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**Translating Cultural Markers in Chinua Achebe's**  
***Things Fall Apart***  
**from English into Arabic**

**A Thesis Submitted in Partial Fulfillment of the Requirements for**  
**the Award of Master Degree in English Language and Translation**

**By**

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## DECLARATION

I declare that the work entitled **Translating Cultural Markers in Chinua Achebe's Things Fall Apart from English into Arabic** submitted by me for the award of the degree of Master, is the record of work carried out by me under the guidance and direction of **Professor Abdullah Al-Eriany** and **Mansour Al-Gabali Sir** has not formed the basis for award of any degree, diploma, associateship, fellowship, titles in this or any other university or institution.

I further declare that the material obtained from other sources has been duly acknowledged in this work.

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**DIDECATION**

To my lovely family,  
Lovely Abdulrahman,  
Lovely Saleem,  
Lovely Ameer.

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**Ibb, Yemen**

**Smah Sharaf Ad'een**

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## ABSTRACT

This study mainly investigates translating cultural markers from English into Arabic in Achebe's *Things Fall Apart*. This study has been conducted on the translation of Jordanian translator, Sameer Ezat Nasar. The analysis is conducted with reference to Holmes second category DTS. It is of text type-restricted theoretical descriptive studies. It describes and compares the original text with its translation aspects that can be culturally problematic. The collected data is limited to eight different elements that represent culture in the novel. In this study, three different objectives have been proposed. First of all, identifying cultural elements presented in the chosen Arabic translated version. Secondly, the study attempts to explore the different methods and procedures employed by the translator to preserve the features and the quality of the cultural terms in the target text (TT). Finally, the current study attempts to find out the message that the author wants to deliver and the message that the translator conveys. In order to collect and analyze the cultural elements in the novel, the researcher has not restricted herself to analyze these elements to any specific theory. Consequently, the researcher pays much attention to the details of the specific translation methods that are used by the translator. The researcher tries to investigate whether these procedures work well in translating the cultural elements or not. The findings of the study have shown that, first of all, cultural markers field is very wide to search in, yet the researcher has restricted this study just to eight different kinds of markers found in the novel. These kinds of cultural markers include Names and Titles, Furniture, Food and Drinks, Clothes, Proverbs and Idioms, Religious Expressions, Poetry and Oral Poetry. Then she intensively analyzes them. Secondly, the discussion shows that translating kinds of cultural markers is one of the most difficult challenges that any translator may encounter. However, to overcome such difficulties and challenges, theorists have suggested many methods and procedures. Accordingly, the translator has

applied direct literal translation procedures (literal translation, transliteration, classifiers, general sense and functional equivalents) in rendering a large amount of cultural elements in the novel. Thirdly, the real message of the author is to show the whole world how sophisticated is the Igbo community. The translator fails to reveal such a message, especially with the markers that require a higher level of cultural knowledge and sophistication. Finally a conclusion is drawn in Chapter Five. Then recommendations for further studies are suggested.

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## **LIST OF ABBRIVIATIONS**

DTS Descriptive Translation Studies

SL Source Language

ST Source Text

TL Target Language

TRs Target Readers

TS Translation Studies

TT Target Text

## CHAPTER ONE

### 1.1 Preliminaries

Translation activities are as old as human civilization. There is no doubt that every intellectual or scientific awakening renaissance has always been preceded by or begun with an active translation. In the ancient times, strenuous translations from Greek to Latin had been carried out following the decline of the Greek civilization and emergence of the Roman. However, in his article *Arabic-English Translation* Wahab mentions that Europe remained under the darkness of the Middle Ages till the fall of Constantinople and transferred of its treasures through the relics of the Greeks and the Romans to the new western nations (9). Thus, extensive translation trend became active, rendering these texts of antiquity and contemporary knowledge into the developing languages of some European nations such as English, French, Spanish, and Italian. Yet, besides Latin these languages were considered the most important European languages during the Renaissance. The annals of Renaissance period began with those translation works, stabilizing, digesting and assimilating the translation, and then impressing it on the shaping of European mentality (9).

Several studies may have been conducted on translation particularly on language pairs (from one source language into another target language), concerning translation and its problems in terms of syntactical, semantic, pragmatic and cultural factors, specifically within well documented languages such as English and French, Spanish and German, into non-European languages and vice-versa. Apparently, most of these translations were on science, history, political and social issues, and literature.

This study is concerned with the translation of literature. Widdowson states that "Literary translation is derived from the fact that language is a means by which any piece

of literary writing can reach its core effects" (qtd in Marabout 5). While Huntington defines it as "Literary translation is a process of rendering a text from one language (source language: SL) into another language (target language: TL)" (13). Literary translation consists of the translation of poetry, plays, literary texts, as well as songs, rhymes, literary articles, fiction and so on. Generally, in literary translation, translators attempt to convey feelings, emotions, not only meanings. Literary translators struggle to transfer not only the formal and semantic aspects of the source text (SL) but also the aesthetic qualities. The target text according to some theorists should be seen as an integral and coherent piece of work. The translator must have a literary sense, and must have a genuine interest in translating literary texts. A good literary translator must be a master in both languages (and preferably both literatures) of the source and the target texts. A good literary translator must be bilingual and bicultural, attempt all the time to identify him/herself with the author of the book or poem, understand his/her culture and country, and employ a good method for translating literary texts to reveal their aesthetic dialogic dimensions while expressing sender's attitude. S/he has to be able to identify the appropriate method and adopt the perspective of the SL author. The aim of literary texts in literature is the use of well-chosen words to tell a story through narrative, involving characters in conflict, or to express an emotion or idea through artfully arranged images. "The purpose of literature is to entertain and instruct (or to delight and enlighten) the reader through the use of the imagination. Literature can also shock, amaze, or provide readers with an escape from reality for a while" (Aiwei NP).

## **1.2 An Overview of the Study**

Since the time of Cicero, translation has been posited at the heart of literary culture in Europe. In the English speaking world, now that English has become a lingua franca around the globe (Munday 7). By many measurements translation today contributes less

to literature in English than to any other major in European literature. Even so, it is hard to overstate the importance of translation in the history of Anglophone culture. Originally, translation of the sacred books was central to the literature for the readers from Homer to Dostoevsky, and from Plato to Nietzsche (Munday 7). However most of the translators were strongly stuck to literary translation as perfect way of transferring text from its own language into another one (Shamma 2).

In fact, the story of English language translation begins in England but eventually expands to include Scotland, Ireland, and Wales. Moreover, from the late 18<sup>th</sup> century, America, India and all of the other parts of the world where English became one of the dominant languages of the culture start to conduct translation activities. Nonetheless, translating history seems to be problematic. It is too vast to be covered. Some of the historians made its division according to the chronological order and some classified it on taxonomies bases and other classifications (Aldebyan 17).

There are many theorists who really have a strong fingerprint in the history of translation theory such as Viary and Darbelt, Roman Jakobson and J.C. Carford. Each of them discusses translation concept from a different angle which may hold some truth concerning the relationship between the semantic macrostructures and microstructures in a given source text. However, Holmes proposes a multifarious model of translation. He divides translation into three different categories; (1) theoretical translation studies: in which the explanation and the prediction of the phenomena constitutes general principle; (2) descriptive translation studies: where comparative studies, textual phenomena and translatability take place in terms of linguistics, literary, or culturally; and (3) applied translation studies: where criticism translating and translation studies take place (Holmes 172-185). Based on the above, the present study is conducted with reference to Holmes second category DTS. It is a text type- restricted. It describes and compares translation

aspects that can be culturally problematic. It is motivated by problems concerning macrostructures that go with the global meaning of the text and the way language conceptualizes the world.

During the twentieth century, there were many translations of literature about Arabs and their life and so many genres were at the center of interest of the west. There were many literary works translated into different languages, yet English was and still the dominant translated language. Due to English worldwide dominance, numerous of Arabic translated texts become very popular. An example of such literary works are *Alf Laylah Wa Laylah* (*Arabian Nights*, or *The Thousand and One Nights* 1997), which was translated into several world languages such as French and English. *Mawsem Al-hejrahila alShammal* (*Season of Migration to the North* 1952), by Alttayb Saleh *Banat Al\_Riyadh* (*Girls of Riyadh* 2004) by Raja'a Al-Sanea, and so many other contemporary bestsellers novels have also been translated from Arabic to different languages, considering their value of reflecting Arabic culture and its intricacies.

Apparently, a huge number of works of fiction (written originally in or translated from other languages into English) have been translated into Arabic. Yet, most of which are considered as masterpieces of English/ world literature, such as *Heart of Darkness* 1899 (*Qalb Al-Dhalam*) by Joesef Coenard (1857-1929), *All's Well, that Ends Well* (*Al-Ebrah Belkhawatem* 1608), by William Shakespeare (1564-1616), and *Things Fall Apart* (*Alashiaa Tatadaa'a* 1958) by Chinua Achebe (1930-2011). The last is taken up by the current study.

### **1.3 Objectives of the Study**

*Things Fall Apart* is a novel written by the Nigerian author Chinua Achebe in 1958 and translated into Arabic by the Jordanian translator Sameer Ezat Nasar in 2002. This

study fits in the movement of literary descriptive comparative translation studies. It attempts to locate translation within cultural aspects and to draw a parallel between translation and culturalism. The study includes the following objectives:

1. Exploring how cultural markers are produced in the selected translated novel?
2. Exploring the different strategies and methods used by the translator.
3. Exploring the message that the author intended to convey and how the translator transferred it to Arabic?

#### **1.4 Questions of the Study**

In line with the aforementioned objectives, the current study raises three questions which will be answered by the findings of the data analysis. The three questions are:

1. What are the cultural markers in the Arabic translated version of *Things Fall Apart*?
2. What are the different procedures and methods used in translating the cultural markers in the novel?
3. Is the delivered message in the translated version ST oriented or TT oriented

#### **1.5 Significance of the Study**

The importance of translation can be brought to a sharp focus if we consider the fact that effective communication among different cultures can only be achieved through translation. It is by means of translation that people from different cultural backgrounds are introduced to various languages and ways of thought. Further, to train translators and interpreters, it is very necessary to understand the relationship between language and culture. Newmark argues that "translation takes place in the context of the relations

between two cultures, two worlds of thought and perception" (qtd in Wahab 5). In other words, there is a cultural value in translation. Culture is also heavily indebted to translation for its intellectual development, and it is through translation that the complexities of language and of specific texts are clearly demonstrated. In addition to that, good writing and bad writing are easily exposed in the process of translation. Translation is an important source of diffusion of every kind of knowledge. It facilitates the understanding of development of every aspect of culture in other civilizations and thus enriches people's knowledge and understanding of their own culture. It is known that culture is an important element in revealing and expressing the identity of any nation.

Literature is the best portrait of a nation, its identity, contours and cultural outlines an expression of heightened reality (Aristotle 1-22). A literary work is one of the most influential elements that shows culture at its best. Accordingly, the translation of such work requires to oscillate and mediate between the ST and the TT. However, bad translation absolutely creates a gap between the original texts and the translated texts not only in terms of textual signs, but also in terms of cultural and semiotic signs. These signs are usually to bridge the gap between the texts. They also aim to function as a bridge for TRs to cross to the culture of the original ST. Gaps between cultures are inevitable, and here lies the role of the translator, helping TT readers to understand ST culture and avoid as much as possible meaning loss and gain during the translation of ST into TT.

Based on a comparative investigation of the original text of the novel in English and its Arabic translation, this study endeavours to reflect how literary translation plays an essential role in cultural representation and/or misrepresentation. It investigates a wide range of cultural issues drawn from the original version of *Things Fall Apart* text compared to the Arabic culture as well. Moreover, this study will also be particularly significant to the Arab readers and scholars who are unfamiliar to the field of cultural

studies. Additionally, this study sheds light on the beliefs and attitudes of the Igbo community in general and the author's in particular, giving clues on the way of thinking of the Africans. The significance of this study, therefore, is weighted toward the extent to which culture and native traditions of the selected text get influenced, transformed, changed and enriched by literary translation.

It is worthy to mention that *Things Fall Apart* is one of the most impressive representations of the refined contemporary African literary style, cultural beliefs, political situations, cognitive attitudes, social customs and the traditions of the African world. Hence, it is very interesting from a translation point of view, as it can be regarded as an excellent source of literary, ideological and cultural issues. It shows in a smooth gradual way how complicated linked things and beliefs of any society fall apart once religious respect and appreciation are attacked by the power of missionaries, saviors or whatever they call themselves. Consequently, one can safely conclude that translation of one language to another is indispensable in today's world for educational, socio-economic and politico-religious development among peoples of different linguistic backgrounds. It breaks the barriers of linguistic differences and "promotes harmonious interaction and mutual understanding" (Wahab 6).

### **1.6 Scope of the Study**

Comparative descriptive qualitative studies are used in many research fields, whether in science or humanities. The main goal of such studies is to discuss the similarities and the differences of some specific related points. This study particularly sheds light on how culture is influenced and transferred by literary translation. What kind of influence is created by applying the methods, strategies and techniques of translation? In which way the message of the original text is transferred? Is it the author's or the translator's? What

are the most influential concerns that interact inside the translator's mind during the translation process of literary texts in terms of audience, culture, point of view, etc.?

### **1.7 Sources of Information**

Basically, the material for this study will comprise a copy of the original text of *Things Fall Apart* 1958 along with its Arabic translation by Sameer Ezat Nasar 2002 as primary sources. Additional books and references will be used to provide theoretical and critical insights to support argument as secondary sources.

### **1.8 Delimitation of the study**

The present study attempts to examine the only Arabic translation of *Things Fall Apart* as translated by Sameer Ezat Nasar under the title *Al-Ashya, aTatada'a* 2002. If another Arabic translation of the same novel is published during the writing of the research, it may as well be included, as needed. Here, an attempt will be made to show the impact of literature and culture on the translation of a literary work and on the representation of ST/TL culture. The study mainly reflects on the translation of Nasar as an intellectual translator who is expected to know a great deal about the African world in general and the novel's context in particular. The study will bring forth the intellectual, cultural and linguistic maneuvers and shifts that Nasar has made to give Arab readers an access to such a highly culturally and politically charged work of literature as *Things Fall Apart*. Focus will also be given to how Nasar noted the importance of attention to recreating the emotive and the aesthetic effects of the original. "His purpose is to stir and respond to readers interest in contemporary African literature and in what authors were writing and saying without reducing sociological panoramas" (El Harim 36). Ultimately, this descriptive study limits itself to revealing general aspects of cultural weight and

significance as presented, modified or retained by the translation activity within the framework of the Arabic translation of *Things Fall Apart* by Sameer Nasar.

## **1.9 Definitions of Related Terms**

**1.9.1 Literal Translation:** In literal translation proper, the denotative meaning of words is taken as if straight from the dictionary (that is, out of context), but TL grammar is taken into account. Because literal translation very often unavoidably involves grammatical transposition. That is the replacement or reinforcement of given parts of speech in the ST by other parts of speech in the TT (Deckins et al 16).

**1.9.2 Equivalents:** they are either descriptive or prescriptive. Descriptively, equivalent denotes the relationship between ST features and TT features that are seen as directly corresponding to one another, regardless of the quality of the TT. Thus, prescriptively equivalent denotes the relationship between SL expression and the canonic TL rendering of it as required (Deckins et al 19).

**1. 9.3 Culture:** Spencer defines culture as "a fuzzy set of basic assumption and values, orientations to life, beliefs, politics, procedures and behavioral conventions that are shared by a group of people, and that influence (but do not determine) each member's behavior and his/her interoperation of the meaning of other people behavior" (*Culturally Speaking 2*).

**1. 9.4 Translation Studies:** It was the pragmatic turn of the 1970s that made the emergence of TS as an independent discipline. It was what later became known as the 'cultural turn' of the 1980s that largely established its basic profile. The cultural turn is a name later given to a development that several of the various camps of the now generally (if grudgingly) accepted band of translation scholars like to claim as their own (Hornby 48).

**1.9.5 Cultural Markers:** are words and combinations of words denoting objects and concepts characteristic of the way of life, the culture, the social and historical development of one nation and alien to another (Kālėdaítė and Asijavičiūtė 31).

### **1.10 Organization of the Study**

This study consists of five chapters. Each chapter discusses some aspects related to the main topic. Chapter one provides an introduction to translation in general. It sheds light on literary translation in particular, and indicates the significance and purpose of the study and other technical aspects of the research.

Chapter two states some main theories in translation and the most important and influential translators of literature from English to Arabic. The cultural markers, culture and translation are also topics of discussion in this chapter. Additionally, there is a general overview about the translation of the selected novel which is taken here as a case study.

Chapter three contains an overview of the methodologies that the researcher conducts on this study and a detailed analysis for the original text. The analysis is all about literary and cultural aspect of the text and the context.

Chapter four stands as the backbone and main body of the study. It involves a detailed critical and comparative analysis of the process of acculturation as embodied in the translation of the novel, focusing on the main strategies and techniques used by the translator and the effects thereof on Arabic readers.

Finally, Chapter five will present the main conclusions drawn from the study and recommendations and suggestions for future researches.

## CHAPTER TWO

### Literature Review and Theoretical Background

#### 2.1 Literature Review

There are many attempts to explore the translation of cultural elements from English into Arabic from different perspectives, such as discourse and linguistics. However, this study is claimed to be the first in terms of discussing Achebe's masterpiece *Things Fall Apart* from the perspective of literary translation. This novel has been a field of study for so many researchers as a postcolonial one due to the topic and the subject matter that Achebe aims at while writing it. It could be said that there is no research about this novel unless the researcher refers to its postcolonial nature in its readings or misreadings. *Things Fall Apart* has been translated from English into Arabic several times by different translators. One of the most faithful ones is done by Ezat Nasar. His translation has been chosen to be the field of the analysis in the current study. There are many related translation studies that were conducted on similar issues and deal with some of the common and interrelated aspects while translating from English into Arabic and vice-versa. The following are examples of these studies that tackle such issue.

*Analytical study of Some Aspects of Literary Translation: Two Arabic translations of Hemingway's The Old Man and the Sea.* This study was published in 1999 at the University of Glasgow. It has been conducted by Mohammed, I. El-Haddad. El-Haddad has tried to tackle the problem of literary translation from English into Arabic. The analysis of such a study is mainly about cultural and linguistic elements of Hemingways' *The Old Man and the Sea* which has two Arabic translations by two different translators. The first translation was done by Munir Baalbaki, while the second one is done by Ziad Zakariyya. The study main objective is to view and measure how culture and style have

been transferred from the ST into the TT. El-Haddad shows interest and concern in tackling the problem of equivalence which he looks at as a tool for detailed comparison. In his study, he manages to collect a large number of examples that can represent the translation difficulties between the two languages Arabic and English. The collected data then is arranged into several categories, based on their stylistic device. He has used three main categories: (1) the rendering of the original stylistic devices; (2) the use of the TL's stylistic devices; and (3) the questioning of cultural concepts. El-Haddad then adopts a comparative methodology in his study. He focuses on the stylistic features of the English version of the story, and then compares them with the two Arabic translations. With such arrangement, he intends to find those aspects of style that have challenged the translations. The study contains a lot of examples that have been investigated and compared with the choices of both translators Zakariyya and Baalbaki. Finally, El-Haddad comes out with several important findings at the conclusion of his study. He concludes that both translators are found to be faithful to the ST stylistic aspect of repetition. He explains this by relating it to the fact that Arabic language tolerates a higher degree of lexical repetition than English. Another finding is about the translation of most of the circumstantial details upon which much of the effectiveness of the story depends. Both of the translators are incapable of giving a convenient and appropriate rendering of that. According to El-Haddad, the use of paraphrasing in Zakariyya's translation, leads to abridgement of the ST while, on the other hand, the use of literal translation by Baalbaki sometimes leads to awkward translation.

For cultural differences, he finds out that both of the translators have successfully employed the techniques of putting extra stylistic devices in order to mediate cultural differences and make their translations conform to Arabic literary norms. The analysis all over the study reveals that both of the translators have confronted difficulties in rendering

and conveying certain aspects of religion and sport. El-Haddad relates those difficulties to the cultural differences between Arab and Western worlds. Nonetheless, in translating some technical terms related to different life aspects such as the terms that express the weights and measures, both translators are unable to provide the appropriate word equivalents. According to the study the translators did not use the suitable equivalents although the Arabic language does have equivalents for them. Finally, he discusses the problem of mistranslation. To him, the occurrence of most of the mistranslations in both translations is resulted from the use of bad translation strategies and carelessness on the part of the translators, rather than differences from that can be found between English and Arabic. He contends that such problems could have been avoided if the translators had read closely the ST, and it would have been possible for both translators to achieve more accurate renditions if they followed more effective reading for the original. And that underpins the importance of the act of reading in the translation process.

*Area of Cultural and Linguistic Difficulty in English Arabic Translation* is another study conducted by Reem Al-Ghassain 2003. In her study, she aims at offering a particular research that helps to identify cultural and linguistic difficulties while dealing with two different languages and cultures, such as Arabic and English. Twenty six texts with several subjects related to the western culture are chosen as the collected data. Out of these texts, ten texts are taken from political issues related to the West, particularly the British culture. The other ten texts are all about western social topics. Christianity is the main topic of the last six selected texts. The sample of such a quantitative study is seven students chosen from Al-Azhar University, Palestine. The students are asked to translate the twenty six texts. Then the researcher manages to analyze the texts with 182 translated texts. The results out of this analysis help to identify cultural and linguistic problems. Al-Ghassain has tackled a wide range of these aspects which mainly cause difficulties while

translating texts from any language into another, in general, and from English into Arabic, in particular. She highlights the students transferring of active and passive tenses, transliterations and loan words, proper-noun passive voice, the emphatic particle, equivalents, singular and plural, definiteness and indefiniteness, classifiers, punctuation, acronyms, metaphors, puns, collocations, polysemy, adverbs, use of Arabic colloquial expressions and other grammatical and stylistic errors are all discussed in the study.

The most important finding that Al-Ghussain has come out with is that the differences between Western, particularly British culture and Eastern, particularly Palestinian culture cause cultural difficulties in translation. Accordingly, these difficulties will absolutely lead to misunderstanding and therefore the text will be mistranslated. She adds some examples, such as the students' choice of culture transplantation, and literal translation. Then she elaborates how the students misuse the translation procedures, such as translation by omission and translation by addition. Finally, she points at the importance of the attitudes and affiliations and how they affect the translators. Experience, religion, and culture are also aspects that do play a major role in a translator's motive towards the text and the source culture.

In the same area, another study entitled *Bridging Cultural Gaps in English-Arabic Translation: Perspectives on the Translation and Reception of D. H. Lawrence's the Virgin and the Gipsy in Syria*, is conducted by Maisaa Tanjour 2011. The study is generally about the translation of literary works from English into Arabic. The researcher chooses D. H. Lawrence's novel and two of its Arabic translations as samples for the analysis. Tanjour has located her study within the suggested framework of translation studies that was offered by Holmes and then developed by Toury. The study is presented and divided into two parts: one is descriptive while the other is a process-reception oriented one. It is aimed at examining the different aspects such as the economic,

political, cultural and ideological aspects that control the process of translating the Arabic version of such a novel in Syria. Moreover, The researcher employs empirical interviews. According to Tanjour, "such a description could provide the background for the assessment of the responses of groups of TRs to a specific text" (iii).

There are four questions to be discussed and answered throughout the chapters of the study. These questions are organized according to the division of the descriptive and empirical parts of the study. The questions are varied between economic, political, and socio-cultural norms that might be recognized inside the Syrian/Arab translation context. She then moves to cover the translation methods and procedures that the two translators have employed in order to transfer the cultural-specific references into the Arabic translations of Lawrence's novel. These questions mainly are analyzed in two parts. The first is a descriptive one of the two different translations of the same novel. While the second part is taken out the perspective of the process of reception theory. The responses of TRs within a specific context are in focus in this study. The researcher tries to reveal them throughout specific selected contexts in which she tries to examine the possibility of using these reactions and responses to test the acceptability and the applicability of the employed procedure that each translator has chosen to apply on the translation of allusions.

Finally, Tanjour examines the reception theory and the narrative representation of translation to find out how effective they are and to which extent they account for the results. According to Tanjour, the results of the analysis have shown that the procedures adopted by the translators do not make use of implicit (interpolations) or explicit (endnotes) translation procedures, and mostly in the case of translating allusions where the sense and source would not both be retrievable by the TRs. Consequently, that was reflected negatively on the satisfactory treatment of allusions in both published

translations and emphasizes the need to test the efficacy of providing background information through other means. Moreover, Tanjour comes up with another important finding after she examines the acceptability of endnotes and interpolations for the TRs. According to her, this has been found to be a dependent variable that has to do with the TRs purpose in reading a particular translation. Those readers who are reading for academic and educational purposes are generally more tolerant of interpolation material than those who are not. It is also pointed out that the presence of endnotes is mostly preferred by TRs whenever they feel that the understanding of the meaning of an allusion can define much of the source context and crucial to their interpretation of the passage and eventually of the main plot of the whole novel.

Apparently, the study comes up with a finding about readers who are reading for purposes other than academic and educational reasons, such as entertainment. The TRs in this case are found to prefer translations without additional explanatory endnotes or interpolation. Finally, Tanjour examines the relationship between different adopted translation strategies and procedures and the visibility of the presence of the translator. The results of the conducted questionnaires show that, within the framework of the narrative representation of translation and given the creative nature of translation activity, the presence of the translator has become more noticeable and more visible through the adoption of different translation procedures. The impact of the voice of translator, therefore, has affected, not only the flow of the narration of the translated novel, but also the TRs reception of the text. The adopted procedures remarkably have affected the relationship between the translator and the reader. It can be concluded that the translator's voice have influenced the space that left TRs understandings of the TT (Tanjour 234).

In 2008 Qusai Anwar Aldhbyan has conducted a study entitled *Strategies of Translating Arabic Cultural Markers into English: Foreignizing Approach*. It can be said

that it is the most influential study in the cultural translation domain. Aldebyan adopts Venuti's foreignizing approach *Invisibility* 1995 in order to explore how culture is represented throughout such a method of translation.

According to Aldebyan, cultural markers are deeply rooted in their cultures and their power of significance, as well as their referential value stem from their intrinsic position in their indigenous cultures. Therefore, this is considered one of the most complicated problems that translators are likely to encounter. His study is all about a corpus drawn from six Arabic novels translated into English. It aims to explicate the means, methods and strategies that the translators of the selected novels employed in dealing with such markers. It also aims to explore the effect of using domesticating and foreignizing translation strategy on the quality of translation, its faithfulness, effect on and reception by the researcher analyzing a wide range of translation situations that involve cultural markers. The study attempts to show that the best and most effective method in translation is the Foreignizing strategy. Moreover, the researcher cares much about how important it is to get the translated text TT closer to the original text ST. He explains how the foreignizing strategy is important in terms of familiarizing the TRs with the ST culture understanding and educating them about it. He insists that Foreignizing strategy facilitates cultural understanding and communication between cultures and nations. It also helps to enrich the TL and its literature and culture.

The study draws the data corpus from six comparative Arabic novels and their English translations. Aldebyan focuses on five parts. The first part is about proverbs, artistic/folkloric terms and names and other related issues. The second part is all about relations and modes of address. The third part is all about animals, plants, food and clothes. The fourth part is about medicine and magic, colors, symbolism and metaphorical use of body organs. The fifth part is about religious terms and expressions. Aldebyan

follows the Venuti's foreignizing approach for each of the above mentioned novels (*The Invisibility* 1995). In brief, Aldebyan stresses that translating such cultural markers and elements is real problematic and challenging, especially if translation takes place between two distant (linguistically and culturally) languages such as, English and Arabic (547). According to him the deep analysis for semantics, sociological and cultural studies, anthropology, and literary theory throughout the domestication translation method perspective leads to a significant loss of information and distortion of facts. Therefore, the suggested foreignizing method in this study leans more towards achieving a hybridized text that retains the identity of the original text and at the same time can be a dependable and reliable source of information and knowledge for the TRs. He adds "the cultural items that are not conceptualized TL, and they do not have linguistic and lexical representations in the target culture, should be foreignized. (594).

In terms of investigating the process of domestication, Lamia Al-Taai has conducted a study under the title *A Comparison of Arabic Literature Translation into English and Swedish*. She tries to study both of the English and Swedish translations of the Arabic novel *Imarat Yaqubyan*. Al-Taai mainly has applied Newmark's cultural categories in order to see the translation of Arabic cultural terms into English and Swedish in the selected novel. In her study she has drawn a comparison between the two translation versions adopting Pederson's taxonomy of SL and TL oriented translation. Al-Taai implements direct comparisons of the strategies that the translator of each version has employed in order to be able to figure out the similarities and differences in rendering the ST, which had been sampled according to Newmark's cultural word categories. She draws attention to the use of Venuti's domestication in translating Arabic cultural words in both English and Swedish. Al-Taai has applied Pedersen's target-oriented and source-oriented translation strategies in the analytic chapter which is mainly based on her

assumption that the two strategies correspond to Venuti's notions of domestication and Foreignization, respectively. According to her, Pedersen has acknowledged the previous relationship between Venuti's terms and his translation strategies:

In this model, the strategies for rendering ECRs into TR are arranged on what might be called a Venutian scale, ranging from the most foreignizing to the most domesticating strategies. Having said that, however, the Venutian terms will be abandoned, as they are somewhat counterproductive when translating from English into smaller languages such as the Scandinavian ones. Instead, the more neutral labels 'Source Language (SL) oriented' and 'Target Language (TL) oriented' will be used (Pedersen 3).

Regarding the results and the conclusions of the study, Al-Taai follows Newmark's classification of cultural elements. She writes a separate conclusion for each cultural category. Firstly, the translation of material cultural terms. According to her, the Swedish and English translators adopt SL oriented strategies (Foreignization) in rendering the cultural terms of drinks and food subcategories. However, for traditional dress subcategory, retention strategy is used by the two translators in order to give a local color for the original SL text. Geographical names also retention strategy through the transliteration of the terms the way they sound in Arabic. Secondly, the researcher highlights the main strategies used in rendering the social cultural terms. She finds out that both translated versions have completely relied on direct translation in rendering the names and titles of job categories. Thirdly, she discusses the translation of social, political and administrative organization. According to Al-Taai, several strategies are successfully found to be used by both translators in rendering the Arabic cultural-specific

concepts. For instance, the Islamic concept expressions *halal* and *haram* are generalized semantically in the English version while in the Swedish one, they are translated directly and rendered by using their correspondent synonyms in Swedish. The use of the direct strategy is more obvious in dealing with the concept of jihad. Regarding the marital contract category, the English version adopt the paraphrasing strategy in rendering the related cultural terms.

Finally, after analyzing of the translation of gestures and habits, Al-Taai concludes that both TRs—English and Swedish—have received a clear image of the traditions of the Muslim people. According to her, that is due to the use of direct translation and additional specification strategies. These strategies include the addition of the related details to the translated text. For the translation of insults category, Al-Taai finds that the Swedish version tends to be more direct, while on the other hand, the English version conveys the SL insults through the words that are familiar in the TL by adopting cultural substitutions and direct translations as well.

## **2.2. Theoretical Background**

This study mainly investigates the strategies and the methods used by the translator in translating culture. Therefore, the theoretical background will be limited to such a field. The history of translation is not that easy to be surveyed. It is too vast to be covered under specific norms that are provided with very complicated methodologies. Most of the time the researchers find themselves in a trouble of how the survey of the history is to be oriented. "Is it by following the chronological order or an order that traces the different approaches of translation through ages? Or based on another taxonomies and classifications"? (Aldebyan 17). Even if the researcher tries to survey the history of translation by following any of these methods, s/he certainly will not be able to handle the overlapping of several methods. Flora Amos's points out that "Those who gave rules for

translation ignore, in the general majority of the cases, the contribution of their predecessors and contemporaries" (x). This lack of orderly progression in Amos point of view, "is probably partially accountable for the slowness with which translators attained the power to put it into words clearly and unmistakably" (x).

Translation, before the twentieth century, was source-oriented, normative and concerned with fidelity to the ST in terms of sense and form. From the republication of Rome onward, the translation has been defined as right or wrong, faithful or free and other rigid categories (Lefevere, *Translating Literature* 6). As a result, this led to neglecting all the other aspects of the translation phenomenon and all the aspects that are related to cultural issues and literature function. From the same perspective, Jean Delisle in her *Translation* published in 1988 states that:

Until the Second World War, theories of translation were almost always philosophical comparisons of texts, and criteria for judging the fidelity of a translation were philosophical, aesthetic, or social, depending on the age. The observations made were often valid, but they were scattered among a great many heterogeneous general impressions or subjective intuitions, and essentially had to do with how the great writer should be translated (32).

However, there were many initial attempts to move beyond the word-for-word and sense-for-sense translation method. That was firstly used in the eighteenth century by the theorist Goethe and in the nineteenth century by the theorist Friedrich Schleiermacher. Goethe believed that there are three kinds of translation: first of all, familiarizing us with the foreign culture in our own terms (Goethe 222). In this way he argues that "it serves us best precisely because it startles us with the wonders of the foreign right in the midst of our ordinary lives, our national at-homeness. Without our even realizing what is happening to us, it sparks in us a borrowed but nonetheless authentic elevation of spirit"

(223). The second "epoch," as he calls it, is that in which one seeks to project oneself to the circumstances of the foreign meaning and then replaces it with one's own. Somehow this kind would be called *parodistic*, in the purest sense of the word (223), and in the third, "the last and highest of all ... one seeks to make the translation identical with the original, so that the one would no longer be in the *stead* but in the *place* of the other"

(223). About the third one Goethe said:

This approach met with the strongest resistance at first, for in clinging so closely to his original the translator more or less relinquishes his own country's originality, and creates a third for which the masses are not ready. Some education of their tastes is inevitably necessary before the translation will find its' audience (223).

Translation, however, according to Newmark, is an art as well as a skill and a science. It mainly depends on three aspects, namely: the native and foreign cultures, the two languages, and the writer and the translator, respectively (*Approaches* 19-38). It is difficult to provide a comprehensive definition for the term translation because theorists differ on the precise nature and the processes involved in translation. Nida and Taber and Newmark in their definitions focus on translation as a product. Nida and Taber define translation as "producing in the receptor language the closest natural equivalent of the SL message, first in terms of meaning and second, in terms of style" (*Theory and Practice* 4). Therefore, it could be said that translation is "a process of communication, negotiation and meaning production "through the encounter of cultures that are already characterized by "multiculturality" (Woolf 141).

In most cases, like many other forms of written language, translation is produced for an intended audience that is normally not present during the writing process. Then two questions are to be asked: "Does the writer give body to the audience for whom she or

he writes?" What determines how the writer will respond to this audience?" (Ong 10).

Authors make decisions in response to the imagined opinions of an anticipated audience derived from many sources. These sources include, but are not limited to, the study of literary theory, dialogue with real readers, and personal responses to literary works and translations. The translator's responses to these influences vary depending on his/her attitude toward the original author, text, and culture and on his/her relationship with potential audiences.

### **2.2.1 The Twentieth Century**

It is always a problem, in attempting to compress a vast amount of material into a short space, to decide on a cut-off point at which to bring the discussion to a close. However, the twentieth century is often described as the golden age of translation in which abroad and most vigorous stream of translation flows in response to the increasing need and demand for further knowledge and acquaintance with foreign contemporary fields of knowledge, science and literature (Aldebyan 21).

Hilaire Belloc's *Taylorian lecture, On Translation*, is given in a brief but highly intelligent and systematic approach to the 1931, practical problems of translating and to the whole question of the status of the translated text (Bassanet, *Translation Studies* 13). The second half of the twentieth century has seen the emergence of a considerable amount of theoretical studies on translation. Scholars have brought up new ideas and methods. Generally, there has been no unanimity on different issues and aspects of translation, and there have been controversies concerning a lot of theoretical issues. James McFarlane's article *Modes of Translation* raises the level of the discussion of translation in English. It has been described as "the first publication in the West to deal with translation and translations from a modern interdisciplinary view and to set out a program of research for

scholars concerned with them as an object of study" (Bassanett, *Translation Studies* 79-80).

From this brief outline, it is obvious that several concepts of translation prevail at different times, and that the function and role of the translator has rapidly altered. Hence, "The explanation of such shifts is the province of cultural history, but the effect of changing concepts of translation on the process of translating itself will occupy researchers for a long time to come" (80).

Modernists movement and experimentalists in literary form have had much influence on translation during the first half of the twentieth century. These movements Venuti assert in his book *Translation Studies* "focus on theoretical speculation and formal innovation" (71).

One of the most important aspects of translation is the translator's role. Walter Benjamin has placed it at the center of his arguments in his essay *The Task of the Translator* in 1923, in which he forms his own German translation of Baudlaier's *Tableaux Parisiens* that has come to be the one of the seminal philosophical texts in literary translation (Aldebyan 21).

Translation exists separately but in connection with the original, coming after it, issuing from its afterlife (Benjamin 73). And translation makes the original works stage of continued life. This reaction assures survival of the original work, once it is already out in the world, in the age of its fame (72).

Benjamin elaborates that a good translation serves the purpose of expressing the central reciprocal relationship between languages (74). Through an embryonic attempt, translation makes visible the inherent relationships which are present but which remain hidden without translation. It does this, not by seeking to be the same as the original, but by harmonizing or bringing together the two different languages. In this expansive and

creative way, translation contributes to the growth of its own language by the appearance in the TL of the new text. The original rises into a higher and purer linguistic air (76). The pure language is related by linguistic complementation of the translation with the original. And this can only be ensured by literalness (79).

The capacity to release the pure language is singular prosperity in the field of translation. Benjamin insists that "it is the task of the translator " to release in his own language that pure language which is under the spell of another, to liberate the language imprisoned in a work in his recreation of that work" (80-81). According to him, this only occurs if the translator allows this language to be powerfully affected by the foreign tongue" (81). Literalness of syntax and the freedom of pure language come together in interlinear translation, the interlinear vision of the Bible is the only real and ideal translation in Benjamin's point of view.

Benjamin stresses on allowing the foreign to enter the translation language does not only echo but revives Schleiermacher's notion of Foreignization and of bringing the reader as close as possible to the foreign text.

During the 1940s, and the 1950s translatability and its obstacles became the most dominant theme. Lawrence Venuti in his book *The Translation Studies Reader* elaborates on this point. Stating that:

Influential figures in philosophy, literal criticism, and linguistics all consider whether translation can reconcile the differences that separate languages and culture. The obstacles to translation are duly noted, judged either insurmountable or negotiable, and translation methods are formulated with precision. Opinions are shaped by disciplinary trends and vary widely, ranging between the extremes of the philosophical skepticism and practical optimism (111).

Jean-paul Vinay and Jean Darbelnet were considered among the brilliant scholars who worked during those decades. Their works have been described by Venuti as the most influential and effective work of translation studies in that period (*The Translation Studies* 114). Their contributions to the field of translation were of a noticeable impact, offering many theoretically-based translation methods and strategies that have been used up to the present by so many scholars and translators (114).

Direct or literal translation and oblique translation are the two general translation methods identified by Vinay and Darbelnet. To them the direct strategy has three procedures-called direct translation method. The first method is 'borrowing', which is considered the simplest of all translation methods (129). It is of which the SL word is transferred directly to the TL. The second method is 'calque'. This method is a special kind of borrowing whereby a language borrows an expression from another, yet then translates literally each of these elements (129). The third method is 'literal translation', or 'word for word translation'. It is all about the direct transfer of a SL text into grammatically or idiomatically appropriate TL text. In this method, the translator's task is limited to observing the adherence to the linguistic servitudes of the TL (129). Literal translation is most common when the translating between two languages of the same family such as, French and Italian, English and French, and even more they also share the same culture (129).

For Vinay and Darbenet, the best translation method is the literal one, literalness should be sacrificed, only if the literal translation turns to be unacceptable. It is described as unacceptable if any of the following is the outcome: (1) when it gives another meaning; (2) when it has another meaning; (3) and when it is structurally impossible; or (4) does not have a corresponding expression, but not within the metalinguistic experience of the TL; or (5) has same corresponding expression, but not within the same register

(*Translation Studies* 131). In those cases, literal translation is not possible, Vinay and Darbenet maintain that the strategy of oblique translation must be resorted to.

However, the oblique translation methods are of four types: (1) Transposition: this involves replacing one word class with another without changing the meaning of the message (132); (2) Modulation: this method is variation of the form of the message, obtained by a change in the point of view. It can be used when translation results in grammatically correct utterances, but it is considered unsuitable, unidiomatic or awkward in the TL (133); the third method of oblique translation is (3) Equivalence: which is used in a restricted sense, different from the common theoretical sense that is used at the present. It refers to cases where languages describe the same situation using completely different stylistic and structural methods (133). Idioms and proverbs are the special cases in this point. Their final procedure is (4) Adaptation which is, according to them, the extreme limit of translation (135). This procedure is used in cases where the type of situation being referred to by the SL message is known in the TL culture.(134-135). In those cases, translators have to create new situations that can be considered as being equivalent. Adaptation can, therefore, be described as a special kind of equivalence, a situational equivalence (134-135).

The emphasis on literal translation is stressed again and again. It could be said that all the methods of translation are beneficial for the translators according to their own intention from the translation activity itself. All of the direct methods and strategies are going to be discussed in details later in this chapter.

Another outstanding scholar during the late 1950s is the Russian-born American structuralist Roman Jakobson. In his paper *On Linguistic Aspects of Translation*. Jakobson considers three types of translation:

1. Intralingual translation or rewording is an interpretation of verbal signs by means of other signs of the same language.
2. Interlingual translation or translation proper is an interpretation of verbal signs of some other language.
3. Intersemiotic translation or transmutation is an interpretation of verbal signs by means of signs of nonverbal sign system (233).

Jakobson depends on Saussure's model in formulating his classification of relation between the signifier and the signified. He stresses that it is possible to understand what is signified by a word even if we have never seen or experienced the concept or thing in real life. He avers that all cognitive experience and its classification are conveyable in any existing language. Whenever there is deficiency, terminology may be qualified and amplified by loan words, or loan translations, neologisms or semantic shifts, and finally, by circumlocutions (234).

Moreover, Jakobson tackles the problem of equivalence in meaning between words in different languages. He states that "there is ordinarily no full equivalence between code-units, while messages may serve as adequate interpretations of alien code-units or messages" (233). To elaborate this point, he gives the example of the English word 'cheese' which cannot be completely identical with its standard Russian heteronym *syr*, because cottage cheese is a cheese not a *syr* or the Spanish *queso*, or the German *kasé*" (qtd in Munday 36).

Jakobson argues that the translation substitutes messages in one language not for separate code-units but for entire message in some other language (233). To him it is as "a reported speech by . . . which the translator decodes and transmits a message received from another source. The translation involves two equivalent messages in two different codes" (233). From a linguistic and semiotic angle Jakobson approaches the problem of

equivalence with the following famous definition: Equivalence in difference is the cardinal problem of language and the pivotal concern of linguistics (233). Thus translation involves two equivalent messages into different codes. Jakobson argues that languages are essentially different in what they convey and not in what they may convey (236).

Therefore, the problem of equivalence relates to the differences in the structure and terminology of languages and rather than the inability of one language to send a message that has been written in another verbal language.

In the late twentieth century, J. C. Catford appears as one of those prominent scholars who had a real noticeable impact on translation theory. Catford follows the Firthian and Hallidayan linguistic model. It analyzes language as communication, operating functionally in context and on a range of different levels, such as phonology, graphology, grammar, lexis; and ranks, such as sentences, clauses, group word morpheme. Jermmy Munday maintains that Catford's approach is criticized by several scholars for its static comparative linguistic approach (61).

Catford draws a distinction between textual equivalence and formal correspondence (27). According to him, textual equivalence, is "any text or portion of text which is observed on a particular occasion . . . to be the equivalent of a given SL text or portion of text" (27). Whereas formal correspondence is "any TL category (unit, class, structure, element of structure) which can be said to occupy, as nearly as possible, the same place in the economy of TL as a given SL category occupies in the SL" (27). Accordingly, a textual translation equivalent is "any TL form (text or portion of a text) which is observed to be the equivalent of a given SL form (text or portion of a text) (27). Catford contests that "shifts . . . which form departure from formal correspondence in the process of going from the SL to the TL. Two major types of shifts occur; level shifts and category shifts (73). Yet, a level shift refers to cases where some thing is expressed by grammar in one

language and lexis in another, like the aspectual position in Russian and English (73). Category shift "departures from formal correspondence in translation" are subdivided into four types (76). The first type is structure shift that occurs in grammatical structure (77). The second is class shifts that occur "when translation equivalent of a SL item is a member of a different class from the original item" (78). The third is unit shifts (rank changes): these occur when the translation equivalence of a unit at one rank in the SL is a unit at a different rank in the TL (79) And the fourth type is Intra system that happen when a term operating in one system in the SL has as its translation equivalence a term operating in a different non-corresponding system in TL (79). Catford asserts that the translation equivalence depends on communicative features (such as function, relevance, situation and culture) and not only on formal linguistic criteria (93-103). This could be an important contribution to translation theory.

The question of meaning, equivalence and transability become constant themes of translation studies in the 1960s. There were attempts to tackle them by means of a scientific approach. Such an approach is employed by one of the well known pioneers in translation studies. Eugene Nida is the well known translator and theoretician on translation of the Bible into several languages of the world. His theory is represented in his two major works *Towards Science of Translation* 1964, and the other work is the co-authored *The Theory and Practice of Translation* 1969. In the first book, he attempts to move the Bible translation in his case into a scientific era by incorporating a recent work in linguistic. Nida adopts Chomsky's generative transformational grammar and suggests eight model kernel sentences, deemed to be translational stages between the structure of the SL text and those of the TL texts. Furthermore, Nida implements the componential analysis method to determine the equivalence. It is clear to see the effort of Nida and his attempts to move translation to the domain of science by linking translation to linguistics.

He borrows the concepts of terminology from semantics as well as pragmatics and from Chomsky's work on syntactic structure. Nida comes out with the notion that words acquire their meanings from their context, thus, rejecting "the old idea that an orthographic word has a fixed meaning" (Munday 38). Meaning for Nida is divided into three parts. The first is linguistic meaning that can be determined by various techniques adapted from work in linguistics. Whereas the second is referential meaning and the third is emotive meaning that can be determined by analyzing the structure of words in related lexical field. These include hierarchal structuring, componential analysis and semantic structure analysis (*Towards Science* 159).

Nida introduces two basic orientations in translating formal equivalence and dynamic equivalence. The prior focus is on the message itself in both message and content (*Toward a Science* 159). That means the message in the receptor language should match as closely as possible the different elements in the source language (*Toward a Science* 159). The message should be formulated in such a way that relates the receptor to modes of behavior relevant to the context of his own culture (159). Such a translation method does not insist that the receptor understand the cultural patterns of the source language context in order to comprehend the message, it rather, aims at complete naturalness of expression (159). The latter is dynamic equivalence in which, to Nida, its goal is seeking the closest natural equivalent to the source-language message (166). For a successful translation that achieves its goals, four basic requirements should be satisfied: (1) making sense; (2) conveying the spirit and the manner of the original; (3) having a natural and easy form of expression; and (4) producing a similar response (164). Nida stresses that meaning must have priority over style (164). If an equivalent effect up on the receptor is to be achieved. This is Nida's favorite approach which is clearly a domestication one.

Peter Newmak is another outstanding prolific scholar in the world of translation theory. In his book *Approaches to Translation*, Newmak comes up with the notion of Communicative Translation and Semantic Translation. He states that:

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 (39).

Communicative translation, therefore, is primarily oriented to the TL reader who does not anticipate difficulties or obscurities, and would expect a generous transfer of foreign elements into his own culture as well as his language where necessary (39). Consequently, this method is "likely to be smoother, simpler, clearer, more direct, more conventional, conforming to particular register of language, tending to undertranslate, to use more generic, hold-all terms in difficult passages" (39). On the other hand, semantic translation is "SL oriented thus remains within the original culture and assists the reader only in its connotations if they constitute the essential human (non-ethnic) message of the text" (39). Accordingly, this "tends to be more complex, more awkward, more detailed, more concentrated, and persuades the thought-processed rather than the intension of the transmitter. It tends to overtranslate, to be more specific more than the original, to include more meaning in its search for one nouns of meaning (39). It can be seen that how similar are the Newmark Approach of Communicative Translation to Nida's Dynamic Equivalence and Nida's Formal Equivalence.

From the Newmarks' perspective, word-for-word translation is not only the best, yet it is the only valid method of translation in both fields of semantic and communicative

translation, provided that "equivalent effect is secured" (39). Nevertheless, he explains that semantic translation differs from literal translation in that "it respects context" (39), interprets and even explains (metaphors, for example). To him, literal translation means word-for word in its extreme version and even in its weaker form, sticks very closely to ST lexis and syntax (39).

### **2.3. Translators**

In his book *Becoming a Translator* 2003, Douglas Robinson states that "Translation can be perceived from the outside, from the clients or other user's point of view, or from the inside, from the translator's point of view" (6). Since a translator does carry the whole responsibility of the translated text with its original message, culture and aesthetic beauty, it is important to know first what a translator is? And how a translator translates?

In transferring language from the sender to the receiver, there are two different used conceptions, either a communicator or a translator. It could be said that all communicators are translators. All communicators as receivers, whether listeners or readers, monolinguals, or bilinguals face essentially the same problem. They receive signals (in speech and writing) containing messages encoded in a communication system which is not, by definition, identical with their own (Roger 14). Accordingly, making sense of any text is, in fact, to deconstruct it and then to reconstruct it.

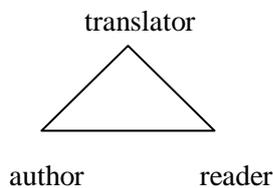
However, it is really important to distinguish between a translator and an ordinary communicator. Roger in *Translation and Translating; Theory and Practice*, differentiates between them in a very clear way. He explains that "The translator is different from the normal communicator in that, the former has been defined as a bilingual mediating agent between monolingual communication participants into different language communities" (15). For example, the translator decodes messages transmitted in one language and re-

encodes them in another. He adds "The re-encoding process makes the bilingual translator different from the bilingual communicator" (15). As receivers both have the same involvement in de-coding, the difference is in strong contrast. When taking a turn as a sender, the monolingual is obliged to: (1) encode messages which are different from these received; (2) encode by a language used by the sender; and (3) to transmit them to the previous sender. The translator acts in contrast in all three scores. For the translator, the en-coding: (1) consists of re-coding into a different language; (2) concerns the same message as was received; and (3) is aimed at a group of receivers who are not the same as the original sender (15). It could be said that the translator like any other communicator, lives in the same circumstances and the senses of the life through which perceptions are integrated and overlapped as concepts, experiences can be recalled and even relived through the system of memory (15).

A good translator is compiled to have two types of knowledge that s/he must be aware of external and internal. Paym argues in his book *Epistemological Problems in Translation and its Teaching* published in 1993 that "Translation is a text from the perspective of external knowledge, but an activity aiming at the production of a text from the perspective of internal knowledge" (qtd in Robinson 6). Such perception plays an essential role in the translating process and product. The translator knows exactly how things are done while translating any text. He is, for sure, aware of the problems he would face. He releases the practical and the effective solutions and limitations for these solutions. The translator knows, for example, that no translation will ever be a perfectly reliable guide to the original (6). From the translator's internal perspective, the activity of the translator gets more critical and important in receiving and handling specific translations, such as, translating words, phrases, and registers, editing the translation,

delivering the finished text to the employer or client. Definitely, the text is the most important part of that process. However, it is never the whole thing.

While the external knowledge is related to non translators, especially monolingual readers, s/he thinks of the translation from the outside of the process, and s/he does not have any knowledge or experience about the translation process. As a matter of fact, the translator is the most important element in the translating process and he is responsible for transferring the message of the SL text into TL with the same ideas and conceptions. The diagram here shows that the translator is in the middle between the author and the reader. The relationship between them all can be best described in isosceles triangle:



Down, the underlined concept is an ideal one. The translator maintains equal proximately the author of the ST. "In real world translating means there is an irregular swing, sometimes in a single paragraph between favoring the author and favoring the reader. The translator must privilege either the author or the reader. How is the balance struck?" (Landers 51).

Therefore, the relationship can be described as a simple linear one:



Out of this outline, it seems clear that the translator is replacing here more realistically in an intermediate position between SL author and TL reader, without the intervention of the translator. Absolutely, the author would not be able to reach the TL audience. Sometimes the translator becomes closer to the author, other times narrowing the distance between translator and the reader. This point is discussed in details in

Venutis' book *The Translators Invisibility* the more invisible the translator is, presumably, the more visible the writer or meaning of the foreign text becomes (2).

Bilnisky says "It is teasing to read good books badly translated" (qtd in Kashkeen 171). The strategies of translation are varied. Therefore, the translator is the center around whom the whole process of translation revolves. His/her knowledge, experience and ideology play a major role in selecting the kind of adopted strategy. Sanchez stresses that

It is not unusual, unfortunately, to come across lack of sufficient knowledge on the part of the translator, and not just in relation to the SL but also in relation to his or her own language. This has a negative effect on the translation, sometimes to an extent that can be defined as Foreignization (123-131).

However, the visibility of the translator knowledge and ideology varies according to the level of the translator mediation which is the extent to which the translator intervention in the transfer process feeding their own knowledge and beliefs in the processing of a text (Hatim & Myson *The Translator* 147).

When it comes to translating cultures, the task of the translator becomes more complicated. The translator has to have a wide range of knowledge. S/he may use his/her own relativity to create something new and interesting out of the intended translating work (Cutter 2). However, between language and culture, translation is controlled by culture, and when the translator translates, s/he transports, not only words from one container to another, but also from one culture to another. Muslat, in his article *Translation and Characteristics of Literary Text* discusses the importance of well cultural translation. He states:

translation always concerned with the matter of co-existing cultures.

Always there are distinctive differences between them in respect of folklore, mythology, and symbolism of which the cleverest or the most qualified translator should be well informed (46).

Yet, to have this knowledge is insufficient. The translator has to recognize some historical or social facts about such cultures distinctions in order to interpret the text properly as possible (46).

Actually, the translators with all their internal knowledge can rarely afford to ignore the external perspectives of non-translators, who are, after all, the source of the translator's success. As Anthony Pym notes wryly, in conversation with a client it makes little sense to stress the element of creative interpretation present in all translation, this will only create misunderstanding. From the client's external point of view, creative interpretation spells flagrant distortion of the original, and thus an unreliable text from the translator's internal point of view (qtd in Robinson 9).

In most cases, like many other forms of written language, translation is produced for an intended audience that is normally not present during the writing process. How, then two questions are to be asked, "Does the writer give body to the audience for whom he writes?" What determines how the writer will respond to this audience? (Ong 10)

Authors make decisions in response to the imagined opinions of an anticipated audience derived from many sources including, but not limited to, the study of literary theory, dialogue with real readers, and personal responses to literary works and translations. The translator's responses to these influences vary relying on his/her attitude toward the original author, text, and culture and on his/her relationship with potential audiences.

At the end, the translator with all of his efforts has to have some qualities to make him reliable. One of the most important points that is mostly ignored by many trainee translators is the importance of mother tongue knowledge that helps to enrich the translator with a huge amount of cultural and linguistic knowledge. In this respect As'ad says:

It is a pity that a translator's meager knowledge of his mother tongue forms the weakest point in his work. Practicing translation presupposes a translator whose knowledge of it ought to be almost comprehensive. Why? It is simply because the mother tongue is his own musical instrument on which he plays his symphony (24).

Many theorists restrict these qualities on a knowledge the translator has to have, while others add to this knowledge some personal qualities. Any translator taking his work seriously ought to make an idea of the language in which the literary text had been written (Bannikov 156). Furthermore, an effective translator can creatively mesh language and worldviews, so that the spiritual, cultural and social values of the original or parent culture are not lost as the translator moves from the original language culture into a new culture and language (Cutter 2). This point is strongly stressed by many theorists "the translator involved in literary work is advised to read and comprehend old texts so that he may re—live the same atmosphere" (Muslat 42).

The translator has to use well and suitable syntactical structure and well ordering words that make the task more accepted and readable by the target language readers. The illusion of transparency is an effect of fluent discourse of the translators' effort to ensure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning. The more invisible the translator is, presumably, the more visible the writer or meaning of foreign text becomes (Vinuti *The Invisibility* 2).

## 2.4 Audience and Translators

Some translators approach their task from various perspectives and backgrounds and with dissimilar priorities and perceptions. Such a variety of different perceptions indicates various hierarchies of values and objectives. For example, some translators pay more attention to the importance of recreating the emotive and aesthetic effects of the original. While others hope to share their enthusiasm for the work a translator is translating and to pique readers' interest in reading similar works. They try to inhabit characters, feel the music, understand events, and then put the text into the new language, relating it to the feeling as closely as the translator can. Other translators, such as Catherine Cobham who "aims to convey the feeling and atmosphere of individual sentences and to recreate the aesthetic effects of the narrative" (qtd in El-Hareem 36). Marilyn Booth, who represents another type of translator's perceptions and perspectives, pays much more attention to women's writing works and contemporary Arabic literature. She wants "readers first and foremost to feel transported (and not geographically!) through these works, to feel the literary excellence, to love the stories" (36). Her purpose is to interest readers in contemporary Arabic literature and in "what women were writing and saying" without "reducing literary works to sociological panoramas" (36). Taking into account the literary and linguistic aspects of the translation, Barbara Parmenter, as one of those interested translators in this field, emphasizes the text's informational value. She sees fiction as a way of "being a geographical explorer" and of learning through literature instead of travel". "She wanted to present her work as truthfully as she actually felt" (36).

Parmenter is most interested in the geographical and cultural aspects of the stories she translated and felt that it would be interesting to her audience because it presents "a view of culture and people that we don't usually see" (36). She imagined her audience would be familiar with Western feminist discourse, she thought it is "useful to show the

viewpoint of an Islamic feminist that she is interested to translate" (36). While Barbara Parmenter's interest in conveying information could be interpreted as a belief in the political power of knowledge, Catherine Cobham and Marilyn Booth expresses definite opinions about political objectives and responsibilities (36).

However, for most translators, the audience is one of the most important elements while translating. Catherine Cobham feels "strongly about the political responsibility of translators . . . in trying to complicate the readers' comprehension of Muslim Arab societies". Such a sense of political responsibility correlated positively to the translator's awareness of audience and self (37).

Denys Johnson-Davies pays little attention to audience since he "realized that, for English readers, the material was outside their experience". He "was always aware that much of what he translated would appear utterly strange to the foreign reader" (37).

However, Barbara Parmenter imagines a more specific audience of Americans "interested in learning more about North Africa" (37). Though Marilyn Booth indicates that, at the time of writing she was only "vaguely" aware of audience, in retrospect, she identifies her audience as a group "as broad and unprofessional as possible". Similarly, Catherine Cobham "was not consciously imagining an audience for her translation of Hanan's novels" (37). But she realizes, in retrospect, that her concept of audience must have had some influence on her translation choices. She identifies this audience as including general readers rather than people with a specific interest in the Arab world . . . fairly cosmopolitan mother tongue English reading public who do not habitually read novels but are curious to know more about the Arab world . . . Arabs who prefer . . . to read novels in English some friends and colleagues, but not others (38).

## 2.5 The Cultural Turn of the 1980s

Susan Bassanett and Andre Lefevere, in their co-edited anthology *Translation, History and Culture*, announce a breakthrough in the field of TS. This was the introduction of what they called cultural turn which called for the incorporating culture in TS. The cultural term was meant to expand the boundaries of translation through moving from "translation as text" to translation as culture and politics (4-8). According to the editors, the theories of linguistic translation "have moved from word to text as a unit, but not beyond" (4). Such linguistic theories or linguistic based-translation thinking, according to Lefevere, "could never fully satisfy translators and translation scholars. Theorists of linguistics deal with language as an abstract system. The Sussurean langue where as translators and translation scholars are interested in language in concert use, the Sussurean "parole" (Lefevere *Rewriting and Manipulation* 7). Nida's concept of dynamic equivalence is, Lefevere argues "much more controversial" (8). Nida's concept, Lefevere argues:

Attempts to define translation as the closest natural equivalent to the original. The three key words-closest, natural, and equivalent – have given rise to unending controversy. Moreover, the concept of dynamic equivalence is mostly message-oriented (it was developed to ensure that the message of the Bible would be faithfully translated into other cultures and this is less useful for literary translation, which concerns not just the message but also the ways in which that message is expressed (8).

However, Bassanett and Lefevere go beyond language and focus on the interaction between translation and culture, on the way in which culture impacts and constrains translation, moving on from a formalist approach and turning instead to the larger issues of context, history and convention (*Translation, History* 11).

This movement from translation as text to translation as culture and politics is what Marry Snell-Hornby, in her paper "Linguistic Transcoding or Cultural Transfer?" refers to. She claims that Bassanett and Lefevere's *Translation, History and Culture* sets the scene for new tendencies in TS (79-86). The book includes studies of changing standards in translation over time, translation and colonialism, cultures as translation, and translation as appropriation, among others.

## 2.6 Cultural Markers

Cultural markers are the aspects of a culture that create a feeling of belonging and identity. They can apply to any culture, whether it is a nationality, ethnicity or even a corporate culture (Fridman NP). Often the semantics of an item are not the same across languages, which means that a word might be used in one language, but its supposed equivalent in the TL does not, in fact, mean exactly the same thing, or cannot be used exactly in the same way or same context. Actually language is itself an expression of culture, so we expect to encounter words and expressions in the source language that either have no counterparts in the TL or have counterparts that are used differently. These expressions are called 'culture-bound' or 'culture-specific', realia or cultural markers. Violeta and Asijavičiūtė stress that "all these labels cover specific objects which may be defined as "words combinations of words denoting objects and concepts characteristic of the way of life, the culture, the social and historical development of one notion and alien to another" (31). Cultural markers are often untranslatable, or at least may cause a serious problem.

There are actually thousands of culture-bound terms, deeply rooted in culture, which the translator has to deal with. In 1958, Vinay and Darbelnet give some examples of areas of culture, such as time division, jobs, positions and professions, food, drink, baking, particular aspects of social life. Moreover, in 1964 Catford talks about measurements, coins, institutions, clothing, etc. All these terms differentiate a community

from another and they are sometimes difficult to translate, yet not impossible. This is why we need to pay special attention to the cultural references in the texts we translate. In 1988 Newmark came up with five major categories of culture in which each category deals with something related to some aspects in language as well as culture. (1) Ecology: deals with plants, animals, local winds, plains; (2) Material culture: deals with artifacts, such as food, clothes, housing, transportations, communications; (3) Social culture: deals with social and leisure; (4) Organizations: deals with customs, ideas, political social, legal, religious, artistic issues. (5) Gestures and habits: deals with non-linguistic features.

The present study has a close eye on the translation of some of the above mentioned markers. These markers are Names and Titles, Furniture, Food and Drinks, Proverbs and Idioms, Religious Expressions, and finally Poetry and Oral Poetry.

### **2.6.1 Names and Titles**

Generally speaking, nouns are divided into common and proper names. Proper names refer to a specific referent, that is, these names serve to distinguish a particular individual from others, for instance, Peter, Mike, Alice. Common names, on the other hand, refer to a class of individuals such as man, woman, and boy (Sanaty NP).

*The Oxford Advanced Learner's Dictionary* indicates that "a proper noun (or proper name) is a word that is the name of a person, a place, an institution, etc. It is written with a capital letter". Personal names in themselves do really have meaning and they may carry some expressions about the person. The translator knowledge of these things play an efficient role. In this regard, *The Columbia Encyclopedia* states that "English surnames developed in the late Middle Ages and, apart from patronymics, such as Adams and Jefferson have a variety of origins. For example, Lincoln and Garfield come from places. Tyler and Taylor come from trades. Stout and Black come from

personal traits, from the calendar Noël and May" (qtd in Sanaty NP). Consequently, some personal names have specific connotations, and omitting this implies that knowing about these issues does really matter at the time of translating them.

However, translating names and titles is not that easy task. In his book *A Text Book of Translation*, Peter Newmark holds that people's names should, as a rule, not be translated when their names have no connotation in the text (214). He confirms some exceptions, such as names of known saints, monarchs, and popes, which are known in the translated form in the TL (214). He also recommends, in *Approaches to Translation*, that in communicative translation, a personal name, along with its connotation, should be translated where proper names are treated connotatively (151). In spite of that, the proper names must be transferred in semantic translation (151).

There are a number of different translation procedures to be conducted in translating names. Since names are very problematic, translation theorists recommend that the translators of religious texts must use the most common existing equivalent of a personal name in the TL. For other types of texts, translators are supposed to transcript and transliterate them (Sanaty NP).

### **2.6.2 Furniture**

According to *Cambridge Dictionary* furniture means things, such as chairs, tables, beds, cupboards, etc. that are put into a house or other building to make it suitable and comfortable for living or working in. For Newmark, furniture is categorized under the material category. Furniture pieces differ from place to another, depending on the atmosphere and the place the people live in. Furniture of people who live in the urban areas, for sure, is not similar at all to those who live in villages or in deserts. Therefore, translating such items requires explanation and clarification. The translator needs to add a footnote or glossary to make the idea more understandable. There are numbers of

universal words that can be simply literally translated. They are all found in all languages or at least there are equivalents for them. Examples from the bible

### 2.6.3 Food and Drinks

It is really interesting to know that food and eating habits are a well source of information about people and cultures. Newmark has listed food under the material category. He states that:

Food, for many, is the most sensitive and important expression of national culture; food terms are subject to the widest variety of translation procedures. various settings: menus-straight, multilingual, glossed; cookbooks food guides; tourist brochures; journalism increasing contain foreign food terms. While commercial and prestige interests remain strong, the necessary use of French words (even though they originated as such, after the Norman invasion, 900 years ago) is still prevalent for prestige reasons (or simply demonstrate that the chef is French, or that the recipe is French) . . . in principles one can recommend translation for words with recognized one- to one equivalents and transference, plus a natural term, for the rest (e.g., the pasta dish- cannelloni) for the general relationship (*A Text Book* 97).

The procedures of translating food and drinks are of two types. The translator uses the strategy of word-for word correspondence. This strategy is used when an equivalent item is aimed to be translated. The other strategy is to give a footnote or glossary if there is not any equivalent for the item (Aldebyan 330).

#### **2.6.4 Clothes**

Clothes are of those important markers that express culture that people belong to. Each society can be known easily by the clothes that the people of a society are used to wear.

Penny Storm stresses that:

dress is one of the most powerful medium of expression ever devised by humans. It serves as frontiers to the human body and as a determinant of the individual inner consciousness. It is also the primary link among people (qtd in Aldebyan 362).

Accordingly, clothes of their different shapes and materials would for sure cause a big problem while translating them. Western clothes are very different from those of the eastern ones. Therefore, the translator might replace the clothes items with other similar ones in the TL culture, or by transliterating them, or by giving an explanation about the translated piece of clothes (Aldebyan 363).

#### **2.6.5 Proverbs and Idioms**

A Proverb in *Concise Oxford English Dictionary* is "a short pithy saying in general use, stating a general truth or piece of advice" (qtd in Tanjour 142). A Proverb needs to be assimilated by the common people to become a proverb and to become popular, it must be wise and enduring wisdom. Baker explains that proverbs are like idioms in that, they allow little or no variation in form. However, unlike idioms, proverbs are often fairly recognizable meanings. Proverbs maybe culture-specific and as a result may not have equivalents in the TL culture (Baker, *In other words* 64). The strategies of translating proverbs are varied according to the context of the proverb itself. Literal word for word translation strategy works when the right equivalent is found in the TL culture. Those proverbs can be considered as universal ones. Some other proverbs are deeply

rooted in their culture. In this case translators do really face a serious problem. Levinson argues that "proverbs are said to be metaphor" (qtd in Hassan 43). However, Norrick distinguishes literal proverbs from figurative ones. Ibraheem and Kennedy argue that "when the literal reading of the proverb does not correspond to its interpretation, the proverb is figurative" (qtd in Hassan 43).

### **2.6.6 Religious Expressions**

Every religion has its unique rituals and its worshipers who believe in its value. "religion is a subject which no questions are asked" (Mieder 1). Religion for any group of believers is a matter of subliming souls. It is believed that "Religion is virtue" (Mieder 85). Believers of any religion fight and scarify their lives because they have experienced it. Mark Knight and Emma Mason in their co-authored book *Nineteenth Century Religion and Literature* imply that "Religion remain the voice of the deepest human experience, at once directing the individual inwards into a process of self examination and moral assessment" (1). To Newmark, "everyone is entitled to his own religion without any distinction" (*About Translation* 160). Religion is not just about ritual performance. It is about very precious elements that cannot be taken carelessly. While translating religious expressions, the translator has to be highly aware of the critical task that is assigned to him. "Religious expressions present the translator with a mission that encompasses both aesthetic and evangelistic criteria" (Bassanett, *Translation Studies* 53). That means religion and religious expressions are highly appreciated by everyone in the whole world. Accordingly, translators have to be equipped with enough knowledge about such critical expressions.

### 2.6.7 Poetry

Poetry is neither just words, nor just meter. It is a music of words, and is a way of seeing and interpreting the world and our experience of it, and of conveying to the listener a heightened awareness of it through an intense concentration of metaphor and words in which the natural flow of speech sounds is moulded to some kind of formal pattern. Such patterns can never be the same after the act of translation (NP). At its deepest level, poetry attempts to communicate unspeakable aspects of human experience, through the still evolving traditions of an ancient and passionate art.

In some lyric poems, this voice seems to speak about individual feelings. In epic poems, the voice seems to speak on at its deepest level. In poetry, form is as essential to preserve as contents. If the form is not preserved, then neither is the poetry. In literary translation the form interlinks with the content, while in non-literary translation the content may be considered detachable from the form or structure. An impressive illustration of this viewpoint is the freight train analogy. The traditional discussion of the problems of literary translation, considers finding equivalence not just for lexis, syntax or concepts, but also for features like style, genre, figurative language, historical stylistic dimensions and cultural items.

However, translating poetry is considered one of the most difficult tasks that the translator may encounter. Therefore, there are seven different procedures to translate it. In his book *Poem 64*, Lefevere has listed these strategies. The first strategy is Phonemic translation: that attempts to reproduce the SL sound in the TL while, at the same time, producing an acceptable paraphrase of the sense. The second is: Literal translation: where the translator stresses word-for word translation and distorts the syntax and sense of the original. The third one is Material translation: where the dominant criterion is the reproduction of the source meter. This method is mostly like the literal translation which

concentrates on the aspects of the SL text at the expense of the text as a whole. The fourth one is Poetry into prose: the translator here cares much to distort the sense, communication value and syntax of the SL text results from this method. Rhymed translation: is the fifth strategy. It is when the translator inters into a double bondage of meter and rhyme. The sixth strategy is Blank verse translation. Here, the translator is restricted to the choice of the structure. It is emphasized by a great accuracy and a higher degree of literalness. The seventh strategy is Interpretation. Lefevere, stresses the idea of versions "where the substance of the SL text is retained but the form is changed" (qtd in Bassanett 87). Using the term version to imply distinction between translation and version (Bassanett 88). In any way, literalism in translating poetry makes "the significance of the poem in its context is dead" (Bassanett 88).

### **2.6.8 Oral Poetry**

However, Oral poetry according to some theories, includes any poetry which is performed by some people lively. In many cultures, oral poetry overlaps with, or is identical with song (wikipedia.org).

Meanwhile, although the term 'oral etymologically' means 'to do with the mouth', in some cultures oral poetry is also performed by other means, such as talking drums in some African cultures. Oral poetry exists most clearly within oral cultures, but it can survive, and indeed flourish, in highly literate cultures (wikipedia.org).

### **2.7 Translation and Culture**

The biggest problem that a translator may face while translating is posed by culture. As it is mentioned before that culture has so many different definitions that try to investigate culture from different perspectives. However, one of the best, clearest, simplest and most straightforward definitions is provided by Peter Newmark "I define

culture as the way of life and its' manifestations that are peculiar to a community that uses a particular language as its means of expressions" (*A Textbook* 94).

Out of these definition, it could be said that culture is considered as one part of language and may be the least to occur, except in cultural-specific texts. This simple practical definition of placing culture in its proper status in language and translation, would ease the burden of dealing with it and reflect the factual and natural stand towards culture in translation. At the same time, it counterbalances the complex, psychological and less practical and factual maze of theorization that language is all in all cultural and culture is language.

The translation of cultural-specific terms is discussed in the following points which are ordered according to their importance of each procedure:

### **2.7.1 Cultural Equivalents**

The idea of cultural equivalent is to look for the expressions in SL which is used exactly in the same context to give the meaning that is perfectly identical to that in TL expressions. These equivalents are mostly functional. Such translation is applied on proverbs that are defined as "Proverbs are popular fixed sayings. They are a part of culture. Therefore, they have their own problems of translation for every translator. (Ghazala, *Translation as Problems* 20). For example, 'A fox is not taken twice in the same snare' لا يلدغ المؤمن من جحر مرتين (196).

Despite the surface contrast between the two cultural images of the fox and the Islamic term (مؤمن) the true believer, for the concept of deception is perfectly expressed in the same way in English and Arabic. The same thing is with the following examples; The British Council المركز الثقافي, as beautiful as a lark أجمل من البدر (196).

The same perspective is about idioms. Idiom is "an expression such as a simile, in which words do not have their literal meaning but are categorized as multi-word expressions that act in the text as units" (Collins English Dictionary 2006).

Longman Idioms Dictionary defines an idiom as: a sequence of words which has a different meaning as a group from the meaning it would have if you understand each word separately. According to Cowie and Mackin, idioms should not be broken up into their elements because they are sometimes referred to as a "fixed expression" (qtd in Abu-Ssaydeh 117).

Baker, on the other hand, considers idioms and fixed expression as two different categories under the multi-word units. She refers to them as frozen patterns of language which allow little or no variation in form, and in the case of idioms, often carry meanings which cannot be deduced from their individual components (*A course book* 63). Also she insists on some constraints on idiom usage, which include the inability to change word order or structure and the inability to delete, substitute or add words.

However, Carter in his book *Applied Linguistics Perspectives* classifies idioms as a type of fixed expressions that include proverbs, stock phrases, catch phrases allusions, idiomatic similes and discursal expressions. However, this classification does not have defined boundaries and a structural overlap is very much expected (66). He also identifies different sets of fixed expression characteristics: 1. non-substitutable, 2. more than a single word, and 3. semantically frozen. The semantic and syntactic variation in frozenness results in different types of fixed expressions (Balfaqieh 6). The following examples explain this discussion:

As quoted in Ghazala "يصنع المعجزات", such as 'to walk on water' (*A Text* 106)

- |                             |                |
|-----------------------------|----------------|
| 1. Three sheets to the wind | مخمور - سكران  |
| 2. Black sheep              | شخص سيئ السمعة |

### 3. Big fish شخص مهم في عملة (Alshawi 143).

Therefore, the above idioms show and describe different social situations in both languages. The differences between these two in social culture require adequate translators to be familiar with the social culture or all the efforts will not be at the required level of accuracy and appropriateness (144).

#### 2.7.2 Cultural Correspondence; Universal Culture

This procedure indicates that the term in SL has exactly and literary the same correspondent term in TL. At the level of idioms, collocations, proverbs of cultural origins hindered of examples that improve that this fact is a good reason to uproot the allegations that culture is untranslatable and cross-cultural link or correspondence is possible. This exactly goes with Newmark suggestion of possible universal culture as are references to common features among peoples everywhere, and the mutual respect for each other (*Paragraphs* 35). The following are examples for such procedure: Meat pies يضرِبُ عصفورين بحجر, to hit two birds with one stone نجد, فطائر لحم (Ghazala 197).

#### 2.7.3 Accepted Standard Translation

A big number of expressions and terms in English language become established and standard in Arabic. And people everywhere do understand these expressions, especially in technology, industry, telecommunication, computer and internet. Such fixed expressions include idioms, proverbs, collocations and metaphors;

- |                                     |                           |
|-------------------------------------|---------------------------|
| 1. The end justifies the means      | الغاية تبرر الوسيلة       |
| 2. To hear wheeling without milling | اسمع جعجعة ولا أرى طحنا   |
| 3. Software and & hardware          | برامج الحاسب/معدات الحاسب |
| 4. Spare parts                      | قطع غيار السيارات         |
| 5. Ring road                        | طريق دائري/محلوق          |

These examples are ported from English into Arabic, and whether we like it or not, they have become a part of Standard Arabic as well as everyday Arabic culture, in which they were generally English contemporary cultural terms and were never a part of Arabic lexicon (198).

#### 2.7.4 Naturalization

Although the origin of some cultural-specific terms is SL, they stand half way in between English and Arabic. For example, 'Olympics' is originally an English term, but when conveyed into Arabic, it is adapted to Arabic grammar, spelling and pronunciation. This is what can be called Arabaization. There are many examples that can be naturalized in all languages all over the world. This naturalization is due to the constant interaction among peoples and cultures and their impact on one another. The following are examples of naturalization from English into Arabic; Democracy ديمقراطية, Guava جوافة, Hercules هرقل

Naturalization is also available from Arabic into English as in the words; Hajj, Hijab, Alcohol, monsoon and recently the word "Intifadah" which means 'uprising'. Naturalization procedure is considered one of the most successful procedures of translating culture. The naturalized terms gain momentum in the TL, so fast in recorded time (198).

#### 2.7.5 (General) Sense

In this procedure the translator ignores the meaning of the cultural term in SL. This may happen because there is no cultural equivalent in the TL. For example, the term Congress, مجلس النواب is translated into its sense, with its cultural implications of especial parliament in the United States being disregarded. And this is because there is no equivalent for this term in Arabic language. If the term is translated into المؤتمر العام الأمريكي

the translation will be misleading and ambiguous. Yet in all cases, the "الكونجرس الأمريكي" is well known nowadays in Arabic language. The following examples are with general sense translations:

1. Salad mixture      طبق مقبلات
2. Paddy fields      حقول الأرز
3. Privy Council      مجلس الملكة الخاص
4. Bullfight      مصارعه الثيران

The last example about Bullfight is being standardized successfully in Arabic and linked to Spain and Spanish culture only, otherwise, it is vague and cannot be accepted by the Arab readers who mainly view it as an act of brutality, not a sport (199).

#### **2.7.6 Transcription/Transference/Transliteration**

Transcription is the transference of an English word into Arabic Alphabets exactly as they are pronounced. An example for that is the term Cricket كريكيت considered the less successful and enlightening procedure for its rendition of the foreign words into TL exactly as it is without any change neither in pronunciation nor in meaning. Such procedure preserves the SL original cultural flavor regardless of whether it is unclear or misunderstood in TL or not. Most of the examples are known to big majority of people, yet at the same time, some of such examples are still in need to be familiar with. The word 'Cricket', explains such needed familiarity. Nevertheless, transcription might sometimes be the only resort in translation, as the following examples demonstrate this procedure: Jeans جينز, Hamburger هامبرجر, Kung fu كونج فو. A point to have a look at here is that the translators can clarify the meaning of the transcribed term by using classifier/translation couplet or/and triplet.

### 2.7.7 Literal Translation (of Meanings)

In cultural terms translation, literal translation of the direct meaning of the word is unwillingly applied. Cultural terms have to be understood by the TL as exactly as they are so in SL. Being understood by the TL readers is considered as one of the biggest problems in literary translation. The simplicity of this procedure is by translating each word individually and literary. However, it is better to the translators to escape such translations, because it is not reliable and it is deep-rooted in the SL culture and it results ambiguous version as in the following examples:

1. Passion fruit      الفاكهة الحزينة
2. Harvest supper      عشاء الحصاد
3. Ploughman's lunch      عشاء الفلاح
4. Fork lunch      غداء الشوكة

In the first example, it is not logical to describe the fruit as sad or passionate, yet such kind of translation is formally available and used despite its ambiguity. It is probably less ambiguous than the strange classical version like (ثمرة شرق الفلك) English Arabic dictionary. Citation200 which, for somehow, is obscured even for Arabic translators. Just exactly as the first translation for the word "sandwich" in Arabic (الشاطر و المشطور و ما بينهما) rather than (لفاقة أو شطيرة) such translation had a counter effect that made readers run fast the transcribed one-word version (صندويتش/صندويشه) which has become widely and extremely popular.

1. Ploughman's lunch      غداء الفلاح
2. Fork lunch      غداء الشوكة
3. Harvest supper      عشاء الحصاد

These examples, as it is clear, share one point in common, which is their reference to a special meal in the SL that have no Arabic equivalents. Red/White admiral الأميرة

الحمراء/البيضاء (الأدميرال)), here this example brings about confusion to the TL receivers. That kind of thing exactly is not clear. For example, it is a kind of European and Asian butterflies. And the Arabic translation of white princess الحمراء/البيضاء (الأميرة) suggests a kind of strange translation about princes who are not usually described as such. The translation of "admiral" gets things worse in terms of hints to an idea of a commander of a fleet or navy for linguists and translators. Such an ambiguity in translation is better hundred times than frozen, formal, queer and unknown translations of (الخرطيطة) which is more ambiguous and strange in Arabic translation.

1. The House of Commons      مجلس العموم
2. The White House              البيت الأبيض

In these two examples there is a problem related to the original culture for each one. One of them is British and the other is American. However, politically speaking both of them are known for the public. They are almost repeated in the daily life, especially on news channels. The more they are used, the more understanding people will be to these political terms. Such terms are less culture-specific or even de-cultured in the sense that their cultural aspects have become useful to Arab readers.

3. German measles              الحصبة الألمانية
4. Insurance company          شركة تأمين

The above examples are literary translated and never get the translator or the TL readers confused about them. The first one is about a worldwide known disease. Everyone knows about it. The second one, all over the world is known by people. So both of the examples are not in need for farther explanations or any other procedure to translate them.

### **2.7.8 Translation Couplet (Combining Two Procedure)**

In order to solve a cultural problem, such a procedure is urgently needed. It is all about using a combination of two procedures. Actually it is all about all equilibrium in

that, it strikes a balance between the SL culture and TL understandability of it. It is a convenient procedure that results comfort and satisfaction for TL readers and contribute to their knowledge of foreign cultural expression. The following is a list of examples that illustrates couplet translation:

1. Music Note      نوته موسيقيه  
(Naturalization and translation)
2. Tundra            سهل التندارا  
(Classifier and transcription)
3. Savanna          السافانا  
(Classifier and transcription)
4. Downing Street    شارع داووننج  
(Translation and transcription)
5. House of Lords    مجلس اللوردات  
(Translation and transcription)

### 2. 7.9 Translation Triplet (Combining Three Procedure)

This procedure of combination of three operations at the same time as it is shown in the following examples:

1. Love virus          فيروس الحب في الحاسب الآلي  
(Transcription-paraphrase-translation)
2. Pasta dish            طبق مكرونة الباسنا  
(Translation naturalization-transcription)
3. Acid rain            مطر اسيدي ملوث  
(Translation naturalization-classifier)
4. Pall mall            شارع بال مال في لندن  
(translation-transcription-classifier)

5. Jeans jacket                      سترة جينز امريكيه

(translation-transcription-classifier)

Such a procedure is more equally to couplet one, logical, favorable and acceptable in several examples. It is mostly used when the couplet is not satisfactory or more details are needed (203).

### 2. 7.10 Classifier

This procedure is more practical, applicable, more important and recurrent one. "it is a kind of couplet used to explain an unknown cultural expressions in simple and general terms, demonstrating its class, category" (203). All of the following examples are purely cultural terms transcribed from their original English into Arabic with modifying explanation words to show the type and the nature of these expressions (203).

- |             |                         |
|-------------|-------------------------|
| 1. Sake     | شراب الساكي             |
| 2. Baseball | لعبه البيسبول           |
| 3. Lincoln  | مدينه لينكون الانجليزيه |
| 4. Rock     | موسيقى الروك            |
| 5. Steppes  | سهل ستيبيس الروسي       |

### 2. 7.11 Naturalization; Functional/ Descriptive Equivalent

Normalizing and naturalizing to the TL are conducted by deculturalizing the cultural terms of SL. This is taken a form of paraphrasing in the TL with reference or sign of any SL cultural feature. It is a kind of a functional or descriptive equivalent. The translation here is processed in an ordinary way into Arabic language, to avoid ambiguity of direct, literal translation of the words, which would sound weird to Arabs and Arabic readership; Kremlin القصر الرئاسي الروسي, Westminster مبنى البرلمان البريطاني. Theses translations are unclear, yet still possible. The naturalization of these terms make them more understandable to the vast majority of people.

الشلل Parkinson's disease, في حيص بيض/في ورطه كبيرة/مأزق لا مخرج منه Catch 22 examples are understood by only the specialists whereas the public would find it difficult to understand. A can of worms مشكلة عويصه, the example here is about an English culture of fishing and fishermen, and translating it directly into Arabic as (علبه الديدان) is unacceptable aspect of SL culture to Arab readership. Therefore, a normal collocation like the one suggested here is one possible solution in such cases (204).

### 2. 7.12 Componential Analysis

This procedure is concerned with the analysis of the semantic components of the words. Yet, there is a difference between the componential analysis of semantics and the componential analysis of translation. Linguistically, the analysis is done on the various senses of word into its' meaning-components, whereas the comparison of the word in SL with its equivalent in TL is the job of common translation, aiming at striking the closest possible equivalent in the TL. the following are the needed examples: The House of God الكعبة, Al-Kaaba, القبلة Qiblah, بيت الله الحرام.

### 2. 7.13 Paraphrase

Paraphrasing is relatively interchangeable with explanation. Mostly, it is a kind of short explanation. It is a long type of procedure. It is used where there is no other way to reveal, transfer the unclear cultural terms in translation. Some terms cannot be rendered into Arabic by one equivalent word only because they will be unclear, ambiguous and misunderstood. For example: Ham شرايح فخذ الخنزير, Steak شريحه لحم البقر, Tilbury عربه خفيفه, عربيه خفيفه, Brantشو الساخر Shavian غابات الامطار الاستوائيه Selva مكشوفه (206).

### 2.7.14 Translational Label

This procedure is a reference to a conditional, temporary translation suggested for the first time and not standardized. Yet, it is enclosed between square brackets . . . or

quotation marks/inverted("..."). for instance: Television تلفاز [الرئائي و المرئي], Telephone [إيريز] هاتف

This procedure is considered as a risky one. Temporary version of translation by the translator that he hides behind in case it is poor or mistaken. In the above examples the Arabic versions are suggested conditionally, yet did not gain momentum.

In these examples, Love virus فيروس الحب [فيروس الحاسب], Satellite .T.V. Channel [قناه تلفزيونيه فضائيه] قناه فضائيه, Fax فاكس/بريد مصور/براق, the first example here is vague, the second one is long, while the third one is completely different and has no relation to fax function or machine. Thus, there is an urgent need for alternative terms that can be approved by the users of Arabic (207).

### 2.7.15 Deletion

Naturally, a word or an item of the TL cultural expression can be omitted altogether for its importance to the TRs. However, in such a procedure, it does not mean that to delete the whole cultural terms all together and its limit in use confines to those terms that can be comprehended in the TL. Deleting a word or two for each is only when the second term becomes popular in use. The following examples show shorter versions on the left have been realized under two conditions: (1) it is used in a full form for some time, maybe years; (2) it is frequent use in the TL.

1. (في) رقم 10 داوينينج ستريت rather than داوينينج ستريت (in) 10 Downing Street
2. German measles الحصبة (الحصبة الالمانية) instead of الحصبة
3. Aids نقص المناعة (نقص المناعة المكتسب) instead of نقص المناعة

A note to be considered is that there is one condition for deletion of the cultural term complexity when it is insulting, taboo and/or blasphemous (or anti-religious). Otherwise, deletion is not advisable, especially when full particular translation is required.

### 2.7.16 Gloss/Glossary, Notes and Footprints

This procedure includes three types of strategies implying giving long details

#### 1. Christmas meal

(وجبه عيد الميلاد: مؤلف من الغداء التقليدي، و ديك رومي، و حلوى عيد الميلاد-البودينج المبخر الغني بالدسم و الدهن و البهارات ، و زبدة البراندي ، و فاكهه مجففه. و تكون بين الساع 1-3ظهراً)

#### 2. Cricket

(الكريكت: لعبه رياضيه انجليزيه معقدة بين فريقين، قوامها كرة فماشيه قوية صغيرة، عصا خشبية مفلطحة، و يستخدمها اللاعب ليضرب بها الكرة التي يقذفها إليه لاعب أخر بقوة إلى ابعده مسافة ممكنه من دون إن يمسك بها أي من لاعبي الفريق الخصم الأحد عشر الموزعين في أرجاء ملعب كبير مدور الشكل)

Such full explanation cannot be added inside the text yet outside it. They can be added in a note, footnote at the end of the paper, or at the end of the book.

### 2.8 Descriptive Translation Studies (DST)

Gideon Toury is the founder of Descriptive Translation Studies term (Munday 132). According to Evan Zohra, it is possible to predict the conditions under which translations might occupy a central or peripheral position and might be innovative in the strategies they employ. Based on this assumption Gideon Toury built his theory of DTS. In his book *Descriptive Translation Studies- And Beyond*, Toury calls for the development of a properly systematic descriptive branch of the discipline to replace isolated free-standing studies that are common-place:

What is missing is not isolated attempts reflecting excellent intuition and supplying fine insights (which many existing studies certainly do) but a systematic branch proceeding from clear assumptions and armed with a methodology and research techniques made as explicit as possible and justified within translation studies itself. Only a branch of this kind that the

findings of individual studies will be intersubjectively testable and comparable, and the studies themselves replicable (Toury 3).

Toury proposes such a methodology for the branch of DTS. Toury emphasizes on the importance of developing and introducing descriptive branch in empirical disciplines, and without such a branch, he argues, no empirical science can make a clear for completeness and relative anatomy, the reason of this is that:

an empirical discipline, in contradiction to non-empirical science, is devised to study, describe and explain (to which certain philosophers of science would add: predict), in a systematic and controlled way, that segment of the real world which it takes as its object (16).

Accordingly, all the theoretical speculations are rejected. Thus this emphasizes on how case studies are in the actual translation which helps and supports the translator to get his goal. Toury believes that translation occupies a position in the social and literary system of the target culture and this position is determined by the translation strategies and methods that are conducted by the translator. In his approach, he goes on building the polysystem work of Evan-Zohra. Toury proposes three different stages for systematic descriptive studies:

1. Situating the text within the target culture system, looking at its significance or acceptability.
2. Comparing ST and TT for shift. Identify the relationships between coupled pairs of ST and TT segments, and attempting generalizing about the underlying concept of translation.
3. Draw implication for decision-making in future translation.

The aim of Toury's case studies is to distinguish trends of translation behavior, to make generalizations regarding the decision-making processes of the translator and then to 'reconstruct' the norms that have been in operation in the translation and make hypotheses that can be tested by future descriptive studies. The definition of norms used by Toury is the "translation of general values or ideas shared by a community as to what is right or wrong, adequate or inadequate-into performance instructions appropriate for and applicable to particular situations" (Toury 55).

These norms are sociocultural constraints specific to a culture, society and time. An individual is said to acquire them from the general process of education and socialization. In terms of their 'potency' Toury places norms between rules and idiosyncrasies (54). He considers translation to be an activity governed by norms, and these norms "determine the (type and extent of) equivalence manifested in actual translations" (61). This suggests the potential ambiguity of the term 'norm'. Toury uses it as a descriptive analytical category to be studied through regularity of behavior norms. They are "options that translators in a given socio-historical context select on a regular basis" (Baker, *The Routledge* 164). They appear to exert pressure and to perform some kind of prescriptive function, though Toury focuses initially on the analysis of the translation product, he emphasizes (174). This is simply in order to identify the decision making processes of the translator (147). His hypothesis is that the norms that have prevailed in the translation of a particular text can be reconstructed from two types of source:

1. From the examination of texts, the products of norm-governed activity. "This will show up regularities of behavior" (55). For example, trends of relationships and correspondences between ST and TT segments. It will point to the processes adopted by the translator and hence the norms that have been in operation.

2. From the explicit statements made about norms by translators, publishers, reviewers and other participants in the translation act (65). However, Toury warns such explicit statements may be incomplete or biased in favor of the role played by the informants in the sociocultural system, are therefore best avoided.

Toury (56-9) sees different kinds of norms operating at different stages of the translation process. The basic initial norm refers to a general choice made by translators. Thus, translators can subject themselves to the norms realized in the ST or to the norms of the target culture or language. If it is towards the ST, then the TT will be adequate: if the target culture norms prevail, then the TT will be acceptable (57). The poles of adequacy and acceptability are on a continuum since no translation is ever totally adequate or totally acceptable. Shifts-obligatory and non-obligatory are inevitable, norm-governed and "a true universal of translation" (57). Other, lower order, norms described by Toury are preliminary norms (58) and operational norms (58-9). Preliminary norms can be displayed. Translation policy refers to factors determining the selection of texts for translation in a specific language, culture or time. Toury does not pursue this area in his case studies. Directness of translation relates to whether translation occurs through an intermediate language (e.g. Finnish 58) to Greek via English). Questions for investigation include the tolerance of the TT culture to this practice, which languages are involved and whether the practice is camouflaged or not.

The examination of the ST and TT should reveal test in relations between the two texts that have taken place in translation. Relevant to this what Zohra postulates that for the ST-TT relation, traditionally described in terms of correspondence/noncorrespondance, the question how and why TT features are relatable to ST features. Toury introduces the term of translation equivalence by which the means that equivalence is assumed between a TT and a ST. Toury hopes that the cumulative

identification of norms in descriptive studies will enable the formulation of probabilistic laws of translation and then of universal of translation (Aldebyan 36).

With such methodology, the norms pertaining to each kind of translation can be identified with the ultimate aim (as more DTS preformed) for stating laws of behavior for translation in general. One of the most controversial areas in Toury's methodologies is "the decision on which ST and TT segments to examine what the relationships are between them is an apparatus which Toury states should be supplied by theory" (Toury 57).

## **2.9 Translation of English Texts and Literature**

### **2. 9.1 Translation of English Text**

There are so many kinds of texts that are translated from one language into another. These texts speak out about nature of the context they involve. However, to translate any text, has first of all to be reliable. Textual reliability is related to the representation or the reproduction of the original one. It is related to the translators willingness to base future actions on an assumed relation between the original and the translated one (Douglas 7).

### **2. 9.2 Translation of English Literature**

During the late nineteenth century and early twentieth century, many western romances were translated into Arabic. These not only introduced Arab writers to the techniques of the various modern genre, but also taught them the value of characters whose actors might both represent life and make it more meaningful. Arabs were obviously capable of inventing and developing prose narratives. These, however, do not approach the complex layers of much western fiction as we know it today. For example, the narrative tale as it is exemplified in *The Thousand Night and One Night* offers a narrative and episodic sequence. The plot in the western also shows narratives sequence,

but the sequence is ordered by causality. Events in the native tales are generally characterized by the fabulous (Moosa 91). The task of the translation was taken up by Syrians, many of whom immigrated to Egypt in 19870 (92). It was also taken up by some few Egyptian translators before the turn of the century.

### **2.10 The West African Novel**

As it has been shown in the previous discussion, the literary genre of the novel is originally European invention, and writers from other different pre-literate societies around the world including Africans adopted it from them. This is probably as a result of colonial education. (Fludernik 928). Equally, in West Africa, as in the other parts of the world, the main literary genre before colonization was oral literature, which was characterized by such narrative techniques, such as proverbs, riddles and repetition. Also written literature has been produced in West Africa for centuries. Until the 20th century, it was mainly written by European settlers in the West African colonies. Additionally, Mali and Senegal were examples of writing in Arabic and Islamic countries (Gérard xii).

When European missionaries started to arrive to Africa under the umbrella of imperialism, they started to translate the Bible and other holy texts into African languages. Therefore, orthography was developed for some important indigenous languages. By the end of the nineteenth century West African languages, such as Ashanti, Ewe, Igbo and Yoruba were written down (Awoonor 129). Most of these earliest literary works in these languages were usually religious.

The first generation of Nigerian novelists writing in English started to publish their works in the 1950s and 1960s. It includes writers like Chinua Achebe, Cyprian Ekwensi, Flora Nwapa, Onuora Nzekwu, Gabriel Okara, Wole Soyinka and Amos Tutuola (Lindfors 45). The most important motivation for writing fiction for many West

African authors has been to enhance the decolonization of their respective countries and the whole of the African continent. Before the gaining of independence in West African countries, it was the colonizers who wrote stories about them for centuries. However, after independence it was the aim of the local people to "take back their own narrative" (Achebe *Home* 44).

Since the history of European writing about Africa is filled with ignorance and racist stereotypes, one important aim of African writers has been to redress the stereotypical colonial images of Africa and its inhabitants. For example, Achebe in his book *The Role of Writer in a New Nation* 1973 has stated that:

as far as I am concerned the fundamental theme must first be disposed of. This theme – put quite simply – is that African people did not hear of culture for the first time from Europeans; that their societies were not mindless but frequently had a philosophy of great depth and value and beauty, that they had poetry and above all, they had dignity. It is this dignity that many African people all but lost during the colonial period and it is this that they must now regain. The worst thing that can happen to any people is the loss of their dignity and self-respect. The writer's duty is to help them regain it by showing them in human terms what happened to them, what they lost (8).

## CHAPTER THREE

### *Things Fall Apart* Text and Context

#### 3.1 Methodology of the Study

The applied methodologies used in this study are mainly based on the methods selected by the translator which are considered closer to the readers and more understandable. Predicating his analysis on the same paradigm that underlies the age-old literal/free dichotomy, Venuti argues that a translator has the choice of either erasing the alterity of the foreign text, adapting it to the expectations and belief systems of his/her prospective readers, or, conversely, of preserving its difference and opposing it to the established discourses in the TRs.

This study adopts a compare-and-contrast approach to the analysis, inspecting culture-specific ideas and terms in the original text of the novel and seeing how the translator conveys them in Arabic. To gain a thorough understanding of the ST, reference will be made on critical books written on the novel and its author, as well as the historical, cultural, political and geographical context of the novel. In this way, it is possible to highlight key terms and concepts in the ST, and analyze how the translator renders them into Arabic. The analysis will be guided by specific signposts. For example, is the ST concept easily accessible to Arabic readers? What are the techniques, strategies and methods used by the translator to convey the ST concept into Arabic? What are the possible linguistic and grammatical obstacles that the translator has possibly faced to translate it? What are the cultural and philosophical implications that he has succeeded/failed to convey? Is there a loss/gain in the translation of that concept?

While a limited measure of subjectivity may be entertained, considering that literature writing and reading are basically subjective processes, objectivity in the research will

remain an ultimate goal, maintained mainly by referring to specific relevant terminologies in the related disciplines—i.e. translation theory, literature/criticism, culture and philosophy – insomuch as they contribute to the research.

Accordingly, the methodologies applied in this study draw the data from the original English text of *Things Fall Apart* and its Arabic translated version. The novel deals with several issues, such as conflict upheavals, economic turmoil and radical social and cultural changes. It is also highly evaluated as the most critic literary work that enriches the African literature. It is heavily hinged on the use of cultural devices, imageries, unique language and style, emotive overtones and connotations. It is such a great representation of the refined contemporary African literary style, cultural beliefs, political situation, cognitive attitudes, social customs, and the traditions of the Igbo world. Therefore, it is definitely interesting from a tradition point of view as it can be an excellent source of literary, linguistic, ideological and cultural issues. It is worth to mention that Achebe is a renowned pioneer in contemporary English literature, and he is one of the most remarkable writers in the African world.

*Things Fall Apart* is very rich in terms of presenting religious, cultural and linguistic issues that may cause some confusion in translation. In this study, the researcher is going to have an extensive look at the original text. Then the researcher is going to select the parts that have a direct relation to the cultural issues. The chosen examples serve the purpose of this study, present an overview of the different methods and strategies used by the translator and present a taste of the different cultural features of African literature and language.

The analysis of the text consists of the descriptive part, comparative part, and evaluative part. The researcher is going to explicate the original text literary and linguistically. Then she is going to draw a comparison between the original text and the

translated version, to check out the proportion and the symmetry between them. This will be followed by evaluation and notes. The evaluation here is an attempt to answer questions related to culture and translation, such as:

1. How well the strategy chosen by the translator is employed?
2. How is culture influenced by the translation in the selected novel?
3. Is the translated version author oriented or translator oriented?
4. What is the purpose that can be realized through the translators' chosen method?
5. Is the translation author's audience oriented or translator's?
6. Is the translation source text oriented or target text oriented?
7. Is the translation restricted to the literal word for word translation or free translation?

A discussion will be followed by some suggestions if there is any strategy or method that fits better than the translators' selected one and how they could fulfill better results.

Literalism, free or direct translation, or whatever the methodology that the translator uses in his work will be focused on and analyzed supported with many examples from the text itself. Then within this discussion, each of these methodologies will be analyzed to show to what extent culture is transferred and influenced by.

### **3.2 The Author**

Albert Chinualumogo Achebe, a christened, born into an Igbo family in November 16<sup>th</sup> 1930 in Ogidi that is now Eastern Nigeria. Both of his parents were devoted to Christians. Although Chinua was to have strict Christian upbringing, yet he was surrounded by a very conventional and traditional community with an extended family and neighbors who kept practicing the Igbo traditional religion and observe the various rituals and

festivals of the culture. He finished his elementary study in the church schools in Ogidi and the secondary study was in the College in Umuahia where he was a student from 1944 to 1948. Then he was rewarded a scholarship to study medicine at Ibadan college which at that time was a constituent collage of the university of London. After his first year of study, he decided to switch courses to study English literature, Religious Studied and History. He had courses about Shakespeare, Milton, Defoe, Swift, Wordsworth, Eliot and so many others . He also studied literature related to Nigerian students, such as Joseph Conrad, Graham Green and Joys Cary. Achebes' reaction to the derogatory and demean portrayals of Africans in these novels was to have a profound influence on his later writings. He started to write essays, humorous sketches and short stories for various students magazines. In 1953 he graduated from the college with honored degree, then he worked for Nigerian Broadcasting Corporation NBC. He travelled to London in 1956 t o attend a training course at the BBC where his manuscript of *Things Fall Apart* novel came to the attention of one of his courses tutors, the novelist and the literary critic George Phelps, who recognized the quality of Chebes' writings and recommended it for publication. Accordingly, *Things Fall Apart* was first published in London by Heinemann on 17 June 1958. The novel received a considerable critical and popular acclaim around the world and Achebe became famous because of that. He, then had many publications: *No Longer in Ease* in 1960, *Arrow of God* in 1964, *A man of the People* in 1966. He also had a collection of short stories; *The Sacrificial Egg* in 1692, and for children he wrote *Chike and the River* in 1960. *Anthills and the Savannah* novel in 1987 was the last he published. In 1990 he had an accident that left him with serious back injuries that have since confined him with wheel chair. Since that time he lived in America, yet he remained active in Nigerians political and cultural life and he continued to give lectures around the world.

### 3.3 *Things Fall Apart* Text

*Things Fall Apart* is one of the most successful novels ever written in the twentieth century. It was translated into 45 languages, 10 million copies were sold all over the world and it is studied in the Sudani curriculum. And it has been ranked sixteen out of the hundred top novels in 2009 by Book Awards. According to some critics, the greatness of Achebe's masterpiece divides the history of African literature into pre-Achebe and post Achebe (Al-Hossainy NP). *Things Fall Apart* is one of the most celebrated Nigerian novels ever published and is also the most widely read and studied work of African fiction. A feat of unequalled by any other work of African fiction. It focuses on the reevaluation of traditional African cultures and the representation of cultural conflicts that led their genesis in the colonial era. The extraordinary popular and critical acclaim for the novel as well as its enduring influence, has led to its pre-eminent position as one of the iconic works of postcolonial fiction. The novel was written in the pre-independence Nigerian in 1950s that means it is set in the period around the beginning of the twentieth century when Europeans first came into contact with the Igbo people of Eastern Nigeria.

Accordingly, timing is very significant. Achebe chose to recall an era when a traditional African Community was being irrevocably transformed by the arrival of the British colonialists and missionaries. The novel looks back elegiacally at the pre-colonial culture and to the epochal changes wrought by British colonialism. However, it is also a text which looks forward to the future inscribed with both the idealism and the anxieties of the decade in which it was written. The symbolic hero, Okonkwo, the compelling character who stands for the beliefs and traditions of his culture and implacably against the encroaching influence of the colonial usurpers. He represents the symbol of both supreme embodiment and the internal contradictions of his cultures' ideals; also the community obligations notably plays a role in the novel.

The plot of the novel reveals relatively a simple storyline. The story begins in the late nineteenth century at the time before West Africa had been colonized by the Europeans. Such a text written in such a period of time raises up so many questions and reveals so many important issues related to literature, culture and history. Okonkwo, the conventional hero of the novel is renowned, if deeply flawed, member of traditional Igbo Village (South Eastern of Nigeria). Misfortune and bad luck lead Okonkwo to be banished from the village for seven years. During this epochal period, the British colonists have arrived and introduced their own system of law and government and missionaries have begun to convert people to the Christian religion. Okonkwo dismayed when he arrived from exile to the village and saw all of the ultimate changes. He tried hard to push his people to resist the new comers and in a fit of pique he murdered a court messenger in order to spark off an insurrection. When he realized that his fellow villagers will not join him and rise up against the colonialists, he committed suicide in despair. However, this plot of the novel is not the main reason of its uniqueness.

Okonkwo might be a victim of the conflict between his own native (inward) culture and the invaded culture of the white man. He is forced to kill himself since he does not find another alternative to face the *fait accompli* (accomplishment fact).

*Things Fall Apart* has a narrative structure which has its own aesthetic dimensions explications that help to understand the text. According to Willaker and Misiska, the novel text has a tripartite structure: part I is the longest one contains thirteen chapters and introduces Okonkwo and his family. It describes the culture, customs of Umuofia, and ends with his exile from the clan. Part II consists of six chapters in which Okonkwo's seven years events are covered and the arrival of the white man are mentioned in details. Part III also has six chapters that cover all the details related to Okonkwo's return from exile, and the changes that have occurred in his village by the British colonizers which lead to tragic

end of his dismiss. However, with a close view for the novels' chapters, it could be said that the events in the first part are not linear. It tends to move backward and forward. The illuminated points in the chapters can be clearly seen in that Okonkwo is introduced at the height of his fame, when his approximately forty years of age (Willaker and Misiska 6). While the first two paragraphs describe the eighteen year-old Okonkwo and his wrestling prowess and the third one gives the physical description as a forty year old adult. The fourth paragraph moves back in time to the death of his father, Unoka ten years before. Then the fifth paragraph describes the Unokas' love of drinking and music before moving back farther to his childhood, and so on. All the events in the novel do not follow the time order, the narration moves forward and backward. The description in the first paragraph focused on Okonkwo's life and clan and then a considerable amount of the narrative is devoted to descriptions of the crops of Umofia cultivation and harvesting as well (7).

Social events and rituals, such as marriage, funerals, and the convening of the court of the Ekwugwus are mentioned intensively in details. According to some critics, the narration is not that much enough to develop and control plot in the first part.

*Sophisticated Primitivism* is a study done by Abdul Jan in which he discusses the division of the narration. He observes that "Out of one hundred- and-eighteen pages that comprise part one of the novel, only about eight devoted, strictly speaking, to the development of the plot" (31).

The circumlocutory narrative and temporal trajectories evident in the first section of the novel have a counterpart in the Igbos highly prized rhetorical techniques (Willaker and Misiska 7).

As the author indicates early in the novel, Among the Ibo the art of conversation is regarded very highly, and proverbs are the palm-oil with which words are eaten (5; ch.1). The good speaker character is represented in the novel in Okoye. The narrator in part 1

employs such periphrases (a roundabout the way of speaking) to circle around the subject, gradually building up a complete picture about Okonkwo and the culture he is devoted to (Willaker and Misiska 7).

Part II starts when the white man appears as a colonizer and missionaries ideal messenger. The narration here shows up as linear one that Okonkwo was in the exile in Mbanta. The magnificent explanation of culture and devoted community in part I moves rapidly fast in the way of narrating the third part, as if Achebe wants to show how culture, life, community, and even the individual fall apart because of the colonizers. However, the heart of the novel is still the story of the conventional devoted, powerful, highly values physical vigor, wealth of courage.

Okonkwo was clearly cut out for great things. He was still young but he had won fame as the greatest wrestler in the nine villages. He was a wealthy farmer and had two barns full of yams, and had just married his third wife. To crown it all he had taken two titles and had shown incredible prowess in two inter-tribal wars. Although Okonkwo was still young, he was already one of the greatest men of his time. Age was respected among his people, but achievement was revered (6; ch.1).

The community of Okonkwo was totally powerful in which a man is described in his relation to the success achievements in male realms of wrestling, warfare, and against the cultures' patriarchal system of sanctioning titles, polygamy (a man has more than one wife) and wealth accumulation (Willaker and Misiska 9). Okonkwo appears to be a man who is designed for greatness as a result of his conformity to his society's ideals of masculinity and patriarchal hegemony.

He was tall and huge, and his bushy eyebrows and wide nose gave him a severe look . . . When he walked, his heels hardly touched the ground and he seemed to walk on springs, as if he was going to pounce on somebody. And he did pounce on people quite

often. He had a slight stammer and whenever he was angry and could not get his words out quickly enough, he would use his fists (1; ch.1).

This is also very clear in his way of dealing with his own family "Okonkwo ruled his household with a heavy hand. His wives especially the youngest, lived in perpetual fear of his fiery temper, and so did his little children" (9; ch.2).

Many critics make several studies in which they try to analyze Okonkwo's character. Some say that Okonkwo is not more than a product of his society's system, other say that Okonkwo's character is better than most symbolized his race, and some others say that Okonkwo is a symbol that reveals and shows an excellent representation of his own heritage and culture. Of whatever the critics would describe him no doubt that Achebe deliberately creates Okonkwo's character in a heroic portrayal in which he uses him as a response to the colonizers. Africans are not in need for the colonizers new religion and perceptions because Africans are well and strong conventional people. "Okonkwo was not a man of thought but of action" (49; ch.8).

Achebe reveals his own ironic writing style in the way that he portrays the colonial encounters as a site of oppression and one of liberation for different groups within the colonized population (Willaker and Misiska 12).

Identity and personality are of the most significant factors mentioned in the novel. The way that Achebe prefers to mention them is by comparing to the colonial power. Achebe describes the missionaries led by Mr. Brown in "womanly" features, namely tolerant, love, mercy, and compassion as Okonkwo's description of the missionaries as "a lot of effeminate men clucking like old hens" (110; ch.17). However, the femininity of the colonials change to be more masculine in terms of narration when Reverend James Smith as a head of the church took the place of Mr. Brown. With Reverend, the narrative begins to attach a more masculine valence to the colonial enterprise. He looks at things in either

white or black, good or evil, and to him black is evil. He sees the world as a battle field in which "children of light were locked in mortal conflict with the sons of darkness" (133; ch.22) and this is exactly one of the colonial discourses.

Such policy comes with Reverend improves that the colonial world is "Manichaeic world" as Frantz Fanon coined, in which the institutionalized systems that attributes from civilizing the European center on to marginalizing colonies. The colonialism ideology that comes under the imperialism umbrella views the land owners as irrational, disproved, child alike, primitive, evil and different while the colonizers are rational, virtuous, mature, and normal human beings. This is what Fanon refers to as Opposite Binaries. Abdul Jan Mohamed, similarly, describes the duality at the heart of this colonial mentality and its discourses as being 'dominated by a manichaeic allegory of white and black, good and evil, salvation and damnation, civilization and savagery, superiority and inferiority, intelligence and emotion, self and other, subject and object (*Manichean* 4). The climax of the narrative is brief indeed, taking only some eight pages to reach its tragic conclusion. The arrival of Reverend Smith comes with new ranks of the Christians in the Igbo community.

One of the most enthusiastic and combative is Enoch, who causes widespread outrage when he commits 'one of the greatest crimes a man could commit' (133; ch.22) by unmasking one of the sacred ancestral Egwugwus. The clan responds decisively and immediately razes the new church to the ground. The District Commissioner inflicts a heavy retribution on the clan when he deceives Okonkwo and five other high-ranking men from the village into being arrested, then demands a punitive ransom for their release. In a novel that is steeped in ironic significations there is hardly a more incongruously ironic utterance than that of the District Commissioner when he addresses the handcuffed prisoners "We shall not do you any harm . . . if only you agree to co-

operate with us. We have brought a peace-ful administration to you and your people, so that you may be happy" (139; ch.23).

There is no hint of irony, however, when he goes on to assert the dominance of British colonial power over its colonial subjects: 'We have a court of law where we judge cases and administer justice just as it is done in my country under a great queen . . . the most powerful ruler in the world' (139; ch.23). Despite the District Commissioner ordering that the prisoners are to be treated with respect, the comprador court messengers shave the men's heads and mock their titled status, then over the course of the next few days ensure their total humiliation: "They were not even given any water to drink, and they could not go out to urinate or go into the bush when they were pressed. At night the messengers came in to taunt them and to knock their shaven heads together" (140; ch.23).

When news of the men's humiliating capture and the ransom being demanded for their release reaches the village, Achebe employs an opportune simile to describe the reaction: Umuofia was like a startled animal with ears erect, sniffing the silent, ominous air and not knowing which way to run' (141; ch. 23).

No longer the embodiment of the fearless (masculine) hunter, Umuofia itself has been transformed into a confused and cataleptic quarry. The crucial point is reached when Okonkwo and the other leaders are ransomed and the clan gathers for a meeting at which "Everyone knew that Umuofia was at last going to speak its mind about the things that were happening" (143; ch.24). Before the gathered clansmen are able to decide on a course of action, court messengers arrive with instructions from the colonial administration for the meeting to disband. Outraged this new imposition, Okonkwo immediately fells the head messenger, only to comprehend tragically 'that Umuofia would not go to war. He knows because they have let the other messengers escape. They have broken into tumult instead of action. He discerned fright in that tumult'(146 –147;

ch.24). At the precise moment at which Okonkwo instigates the possibility of violent insurrection, the clan breaks into a frightened 'effeminate' pandemonium, and the narrative completes the symbolic transfer of feminine significations, from the colonial rather to the Umuofians themselves. Okonkwo's ignominious death irrevocably severs his ties with his beloved clan. As his sacrilegious suicide ensures that he will be denied his place as a revered ancestor in the spirit realm and is instead transformed into an evil presence, one that cannot even be touched by fellow clansmen. On the first page of the novel he is described as a young man whose 'fame had grown like a bush-fire in the harmattan' (3; ch.1). The one who is destined for greatness.

On the contrary, at the end of *Things Fall Apart*, Okonkwo is reduced to a tragic pariah, an untouchable who must be buried by outsiders. The very earth in which he will be buried will become desecrated by the presence of his body and must be ritually cleansed by the clan. There is a tragic irony about the last paragraphs of the novel as the normally eloquent Obierika, devastated with grief, addresses the District Commissioner and haltingly pays tribute to his friend, "That man was one of the greatest men in Umofia. You drove him to kill himself, and now he will be buried like a dog". He could not say any more. His voice trembled and choked his words" (149; ch.25).

In *Things Fall Apart*, Achebe is always acutely alert to the potentially ironic significations present in any situation, and therefore it comes as no surprise that he portrays the colonial encounter as both a site of oppression and one of liberation for different groups within the colonized population. He even mocks their own color and shapes as a response to the colonizers.

"It is like the story of white men who they say, are white like this piece of Nchalk," said Obierika . . . "And these white men, they say, have no toes" (52–53; ch.8). The text is overarching narrative of Okonkwo's emblematic tragedy, and the historic

'pacification' of the indigenous tribes by British imperialism, Achebe also reveals the subaltern discourses of those marginalized by Umuofian society who are liberated by the colonial encounter.

As an embodiment of his people, however flawed, Okonkwo's suicide can also be read as signifying the emasculation of the Umuofians. Their traditional way of life is irrevocably changed by a British colonial domination which triggers a crisis within the culture, a result of its own inflexibility and internal inconsistencies. None of Achebe's ironic force is lost in his description of the District Commissioner unwittingly musing on how the story of Okonkwo's demise might make a reasonable paragraph of 'interesting reading' in his memoirs, which he has speculatively entitled 'The Pacification of the Primitive Tribes of the Lower Niger' (Ch. 25, p. 149 –150). What Achebe so vividly succeeds in highlighting in this passage is the difference between the ways the uncomprehending European colonizers recorded the history of the colonial encounter in Africa, together with their documentation of the peoples and cultures colonized, and the reality of this historical encounter as it was actually experienced by those being colonized. The final paragraph of the novel also describes the overthrow of an oral culture by a literate one, as Abiola Irele states:

As the story advances, we witness a linguistic process that culminates in the triumph of the culture of literacy, a process that also signals the engulfing of the indigenous voice, which was carried exclusively through the oral medium, by the discourse of colonialism. (140)

While the conclusion of *Things Fall Apart* creates a strong sense of closure with Okonkwo's death, it is in reality an elliptical ending, for we are not privy to his ignominious burial or the effect that his suicide has on his friends and family just as we do not witness the long-term effects of the colonial encounter on the Umuofians' traditional

culture. Similarly, when the novel ends, the District Commissioner's memoirs remain speculative, unwritten and unpublished. It is the reader who must supply the conclusion to this narrative, interpolating from their own particular experience and knowledge of the history of the colonial encounter in Africa. Although the novel ends in an unmistakably elegiac tone, when one considers the novel in its entirety, it is clear that Achebe is by no means uncritical of the culture that he both celebrates and mourns. It is this ambivalence that helps to give the work such power and relevance in the contemporary world, as European countries struggle to come to terms with the legacy of their colonial histories, and the ongoing process of decolonization continues in former colonies around the world. Perhaps the last word on the novel should come from Chinua Achebe himself, in his usual understated and self-effacing way, with his reflections on the purpose of his 'historical' novels:

I would be quite satisfied if my novels especially the ones I set in the past did no more than teach my readers that the past—with all its imperfections was not one long night of savagery from which the first Europeans acting on God's behalf delivered them (Achebe, *The Novelist* 45).

One of the unique achievements of *Things Fall Apart* is that it was the first Anglophone (English language) African novel to elucidate graphically how colonized subjects perceived the arrival of the colonizing Other. What Achebe achieves so successfully in the novel is to portray vividly how the mechanics of the colonial encounter led to the undermining, and ultimately the overthrow, of a highly developed autonomous African culture.

### **3.4 *Things Fall Apart* Literary and Cultural Context**

Achebe is from the first generation of African novelists whom is the creation of the *Things Fall Apart* as a direct response to the whole canonical books written about African

history and culture by Europeans. The well-organized expansion of European literature made the black continent more interesting to be explored especially to the naturalists, novelists, slave traders, colonial administrators, big game hunters and missionaries. Many explorers and literary books published about Africa were of the best sellers. These books were grievously misinformed, and often unashamed sensationalists, neither portrays of the dark continent. Their general of sub-Sahara portrayal was as barbaric, savage landscapers, people of no history, and no sophisticated culture. The most powerful literary works were *Heart of Darkness* 1899 by Joseph Conrad and *Mister Johnson* 1939 by Joyce Carry. Both novels played a very strong role in Achebe's attitude towards *Things Fall Apart* novel context representation. Apparently, Europeanizing the Africans was the aim of colonizing their lands, and exploiting the black land resources and slave trading were of the ideologies to civilize them under the umbrella of fair religion, morals, and educational enlightenment. Such beliefs will not be in real, unless the colonial subjects believe that they are in need for Europeans to reform their religion and morals. This was the job of educational curriculum that used to glorify Europeans cultures and denigrating indigenous African culture (Willaker and Misiska17).

*Things Fall Apart* context is divided into two main parts: the first part is literary that is mainly influenced by the author's educational background, while the second one is cultural. Achebe living as a crossroad of culture, *Things Fall Apart* consequently reflects this experience. Therefore, the cultural context background of *Things Fall Apart* does not explore the contemporary historical cultural frame post-war and the political and cultural nationalism that is a defining feature of this period. Being a product of missionary school and British university systems in Nigeria, Achebe is aware of the Eurocenterism of these systems. He is conscious about the colonizers ideology of glorifying themselves and their culture and humiliating the black Landers culture and heritage. So he writes this novel to

show the whole universe how great culture do Africans really have and how colonization drives things to fall apart one after one.

The English literature course that Achebe had at the university, especially the works of Conrad and Carry's peeved him up. Achebe described Conrad as throughougoing and racist in his portrayal of the black continent. On the other hand, *Things Fall Apart* and *Mister Johnson* novels do have several features in common, such as extensive details of culture, ritual, religion, marriages. Achebe mocks Carry's for his superficial explanation of the black land. This novel plays an essential role in Achebe's career because Carry celebrated Johnson as a Dionysian figure characterized by his anarchic spontaneity inspiration and energy, who is contrasted with the emotional constraint and earnest rationalism of the British colonial officers (19). One of the most comments that peeved Achebe up in his class while studying this novel was that, when his classmate enjoyed much the moment of Johnson execution. This is what Achebe peeved up and referred to in his *My Home Under Imperial Fire*, in *Home and Exile* he said:

we all shared our colleagues exasperation at this bumbling idiot of a character whom Joyce Cary and our teacher were so assiduously passing off as a poet when he was nothing but an embarrassing nitwit Now, this incident, as I came to recognize later, was more than just an interesting episode in a colonial classroom. It was a landmark rebellion (23).

The two novels have several features in common related to the culture. However, Achebe is at pains to represent the complexity and vibrancy of a traditional Igbo culture and its religious and intellectual systems in the society (Whillaker & Misiska 20). Achebe deliberately amplifies in praising the strong conventional Igbo people. He revealed the perfect Nigerian society that needs not any foreign educational or religious intellectual system. As Achebe analyses dramatic irony to illuminate the District Commission's

ignorance and indifference to the culture, he is planning to write about at the end of the *Things Fall Apart* novel. Therefore, novels, such as Conrad's or Carry's were aimed to be shown as ignorant of people and cultures that they denigrate African culture. Apparently Achebe wrote his *Things Fall Apart* as a response to Carry's novel in which he revealed African Landers as democratic, senseless, nonhuman beings.

In addition, the title is taken from William Butler Yeats, the Anglo-Irish writer from the *Second Coming* 1921 in which Achebe appropriates and subverts Yeats Eurocentric vision of the cyclical motions of the history by instead depicting an African civilization which is convulsed and overwhelmed, only this line by the arrival of European Christian colonizers (20). The poem starts with following stanza:

Turning and Turning in the widening gyre;  
 The falcon cannot hear the falconer;  
 Things fall apart; the center cannot hold;  
 More anarchy is loused upon the world.

The translator has translated the title of the novel into *Alashiaa Tatadaa'a* that is الأَشْيَاءُ تَتَدَاعَى. there are several different ways to translate the title, such as *Alashiaa Tatasaaqt* الأَشْيَاءُ تَتَسَاقُطُ or *Alashiaa Tatahawa:* الأَشْيَاءُ تَتَهَاوَى, *Alashiaa Tatanathar:* الأَشْيَاءُ تَتَنَاقُضُ and another different translations. From the researcher point of view, the translated selected title is very good, because it speaks with high educated minds, and the selection of the vocabularies in Arabic is very careful.

C.L. Innes referred to the narrative point that Achebe's *Things Fall Apart* and *No Longer in Ease* were originally conceived as one narrative that were eventually turned in to separated works during rewriting. Though the two novels have the same contexts, they do have completely different themes. *Things Fall Apart* is a direct response to *Mister Johnson*.

Innes says that:

dramatizes the conflict between intuitive feeling and rigid social codes between liberalism and conservatism, and between creativity and sterility. As Cary's novel opposes the spontaneous African man of feeling inspired by the romance of European civilization to the iron rule of native conservatism or of European law, so *Things Fall Apart* contrasts Okonkwo's rigidity and refusal to acknowledge feeling (a trait shared by the District Commissioner) with the intuitive knowledge and imaginative sympathy felt by Unoka and Nwoye, which the latter imagines to be a property of the western missionaries. Whereas in Cary's novel these opposing tendencies cluster around European and African respectively in *Things Fall Apart* they become associated in Okonkwo's mind and also in the reader's with masculine and feminine principles (22).

Finally, Achebe has chosen English language to write his African message to make it heard by the whole world. The political actions too played an essential role in rising up the plot and increased the importance of the context throughout the relationship between Nigerians and Great Britain. Nigeria became independent in 1960 supported the Great Britain in its war against German, not just financial, but also over 16000 Nigerians had joined the Nigerian brigade, a part of the colonial forces. With war, Britain lost a lot of its raw material resources therefore Nigeria became increasingly important to the war effort as a producer of tin, coal, rubber, foodstuff and vegetable oils. War also caused many benefits to Nigerian, it created a great deal of history and exacerbated the inequities of life in the colony which in turn fuelled the determination of nationalists to cause change. Accordingly, the Nigerians became under the colonial power that attempted to introduce strict productions quotas, price controls, wage restrains and regulation of

exports and imports, that effect the whole economics, consequently, it led to a great conflict with the colonials.

The nationalists revolution under the leadership of the Igbo controversial politician Nnamdi Azikiwe, whose west African pilot newspaper was used as a medium for nationalists, was based on two reasons: (1) Deeping economic history; and (2) the discrimination against the Nigerians. The Nigerians continued their verbal negation till they celebrated their independence in 1960. Therefore, such struggle became as a crucial issue to Achebe in which he tried to create a social, historical, and cultural topography of his Igbo place. The narratology perspective in *Things Fall Apart* is mainly based on the subjectivity of the author. *Named For Victoria* is an essay by Achebe that he brought up in devoted Christian family that had tented to look down to the others" the others we called, with the conceit appropriate to followers of the true religion, the heathen or even "the people of nothing" (20). This sense of superiority was not just restricted on religion over Igbo yet it went beyond that. Achebe added" the bounties of the Christian god were not to be taken lightly, education, paid jobs and many other advantages that nobody in this right sense could underrate" (20). In such a way Achebe revealed the generation that best appreciated their own devoted religion and respected the western education.

Women in *Things Fall Apart* are marginalized. Achebe revealed woman from cultural and social perspectives. Okonkwo, the tough husband dealing with his wives with a heavy hand. On the other hand, Achebe characterized her in a well honored and respectful member in the novel. Chielo, the human representative of the Oracle had the role of the priestess, which is one of the most important and few roles given in Umofia society. In this perspective, women was as human intermediaries between the phenomenal and spiritual ream (Willaker and Misiska 29).

The relation of the Igbo people with their ancestors is a very crucial element in the novel. They believe that if a person dies having lived a good life, and their families perform the appropriate funeral rites, they will be able to join them in the hereafter life, and sometimes they reborn. An example of such a belief was clear when Okonkwo's daughter Ezinma was suspected of being an Obanje, a wicked spirit child who masquerades as a human baby. Only to repeatedly die and be return causing grief and mischief among the things (qtd in Willaker and Misiska 29). A chi is another example of strong belonging to the past fathers. Every one, since his birth, has his own chi in which everyone justifies his circumstances "if a man says yes strong enough, his chi will say yes too" and on the contrary, one cannot rise above the destiny of his *chi*. Accordingly, Okonkwo believes that he had a good chi, yet his behavior and unaccepted actions controlled his own personal fulfillment in which the narrator at the end of the narrated story states that "here was a man whose chi said nay despite his own affirmation" (94; ch.14).

Igbo society is a religious one. People in this land do have god and they do believe in their power, punishment, and reward. Achebe enriches the novel with several examples. There are names that are ineffable *Chukwu*: the Supreme God, *Agabala*: the Oracle of the Hills and Caves: *Ufejioku*, the god of the harvest (yams in particular), *Amadiora*: the god of the thunderbolts, *Ogwugwu*: the giver and protector of life, and *Idimili*: the river goddess, who is honored with a sacred python, and *Ani*: the most important earth god. Songs and other individual ritual performances are all done by the help of the priests who are mentioned above.

Moreover, Umofians are sophisticated in the way that the men are appreciated in the way that they speak in. The used language is very important. Achebe shows Igbo rhetoric language through extensive use of proverbs" wise words". *Ife kwulu, ife akwudebe*

*ya* (Wherever something stands, something else will stand beside it). In Igbo thought, nothing can exist in its own terms, for wherever something exists there will always be a complementary or opposing force beside it, and this is particularly evident in Igbo cosmology and ontology (Willaker and Misiska 28).

## CHAPTER FOUR

### Data Analysis And Discussion

#### 4.1 Preliminaries

In this chapter, the researcher tries to examine the translators tendencies when translating the cultural markers in *Things Fall Apart* into Arabic and discuss them in details. The data collected from the different chapters of the novel is to be also discussed in details, according to the previous classifications given at the of chapter three, and it will be presented with comprehensive interpretation. All the cultural represented elements, and translation strategies used by the translator will be also taken into account.

The discussion includes items that are related to everyday life needs and activities such as Names and Titles, Furniture, Food and Drinks, Clothes, Proverbs and Idioms, Religious expressions, Poetry, and Oral Poetry. Throughout the novel chapters, there are a lot of related examples that reveal the different selected strategies of translation that kept the translator stuck and faithful to the original text.

#### 4.2. Names and Titles

According to Willaker and Misiska, names convey layers of cultural elements and information. Some authors do use names with connotative meanings that enhance the relative action and explain the behavior of the character. Other authors use names to mock at the character or to criticize the general social behavior. In this novel, all names convey African cultural elements. Those names cannot even be analyzed to give their desired meanings. Most of these names were transliterated into Arabic: *Ikemefuna*, اكميفونا *Unoka* اونوكا *Ogbuefi Ezeudu* اوجبوفي ايزودو *Ojiugo* اوجيجو *Ekwefi* ايكويفي *Ezinma* ايزينما *Okagbue* اوكلابو and other names. To some extent, these names do have connotative meanings to the

Africans that the writer himself may keep for researchers. The following examples represent different transliterated names and titles:

1. *Okonkwo*: اوكونكو the hero's transliterated name. This name represents the character of a male person who is proud and stubborn from his own behavior during the events.
2. *Unoka*: اونوكا implies laziness and being home all the time.

#### 4.2.1 Literal Translation

The following are examples of literal translation: *roaring flames* اللهب الهادر, Crystal of beauty بلورة الجمال.

*Umunna*: wide and extensive group of *Kinsman* (relatives). المجموعه الشاملة و الواسعه. الامونا من الاقارب. The word *Umunna* is transliterated to الامونا and followed by an explanation of what *Umunna* is. Then the word *Kinsman* is translated at the end of the novel with the glossary. *Kinsman* means relatives and it is in between two brackets while the translator has added the word in a very smooth way that the reader will not feel any ambiguity while reading.

The other example is; "he was called the cat because his back would never touch the earth" (1; ch.1). كان يدعى الهر لان ظهره ما كان يلمس الارض ابدا

Amalinze the cat is rendered as امالينز الهر. According to *Elma'ani Dictionary* the lexical هر is stronger than the lexical قط. the lexical هر indicates wilderness and savage fighting, while قط has a domestic connotation.

Mr. Brown that the villagers called him the outsider who wept louder than the bereaved (129; ch.22). حتى ان القرويين دعوه بالغريب الذي ناح بصوت اعلى من صوت المفجوع

The word *outsider* is rendered as الغريب, while this word is a close equivalent to another word in meaning that is stranger. According to *Oxford Dictionary*, the word

*outsider* means 'the one who lives with people and he is not a member of them'. That obviously means the one who (colonizes) enters another country and exploits its resources'. Therefore, the selected translated word here is not correct, neither to the literal one, nor to the context. The correct equivalent here has to be الدخيل rather than الغريب. *Elma'ani Dictionary* translates the word الدخيل as the person who is not accepted as a member of the society. This expresses the real situation of Mr. Brown and the context of this part of the novel. Therefore, literal translation is not that perfect one in this example.

*Court messengers* is rendered as سعاة المحكمة. The expression means the native Africans hired by the British to carry out their law enforcement activities. They were also called kotma. Kotma is a Pidgin English word derived from the words court and messenger. For somehow it is accepted here and understandable by the TRs.

*Mr. Brown, Mr. Smith* these titles contain the abbreviation Mr, is simply translated into السيد. Such translation is normal and acceptable to the TRs.

#### 4.2.2 Literal Translation and Transliteration

1. *Ekensu* or evil: الروح الشرية, ايكوينو, *Nma* and *Ezigbo*: mean the good one: ايزيجبو  
*Agadi-nwayi* an old woman: اجادي نوايا المرأة العجوز, *Efulufu*: worthless, empty men  
*Ifejioku*: نوفيا مولود في التيه, *Nwofia*: begotten in the wilderness, ايفولفو رجال لا قيمه لهم و خاووين  
the god of yams, ايفجيوكو اله اليام, *Onwumbiko* death I implore you, اونوومبيكو ايها الموت اتوسل  
*Ozoemena* may it not happen again, اوزينما ارجوا لا يتكرر هذا, *onwuma* death may please  
him: ابانا- اسم الثعبان المقدس, *Nna-ayi* translated as our father, اونوما فليفعل الموت ما يشاء  
Buttons *kotma* عجيزة الرمد كوتما, name of the village *Iguedo*, of the yellow grinding stone!

اقترب الايكوي وسمي القرية: ايجويدو. حجر الرحي الاصفر!

All the mentioned examples are transliterated and then translated literally. In the third example the perfect translation would be البنت الطيبة, البنت الطيبة, البنت الصالحة, not البنت الطيبة.

to kindness while *صالحه* relates to helpful and obedient girl. That makes the context more understandable.

#### 4.2.3 Literal Translation, Transliteration and Classifier

1. He is going to take *Idemili*. The third highest in the land (4; ch,1).

و سيحصل الآن على لقب ايديميلي ثالث اعلى الالقاب في البلاد

The translator here starts with transliterating the word *Idemili* to ايديميلي . Then he goes on literal translating to the following words "The third highest in the land to ثالث اعلى ثالث اعلى". However, the translator has added the lexical الالقاب as a classifier for the title *Idemili*. The point here is that, *Idemili* is not a name, yet it is a title given to some people who are doing honored great things. The addition here makes the meaning clearer though the title is untranslatable. The other example illustrates the point as the following: the rainbow was called the python of the sky كان قوس قزح يدعى ثعبان السماء الملكي . The word *rainbow* is translated literally to قوس قزح, while the word *python* is translated to ثعبان. The word ملكي is added as a classifier to the word ثعبان to show the great statue of that python in the Igbo community.

#### 4.2.4 Names and Titles Translated in the Context

Some of the expressions are related to culture and they are understood from the context itself. *Egwugwu*: ايجوجوو is one example of these expressions.

1. Sometimes another village would ask Unoka's band and their dancing *Egwugwu* to come and stay with them (2; ch.1).

و قد تطلب قريه احيانا من فرقه اونوكا الموسيقيه و راقصيهها الايجوجوو ان يأتوا اليها و يمكثوا فيها

So the *Egwugwu* ايجوجوو is added at the end of the novel and translated as a masquerader who impersonates one of the ancestral spirits of the village. However, in the above sentence, the *Egwugwu* is expressed as dancers. TRs will understand throughout

reading that *Egwugwu* are dancers wearing masks. The term can be either singular or plural.

2. Agbala is rendered as اجبالا that means a woman. It also means a man who has no title.
3. The woman with whom you talked was called Chielo, she was the priestess of Agabala, the oracle of the Hills and Caves (34; ch.6)

كانت اسم المرأة التي تكلمت ،تشيلو و هي كاهنه اجبالا و حي التلال و الكهوف

The expression *Chielo* is transliterated as تشيلو and it will be understood from the following sentence that it is related to current priestess كاهنه.

3. When did you become one of the nedichie of Umofia? (9; ch.2)

متى اصبحت واحدة من ننتشي في اوموفيا؟

The word *nedichi* transliterated as ننتشي and, then translated at the end of the book as الشيوخ. However, in another context "the elders or *nedichi*" rendered as الشيوخ which it could be understood that *nedichi* means the decision makers that can be translated as مجلس القرية which is more understandable to the TRs.

4. *Umofia kwenu*, is transliterated as اوموفيا كوينو that makes no sense to the TRs.

The next expression *Yaa* is transliterated to يا which can be understood as a matter of positive angry response to something urgent. However, the message here is not clear at all. The translator transliterates it without clarifying what the real situation is. So he fails here in delivering the message and drawing the TRs attention to this situation.

5. *Ogbanje*: a child possessed by an evil spirit that leaves the child's body upon death only to enter into the mother's womb to be reborn within the next child's body. It is first transliterated as اوجبانجي then the context explains its meaning.

6. *Iyi-uwa*- إبي اووا: a special stone linking an *ogbanje* child and the spirit world.  
The *ogbanje* is protected as long as the stone is not discovered and destroyed.
7. *Chukwu*: تشكو the leading god in the Igbo hierarchy of gods.
8. *A great queen*: الملكة العظيمة Queen Victoria, reigning head of the British Empire for sixty-four years, *Abame*: ابامي, *Aninta*: انينتا, *Iba*: (حمى او مرض) اييا: mostly, it is related to malaria, and *osu*: اوسو-المذنبين.

### 4.3 Furniture

#### 4.3.1 Functional equivalents

1. *Bamboo bed* سرير الخيزران, *goat skin bag* كيس جلد الماعز, *palm oil lamp* قنديل زيت  
*drinking horns* قرون الشرب, *pot* زق, *earthen pot* جرة فخار, *Pestle* مدق هاون, *snuff bottle*  
ملعقه سعوط, *drinking ground* قرعة شرب, *snuff spoon* قنينه سعوط

The above examples show that the translator is strongly stuck to the functional equivalents translation method. He is restricted to linguistic structure to be the same in both languages and in both texts. The example of *drinking horns* قرون الشرب shows that both words in both texts are of the same word class, *drinking*, الشرب both are nouns and *horns* قرون both are also nouns. The same process is followed with the other examples mentioned above.

2. All cooking pots, calabashes and wooden bowels were thoroughly washed, especially the wooden mortar in which yam was pounded (25; ch.5).

فتغسل جيدا جميع قدور الطبخ، و أوعى القرع و الطاسات الخشبية و خاصة الهاونات الخشبية التي يسحق فيها اليام

The functional equivalents work here very well. The meaning is very clear, no ambiguous words. The word *cooking pots* is rendered as قدور الطبخ, *wooden bowels* is rendered as الطاسات الخشبية, *wooden mortar* is rendered as الهاونات الخشبية. As a result, all of these words are well known and understood to the TRs. The word *calabashes* is generally

related to a tropical tree that produces strong rounded containers. The translator uses the word أوعيق القرع to make it more understandable to the TRs.

3. The elders and grandees of the village sat on their own stools, stands . . . on the few stands which had been built by placing smooth logs on forked pillars (32; ch.6).

جلس شيوخ و عظماء القرية على كراسيهم . . . على المنصات القليلة المصنوعة من زنود خشبية ملساء مرتكزة إلى دعائم خشبية متقاطعة.

Furniture here is well described. The word stools is rendered as كراسي and the word *log* which means 'a piece of smooth wood is translated as زنود خشبية, and the word *forked pillars* is rendered as دعائم خشبية متقاطعة. Consequently, the picture here is well drawn. TRs will, clearly, understand and have their own imagination about this kind of furniture.

#### 4.4 Food and Drinks

Food is considered as one of the most powerful markers that reveals culture and how people are devoted to their own nature which they are raised on. "Food is for many the most sensitive and important expression of national culture" (Newmark, *A Textbook* 97). Throughout the chapters of the novel, there are many represented examples related to food and drinking:

##### 4.4.1 Literal Translation

The first two examples are *Beans*: الفول, *cassava*: القريسه. According to the *Oxford Advanced Dictionary* the word *cassava* means a tropical plant with many branches and long roots that can be eaten, boiled, fried roasted or made to a flour. The rendered word القريسه is ambiguous and has no meaning to the TRs. The literal translation should be followed by a footnote to make it more understandable. While the rendered word الفول is very clear to TRs since it is one of the most popular dishes in the Arab world.

*Plantains* موز الجنة, however, the word *Plantains* is translated as موز الجنة, it is still ambiguous to the TRs. It has to be followed with a footnote to clarify its meaning. In *Oxford Advanced Dictionary*, *Plantain* means 'a hybrid banana plant' that is widely cultivated in the Western Hemisphere. In the translated text, this word is not understood at all to the TRs.

#### 4.4.2 Transliteration

Some examples of dishes are transcribed from African sounds by English letters into Arabic letters and sounds. *Coco yams*, *Yam foo-foo* are rendered as كوكويام فوفو يام. *Coco yam* is an edible, spherical-shaped tuber of the taro plant grown in the tropics and eaten like potatoes or ground into flour, cooked to a paste, or fermented for beer. The translator does not exert any effort in translating and identifying any of these terms. All what the TRs know about them is that they are just types of food. The meaning here is ambiguous and of no sense. The TRs need to know what kind of food is this. However, the translator does not show any explanation about it.

#### 4.4.3 Literal Translation and Transliteration

Unoka . . returned with a small wooden disc containing a kola nut, some alligator pepper and lump of white chalk (3; ch.1)

اونوكا . . و عاد بسرعة حاملاً صحناً خشبياً صغيراً يحتوي على جوزة الكولا، و قليل من فلفل التمساح و قطعة طباشير بيضاء

The word *kola nut* is rendered as جوز الكولا, which is an African tree that contains a seed. It also contains caffeine. It represents generosity and it is used as a courteous, welcoming snack, often with *alligator pepper*. The *alligator paper* dish is rendered as فلفل التمساح which has no meaning at all to the TRs. According to encyclopedia, the *alligator pepper* is small brown fruit of an African shrub, whose hot seeds are like black paper. It is

also called *offe* (wordpress.com). The seeds may be grinded and blended with kola nut in the ritual of welcoming visitors. At this point, the translator makes it more ambiguous. For a moment the translator has to transliterate it and then add a footnote about it to explain what kind of dish the *crocodile pepper* is. Also, the translator could transliterate it and add an interpolation, such as a short phrase about this dish.

#### 4.4.4 Translation-Transliteration and Classifier

*Bitter-leaf soup* حساء ورق الشجر المر is another example. It is not totally stuck to literal word-for-word as all the previous examples. Here the translator has added the word الشجر which makes it clearer to the TRs to understand what kind of dish is mentioned. This addition specifies the leaf as a leaf of some kind of trees that is edible which makes it more understandable. It has been obvious that the vocabularies of food and drinking do have the appropriate linguistic equivalents. There is not any slight changing made by the translator. However, it could be more understandable if the translator would use the term Potato for the term yam since they are from the same plant family and do have the same importance in both African and Arabic cultures.

#### 4.4.5 Functional Equivalents

The following examples are translated by giving the suitable functional equivalents. They are mostly understood. The translator here does well. The meaning is understandable. They are as follows: *Kola nut* جوز الكولا, *Bowl of foo-foo*, *bowl of soup* طاسه حساء و طاسه فوفو, *lobe of kola nut* فلقه من جوز الكولا, *cake of salt and smoked fish* فطير بذور اليام و سمك مملح و مدخن.

The translator uses the same linguistic functional equivalents with the following examples. Not only the semantic features are used, but also the equivalent word class of each translated term, especially with the examples: *vegetable soup*, *chief food*، الطبق الرئيسي،

شربة الخضار *oil lamp* , زيت النخيل , *slices of oil-bean and fish* , شرائح من الفول و السمك *bowl of*  
*cold water* طاسه من الماء البارد.

## 4.5 Clothes

### 4.5.1 Translation-Transliteration and Classifier

1. The next day men return with a pot of wine. They were all fully dressed as if they were going to big Clan meeting . . . they passed their clothes under the right arm-pit, and hung their goatskin bags and sheathered machetes over their left shoulders (40; ch.7).

"في اليوم التالي ، عاد الرجال و معهم زق خمر . كانوا يرتدون لباسهم الكامل كما لو انهم ذاهبين الى اجتماع عشية مهم او لزيارة قريتي مجاورة . مروروا اقمشتهم من تحت ابطهم الايمن ، و علقوا اكياسهم المصنوعة من جلد الماعز و سيوف التحطيب المغمدة في قرابها على الكتف الايسر"

In this part, literal transition works in such a perfect way in which the cultural terms draw such a great image about the way that people used to wear. The words *fully dressed, Clan, passed, bags* are rendered respectively as

لباسهم الكامل ، اكياسهم المصنوعة ، سيوف التحطيب المغمدة في قرابها ، قريته ، مروروا .

All of these terms show the importance of accessories as a matter of decoration while going to occasions. All of these words describe a clear image about the greatness of these people and the way they all as group or individuals do like to wear. The verbs passed and hung are both rendered to مروروا ، علقوا , these verbs are translated with the same grammatical structure too. Moreover the translator adds some words to make the picture clearer to the reader, such as *مجاورة، عشية،* which are not mentioned at all in the English text. The word *big* is rendered as *مهم*, by which the translator emphasizes how important is wearing to the Africans. The way of using the opposites of the adjectives *right arm-pit and left shoulders* are rendered as *الكتف الايسر ، ابطهم الايمن* so the opposites here come twice the first one in the words *ايسر ، ايمن* then the second one is in the way of using plurals and

singulars. *The right—arm pit* as singular is rendered in plural form *ابطهم الايمن*, while the plural noun *left shoulders* is rendered in singular form as *الكتف الايسر*. This makes reading more acceptable and enjoyable to the TRs.

2. She wore a coiffure which was done up into a crest in the middle of the head.

Cam wood was rubbed lightly into her skin, and all over her body were black patterns drawn with Uli. She wore a black necklace which hung down in three coils just above her full, succulent breasts. On her arms were red and yellow bangles, and on her waist four or five rows of Jigidn, or waist beads (49; ch. 8).

ضم شعرها في منتصف راسها بتسريحة عرف فرس. فرك جسمها برقة بخشب الكام و رسمت على جميع اجزاء جسمها أشكالاً سوداء بالاولي و احاطت جيدها بعقد اسود تدلى على شكل ثلاث لفات فوق نهديها الممتلئين الريانين تماماً. على ذراعها لبست اساور حمراء و صفراء و طوقت خصرها باربعة او خمسة صفوف من اكيجيدا او الخرز الخضر.

In this part, the description is very boring although, the Arabic language is full of the expressions that describe the woman as the most beautiful creature ever, the translator transforms the words as they are in the English version. The words *Cam wood*, *Uli* and *Jigidn* are rendered as *الاولي و اكيجيدا, خشب الكام*. These terms make no sense for the TRs. The meaning here is ambiguous and it is not attractive to go on in reading the description of the woman. The translator could use the Arab tribal decoration substances vocabularies as equivalents to the ambiguous terms.

#### 4.5.2 General Sense

1. The bride's mother led the way followed by the bride and the other women, the married women wore their best clothes and girls wore red and black waist-beads and anklets of brass (84; ch.12).

قادت ام العروس المجموعة . . . و قد ارتدت المتزوجات منهن ابهى أقمشتهن و زينت البنات خصوصهن بالخرز الأسود و الأحمر و كواحلهن بخلاخل النحاس الأصفر.

In this part, the description is amazing in terms of showing the happiness that every woman shares in the village by wearing the most elegant clothes that everyone has. The words *best* and *wore* are rendered as أبهى، زينت. The translator here does not use the literal translation for the mentioned words above. Here the translator shows the perfect picture about the beauty of the woman. He is here successful in terms of paraphrasing the word *brass* which is rendered to النحاس الأصفر. That makes the picture clearer and helps the reader to have his own imagination for how much beautiful is this woman.

2. And from morning till night warriors came and went in their age groups. They all wore smoked raffia skirts and their bodies were painted with chalk and charcoal (87; ch.13)

و من الصباح الى الليل اتى المحاربون وولوا افواجا حسب فئات اعمارهم و قد ارتدى كلهم التنانير المصنوعة من ليف نخيل الرافيه المدخن و دهنت اجسامهم بالطباشير و الفحم.

Here word-for-word translation works well. The image is very clear and it is drawn as it has to be. The meaning needs no justification or interpretation. The selection of the vocabularies, such as *age groups* rendered as فئات اعمار and the grammatical structure is good to make it easy to imagine how these people look like.

3. Before he had gone to bed he had brought down his war dress which he had not touched since he returned from exile. He had shaken out his smoked raffia skirt and examined his tall feather head-gear and his shield. They were all satisfactory, he had thought (139; ch.24).

قبل ان يأوي الى فراشه ، تفقد لباس الحرب الذي لم يمسه منذ عودته من المنفى . هي تتوريق المصنوعه من ... النخيل الرافيه المدخن و تفحص خوذته ذات الريشة الطويلة و درعه فكر: كلها في حالة مرضيه.

The translation does show the real situation as it is in the English text. The words of passion, sadness and enthusiasm and being ready to fight and scarifying everything in life are expressed in the word *gone to* which is rendered as يأوي that has a connotative

meaning. The word *brought down* is rendered as تفقد to express how much Okonkwo cares about being ready to fight and how he misses to recall his old glory. The words: *skirt* is rendered as تنورة, and *shield* is rendered as درع . Moreover, the careful selection of the adjectives ذات الريشه الطويلة, الرافيه , give such an amazing picture with glory that fighters always care to have.

#### 4.6 Proverbs and Idioms

The art of conversation is highly regarded by Africans, especially proverbs which Achebe refers to as "proverbs are the palm-oil with which words are eaten" (5; ch.1). They are intensively used in the novel to portray certain actions in a picturesque manner. By this, Achebe identifies back methodologies and economic use of language, simple and distinctive selection of vocabularies as literary devices. In the following section each proverb or idiom is provided with its context to realize its meaning and to make it easier in recognizing the suitable equivalent.

##### 4.6.1 Literal Translation

**Proverb 1:** proverbs are the palm-oil with which words are eaten (5; ch.1).

الأمثال هي زيت النخيل الذي تؤكل الكلمات معه.

This proverb makes it clear how important is to be a well and sophisticated spoken person. The translator does not succeed in his translation at all. Literal translation makes it worse. He has to play with the words and to make it like a proverb that shows how sophisticated are Igbo people. The closest equivalent is الأمثال في الكلام كالملح في الطعام.

**Proverb 2:** The sun will shine on those who stand before it shines on those who kneel under them (11; ch.1).

إن الشمس تسطع على الواقفين قبل أن تسطع على الراكعين تحتهم.

The context of this proverb is that, when Okoye came to ask Unoka to pay him his debts, Unoka explained to him that there are a lot of people whom he owes a lot of

money, and he had decided to pay the big debts first then the small ones in a way to show gratitude of their generosity. So the equivalent could be ابدأ بالأهم ثم المهم or الدين القديم ليس عطية.

**Proverb 3:** A man was judged according to his worth, not according to the worth of his father (3; ch. 1).

إلا أن الحكم على أي إنسان عند هؤلاء القوم كان لحسن الحظ مبنيا على قيمته الشخصية و ليس على قيمه أبيه.

Though the meaning is very clear, the translated proverb here is not that much attractive. The right equivalent, mostly close to the Arabic oral, is أفعال المرء خير شهوده.

**Proverb 4:** If a child washes his hands, he could eat with kings (12; ch.3).

إذا غسل الطفل يديه فهو يستطيع الأكل مع الملوك.

This proverb is mainly about high spirit and strong will that a person has to have. In the Umuofian society, if a person is able to remove the footprint of his ancestors, he would be able to aspire to anyone he wishes in the society. Okonkwo cannot be respected due to his father until he became the brave, notorious warrior that he was. The closest equivalent, then, could be فالمرء حيث يضع نفسه.

**Proverb 5:** When the moon is shining, the cripple becomes hungry for a walk (14; ch.2).

عندما تسطع القمر يجوع الكسبيح إلى المشي.

The context of the proverb is mainly about the moon that reminds the aged dwellers of their youth. Moon is strong and influential on the Ibo people. It affects people greatly, even the cripple can walk. The importance of the moon comes from the active created life at night that all the aged people wish if they could be young again to play and run. This was an extreme way of saying that the moon gave the tribe the power to do anything. The close equivalent here could be ذكر الشباب حسرة.

**Proverb 6:** A man who pays respect for the great paves the way for his own greatness

(19; ch.3). .

من يوقر العظيم يمهد السبيل نحو عظمف

This proverb means that if a person respects people, especially the successful ones, they will, with no doubt, respect him. This is when Okonkwo gives a kola nut to Nwakibie, who is a wealthy man in the Umofia village. Okonkwo has come to pay respect and also to ask him a favor to have some yam seeds. Eventually, literal translation is ok but the proverb has to have an equivalent. The best equivalent could be و من هاب الرجال تهيبوه

**Proverb 7:** A toad does not run in the daytime for nothing (20; ch.3).

الضفدعة لا تقفز في وضح النهار دون سبب.

This proverb could mean a multitude of things, however it is quite apparent that the exact meaning is that, something strange will not happen for no reason at all. A toad does not usually run in the daytime, unless something urgent happened, and the reader can infer that the proverb means that everything happens for a reason. The best equivalent is لا شيء يأتي من فراغ or لادخان بلا نار

**Proverb 8:** An old woman is always uneasy when dry bones are mentioned in a proverb (21; ch.3).

المرأة العجوز تشعر بالقلق لدى ذكر العظام الجافة في الأمثال.

This proverb reflects Okonkwo's embarrassment caused by his father's indolence. Hence Okonkwo laughed uneasily while the others laughed from the bottom of their hearts during a discussion of borders on the subject of laziness. The equivalent used by the translator is far away to be understood by the TRs. The best equivalent in this case is اللي على دماغه بطحه يحسس عليها.

**Proverb 9:** The lizard that jumped from the high iroko tree to the ground said he would praise himself if no one else did (14; ch.3).

لقد قالت السحلية التي قفزت من شجرة الايروكو العالية إلى الأرض أنها ستمدح نفسها إن لم يمدحها احد.

This proverb is uttered by Okonkwo to acknowledge his diligence while he was asking help from Nwakibie and he tried to persuade him that he is not afraid of hard work at all as a young powerful man. The best equivalent could be فالمرء تمدحه حسن أفعاله.

**Proverb10:** A man who makes trouble for others is also making it for himself (35; ch.10).

الرجل الذي يسبب المتاعب للآخرين يسبب متاعب لنفسه.

The proverb is said by the tortoise, when the birds refuse to take him to the fest. Then he uttered it to persuade them to take him. The correct equivalent could be من حفر أنتك بحائك رجلاه or مغواة وقع فيها

**Proverb 11:** Eneke the bird says that since men have learned to shoot without missing, he has learned to fly without perching (15; ch.3).

فالطائر اينيكوي يقول منذ أن تعلم الناس الرماية دون أن يخطنوا تعلم هو الطيران دون أن يحط على الأرض.

This proverb means that the nature of a human being is to be successful and careful of not to fail again. With this proverb, Nwakibie tells Okonkwo how he has learned to be careful with his yams. But he can trust Okonkwo. This is very close to the English proverb "he who has one eye, must be afraid to lose it". So the translator, according to the context and to the English proverb, has to choose the right equivalent which makes it clear to the TRs. The closest equivalent could be من له عين واحدة فليحرص ألا من لم يتحسب للعواقب لم يكن الدهر له بصاحب. or يفقدها

When this is said, another proverb surfaces: As our fathers said, you can tell a ripe corn by its look. Nwakibie can tell that Okonkwo is ready by the way he looks and how he carries himself as an optimistic person when it comes to his harvest.

**Proverb 12:** You can tell a ripe corn by its look (15; ch.3).

يمكنك أن تميز ذرة ناضجة من مظهرها.

This proverb was said by Nwakibie when Okonkwo went to ask him for help during the planting season of yam. The proverb simply means that Okonkwo deserves Nwakibie's help and support because everyone in the clan knows how eager he is to work. The translator could use the Arabic proverb الجواب باين من عنوانه....أو الكتاب من غلافه.

**Proverb13:** Let the cat perch, and let the eagle perch too, if one says no to the other, let his wing break (12; ch.3).

فالتجتم الحدأة و ليجتم النسر أيضا و إذا قال احدهما للآخر لا ليكسر جناحه.

A man needs to be accommodated to the other. Let everyone be equal and have a fair chance, but if someone acts superior, let bad luck befall them. This basically means that Okonkwo was ashamed of his father, and he was afraid of having the same misfortune of his father and the same end. However, he still has a chance to prove to himself that he is different. Nwakibie utters this proverb while performing traditional rite to show how highly he appreciates Okonkwo's visit and also to show that men need to be accommodating to one another. If Nwakibie gives yams to everyone who asks many of them, they would be wasted by lack of effort. Yams do not mean much to someone who has not rightfully earned them. Someone must know how hard they worked for something in order to respect the property. The best equivalent which could suit the whole context is أخاك من واساك فعش و لا تغتر. or لاتجعل شمائلك جزُدياناً

**Proverb 14:** It is more difficult and more bitter when a man fails alone (17; ch.3).

فالفشل الأصعب و الأكثر مرارة هو الفشل الذي يصيب الإنسان وحده.

The context of this saying is about how strong man is Okonkwo to face the difficult crazy season. The correct equivalent could be *فالمصائب محك الرجال* and the context is mostly similar to the following Arabic line:

امر من المصيبة إن اتنتي هي أن أكون في الجراح وحيدا

**Proverb15:** Those whose palm-kernels were cracked for them by a benevolent spirit should not forget to be humble.

الذين كسرت فيهم روح خيرة نوى نخيلهم يجب أن لا ينسوا أن يتواضعوا.

This proverb is uttered while Okonkwo shows one of his major weaknesses by humiliating one of the men as a less successful kinsman. This proverb recommends him to be humble. The closest equivalent could be *من لا يحترم لا يُحترم*.

**Proverb16:** Looking at king's mouth, one would think he never sucked at his mother's breast (15; ch.4).

حين ينظر المرء إلى فم ملك يخيل إليه انه لم يرضع من ثدي أمه

The context here is related to how a person can be appreciated in a very rapid way; moving from being a very poor man into a powerful, rich so big and robust one provided with titles too. The intended person here is Okonkwo. The equivalent that best describes this context is *دوام الحال من المحال*.

**Proverb 17:** When a man says yes his chi (personal god) says yes also (18; ch.4).

إن الرجل حين يقول نعم يقول تشييه نعم أيضا

The context here is all about the strong will and the desire of doing something willingly. The closest equivalent is mostly *الإرادة و العزيمة تصنع المعجزات*

**Proverb 18:** A chick that will grow into a cock can be spotted the very day in hatches (45; ch.8).

فالكثوت الذي سيصبح ديكا يمكن تمييزه في نفس اليوم الذي يفقس عن البيض.

The proverb is uttered to show Okonkwo's condemnation of Nwoye's effeminate attitude. The best equivalent could be *الكتاب يعرف من عنوانه or تعرف الشجرة بثمارها*.

**Proverb 19:** A child's fingers are not scalded by a piece of hot yam which its mother put into its palm (46; ch.8).

أصابع طفل لا تتسخ من قطعة يام ساخنة تضعها أمه في كفها.

The context of this proverb is that, when Okonkwo was blamed of participating in killing the boy who used to call him a father. And he was justifying that this is just an order from the god that he has to obey and he carries no sin, and the one who obeys god, god will not punish him. The closest equivalent could be *كل شاة برجلها معلقه*.

**Proverb 20:** When mother-cow is chewing, its young ones watch its mouth (49; ch. 8)

عندما تمضغ البقرة الأم العشب تراقب العجول الصغيرة فمها.

The occasion of this proverb is when the eldest brother of Obierika acknowledges Maduka for taking after his father's steps. This is close in meaning to the English proverb *child does as child sees*. The Arabic equivalent could be *من شابهه or فكما يكون الأب يكون الابن*.  
أباه فما ظلم

**Proverb 21:** As the dog said, If I fall down for you and you fall down for me, it is play

(51; ch. 8).  
كما قال الكلب إذا تنازلت لي و تنازلت لك فهذا لعب.

The Arabic literal translation does not show the needed feelings of such occasion in which the TRs will not understand the relationship between the required bride price and playing. Consequently, the meaning here is ambiguous and understandable at all. The closest equivalent, from the researcher point of view, is *إذا عز أخوك فهين*.

Here the meaning would be more understandable and acceptable. It shows the idea of the whole pride price rituals in terms of accepting the other during marriage proposals.

**Proverb 22:** A baby on its mother's back does not know that the way is long (73; ch. 11).

فالطفل على ظهر أمه لا يعرف بطول المسافة.

If someone relies on someone else to get somewhere in life, s/he won't get the full experience, and will not test the feelings of suffering and pain. The meaning is close to the English proverb "he that is warm, thinks all so". Then the closest equivalent is

الدافئ لا يشعر ببرد غيره or لا يعرف الشوق إلا من يكابده.

**Proverb 23:** Mother is supreme (95; ch. 14).

الأم هي الأسمى.

Mother is extremely important as she gives life to her family, in general, and children, in particular. The context of this proverb talks all about homeland that can be translated as الوطن. However, the word 'mother' works well as metaphorical term for الوطن context. Therefore, it can be said that the translator does well here. Literal translation shows the expression in a good way. However, he can use the proverb لا أعلى من الوطن

**Proverb 24:** If one finger brought oil, it soiled the others (90; ch.13).

إذا ابتل إصبع بالزيت فانه سيلوث الأصابع الأخرى.

Okonkwo's crime may lead to the ultimate downfall of Umuofia itself. If you don't treat your sickness (physically or mentally) it will spread to others. In addition to that, Obirika thought of the twins of his wife whom he threw in a faraway land, how criminals they are. The best equivalent to this proverb is النعجة الحرياء تعدي القطيع كله.

**Proverb 25:** A man could not rise beyond the destiny of his chi (92; ch. 14).

ليس صحيحا قول الحكماء إن رجلا إذا قال نعم فان تشبهه يؤكد هذه نعم.

This proverb is about how fate plays on Okonkwo's life. He changed from a well appreciated member in his clan into a refugee in his mother's clan against his own wishes. To make it clear, sometimes a human being wishes something yet he is not lucky to fulfill it. The suitable equivalent could be *القدر لا يصنع المعجزات*.

**Proverb 26:** Never kill a man who says nothing (93; ch. 15). *لا تقتل ابدأ رجلا لايقول*

*شيئاً*

This proverb is all about, if a person's speech does not hurt you, you should not hurt him in return. It was said by Uchendu when he was narrating how villagers were killed by white colonizers. However, if a man tries to hurt a person, he has to take an action and respond. The closest equivalent could be *ارفع يدك عن من لا يؤذيك*.

**Proverb 27:** There is nothing to fear from someone who shouts (99; ch. 15).

*ما يصدر عن الذي يكثر الصياح لا يخيف.*

The person who shouts, does not cause any threat because he does not like to take any physical action. This proverb follows the above one and it is said by Uchendu. The occasion is a story about the shouting mother kite that causes no fear to anyone. Accordingly *الكلب النباح لا يعرض* is the best equivalent here.

**Proverb 28:** There is no story that is not true (99; ch.15). *ليست هناك قصة غير حقيقية.*

This proverb is uttered by Uchendu while he was discussing the issue of African slave trading in which Oribika did not believe such a story about slaving people. The best equivalent is *لا دخان بدون نار* or *ما كلمه إلا من كلام*.

**Proverb 29:** An animal rubs its itching flank against a tree, a man asks his kinsman to scratch him (117; ch.19).

*الحيوان يحك جلده بشجرة بينما يطلب الرجل من قريبه أن يحك له جنبه.*

This proverb is generally about the importance of having a family and relatives in life. It was uttered by Okonkwo's uncle, Uchendu. This is very close in meaning and context to the Arabic proverb **انفك منك وإن كان** or **ماحك جلدك مثل ظفرك**

اجدع

**Proverb 30:** As a man danced so the drums were beaten for him (129; ch7.22).

إن الطبول تقرع للرجل على نحو ما يرقص هذا الرجل.

This proverb is uttered about Mr. Smith whom luck was beside him. The number of the new believers got more than anyone could ever expect. Among those new Christians, were those of strong faith to their own Gods. Then they became extremely enthusiastic to the new religion that Mr. Smith called for. The closest equivalent could be

الحظ يقبل على المرء و هو نائم.

**Proverb 31:** A child cannot pay for its mother milk (117; ch.19).

الطفل لا يستطيع ان يسدد ثمن حليب امه.

Basically, parents believe that their children should pay them back for taking care of them is not logical at all. This is because the parents are the ones who brought them into life, so naturally, they take the whole responsibility for taking care of them. In this sense **اعمل خير و ارمي في البحر** could be the best equivalent idiom that expresses the whole situation here.

**Proverb 32:** Whenever you see a toad jumping in broad daylight, then know that something is after its life (141; ch. 24).

كلما رأيت ضفدعا يقفز في وضح النهار، فاعلم ان هناك من يسعى الى قتله.

This proverb is used to enhance the purpose of an important meeting. A burning issue that Ibo people are summoned to the meeting. It is said to inform the listeners of the reason for their meeting as the situation in the novel reveals "You all know why we are here", said Okika. "My father used to say to me, wherever you see a toad jumping in broad

daylight, then know that something is after its life". The proper equivalent in Arabic language could be

لا شيء يأتي من الفراغ or لا دخان بلا نار.

**Proverb 33:** I cannot live on the bank of a river and wash my hand with spittle.

(116; ch. 19).

لا استطيع العيش على ضفة نهر و اغسل يدي باللعاب

This proverb is said by Okonkwo. It connotes Okonkwo's protest against Ekwefi and her frugality in the preparation of the feast intended to mark his departure from Mbanta. It illustrates how it is important to Okonkwo to be generous to his relatives. The closest equivalent could be ما عند الجارة ليس بخسارة that is "it is not lost tint that a friend gets. Or من جاد بماله جل.

**Proverb 34:** We must bale this water now that it is only ankle-deep (142; ch. 24).

يجب ان ننضح هذا الماء بعد ان وصل الى كواحلنا.

This proverb is an invitation for revolution against colonizers and the traitors who help the colonizers. It was uttered by Okika at the meeting of the Kinsmen. The right equivalent could be المعجزات وليدة الرجال المتحدين.

**Proverb 35:** Living fire begets cold, impotent ash (109; ch.17). النار الحيه تنتج رماداً عاجزاً بارداً.

The meaning here implies that if someone thinks too highly of himself and his influence, then he alongside will never be able to come as successful. The proverb was said by Okonkwo. This is closest in meaning to the Arabic equivalent إذا زاد الغرور نقص السرور.

#### 4.7 Religious Expressions

Most of the religious expressions are easy to be understood and comprehended to the TRs because the used terms by Africans are related to ethics and religion, which is well known to the TRs. They are well expressed in different procedures from English into Arabic. The strategies used by the translator are as follows:

#### 4.7.1 Literal Translation

1. In the following examples the translator uses the strategy of literal translation in which he translates each word and phrase into its equivalent in TL.

*Fear of Goddess* خوفًا من الالهة, *Sacred week* الاسبوع المقدس, *Great Goddess* الاله العظيم *Week of Peace* اسبوع السلام, *Holly Communion* العشاء الرباني, *Holly Feast* الوليمه المقدسه.

2. The way was into the shrine . . . worshippers and those who come to seek knowledge from God (10; ch.3) كان الطريق الى فيزحف المتعبدون و اولئك الذين يسعون الى المعرفه من الالهه. . . . .المقام

The religious expression here are translated very clearly. The word *shrine* is translated to *مقام* which is known to the TRs as a holly place, such as church, temple or masjid that prayers are performed in. The word *worshippers* is rendered as *المتعبدون*, the people who devote their lives to worship god. The translation here matches the ST in everything, syntactical structure, plural nouns, equivalent religious terms that carry the same beliefs.

3. except his priestess stood to sacred fire . . . proclaimed the well of God (10; ch.3)

ما عدى كاهنته . . . تقف الى جانب النار المقدسة و تعلن عن ارادة الالهه.

The sentence includes well known and understood expressions related to religion. The TRs will not pay much efforts to get the intended meaning. The word *priestess* is rendered as *كاهنه* which means a person who is responsible for serving god in ethnics and Jewish religions. The expression *sacred fire* is literary translated as *النار المقدسة* and the word *God* is simply translated to *الالهه*. All of these expressions are well known and understandable to Arab TRs with their different religions. Accordingly, literal translation is perfect here.

4. The owner of the future, the messenger of the earth, the God who cut a man down when his life was sweetest to him (77; ch.11).

مالك المستقبل . رسول الارض – الاله الذي يهلك الشخص حيث تصبح الحياة اعذب ما تكون بالنسبه اليه

The expression *the messenger of the earth*, is rendered as رسول الارض and the expression *the God* is rendered as الاله, are understandable and familiar to the TRs.

In another example, the translator has applied the literal translation to translate religious word *Trinity* into the target text as 'الثالوث المقدس'. This terminology is originally a Christian one, which is considered the second most speared religion after Islam among the Arab world. Therefore, most of the Arabs are expected to be familiar with most of the Christian religious terminologies and expressions. What makes this term more understandable is the addition of the term المقدس which means holy. The translator here moves a bit from the whole mood of translating the whole novel by adding that term in which he tries to naturalize the translated text and make it more acquainted for the target text readers.

#### 4.7.2 Transliteration

The following examples are transliterated into Arabic as they are transliterated into English from Africans. Each of following examples is translated without any provided explanations or footnotes. However, the context of these terms is religiously understood throughout the characters conversation. The translator here prefers to use this strategy of translation, because such religious expressions should be shown in this way.

The first example is "this year they talked of nothing else but the *nso-ani* which Okonkwo had committed" (21; ch. 4) ولم يتحدثوا هذه السنة إلا عن النسو-آني الذي اقترفه اوكنكو

Here the translator transliterates the expression *nso-ani* into Arabic as نسو-آني which is really difficult to the TRs to understand its meaning. The translator is supposed to paraphrase it or add footnotes by using an extra expression to show the real meaning of this item, such as الذنب or الخطيئه because such words would make the meaning more understandable and they are mostly used in religious occasions.

The second transliterated example is *Anni-Idimeli*, أني- إديميلي. The translator has to add a footnote or short paraphrase about religious gods so as to help TRs to understand the exact meaning.

#### 4.7.3 Literal Translation and Transliteration

1. Oracl. The oracl of the Hills and the Caves الأوراكل. وحي التلال و الكهوف

The word *oracle* is transliterated as الأوراكل and rendered as وحي which is well known word to the TRs. According to the context of the novel, the oracle means a medium by which the deities are consulted.

The following examples are first transliterated into Arabic sounds, then they are translated literally:

2. The *oracl* was called *Agabala* كان الوحي يدعى اجابالا

3. *Ani*- the owner of all land أني – مالك كل الارض

4. *Amadiora* the god of thunder and lightning اماديورا اله الرعد و البرق

5. *Unoka* was ill-fated man . . . he had a bad *chi* or personal God.

كان اوناکو سيئ الطالع و كان تشبيهه او إلهه الشخصي رديئاً

The word *chi* is transliterated to تشي which is a significant cultural concept and belief to mean one's personal deity. Moreover, one's destiny or fate refers to a god that was believed and worshiped by everyone in the clan. The phrase *personal God* is translated literally to إله الشخصي.

6. Medicine house or shrine when Okonkwo kept the wooden symbols of his personal god and of his ancestral spirits. He worshipped them with sacrifices of kola nut, food and palm-wine, and offered prayers to them on behalf of himself, his three wives and eight children.

دار الدواء أو المقام حيث يحتفظ اوكونكو بالرموز الخشبية لألهته الشخصية و ارواح اجداده و كان يعبدها بتقديم أضاحي من جوز الكولا و الطعام و نبيذ النخيل و يرفع إليها صلواته نيابة عن نفسه و زوجاته الثلاث و أولاده الثمانيه.

The above example has mostly the same condition. The word *shrine* is rendered as المقام, the place where all scarifying rituals are preformed. This word is religiously well known to the Arab readers. The expression *wooden symbols of his personal god* is rendered as الرموز الخشبية لألهته الشخصية these symbols are well known in the old ethics religion. the word *worshipped* is rendered as يعبد that means total submission to the glory of the great god. And the word *sacrifices* is rendered as أضاحي to mean the animals that are slaughtered in some specific way to be performed to the god. The next two examples are also of the same conducted strategies:

7. *Chukwa* is superme تشكوا، الاله الاسمى

8. *Ezabani* ايزاباني كاهن ربه الارض

#### 4.7.4 Literal Translation and Classifier

the sacred python, the emanation of the God of water

ثعبان النهر المقدس و فيض اله الماء.

The translation here is stuck to word-for-word. However, the translator here adds the word النهر which is not mentioned in the English text. This addition is good to make the TRs involved in the situation of the description. The added word is considered as a classifier that the python is the god of the river.

#### 4.8 Poetry

Poetry and songs in the novel show how people of this culture do like living life and how do they enjoy expressing their own feelings in a very sophisticated way. The novel is full with such examples.

#### 4.8.1 Literal Translation

1. The rain is falling and the sun is shining      المطر يهطل و الشمس تشرق

Alone Nnadi is cooking and eating (23; ch.4).      وحده ناندي يطبخ و ياكل

The above song is considered as an expressive one in a certain form. It carries the style, images and music as a reflection of the emotion and feelings of the singer's inner mind. The image of the rain and the sun with a rythmatic tone of raining, shining, cooking, eating produces such a kind of feelings of contentment, rejoicing and gladness from the inner heart. However, the translator fails to show or even to reveal the aesthetic beauty. The song represents an image of realistic feelings of words, forms and musical rhyme. However, in the Arabic translation the musical element and the aesthetic beauty are missed.

In the Arabic text there is no any of the artistic work in terms of music, rhyme or rhythm. word-for-word translation has failed to create this kind of feelings. In المطر يهطل و الشمس تشرق there is no any attractive features in this stanza. It is a simple description of every day atmosphere in some specific seasons. The translator fails in terms of showing the music that exists in the English lines. Instead, the translator would use the same words in a different way to create what the conflict of sun shining and raining weather to make the TRs more interested in, such as:

الشمسُ تشرقُ و المطرُ يهطلُ      و وحدةُ ناندي يطبخُ و ياكلُ

Or it could be translated into

الشمسُ تُأتي و قطرُ الغيثِ يرتعدُ      و ناندي ياكلُ بعد الطبخ منفردُ

In this case the TRs will better understand and test the music and feel the rhythm in the song.

2. Young women clapped their hands "who will wrestle for our village? Okano will wrestle for our village. Has he thrown a hundred men? He has thrown four hundred men. Has thrown a hundred cat? He has thrown four hundred cat. Then send him word to fight for us! (35; ch. 4).

و صفقت الصبايا من سيصارع من اجل قريتنا؟ اوكانو سيصارع من اجل قريتنا  
هل طرح مائه رجل؟ طرح اربعمائه رجل...  
هل طرح مائه قط؟ طرح اربعمائه قط... فاطلبوا منه اذن ان يقاتل من اجل قريتنا

A close look at both stanzas in the two languages reveals that the repetition here plays a role in emphasizing the meaning and gets feelings peevled up and rising up the spirit of enthusiasm. The intelligent way of selecting the words of *و صفقت الصبايا* makes it more musical by using the sound *ص* which creates a sound of strength and power. On contrary, this creativity does not continue with the rest of the song. The translator in this case has to move beyond the literal word. He has to use a song about war, enthusiasm, youth, home and such things related to the issue of belonging and scarifying one's life for his own motherland. However, the researcher suggests another form of the occasion with the same context

وصفقت كفوف الغانيات و رددت رأياً سديداً إثرَ فوزِ أوكانو  
هتفتُ تقولُ أيها أهالي قريتي هل في أوموفيا للرجالِ مكائنُ  
هل بيـنكم رجُلٌ يصونُ قبيلتي يبقَى بها حامٍ لها و أمانُ

3. Eze elina Sala Eze ilikwe ya

Ikwaba akwa ogholi Ebe Danda nechi eze ebe

Uzu zu nete eqwu Sala (4; ch.7).

ايزي الينا سالا ايزي ايليكوايا

ايكوبا اكو اوجولي ابيي داندا نيتشي ايزيني

اوزو زو نيتي اويجو سالا

This is one of the folkloric children songs that Achebe wrote in African sounds. Yet, the translator transforms the words sounds from English letters into Arabic letters to sound the same as they are in the English text. This song is one of the favorite songs of Ikemefuna's about how Danda the ant holds court and how the sand dances forever.

However, the song does not make any sense to the reader, especially the Arabic one. It is sang by a teenager at the age of sixteen. The translator would better replace it by any folkloric Arabic song to make it more comprehensible and enjoyable. Therefore, what the translator adds here is of nonsense to TRs.

5. If I hold her hand, she says don't touch. . . if I hold her foot, she says don't touch. But if I hold her waist beads, she pretends not to know (44; ch. 12).

اذا امسكت يدها تقول لا تلمسني. و اذا امسكت قدمها تقول لا تلمسني

لكن حين احتضن خرزات خصرها تتظاهر بانها لا تدري

The same strategy is used by the translator here. The word-for-word translation strategy deviates the TRs away from getting inspired and loses the aesthetic beauty and the entertained factor of the ST. The scene here is romantic and it describes people of emotion and love. In the Arabic translated text, the description is very ordinary. The words move from one language into another. The translator has to play with the words to create the feelings of happiness, shyness, love passion and romance. The word, *hold* rendered as *امسك*, *يحتضن* that translator translates it into different ways with two different connotative meanings. The first *hold* is rendered as *يمسك* which is less romantic. The second time is rendered as *يحتضن* which is stronger than touch and it indicates strong passion. Moreover, the opposites of *foot*, *hand* are rendered as *يداً*, *قدم* to show the real image of romantic behavior and make it more interesting to the reader. Consequently, the

translator has to change the form or the structure of the words to make it more musical and to help the TRs to be involved with the characters in this situation. As literal translation does not work well, this song could be best replaced by

و إذا لمستُ الكفَّ منها تمتعتُ      و تصدُّ عني حين رُمْتُ الساقا  
وتدعي النومَ العميقَ إذا رأته      كفي بخصرٍ تلثمُ الأشواقا

4. For whom is it well? For whom is it well? There is no one for whom is it well.

(95; ch. 14).      لمن تكون الحياة حلوة؟ لمن تكون الحياة حلوه؟

ليس هناك احد تكون له الحياة حلوه.

The pronoun *it* is rendered as *الحياة* and the word *well* is rendered as *حلوة*. Though the translator is not stuck to the SL text, the translation is not that persuasive one, especially in tackling such a problem of suffering in life. Over repetition plays an important role in emphasizing the real situation in life. However, the translated stanza into Arabic is not that much attractive. Arabic poetry is full of such images about life and suffering. The following Arabic line is a good example that can be used instead of the literal words above.

و كُلُّ من تلقاه يشكو همهُ      لبيت شعري هذه الدنيا لمن؟

Another attempt to make it clearer is like

وليس ثمة من صفاء يُذكر      أنا وغيري في الحياة مُكدرُ

This would make it more musical and the reader will touch the sensitivity of the whole situation.

5. Kotama of the ashy buttocks, he is fit to be a slave

The white man has no sense, he is fit to be a slave (120; ch. 20)

كوتاما ذو عجيزة الرماد يليق به ان يكون عبدا  
و الرجل الابيض فاقد العقل يليق به ان يكون عبدا

Literal translation here is not that much musical. The English text comes with the rhyme of *a b a b* while the Arabic translated one is not musical at all. In fact translating songs is not a matter of lexical, grammatical, rhetorical or functional issues. Issues of musical effects and forms are uniquely important to its successful transfer. A part of translator bilingual proficiency and bi-cultural competence demonstrates a highly literary insight and aesthetic sensitivity of Achebes poetry in the translation of linguistic terms. If a literary text is to be anything beyond a piece of sense data, it must come under the control of the creativity of individual or collective subjectivity of a group.

The following is a suggestion for the above stanzas translation:

عجيزة الرمادِ هذي كُنْيَةُ الـ كوتاما حيثُ لاقَ أن يُصَيِّرَ  
 بين القبائلِ خادمٌ أسياده أعني كرقِّ لا يرومُ تَغْيِيرَ  
 و مثلهُ رجلٌ ابيضٌ لونهُ فاقدٌ للعقلِ عبداً سُـيِّراً

#### 4.9 Oral Poetry

In the novel, there are some examples that are considered as musical instruments and sounds that express music. These sounds are originally related to oral poetry. Oral poetry is one of the most important cultural elements. It is illustrated by the musical instruments that the musicians play on. The translator here transliterates the sounds of these instruments as they are.

##### 4.9.1 Transliteration

1. Gome, Gome, Gome, Gome, went the gong and a powerful flute blew a high-pitched blast (62; ch 10).

جوم، جوم، جوم، جوم، انطلق الجرس القرصي و صدرت عن ناي قوي نفخه عاليه الطبقة

2. The house was now a pandemonium of quavering voices: Aro oyim de de de de! (62; ch.10).

اصبح بيت الياجوو الان جحيم اصوات مرتعشه آرو اويييم دي دي دي دي داي!!

Apparently, the sounds here are not musical. The sounds that the translator uses are all a matter of senseless and noise. In the first example, there is not musical sound in Arabic like *Gom* that is transliterated as جوم. Mostly they are as Dom. The word *gong* is rendered as جرس. The sound of this instrument is ting—ting. Moreover, The word *blast* is rendered as نفخة and it indicates a very noisy sound uttered from a very smooth instrument. The repetition emphasizes the noise that it is caused by these instruments.

In the second example, the same strategy is employed. The translation causes a lot of noise to the TRs. The transliterated sound of de as د ي makes no sense to the TRs at all.

The translator completely fails to translate this part of the novel. He could, instead of transliterating these sounds, use another musical sounds that are well known in the TRs' culture.

## CHAPTER FIVE

### Conclusion and Recommendations

#### 5.1 Conclusion

The present study has been conducted to compare the English text of *Things Fall Apart* written by the African author Chinua Achebe and the translated Arabic version by the Jordanian translator Sameer Ezat Nasar. The comparison has involved the cultural markers; Names and Titles, Food and Drinks, Furniture, Religious Expressions, Proverbs and Idioms, Poetry, and Oral Poetry. The study has explored the various methods of different direct translation procedures that are adopted by the translator while translating these markers into Arabic. The study has shown that translating such elements is problematic and challenging especially with the markers that need not to be stuck to the ST. On the other hand, the translator has to pay much attention to the TRs by expressing elements from the target culture that mostly match the source culture. The translation takes place between two distinct languages English and Arabic. What makes it more difficult is that Achebe, as an African Author, uses English language to show the African culture with a great amount of un-understandable and ambiguous elements. The discussion involves literal, social, and anthropological terms. The differences between two texts related to cultural elements are also discussed in details.

The impact of the chosen strategies by the translator on the TT and meaning are taken into account. First of all, a detailed textual and contextual description of the original English text is intensively mentioned. Then a detailed analysis for the cultural elements is compared to the translated Arabic ones. The comparison has involved the semantic, syntactic, and aesthetic beauty and cultural elements. The evaluation for each item is provided individually. The analysis shows how close the translator is to the ST and how

far he is from the TRs. The evaluation shows that both texts do match each other in terms of literal word-for-word translation in most cases. The translator transforms, mostly each single element in the English text into Arabic language by using the closest functional equivalents. However, such a strategy is not always perfect in terms of translating cultural markers. The translator fails to transfer the high level of cultural sensitivity and sophistication of the ST cultural markers. He has to ignore the original cultural changes of proverbs and idioms, songs and poetry, and some other terms used for food and drinks. It has been noticed that the music rhymes and aesthetic beauty are almost lost in the Arabic version. The translator has to use the general sense to achieve them all. The study also shows that how literal direct translation procedures are not that much perfect to reveal cultural elements. However, such strategies express frozen and meaningless expressions, that for sure, will be either misunderstood or ambiguous for the TRs.

Since the novel is originally about African culture, it is full of many cultural examples that are mostly similar to the Arabic ones. Literal translation, or what it is called faithful translation, for these elements makes them meaningless and with no aesthetic beauty at all. These elements have to be more understandable to the TRs and the translation will be more visible rather than transformation that causes serious miscommunication between the original ST message and the received translated one.

## **5.2. Research Findings in Relation to Research Questions**

### **5.2.1. Findings and Discussion of the First Research Question**

The first research question is: What are the cultural markers in the Arabic translated version of *Things Fall Apart*?

The answer for this question is limited to what the researcher has investigated and analyzed. It has been found that the novel is full of enormous number of cultural elements

that each of them needs to be investigated individually. The study has attempted to limit itself with the mentioned elements in Chapter Four due to the importance of cultural understanding that each element has. Accordingly, the elements include Names and Titles, Furniture, Food and Drinks, Clothes, Proverbs and Idioms, Religious Expressions, Poetry and oral poetry.

The results of the analysis show that the names, titles, food and drinks, elements are well translated. However, the material cultural elements, such as some terms of food are for somehow not that persuading. The translator does well with the translated items of furniture. However, the other elements are really misrepresented. The third, the religious expressions are well presented. However, the rest of the elements are damaged and destroyed in the translation and translated items, especially proverbs and idioms and poetry and oral poetry.

### **5.2.2. Findings and Discussion of the Second Research Question**

The second research question is: What are the different procedures and methods used in translating the cultural elements in the novel?

This question is intended to explore the translation procedures that have been employed by the translator to preserve the features and the quality of the cultural terms in the TT. There are many translation procedures that have been employed by the translator to preserve the features and the quality of the cultural terms in the TT. The translator employs the direct translation methods (literal translation, functional equivalents, classifier, general sense and transliteration). He tries to address different cultural specific expressions. The procedures of direct literal translation are overused by the translator for most of the cultural terms such as proverbs, idioms, clothes, food, drinks and oral poetry. This can be justified as a simple transference of real life and the nature of the ST.

However, the translation for these items is not accurate at all. Each cultural item in any language has an equivalent in any other language of whatever different the languages are. When the translator constantly employs word-for- word translation strategy, the aesthetic sense and the valued culture get lost.

Additionally, the translator has employed the transliteration procedure on the items of proper names, titles, religious expressions, decoration substances, furniture and clothes. It could be said that using such a procedure is a sign of respect to the identity of the ST culture. However, it makes the novel full of meaningless and ambiguous terms. The classifier procedure method has been rarely employed although the translator has to use it more than one time.

### **5.2.3. Findings and Discussion of the Third Research Question**

The third research question is: What is the message that the author intended to deliver? And how the translator transferred it to Arabic?

*Things Fall Apart* is considered one of the best novels ever written in the twentieth century. It is full of cultural items. The real message of the novel is discussed in details in Chapter Three. However, it is the artistic sense of the translator that plays an important role here.

Throughout analyzing the adopted translation strategies and procedures, it has been noticed that the translator is totally faithful to the ST. The English version is rich in cultural aspects that any translator can manage and maintain an enormous number of procedures. However, translating literature is all about delivering a message. The translation is ST oriented; therefore, TRs would face many difficulties and many ambiguous items. Consequently, the message is the author's not the translators', but the

translator has failed to transfer this message neither in the authors' intention nor in his own intention.

### 5.3 Recommendations

The field of translation studies regarding cultural markers is still unexplored. The increasing number of translated literary works requires more understanding studies to this field. Since this study hopes to contribute to the field by providing a descriptive analysis of the cultural elements from English into Arabic in *Things Fall Apart*, the researcher recommends further studies to enrich the theoretical field, and to expand the knowledge in order to provide translators with beneficial suggestions that rise the general awareness of the importance of TS field.

The study selected text is very rich to be discussed according to Newmark five cultural categories. These categories include Ecology, Material, Social culture, and organization culture, gestures and habits. There are many examples that this study has not discussed.

Besides, this research has not taken into account the influence of the editorial revision on translation or its effect on translation theory. It is stating the obvious to note that the multifaceted phenomenon of translation demands further research, both textual and contextual, to account for its causes, terminologies, applications, and limitations.

Additionally, the main aim of this study is to explore how cultural markers are presented throughout conducting direct literal translation procedures. However, the detailed analysis shows how damaged literary work will be in case of translating it literally. The applied methodologies in this thesis can be considered as a foundation for further studies of translation. Further research can use the same text but in a different language or in a different translated version for a different translator rather than Nasar. Also, other aspects can be taken for further studies for this text, such as traditions, gestures, work and leisure. The problems found in translating the text in this study, can

also be a good field of investigating. Also, looking closely to the similarities and differences between Arabic culture and Africans can be a good topic to search.

Most of the cultural traditions in the novel do have so many aspects in common with the Yemeni cultural ones. The study can be investigated in a comparative study between both cultures according to some specific factors decided by the researcher himself.

Since the translation was done in 2002, it is considered a little bit old. Updating the translation is a very rich topic to search on and to investigate with either empirical or descriptive research.

Another suggestion for further studies is to conduct face-to-face interview with the translator himself either with the selected version of this study or with another translator to look closely at the translation strategies/procedures. Also, the interview is to examine the reasons of why the translator prefers a specific method to another.

Finally, translating literature can be searched through an open view that helps to deliver the message. However, literal translation does cause a lot of problems to the TRs. Therefore, semantic, pragmatic and aesthetic aspects, and African representations are very important to be taken, respectively, into account from the translation point of view.

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### ملخص الدراسة

تهدف هذه الدراسة إلى تقصي ترجمة الدلالات الثقافية من اللغة الإنجليزية إلى اللغة العربية الواردة في رواية الكاتب تشينوا انتشيببي "الأشياء تتداعى" ولتحقيق أهداف هذه الدراسة، استخدمت الباحثة المنهج الوصفي معتمدة على نسخة الرواية المترجمة للمترجم الأردني سمير عزت نصار، و التي تركز بشكل دقيق على النص المترجم كدراسة نظريه ووصفيه، هادفة الى وصف و مقارنه النص الأصل بالنص المترجم مع الأخذ بعين الاعتبار الدلالات الثقافية وإشكالاتها في الترجمة.

و لقد اقتصرت عينة هذه الدراسة على ثمان دلالات ثقافية فقط من الدلالات الثقافية الواردة في الرواية بغية الإجابة على ثلاث أهداف رئيسيه للدراسة تتمثل في الآتي: 1- التعرف على الدلالات الثقافية الواردة في النسخة الأصل والمترجمة منها. 2- الطرق والآليات التي اتبعها المترجم للاحتفاظ بمعاني محتوى الدلالات الثقافية . 3- الرسالة التي أراد الكاتب إيصالها من وراء الرواية و ما مدى قدرة المترجم على إيصالها.

ولجمع و تحليل العناصر الثقافية الواردة في الرواية، أولت الباحثة اهتماما بالغاً بكل التفاصيل والآليات والطرق التي استخدمها المترجم لمعرفة مدى فعالية هذه الطرق و الآليات في ترجمة هذه الدلالات الثقافية. ولقد خلصت نتائج الدراسة إلى عدة استنتاجات و منها: 1- إن مجال البحث في دراسة الدلالات الثقافية للرواية واسع جداً و لكن الباحثة اقتصرت على دراسة ثمان دلالات ثقافية وأولتها تحليل دقيق و مفصل، كما تضمنت هذه الدلالات "الأسماء و الألقاب، الأثاث، الأكل و المشروبات، الملابس، الأمثال و التعبيرات الاصطلاحية، التعبيرات الدينية، الشعر و الشعر الشفهي".

2- أن ترجمه الدلالات الثقافية تعتبر من أصعب التحديات التي غالبا ما تواجه المترجم. و لقد اقترح المنظرون العديد من الطرق و الآليات للتغلب على هذه الصعوبات. و عليه عمد المترجم إلى استخدام أساليب و طرق الترجمة الحرفية ألمباشرة (الترجمة الحرفية، الرسم الصوتي، المعنى العام، علامات التصنيف، المتكافئات الوظيفية) في ترجمة العديد من الدلالات الثقافية في الرواية و التي وفق في بعضها و اخفق في البعض الآخر. إضافة إلى ذلك 3- فإن الرسالة التي أراد كاتب النص إيصالها لم تكن كذلك التي عمل عليها المترجم. فالكاتب أراد إن يظهر للعالم مدى ثقافة مجتمع الإيجبو في الوقت الذي اخفق المترجم في إيصال هذه الرسالة وذلك بعدم استخدام طرق الترجمة المناسبة للدلالات الثقافية و التي تتطلب مستوى عال من الثقافة و الاطلاع.

ولقد أوصت الدراسة ذوي الاختصاص والمعنيين بشكل عام باتباع الطرق السليمة في الترجمة ومراعاة الاختلاف في ثقافة الشعوب، والعمل على عمل دراسات مستقبلية تهتم بهذا المجال.



الجمهورية العربية السورية

وزارة التعليم العالي والبحث العلمي

جامعة الأندلس للعلوم والتكنولوجيا – صنعاء

عمادة الدراسات العليا

كلية الآداب و العلوم الانسانية

قسم اللغة الانجليزية و الآداب

ترجمة الدلالات الثقافية في رواية تشينوا أتشيببي الأشياء تتداعى

من الانجليزية إلى العربية

رسالة مقدمة إلى قسم اللغة الانجليزية و الأدب لاستكمال متطلبات الحصول على درجة الماجستير

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