recapitulation of findings

Venuti's Dyad	Foreignization				Domestication				Total
Ivir's procedures	Borrowing	Literal	Addition	Definition	Substitution	Creation	Omission	Neutralization*	
CSIs Categories									
Anthroponyms	05	01	--	--	--	--	--	--	<b>06</b>
Toponyms	06	02	--	--	--	--	--	--	<b>08</b>
Ecology	03	04	--	--	01	--	--	--	<b>08</b>

Public life	04	01	--	--	--	--	--	--	<b>05</b>
Social life	01	09	--	--	01	--	--	--	<b>11</b>
Personal life	06	26	01	--	--	--	01	01	<b>35</b>
Customs & pursuits	05	17	02	--	--	--	--	--	<b>24</b>
Private passions	10	05	01	--	--	--	--	--	<b>16</b>
Measuring system	--	03	--	--	--	--	--	--	<b>03</b>
Total	<b>40</b>	<b>68</b>	<b>04</b>	--	<b>02</b>	--	<b>01</b>	<b>01</b>	<b>116</b>
	<b>112</b>				<b>04</b>				

To recapitulate, the inspection of a wide range of CSIs extracted from the first part of Achebe's *Things Fall Apart* and confronted to their counterparts in Nassar's *أشياء تتداعي*, revealed that the translator's major decision was to bring the Igbo culture to the fore. It is true that the SC is not that common to the target reader: people may know much more about Christmas, Halloween, cricket game, Shepherd's Pie, Yorkshire pudding, Hot Dogs, Apple Pie and the like, but Nassar preferred to instruct the readership on what is related to the SC. Probably, his job even hard was a bit facilitated by the way the author himself did compose his novel. That is, the rendition of the selected 116 items confirms the strategy opted for to be the dominant one. Foreignization is at the core of Nassar's work compared to domestication. With 68 and 40 items, respectively, literal translation and borrowing outnumbered the other procedures. This attitude may be explained by the fact that the translator being cognizant of Achebe's intentions, did his best to meet them and reflect in his translated version what was in the ST. In that respect, Bayoudh pointed out that "if the writer is foregrounded in a way that permits the reader to perceive his spirit together with his style, the translator may claim achievement then" Our translation (Quoted in Zegada, 2009, p.83).

## Conclusion

A full exploration of the corpus was attempted through this chapter. Besides Achebe and Nassar's biography and a detailed study of *Things Fall apart* in the first place, the way the research was conducted in terms of methodology, method and tools was indicated before tackling the analysis of the data collected. An analysis that revealed that when dealing with Culture Specific Items, the translator's tendency was foreignization rather than domestication in an effort to

highlight the SC along with its peculiarities. The aforesaid strategy was put into effect via a series of procedures, mainly, literal and borrowing.

# **General Conclusion**

The current study aimed at a further facet of translation as insuring cultural exchange. It focused on examining a particular category which is Culture Specific Items and the way Nassar behaved in rendering such elements. Prior to this stage, it was necessary to tackle several issues starting from culture, cultural turn till literary translation and rewriting. As regards CSIs, they were addressed comprehensively, namely, in what is related to their definitions, appellations, classifications, strategies and procedures of their rendition. As for the practical part limited to the first thirteen chapters (part1), the investigation of the aforementioned items after their extraction and comparison with the corresponding ones was illuminating. It proved that instead of imposing the standards of the TL and TC on the SC and sacrificing its distinctiveness, a tendency to retain its traits even idiosyncratic in an attempt to convey the Igbo culture as portrayed by Achebe. What if

Nassar did omit some words like *market* in 'market weeks', *drinking horns* or even *rain-maker*; would it be possible to realize the way they counted days? That some cultures used animal horns to drink in? Or believed that precipitation can be controlled by humans? What if he did substitute a number of Igbo words such as *ndichie*, *inyanga*, *jigida* instead of resorting to borrow them? The target readers will miss the opportunity to hear about them.

In view of the foregoing, one may be in position to address the first three questions:

Regarding the procedures adopted, Nassar made use of many procedures when dealing with CSIs like literal, borrowing, addition, substitution, omission and neutralization (table in figure 2). Concerning the strategies espoused, He chose foreignization par excellence. As for the third question, a few authoritative viewpoints are to be considered.

Bandia observed that "... translators of African works have a clear preference for semantic, overt or literal translation". He concluded that "...translating African creative works is a source-text oriented translation process" (Bandia, 1993, p.74). For Abdellah Becherif Nassar's eagerness to convey the SC is undeniable. She opined that "Despite the availability of equivalents in the TL and culture, the translator resorted to preserve the original expressions and keep the local flavour, respecting thus Achebe's intentions and purposes of disseminating the African culture" (Our translation) (Abdellah Becherif, 2017, p.73). As far as proverbs are concerned, this is quite correct.

Madueke stated that

African writers such as Achebe, Adichie, Obioma, and Nwabuani maintain African culture by using the European language in a unique way so as to enhance local colour. A domestication of such work entails the loss of devices and styles that make the language unique. Specific traces of Igbo oral culture are assimilated into the linguistic system of the French target language, thus giving a different representation of the source language and culture. According to Antoine Berman, such a translation "winds up ridiculing the original" and runs the risks of not being a means or a product of intercultural communication. (Madueke, 2018, pp.248-9)

It is probable that one could erroneously think that Nassar did not deploy efforts in rendering Achebe's novel since literal translation is dominant. If minded a bit, however, one could reach the following: What achievement can he claim in appearing at the expense of hiding the author along



with his Igbo culture? Decidedly, the translator did understand perfectly his mission and this is not a mere coincidence. Nassar, as one can assume, is a Palestinian whose identity was and is still jeopardized. Defending his cause is an existential matter in the same way as it was for Achebe.

## Résumé

La littérature demeure, en effet, le contexte le plus favorable des textes littéraires culturellement chargés. Ainsi, ayant affaire à des œuvres littéraires d'un point de vue traductif, les traducteurs auront, sans doute, à surmonter de maintes difficultés de type culturel notamment. Tout en étant conscient du tournant important vers l'approche culturelle que le monde de traductologie a connu, la traduction littéraire n'est point confinée aux aspects linguistiques mais plutôt extralinguistiques, soit la culture d'une manière essentielle. A travers l'examen de *Things Fall Apart* d'Achebe traduit vers la langue Arabe, le présent travail a pour objectif de s'informer sur le comportement traductif quant à la traduction des références culturelles propres à la culture Igbo. Il cherche également à étudier les procédures utilisées par Samir Izzat Nassar dans le cadre de la taxonomie proposée par Ivir afin de pouvoir déterminer sa tendance en matière de stratégie par la suite, et ce conformément à la dyade de Venuti. Eventuellement, Nassar favorisera la culture de la langue de départ et aura tendance à la distanciation, eu égard au caractère du corpus. Les résultats obtenus montrent que bien que distinctifs, les caractéristiques de la culture de départ ont été maintenues au lieu de renoncer à sa particularité et mettre en exergue les normes de la langue et culture d'arrivée. Le but étant de transmettre la culture Igbo telle que l'écrivain la décrit: justement, cela ne peut agir que de distanciation.

**Mots clé:** Culture, références culturelles, Traduction littéraire, Procédures, Stratégie

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تخصص ترجمة عربي/إنجليزي/ عربي

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و الموسومة ب

الترجمة راعية التواصل بين الثقافات  
لغة الأيو في النسخة العربية أشياء تتداعى / ترجمة نصر أمونجا

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# ملخص المذكرة

لا ينكر أحد دور الترجمة الذي طالما أسهم في التواصل بين ثقافات الشعوب على اختلافها. و حقيقة الأمر أن الحديث عن الثقافة في هذا السياق يدفعنا لا محالة إلى تسليط الضوء على الترجمة الأدبية بشكل خاص وكيف لا يكون ذلك و هي بالإجماع النوع الأكثر ارتباطاً بها على اعتبار أن ترجمة الأدب هي الانخراط في عملية نقل نصوص مشحونة ثقافياً لفائدة قراء قد ينتمون إلى بيئة ثقافية مغايرة تماماً. ذلك أن الأمر قد يتعلق بمجموعة من العناصر الوثيقة الصلة بثقافة النص المصدر و الراسخة فيها إلى الحد الذي يشكل تحدياً من جملة التحديات التي يضطر المترجم إلى مجابتهها فالقضية تتعدى بكثير المسائل اللغوية البحتة. و يظهر ذلك بصورة جلية في التعامل مع الرواية بوصفها إنتاجاً أدبياً يعكس رؤية و غاية و أسلوب مؤلفها و هي النقاط التي يتوجب على المترجمين وضعها نصب أعينهم متى ما أرادوا أن يكتب لعملهم النجاح. من هذا المنطلق إذن تتضح الصعوبات التي تعترض هذا النوع من الترجمات و قد يزيدها وطأة أن يندرج النص في خانة الكتابات التي تُعنى بالأساس بإبراز الثقافة المحلية وأوجه تميزها و تفردتها و الوقوف في وجه مشاريع الهيمنة و إلغاء

الأخر. و نعني كتابات الرد أو كتابات ما بعد الإستعمار على وجه التحديد. و القرار هنا لا يخرج عن خيارين: إما الاحتفاظ بالعناصر التي تعكس تلك الثقافة وإما التخلي عنها.

حاولت دراسة الحال مناقشة هذه المسائل وأخرى بشيء من الاستفاضة معتمدة في ذلك على رواية تشينوا أشيبي الصادرة باللغة الإنجليزية و كذا ترجمتها إلى اللغة العربية بقلم سمير عزت نصار بصفتها أنموذجاً. و الحق أن هذا الاختيار قائم على عدة اعتبارات أهمها قيمتها الأدبية و حجم الإشادة بها ليس لكونها باكورة صاحب الشأن إذ يتطرق إلى شؤون من وجهة نظره هو فحسب, بل لكونها أسست للأدب الإفريقي. حتى لأنها تزخر بالعناصر الثقافية الخاصة بالإيبو إذ يعدها البعض مرجعية حين يتعلق الأمر بهذه القبائل.

و يمكن إجمالاً إيجاز إشكالية الدراسة في الوقوف على مدى تمكن نصار من نقل العناصر سائلة الذكر إلى القارئ العربي وفقاً لغاية أشيبي. لهذا الغرض كان لزاماً طرح الأسئلة الفرعية التالية:

1. ما الإجراءات المتبعة لترجمة العناصر الثقافية الخاصة الواردة في رواية أشيبي استناداً إلى تصنيف ايفير؟

2. ماهي الاستراتيجيات المنتقاة لترجمة العناصر الثقافية الخاصة الواردة في رواية أشيبي وفقاً لثنائية فينوتي؟

3. إلى أي مدى حافظت الترجمة العربية على خصوصية ثقافة الإيبو؟

بالنظر إلى طبيعة المدونة محل الدراسة فقد افترضنا أن المترجم الفذ سيعمل على الإبقاء على الهوية الثقافية على النحو الذي بذل المؤلف قصارى جهده لتوضيحه. و عليه فإنه سينزع إلى تبني إستراتيجية التغريب عوضاً عن التوطين.

لا ريب أن للتطرق إلى جملة من المفاهيم أهمية بالغة. و تكمن هذه الأهمية في ضمان أكبر قدر ممكن من الإحاطة بالموضوع الرئيس. لهذه الأسباب و من أجلها فإن التعرّيج على الثقافة كمفهوم نال حظه الوافر من التنظير كان لا بد منه للوقوف على مختلف الآراء والزوايا التي نوقش من خلالها. ليمتد البحث بعدها إلى العلاقات الناتجة كعلاقة الترجمة بالثقافة و كذا اللغة.

ثم إن رصد كرونولوجيا الأحداث التي عجلت بما يصطلح عليه بالمنعطف الثقافي في علوم الترجمة تقتضي الحديث عن ما سبقه من مقاربات أي المقاربة اللغوية و مفهوم التكافؤ و كذا المقاربة الوظيفية بمعنى أنه أضحي واضحاً مما لا يدع مجالاً للشك أن الأمر تجاوز بمراحل مدى مطابقة النص الهدف النص المصدر لغوياً وأنه يتعين الانتقال إلى ما هو أبعد من ذلك.

الترجمة الأدبية كان لها نصيب الأسد إذ تم التطرق إلى تغيير النظرة لها كما أرخ هرمانز بالإضافة إلى خصوصيتها إذا ما قورنت بالأنواع الأخرى. و قد نتج عن هذا سلسلة من المقترضيات الواجب توفرها في المترجم. حيث أنه زيادة على التمكن التام من اللغة المنقول عنها و المنقول إليها و كلا الثقافتين فلا مناص من تذوق الأدب و الإلمام الواسع بأبجدياته. بل أن هناك من يرى أنه يتعين على المترجم أن يعتبر الكاتب مادة

علمية بحد ذاتها تحتاج إلى البحث و التمحيص حتى يتمكن من استخلاص وجهة نظره و تجاربه فتربطه به ألفة و فهم لأسلوبه و أغراضه و ما تختلج به نفسه. كل ذلك سينعكس إيجاباً على ترجمته لا محالة. و بالمقابل ترى باسنت أن الأخطاء التي يقع فيها العديدين ناجمة عن الطريقة التي يتم بها التعامل مع النص الذي يُقترض أن يُعد وحدة واحدة لا مجموعة من الجمل المعزولة وأن كل جزء منه ينتمي إلى الكل.

وبغية ألا يُنظر للفعل الترجمي على أنه من قبيل الصدفة ارتأينا أن نعرض على واحدة من أهم النظريات و التي تبناها لوفوفير ليشرح الدوافع التي تقف خلف ترشيح نص معين للترجمة, فبالنسبة له هي عملية إعادة كتابة تحكمها أيديولوجية و شعرية معينة.

أما الجزء الموالي فقد تناول بإسهاب العناصر الثقافية الخاصة فحاولنا التعريف بها و حصر مختلف التسميات الممنوحة لها إضافة إلى تصنيفها وفقاً لكوكبة من المختصين في الشأن الترجمي. فصنفها نيومارك إلى الظواهر البيئية و الحياة العامة و الحياة الاجتماعية و الحياة الخاصة و العادات و الهويات الشخصية و أخذنا عن إسبندولا أسماء الأعلام و الأماكن و كذا نظام وحدات القياس لننتقل عقبها إلى استعراض الإجراءات المقترحة للتعامل معها إذ خصصنا شقاً مدعماً بالأمثلة لتلك التي اقترحها إيفير و التي تنوعت بين الاقتراض و الحرفية و الإضافة و الحذف و غيرها ثم على صعيد أشمل لخصنا وجهة نظر فينوتي التي فاضلت بين التغريب و التوطين و أثر الميل إلى أحدهما على الثقافة الأصل. و الواقع أنها لا تختلف كثيراً عن ثنائية شلايرماخر.

و فيما يتعلق بالفصل الأخير, فقد استُهل ببندة عن السيرة الذاتية لأشبيي ثم روايته من حيث المحتوى و الشخصيات و الأسلوب و كذا سيرة نصار في سطور. و قد كان من الضروري قبل تفحص الإجراءات التدليل على المنهجية المتبعة ذلك أن البحث كان في صورة دراسة حالة وأنه اعتمد على تحليل المحتوى كوسيلة. و لجمع البيانات تم استخراج مجموعة من الأمثلة الواردة على امتداد ثلاثة عشر فصلاً الأولى في النص المصدر وما يقابلها في النص الهدف و وضعها في شكل جداول بعد تصنيفها وفقاً لنيومارك و إسبندولا. شمل التحليل 80 عينة (104 عنصراً ثقافياً) بما في ذلك 12 مثلاً. و تنوعت الإجراءات التي لجأ إليها المترجم بين الترجمة الحرفية و الاقتراض و الإضافة عموماً و خلصت الدراسة إلى أن توجه نصار نحو إبراز ثقافة الإيبو يظهر واضحاً من خلال تفضيله للإجراءات التي تخدم هذا الهدف فقد سعى لإعلام القارئ الهدف و لفت انتباهه لها و قد ساهمت طريقة الكاتب و أسلوبه في تيسير مهمته الصعبة. هذا ما يدفعنا للجزم أنه قد قرر الاعتماد على التغريب استراتيجياً على حساب التوطين كونه قد أدرك هدف أشبيي و غاياته من خلال روايته.

على العموم هدفت هذه الدراسة إلى الإضاءة على جانب إضافي للترجمة باعتبارها وسيلة اتصال ثقافي و ركزت على تفحص العناصر الثقافية الخاصة و طريقة نصار في التعامل معها بشكل خاص و خلصت إلى ميله نحو الحفاظ على ملامح ثقافة الإيبو على الرغم من تفرداها بغية إيصالها للقراء على النحو الذي صبا

إليه شينوا أتشبيي ذات يوم. وهي ترجمة حرفية دلالية كما أراد لها بانديا, محافظة على النكهة المحلية هادفة إلى نشر الثقافة الإفريقية في رأي عبد الله بشريف كما أن أي محاولة للتوطين قد تنطوي على خطر خسارة خصيصة التفرد التي تمتاز بها لغة النص و الأدهى من ذلك أن الترجمة قد لا تؤدي الدور المشار إليه آنفاً فيما يتعلق بالوظيفة التواصلية بين الثقافات حسبما أشارت إليه ماديوكي عن برمان. ونعتقد متواضعين أن نصار الفلسطيني يشاطر المؤلف المنطلقات و التوجهات على الرغم من أن استعمار إفريقيا قد ولى و أن احتلال فلسطين لا يزال ... لكن طبيعة الوجود تقول أنه إلى زوال.