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TRANSLATING "OTHERNESS" IN POSTCOLONIAL LITERATURE: AN EXAMINATION OF THE TURKISH TRANSLATION OF CHIMAMANDA NGOZI ADICHIE'S *HALF OF A YELLOW SUN*

Aslı POLAT ULAŞ

Asst. Prof. Dr., Adana Alparslan Türkeş Science and Technology University, Adana, Türkiye, apolat@atu.edu.tr
ORCID: 0000-0002-7815-3686

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ABSTRACT

This study aims to identify the approach adopted towards translating "otherness" in postcolonial literature. To this end, Nigerian author Chimamanda Ngozi Adichie's *Half of a Yellow Sun* is examined, with a special emphasis on translation strategies for cultural items in the novel. In the study, "otherness" is used as a postcolonial concept to define culture-bound references. The term "culture-specific items" (CSIs) proposed by Javier Franco Aixelá (1996) is employed for cultural elements. Identification of CSIs in the novel is based on Peter Newmark's (2010) six-item classification, including the categories of ecology, public life, social life, personal life, customs and pursuits, and private passions. Several representative examples in each category are used to investigate translation procedures implemented to CSIs, which are overall examined in light of Lawrence Venuti's (1995, 2001) discussion of domestication and foreignization. The procedures leading to domestication and/or foreignization are investigated through Eirlys E. Davies' (2003) taxonomy. The analysis demonstrated a greater tendency for foreignization of the CSIs, realized particularly through the procedures of preservation and addition. Domestication strategies, specifically localization, were followed on a rather small scale in rendering non-idiomatic English expressions rather than elements specific to Nigerian culture. Overall, it can be argued that by keeping most of the CSIs untranslated, the translator strove to preserve the cultural content and foreground cultural differences and "otherness" in the novel, which is an approach in line with discussions revolving around postcolonial translation.

Keywords: Postcolonial translation, culture-specific items, translation procedures.

INTRODUCTION

Beginning in the 1980s, scholars, adopting a cultural approach to translation instead of linguistic approaches, shifted their focus from texts to culture as the unit of translation, laying emphasis on issues of history, context, and convention (Aksoy, 2000, p.52; Bassnett, 2014, p.32; Wolf, 2002, p.185). Such an approach has paved the way for a more dynamic use of the concept of culture, informing pluralistic study topics such as feminist and postcolonial translation studies (Wolf, 2002, p.185). Postcolonial literature encompasses literary works born out of and written about the former colonies of European countries. In works of postcolonial literature, the histories and native cultures of the formerly colonized nations and their relations with the colonizers are reconstructed and rewritten (Nayar, 2008, p.8). Postcolonial writing is characterized by bilingualism, biculturalism, and hybridity, realized through the reproduction of features of local languages and cultures in texts produced in European languages, as in the case of African writers (Bandia, 2021, p.133). Among the most important representatives of postcolonial literature are Frantz Fanon, Chinua Achebe, Salman Rushdie, and Arundhati Roy. Nigerian author Chimamanda Ngozi Adichie has also breathed into postcolonial literature with her works such as *Purple Hibiscus* (2003), *Half of a Yellow Sun* (2006), *Americanah* (2013), *We Should All Be Feminists* (2014), and several others.

Postcolonialism has shattered the idea of the colony as a copy of the European original, reminiscent of the long-standing European concept of translation as a mere copy of the original. Thus, radical concepts concerning translation have emerged from former colonies, challenging “established European norms” about the meaning and significance of translation (Bassnett & Trivedi, 2002, p.4). According to Susan Bassnett and Harish Trivedi (2002, pp.12-13), through postcolonial translation, heavily intertwined with migration and diaspora, the concept of translation has regained its core and physical meaning of “locational disruption”. Postcolonial translation studies have shed light on not only relations and interactions between cultures but also the issues of power, identity, and difference deeply rooted in postcolonial practices. Just as a postcolonial author aims to foreground cultural references and values, a translator of postcolonial texts seeks to represent cultural differences and highlight the otherness of the foreign text (Venuti, 1995). As Tejaswini Niranjana (1992, p.186) suggests, translation in the context of postcolonial writing intervenes to “inscribe heterogeneity” of the original text.

In light of all this, the present study focuses on the Turkish translation of *Half of a Yellow Sun* by Chimamanda Ngozi Adichie, with a particular emphasis on the translators’ approach to “otherness” in the foreign text. “Otherness” refers to cultural elements highlighted by the author in the text. With her fiction influenced by Nigerian authors, particularly Achebe, yet on the other hand with her transnational intertextuality created through the influence from the writings of different African nations, Adichie is attracting increasing attention and gaining her place within contemporary world literature (emphasis added, Hewett, 2005, p.75). As one of the new-generation successful representatives of postcolonial literature, she uses the resources of the English language creatively in her novel *Half of a Yellow Sun*, while at the same time carefully weaving rich references to Nigeria’s social, cultural, historical, and political life in the postcolonial period. Focusing on the barely

examined Turkish translation of the novel, the current study aims to contribute to the postcolonial perspectives adopted in the field of translation studies.

Nur Küçük translated the novel into Turkish for the first time in 2009 with the title *Yükselen Güneşin Ülkesinde*. Taking the central role of translation in the transmission of culture as a point of departure, this study examines the strategies used in the transposition of cultural elements in the novel into Turkish. The elements that foreground foreignness in the text are termed “culture-specific items” (CSIs), proposed by Javier Franco Aixelá (1996), and categorized according to Peter Newmark’s (2010) classification for such elements, including the categories of ecology, public life, social life, personal life, customs and pursuits, and private passions. The approach to the translation of CSIs is discussed in light of the American scholar Lawrence Venuti’s (1995, 2001) foreignizing and domesticating strategies, and specific translation procedures leading to domestication and/or foreignization are examined within the framework of the taxonomy proposed by Eirlys E. Davies (2003).

Besides reflecting otherness in foreign texts, another important aspect of CSIs for translation is their potential to pose difficulties for the translator when transferred from the source text (ST) to the target text (TT), especially in the case of references that have no corresponding equivalents in the target culture (TC) or have a different value in that culture (Aixelá, 1996, p.57; Newmark, 1988). Given that CSIs discussed in this study are presented in the context of postcolonial writing and that Nigerian and Turkish cultures are different in many respects, the translator’s approach to these elements is of particular interest.

Cultural Turn in Translation Studies and Postcolonial Translation

The concept of culture has long been defined by scholars in various fields, most of all in the field of anthropology. Culture in general is outlined as a system of shared values, beliefs, and behaviors related to a society (see Brinkmann, 2017, p.33). In the field of translation studies, culture, language, and translation have always been associated with each other. In defining the relationship between translation and culture, Susan Bassnett (2002) argues that just as a heart surgeon cannot neglect the whole body during an operation, a translator cannot treat a text independently of culture (p.23). Along the same lines, Michaela Wolf (2002) suggests that translation is not only a cross-cultural transfer but also a place for cultures to merge (p.186). André Lefevere and Susan Bassnett (1998) consider translators a critical link in the construction of cultures (p.7).

As Mary Snell-Hornby (2006) argues, the cultural turn of the 1980s fostered the scholarly development of translation studies (p.70). In the early 1990s, the concept and position of “cultural turn” were first articulated (Bassnett, 2014, p.30), when seminal essays treating texts against the backdrop of both literary and non-literary signs in source and target cultures were compiled in the work of Bassnett and Lefevere (1990) (Gentzler, 1998, p.xi). Said work proceeds by defining translation as a “doubly contextualized” activity given its position in two cultures (Bassnett, 2014, p.30). The attention devoted to the transposition of a text from one context to another during translation, its presentation to a new readership with different historical

circumstances, and thus the emergence of two different reception conditions, has consolidated the concept of the cultural turn (Bassnett, 2014, p.85). In this respect, the exploration of the cultures from which translation originates and is targeted, as well as the function it would fulfill in the target culture, the person by whom the translation is done, i.e., the translator herself/himself, the contextual constraints they encounter and strategies to overcome them, has provided a deeper understanding of various characteristics of any given culture (Lefevere & Bassnett, 1998, pp.4-6).

Different perspectives from the Western models adopted by the authors of texts from cultures other than the Anglo-American context and the increasing awareness of the key role of translation in the spread of these texts have raised postcolonial approaches to translation (Bassnett, 2014, p.38). Concordantly expanding perspectives in translation studies along with the cultural turn have increasingly focused on works that center around once-colonized cultures and are usually produced by authors, researchers, and literati from these cultures in the language of colonizers. The recognition of marginalized cultures through postcolonial approaches has brought discussions about the differences of these cultures and their transmission through translations.

The attempts of postcolonial authors to preserve otherness in their texts and to construct their cultural identity have produced texts with hybrid discourse, which has strengthened the subversive and representational roles of translation in violating the norms of the colonizers' languages (Bandia, 2021, p.139). Scholars such as Tejaswini Niranjana (1992), Sherry Simon (2000), Maria Tymoczko (1999), and Lawrence Venuti (1995), pointing out different contexts and cultures, have emphasized the ideological aspect of translation, particularly for cultures with unequal power relations, and have proposed translation as a political means in foregrounding cultural differences and empowering marginalized cultures. Thus, the concept of "fluency" of the translated text has been undermined through postcolonial approaches to translation (Bandia, 2021, p.137).

Drawing attention to dominant policies of fluent translation, especially in Anglo-American culture, Venuti (1995) mentions that fluency is generally achieved through commonly used, standardized, and modern usages in English (p.4). According to Venuti (1995), a translated work is generally considered acceptable when it is read fluently like the original work in the target language (TL), and to the extent that the translation reads fluently, the translator becomes invisible (pp.1-2). However, the translator's invisibility and fluent translations domesticated with standardized forms decrease the cultural capital of the foreign, serving imperialistic and xenophobic perspectives on cultural others (Venuti, 1995, p.17). Venuti (1995) contends that translation has the potential to disrupt fluency and become a vehicle for democratic agendas in which excluded marginal practices are put to use (p.40). By importing foreign cultural forms and adhering closely to the foreign text, translations can deviate from fluent discourse and become a site of heterogeneous discourse (Venuti, 1995, p.257; 2001, p.242). Venuti (1995) describes such a foreignizing translation as a "dissident cultural practice" (p.148).

Along the same lines, Niranjana (1992), another scholar who approaches translation from a (post)colonial and historical perspective, stresses that translation is a form of resistance. She contends that it is an "act of

remembering” in Homi Bhabha’s (1986) sense, a “putting together of the dismembered past to make sense of the trauma of the present” (Niranjana, 1992, p.173). Postcolonial translation scholars also draw attention to the power and role of translation as a hegemonic strategy to erase indigenous cultures (Niranjana, 1992; Simon, 2000). By way of example, Niranjana (1992) points to translation practices carried out by the British rule in India to establish and perpetuate its hegemony, arguing that by engaging in activities of “counterhegemonic ideological production” (Spivak, 1988), the translator must question and contest the colonial situation in Frantz Fanon’s (1968) sense. In this respect, similar to Venuti, Niranjana (1992) argues for an interventionist translation practice (p.173), advocating the need to foreground heterogeneity and historicity of colonized cultures by maintaining elements signifying otherness in texts. Positioning translations in a larger perspective, postcolonialism has contributed to reconsidering the forms of relations between cultures, recognition of their intrinsic differences, and awareness of how hybridity challenges categories of otherness (Simon, 2000, p.17).

Translation Strategies for Culture-Specific Items

Newmark (1988/2010), arguing that cultural elements may lead to translation problems if they have no equivalent in the TC, proposed a classification for such items, grouping them into six categories: ecology, public life, social life, personal life, customs and pursuits, and private passions. The category of ecology includes geographical environment and geological elements; public life pertains to law, politics, and governmental systems; social life involves elements related to economy, occupations, health, education, and social welfare; personal life covers items relating to food, clothing, and household items; customs and pursuits include elements related to hobbies, sports and social activities, body language, gestures and habits; and private passions involve items about religion, music, poetry, and related organizations (Newmark, 2010, pp.174-177).

Newmark (1988/2010) and other scholars have proposed various sets of procedures for the translation of CSIs (Aixelà, 1996; Baker, 1992; Davies, 2003). In this study, Davies’ taxonomy is chosen for the reason that it provides a well-defined description of the procedures for translating CSIs. Davies’ taxonomy includes seven translation procedures: preservation, addition, omission, globalization, localization, transformation, and creation. Preservation refers to keeping an ST element unchanged in the TT (Davies, 2003, p.72), which can be implemented in two ways: formal and semantic. The former involves retaining the formal characteristics of an ST reference, while the latter entails preserving the descriptive meaning of the ST reference, leading to a literal translation (Davies, 2003, pp.73-75). Transliteration of names following the spelling and pronunciation rules of the TL is also considered under the preservation strategy (Davies, 2003, p.76). Another procedure, addition, is to insert supplementary information in the TT for an ST cultural reference through explanatory footnotes or explanations integrated into the text (Davies, 2003, pp.77-78). The ST element can be retained in combination with the integrated explanation or can be omitted if it becomes redundant with the explanation. The procedure of omission refers to excluding a problematic ST cultural item from the TT for such reasons as the inability to adequately convey the original meaning by any means or the risk that the effort to convey the cultural element through explanations does not resonate with readers (Davies, 2003, pp.79-80). Globalization involves the replacement of an ST reference with generic references intelligible to readers from a variety of

cultural backgrounds (Davies, 2003, p.83). As opposed to the procedure of globalization, translators can employ the strategy of localization, whereby items of the SC are replaced with ones specific to the TC, creating an illusion of a text produced in that culture (Davies, 2003, p.84). The last two procedures, transformation, and creation, bring along more extensive changes in translation. Davies (2003) views transformations a form of modifying or distorting the original content according to the needs of the target audience (pp.86-87). Through the procedure of creation, translators produce a CSI in the TT that is not present in the ST to eliminate the strangeness of the reference (Davies, 2003, pp.88-89).

The procedures for the translation of CSIs have been largely discussed in light of Venuti's (1995, 2001) foreignizing and domesticating strategies (İşi, 2017; Kuleli, 2020; Taş, 2017; Yıldırım, 2015). Similarly, Davies (2003) places her proposed procedures between two opposing ends, namely preserving the foreign elements of the ST or making them familiar to the target reader, what Venuti (1995) terms foreignization and domestication (p.69). Venuti grounds his argument on the translation methods mentioned by German theologian and philosopher Friedrich Schleiermacher in an 1813 lecture. Accordingly, the translator either creates a foreignizing reading experience by moving the reader to the author or offers a domesticating reading experience by moving the author to the reader (cited in Lefevere, 1992, p.149). While recognizing that Schleiermacher's arguments point to a form of cultural elitism, favoring translations that only experts could understand, Venuti (1995) also acknowledges the value of his ideas supporting the role of foreignizing translation in promoting cultural change in the TL (p.115). In this regard, Venuti proposes the definitions of foreignizing and domesticating translations. Accordingly, translations conforming to the values of the TL and assimilating cultural others in the foreign text are domesticating translations. On the other hand, translations challenging dominant domestic values and signaling cultural and linguistic differences of the foreign text are foreignizing (Venuti, 1995, pp.18-20; 2001, p.240). Venuti (1995), advocating the idea of translation as a means of foregrounding cultural otherness, argues that foreignizing translations can be a form of resistance against racism, imperialism, and ethnocentrism (p.20). Although Venuti (1995) does not offer a systematic category of strategies for foreignization, he recommends certain ways of achieving it through play and experimentation with TL uses such as archaism, slang, and literary allusion (pp.310-1). Similarly, other postcolonial translation scholars mention linguistic processes such as leaving proper names untranslated, transfer, lexical innovation, collocational and semantic shifts that consign postcolonial features to the language of translation, leading to hybrid texts (Bandia, 2021, p.135; Niranjana, 1992, p.183). Political, cultural, or economic factors, as well as dominant institutional and poetical rules and ideology, the position of the source language, and the target readership may consciously or unconsciously guide translators in adopting domesticating or foreignizing strategies in translation (Alvarez & Vidal, 1996, p.6; Venuti, 2001, p.240).

Davies (2003) argues that translators may choose a range of differing procedures for handling CSIs, which may serve both domestication and foreignization in the same text (pp.96-97). In a similar vein, Mona Baker (2010) mentions that both domesticating and foreignizing strategies can be followed in a translation. Evelina Jaleniauskiene and Vilma Čičelytė (2009) have ranked Davies' translation procedures in terms of domestication

and foreignization (p.33). Accordingly, preservation and addition are considered foreignizing strategies since they provide a taste of a foreign culture, while localization, transformation, and creation are considered domesticating strategies since they entail producing elements within the framework of the TC. Omission and globalization have been located at the midpoint of the scale of domestication and foreignization.

Chimamanda Ngozi Adichie and *Half of a Yellow Sun* as a Postcolonial Narrative

Born in Nigeria, Chimamanda Ngozi Adichie went to the USA when she was 19. She studied political science and communication and obtained a master's degree in African history and creative writing. Her important works, mostly about Nigerian history and culture, include *Purple Hibiscus*, *Half of a Yellow Sun*, *Americanah*, *We Should All Be Feminists*, and *Notes on Grief*. Adichie, whose works have been translated into over thirty languages including Turkish, won the Commonwealth Writers' Prize for *Purple Hibiscus* (2003) and the Orange Prize for *Half of a Yellow Sun* (2006)¹ (Chimamanda Ngozi Adichie, n.d.). As a postcolonial author writing in English, Adichie views literature as a way of struggling against stereotypes (Adichie, 2008). As Bassnett and Trivedi (2002) mention, the fact that Third World writers writing in English, such as Rushdie and similar others, have abandoned their native language and native country has played an important role in their formation as postcolonial authors (p.12). In a sense, these authors become "translated" persons through this displacement (emphasis in the original, Bassnett & Trivedi, 2002, p.12). Similarly, Adichie has taken a significant step towards becoming a postcolonial author through her "translingual, translocational" literary practices.

As a historical fiction, *Half of a Yellow Sun* (2006) narrates the events, conflicts, and violence spiraling around the secessionist movement of the Igbo people to establish the independent republic of Biafra in Nigeria, which later led to a civil war between 1967 and 1970 (Ojo & Lamidi, 2018). When the Igbos were defeated in the civil war, they were reintegrated into Nigeria. Nigeria, which was under British colonial rule from the mid-nineteenth century until it gained independence in 1960, is a country inhabited by hundreds of ethnic groups. Along with the Yoruba and Hausa groups, the Igbos are one of the largest ethnic groups, mostly inhabiting the southeast of the country (Nayar, 1975, p.326). The Igbos have their language belonging to the Niger-Congo language family (Britannica, 2023a). Colonial rule had a profound impact on the administrative, religious, social, and economic life of the Igbos. The overwhelming majority of them became Christians during the colonial period (Ekechi, 1971). Igboland had no central authority, but instead consisted of towns comprising villages formed by several families called "Umunna" (Ogbalu, 2006, pp.20-21). The colonial authority turned traditional rulers into warrant chiefs, subordinating them to the control of British political officials (Kanu, 2015, p.325). Thus, *Half of a Yellow Sun* is highly marked with postcolonial features in almost every sphere of daily life, from the school system to the administrative and military structures, from the church and charitable institutions to the means of foreign trade and food, drink, and partying habits.

The story in *Half of a Yellow Sun* is narrated from the perspectives of three characters, Ugwu, the houseboy of a revolutionary university professor Odenigbo; Olanna, the professor's lover; and Richard, an English writer

¹ The 2017 edition of the 4th Estate Publishing was used in this study.

interested in African history and culture, who later in the story becomes the lover of Olanna's twin sister Kainene. The novel depicts the intersections and the drastic changes in the lives of the mentioned people between the early and late 1960s, along with the experiences of their close acquaintances. As tensions and massacres escalate with the establishment of the Republic of Biafra, Olanna, Odenigbo, their young daughter born from a sexual relationship between Odenigbo and a peasant girl, and Ugwu flee Nsukka to Umuahia, where they are exposed to air raids and food shortages. Later, during the civil war, when famine and despair increase, Olanna, Odenigbo, their daughter, Ugwu, Kainene, and Richard start to live together. Kainene, running a refugee camp, begins trading across enemy lines to find food supplies. She does not return even after the end of the war, and the story ends with uncertainty as to whether she is still alive.

Describing Igbo experiences and crises under both the colonial rule and the rule of the Nigerian federal state backed by the British, *Half of a Yellow Sun* is a novel about colonialism and postcolonialism, Western influence, ethnicity, identity, love, war, moral responsibility, and women's struggle and agency (Chimamanda Ngozi Adichie, n.d., *Half of a Yellow Sun*). Adichie weaves these themes subtly through her characters. In an interview, Adichie noted that apart from narratives of history and colonialism, she wanted her novel to deal with the daily lives of "ordinary middle-class men and women" in Biafra (World Literature Today, 2006, p.5).

Postcolonial authors, including Adichie, subvert the dominance of colonial language through their strategies and distinctive usages in their works (Ashcroft et al., 1989, p.6; Bandia, 2021, p.139). Using culture-specific strategies, as well as strategies such as the use of indigenous words, pidgins and creoles, translating or explaining them in their European language texts, authors deliberately violate the normative standards of the colonial language by disrupting the fluency of the text (emphasis in the original, Bandia, 2021, pp.135-6). Defining this way of refusal of the colonial language as "abrogation", Ashcroft et al. (1989) propose said strategies under the process of "appropriation" (pp.p.37-8). Ashcroft et al. (1989) categorize the most salient appropriation strategies as glossing, untranslated words, interlanguage, syntactic fusion, and code-switching. Glossing is to provide explanations of indigenous words in parentheses, while interlanguage is fusing linguistic structures of both the native language and the colonial language to create an interculture. Syntactic fusion is merging the syntax of the colonial language with that of the native language, and code-switching, more often used in dialogues, is changing between codes of the varieties of the standard language and the indigenous language, paving the way for a hybrid language involving daily language uses (Ashcroft et al., 1989, pp.58-76). The most explicit strategy in Adichie's novel to foreground Africanness and native cultural values is the extensive use of untranslated words such as okwuma, arigbe, dibia among others. Instances of code-switching are also found in the novel. Code-switching is mostly used in songs in the local language (see Adichie, 2017, p.12), in small portions of dialogues between local people (p.15), in exclamatory expressions in interpersonal dialogues (p.23), in expressions for greetings and good wishes (p.26).

Half of a Yellow Sun was translated into Turkish with the title *Yükselen Güneşin Ülkesinde* by Nur Küçük, the translator of works from various authors, particularly Simon Beckett (Kitapyurdu, n.d.). *Yükselen Güneşin*

Ülkesinde was first published by İthaki Publishing in 2009² and has been published by Doğan Publishing with the same translation of Küçük since 2021. Doğan Publishing also publishes translations of Adichie’s other works, such as *Purple Hibiscus (Mor Amber)* and *Americanah (Amerikana)* (Doğan Kitap, n.d.). As will be shown with the examples in the following sections, Küçük paid considerable attention to the author’s mentioned strategies for highlighting cultural differences and enabled a foreignizing reading experience in Turkish through relevant translation procedures.

METHOD

In the present study, a comparative textual analysis was conducted on the source text (ST) and the target text (TT), *Half of a Yellow Sun* and *Yükselen Güneşin Ülkesinde*, respectively. During a thorough and comparative reading of the novel and its translation, examples of culture-specific items (CSIs) that evoke “otherness” particular to Nigerian culture and their counterparts in the translation were collected and listed. The collected CSIs were then grouped under Newmark’s (2010) six-item classification system, involving the categories of ecology, public life, social life, personal life, customs and pursuits, and private passions. Given its comprehensiveness, the categorization system provides a significant contribution to the effective analysis of the ST.

Representative examples of CSIs and their translations were selected to be explored in light of Venuti’s (1995, 2001) domestication and foreignization approach, which is the overall framework of examination. Relevant examples were selected on the basis of the explicit representation of the particularity of Nigeria and its culture in said categories. The procedures followed by the translator Nur Küçük on the micro level leading to foreignization and/or domestication are investigated through Davies’ (2003) taxonomy implemented to CSIs. The taxonomy offers concretely described seven translation procedures, which are preservation, addition, omission, globalization, localization, transformation, and creation. Based on the consideration that translators may follow different procedures when translating CSIs (Baker, 2010; Davies, 2003, pp.96-97), leading to both domestication and foreignization in a translation, this study examines the procedures applied to CSIs in Adichie’s novel from both perspectives.

In the subsequent sections, excerpts from the novel involving representative examples of the CSIs grouped under Newmark’s (2010) said categories will be presented with their relevant translations, specific translation procedures applied to the CSIs (Davies, 2003), and the overall strategies of domestication and/or foreignization (Venuti, 1995, 2001).

FINDINGS

As will be discussed in detail subsequently, the analysis of the translations of CSIs reveals the prevalence of foreignizing strategies, particularly preservation and addition. Strategies of domestication, particularly the procedure of localization, were adopted to a lesser extent, especially in the translation of cultural elements

² The target text used in this study is the first translation published by İthaki in 2009.

belonging to the category of social life (Newmark, 2010). For instance, the procedure of localization was used in the translation of the item “bride prices” (Adichie, 2017, p.69). Bride price is the money, goods, or property given to the family of a bride by the groom or his family in some tribal societies (Dictionary.com, n.d.). In the novel, the item is used for the house given to Kainene as a marriage portion by her wealthy father, as opposed to “dowry”, an amount of money or property given to the groom by the bride’s family (Cambridge Dictionary, n.d.). The dowry practice is mainly adopted in some Asian societies, such as Indians, Bangladeshis, and Cambodians (Avon Global Center for Women and Justice, 2011). Kainene explains that the house given to her is a kind of dowry, yet in Nigeria, the practice of bride price is common instead (Adichie, 2017, p.69). The translator used a cultural reference familiar to the target readers, *başlık parası* (Adichie, 2006/2009, p.107), literally money for the head, to convey a similar connotative meaning. Since it is a practice followed in some parts of Anatolia, the target readers are quite likely to identify it as a familiar concept. Hence, it can be said that a domesticating strategy was followed in the translation.

The strategy of domestication was also adopted in the translation of certain non-idiomatic expressions that are not CSIs. Such expressions were mainly translated through Turkish idioms, conforming to the localization procedure (Davies, 2003). For instance, the non-idiomatic expression “her stomach swelling”, a curse Ugwu muttered to Olanna (Adichie, 2017, p.22), was translated through the Turkish idiomatic expression *karnın davul gibi olsun* (Adichie, 2006/2009, p.39), which means “may your belly be like a drum”. In this case, “swelling” was associated with the shape of a drum. In another example, the word “crave” (Adichie, 2017, p.122), Olanna uses for her favorite food *ukwa*, was translated with the Turkish idiom *burnunda tütme* (Adichie, 2006/2009, p.181), literally “smoking in the nose”, rather than with the Turkish equivalent of the word to give the meaning of “longing for”. Other than such domesticated elements, the translations of CSIs largely conform to the strategies of foreignization.

CSIs under the Category of Ecology

The examples below, which include the name of a town, a region, and a local wind, fall under Newmark’s (2010) category of ecology.

Example 1.

ST: When she got to Kano, it struck her once again how different it was from Lagos, from Nsukka, from her hometown Umunachi, ... (Adichie, 2017, p.37).

TT: Kano’ya vardığında, buranın Lagos’tan, Nsukka’dan, memleketi Umunachi kasabasından ne kadar farklı olduğunu,... bir kez daha sarsıcı biçimde gördü (Adichie, 2006/2009, p.60).

Davies’ procedure: Formal preservation, Addition

Venuti’s strategy: Foreignization

“Umunnachi” is a town in Southeastern Nigeria. The translator added supplementary information of *kasabası*, the Turkish equivalent of “town”, to clarify what the relevant item refers to. Since the name of the town, Umunnachi was also preserved, the foreignness of the item was maintained.

Example 2.

ST: *Nkem*, my mother’s entire life is in Abba. Do you know what a small bush village that is? (Adichie, 2017, p.101)

TT: *Nkem*, annemin büyük hayatı Abba’da. O küçük yaban köyünün nasıl bir yer olduğunu biliyor musun? (Adichie, 2006/2009, p.154)

Davies’ procedure: Semantic preservation

Venuti’s strategy: Foreignization

“Bush village” refers to the Nigerian town of Abba, the hometown of Odenigbo’s mother. The author used the expression to describe the underdevelopment, wild nature, and small size of this region. The translator chose descriptively close signs in Turkish thus reproduced the semantic connotation of the item. She used the secondary meaning of “bush”, describing a sparsely populated region covered with bushes and trees, especially in Australia and Africa (Cambridge Dictionary, n.d.), and translated it as *yaban*, the equivalent of “wild”. Thus, the translator both preserved the item semantically and conveyed the exotic flavor of the region in question.

Example 3.

ST: Would Professor Ekwenugo’s body parts be charred, like bits of wood, or would it be possible to recognize what was what? Would there be many dried fragments, like squashing a harmattan-dried leaf? (Adichie, 2017, p.354)

TT: Onun vücut parçaları da ağaç parçaları gibi kömürleşmiş olabilir miydi, yoksa neyin ne olduğunu teşhis etmek mümkün olabilir miydi? Ya da harmattan rüzgarlarının kuruttuğu bir yaprağı ufaldığındaki gibi bir sürü kuru parçaya dönüşmüş olabilir miydi? (Adichie, 2006/2009, pp.509-510)

Davies’ procedure: Addition, Formal and semantic preservation

Venuti’s strategy: Foreignization

The procedure of addition was followed in the translation of “harmattan-dried leaf”. *Harmattan* is a dust-laden wind blowing occasionally on the Atlantic side of Africa (Merriam-Webster, n.d.). To elucidate what “harmattan” refers to, the item *rüzgar*, literally “wind”, was inserted into the translation. Since the item “harmattan” was preserved, the foreignness of the reference was maintained. Apart from the insertion, the

item “harmattan-dried leaf” was altogether translated literally, involving the equivalents of “dried” and “leaf”, *kuruttuğu* and *yaprak*, respectively. Thus, the procedure of semantic preservation was also adopted.

CSIs under the Category of Public Life

The examples below, concerning certain administrative affairs and political events unfolding in Nigeria in the 1960s, fall under the category of public life (Newmark, 2010).

Example 4.

ST: She was used to her mother’s disapproval; it had coloured most of her major decisions, after all: when she chose two weeks’ suspension rather than apologize to her Heathgrove form mistress for insisting that the lessons on Pax Britannica were contradictory; when she joined the Students’ Movement for Independence at Ibadan; ... (Adichie, 2017, p.35).

TT: Annesinin itirazlarına alışkındı; ne de olsa hemen hemen bütün büyük kararlarında bu itirazların etkisi olmuştu: ‘İngiliz Barışı’ Konulu derslerin çelişkili olduğunda ısrar etmesi yüzünden Heathgrove’daki sınıf öğretmeninden özür dilemek yerine iki hafta uzaklaştırma cezası almayı tercih etmesinde; İbadan’da Öğrenci Bağımsızlık Hareketi’ne katılmasında; ... (Adichie, 2006/2009, p.57).

Davies’ procedure: Semantic preservation

Venuti’s strategy: Foreignization

“Students’ Movement for Independence” refers to a movement organized for independence from colonialism (De La Cruz-Guzmán, 2012, p.47). It was translated literally through the use of descriptively close signs in the TL, and the semantic meaning of the ST reference was preserved. The denotative sign corresponding to “for” was not used since it is not relevant to the structure of the Turkish phrase in question, *Bağımsızlık Hareketi*. The translated item corresponds to the foreignization strategy, as readers can easily recognize that the item is part of the SC.

Example 5.

ST: I’ve decided to talk to Dr Okoro about the Labour Strike. It’s unacceptable that Balewa and his cronies should completely reject their demands (Adichie, 2017, p.100).

TT: İşçi Grevi hakkında Dr. Okoro ile konuşmaya karar verdim. Balewa ve kafadarlarının işçilerini taleplerini toptan reddetmeleri kabul edilemez (Adichie, 2006/2009, p.152).

Davies’ procedure: Formal and semantic preservation

Venuti’s strategy: Foreignization

“Balewa and his cronies” was translated through both formal and semantic preservation strategies. Balewa refers to the Nigerian politician Sir Abubakar Tafawa Balewa, the first federal prime minister in charge between 1957 and 1966 (Britannica, 2024). The translator preserved this name without transliterating it and thus completely maintained its foreign association. The item “his cronies” was translated through semantic preservation. The Turkish item *kafadarları* is a descriptive equivalent of the relevant reference. The concept of “crony” refers to “a friend, or a person who works for someone in authority [and] willing to give and receive dishonest help” (Cambridge Dictionary, n.d.). The Turkish equivalent, *kafadar*, is a person whose views and understandings are compatible with those of the others in a group (Güncel Türkçe Sözlük, n.d.). The item “crony” is generally used for people working for an authority, such as a general, president, or people holding similar titles. Yet the item in the Turkish translation, *kafadar*, can be used for anybody with a similar worldview in a group of people, not necessarily in a context related to authority. The item “Balewa and his cronies” carries a negative association concerning the government that failed to meet the demands of striking laborers. In this sense, the Turkish equivalent retained the foreignness of the reference through the preservation of “Balewa”, also providing the implication of people sharing the same worldview for “cronies”.

Example 6.

ST: He would not tell Harrison that he in fact heard of tear gas when Master talked about the members of the Western House of Assembly, ... (Adichie, 2017, p.210).

TT: Gazı aslında Efendisi Batı Yasama Meclisi'nin üyeleri hakkında konuşurken işittiğini Harrison'a söylemedi; ... (Adichie, 2006/2009, p.303).

Davies' procedure: Semantic preservation, Addition

Venuti's strategy: Foreignization

“Western House of Assembly” refers to one of the three defunct regional legislative bodies in Nigeria, established with the 1946 Constitution (National Parliaments: Nigeria, n.d.). The item was translated through both addition and semantic preservation strategies. The Turkish equivalent of “western”, *batı*, was used in the translation, and *meclis*, “assembly”, was used to render “the house of assembly”. *Meclis*, a word of Arabic origin, means a group of people who have come together to discuss and decide on a matter as well as the place where such a meeting is held (Güncel Türkçe Sözlük, n.d.). Similar to the item “the house of assembly”, the Turkish *meclis* also carries the meaning of “legislative body”. In this sense, the translation conveys the descriptive meaning. The target readers can easily grasp the otherness of the CSI since there is no such regional assembly in Turkey. The translator also chose to insert *yasama*, meaning “legislation” to clarify the function of the item “house of assembly”, altogether producing a literal translation.

CSIs under the Category of Social Life

The examples below, related to a type of school in Nigeria, a remedy used to heal an illness, and a form of trading during the Biafra war, belong to Newmark's (2010) category of social life.

Example 7.

ST: Yet, now, only a few years later, her taxi was on Airport Road, driving past the Igbo Union Grammar School (Adichie, 2017, p.38).

TT: Oysa şimdi, sadece birkaç yıl sonra, taksiyle İgbo Birliği İlköğretim Okulu'nun önünden geçip Havaalanı Yolu'nda ilerliyordu işte (Adichie, 2006/2009, p.62).

Davies' procedure: Localization, Semantic preservation

Venuti's strategy: Both domestication and foreignization

The translation of the item "Igbo Union Grammar School", a particular school in the Kano province, can be considered under both domestication and foreignization strategies. Igbo people are an ethnic group living mainly in southeastern Nigeria and speaking their native language (Britannica, 2023a). The Igbos have maintained their strong bonds of kinship and brotherhood over the years in the form of cultural groups and town associations (Obor & Okafor, 2014). The first official Igbo Union was formed in Lagos in 1934 and was expanded to the Igbo Federal Union in 1944 (Obor and Okafor, 2014, p.68). The Igbo Union Grammar School was established by the Igbo Union when northerners refused to admit Igbo children to schools in Kano, and thus, the Igbos felt discriminated against (Mabura, 2008). Said item was translated into Turkish through two procedures, namely preservation and localization, leading to both foreignization and domestication, respectively. The procedure of preservation was implemented to "Igbo Union", whereby "Igbo" was transliterated as *İgbo*, and the item "Union" was rendered through its Turkish equivalent, *Birlik*. On the other hand, the item "Grammar School" was replaced with a reference belonging to Turkish culture. A grammar school is a type of school originating from the UK school system. It is a school where 11- to 18-year-olds can attend upon passing an examination (Cambridge Dictionary, n.d.). Grammar schools taught Latin grammar in medieval times, yet with the 1944 Education Act, they became academic-orientated secondary schools open to everyone (The Good Schools Guide, n.d.). Instead of translating the item with an explanation, the translator preferred to adapt it to the TC and to use *İlköğretim Okulu*, the concept used for the first eighth grades in the Turkish school system, corresponding to "elementary school". Although this procedure corresponds to domestication, the translated item still provides a foreign flavor with the formally and semantically preserved "Igbo Union".

Example 8.

ST: ...because Master did not know that her back ached and her cocoyam patch always yielded a poor harvest and her chest was indeed on fire when she coughed (Adichie, 2017, p.90).

TT: ...çünkü Efendi annesinin sırtının ağrıdığını, gölevez yakısının hiçbir zaman pek iyi sonuç vermediğini ve öksürdüğünde göğsünün gerçekten yandığını bilmiyordu (Adichie, 2006/2009, p.138).

Davies' procedure: Semantic preservation

Venuti's strategy: Foreignization

"Cocoyam patch", a health-related concept, is a sort of remedy used by Ugwu's mother to relieve her coughs and chest burns. A patch is a piece of material stuck to the skin (Cambridge Dictionary, n.d.), including substances made of cocoyam, a food plant with edible underground stems, grown in West Africa (Collins Dictionary, n.d.). Conveying the descriptive meaning of the item, the translator used the procedure of semantic preservation and rendered it literally as *gölevez yakısı*. The term *gölevez* refers to "cocoyam". Since it is only grown in a very restricted area in the Mediterranean region of Turkey (Akgül et al., 2017) and therefore is not widely consumed, it is not a quite familiar concept for the target readers. Based on the other concept *yakı*, the medicinal material spread on a cloth and applied to the skin to treat certain diseases (Güncel Türkçe Sözlük, n.d.), which is also used in Turkey, readers may understand that *gölevez* refers to a specific plant. The literal translation including *gölevez*, unfamiliar to Turkish readers, thus conveys the foreignness to the target readers.

Example 9.

ST: Is she still trading at afia attack? (Adichie, 2017, p.415)

TT: Hâlâ düşman topraklarda ticaret mi yapıyor? (Adichie, 2006/2009, p.595)

Davies' procedure: Addition

Venuti's strategy: Foreignization

"Afia attack", which means crossing enemy lines to get food supplies (Rideout, 2021, p.74), refers to the strategy deployed by Kainene to engage in trade during the Biafra conflict due to a lack of supplies. Trading was associated with the notion of attack since the reduction of food supplies was viewed as a direct attack on women's capabilities to fulfill their traditional roles successfully (Achebe, 2010, pp.11-12). Preferring to explicate the item, the translator translated it as "trading in enemy territories". In this case, the procedure of addition was implemented to the item, producing a translation in line with the foreignization strategy, as Turkish readers can easily recognize the source-orientedness of the notion based on the specific context of the Biafra conflict.

CSIs under the Category of Personal Life

The examples below illustrate a kind of food, a household item, and a type of cloth thus pertaining to the category of personal life (Newmark, 2010).

Example 10.

ST: ...before she asked her husband for anything, she told Ugwu, she cooked him spicy yam porridge with *arigbe* (Adichie, 2017, p.15).

TT: ...kocasından bir şey istemeden önce ona arigbe ile hazırladığı baharatlı yam lapası pişirirdi. Her zaman işe yarar demişti Ugwu'ya (Adichie, 2006/2009, p.28).

Davies' procedure: Formal preservation, Localization

Venuti's strategy: Both foreignization and domestication

"Yam porridge" is a traditional Nigerian dish made from a potato-like root of a tropical plant of the same name. It is prepared by boiling the starchy root plant and blending it with spices. The suggested equivalents for "yam" in Turkish are *tatlı patates*, literally sweet potato, and *yer elması*, literally Jerusalem artichoke, due to their similar physical and nutritional characteristics. The translator, who seems to have considered that these root plants do not correspond to "yam", chose to preserve the word "yam". As for the item "porridge", the translator preferred to use the name of a dish similar to porridge in terms of cooking technique and familiar to the target readers, i.e. *lapa*, obtained by boiling starchy grains, such as rice, with water. The translator can be said to have localized the name of the dish to a certain extent; however, due to the express foreignness of the item "yam", the target readers can easily grasp the exotic association of the relevant dish.

Example 11.

ST: Now, though, he wanted to cook a perfect meal, a savory jollof rice or his special stew with *arigbe*, to show her how well he could cook (Adichie, 2017, p.23).

TT: Oysa şimdi, ne kadar iyi yapabildiğini kadına göstermek için mükemmel bir yemek pişirmeyi istiyordu: lezzetli bir jollof pilavı veya *arigbe* ile yaptığı kendi özel yahnisini (Adichie, 2009, p.41).

Davies' procedure: Formal and semantic preservation

Venuti's strategy: Foreignization

Jollof rice is a dish of West Africa made with long-grain rice, tomatoes, vegetables, and spices (Cambridge Dictionary, n.d.). Being a traditional dish of the Senegalese Wolof people, *Jollof* may have derived from the name of the 16th century Jollof kingdom founded in Senegal (McCann, 2009, p.135). The translator preferred

to preserve the name of this traditional African dish. “Rice” was translated as *pilav*, its descriptive Turkish equivalent. The item was translated through formal and semantic preservation procedures. In its entirety, the target reader was made to recognize it as a dish specific to the region in question.

Example 12.

ST: Her green george wrapper hung stiff on her waist and made her hips look square-shaped (Adichie, 2017, p.94).

TT: Belinden aşağıya, kolalıymış gibi sert bir şekilde inen yeşil lorjet sarongu kalçalarını dörtgen gösteriyordu (Adichie, 2006/2009, p.144).

Davies’ procedure: Addition, Semantic preservation

Venuti’s strategy: Foreignization

“George fabric” is a kind of embroidered and colorful cloth used to produce an African-style wrapper, worn usually over other clothes. This type of fabric, which started to be exported from France to Africa in the 1890s, has long been adapted to traditional clothing (George Fabric, n.d.). The translator opted to omit the item “wrapper” since it refers to a garment worn casually in the house (Cambridge Dictionary, n.d.), which may not call up a direct association with the embroidered clothing. She replaced it with the italicized item “sarong”, a long and loose garment that is wrapped around the waist and is mainly worn in the Malay Archipelago and the Pacific islands (Merriam-Webster, n.d.). Since she most likely considered that the Turkish equivalent of “wrapper” would not correspond to the implied clothing, she used a garment name from another region that gives an exotic sense. The already pronounced foreignness of this clothing, which is not part of Turkish culture, was reinforced by the italicization of the item. The item “george” was translated literally as *lorjet*, which is not a local fabric in Turkish culture. Thus, through semantic preservation and addition of the item “sarong”, the foreign flavor of the CSI was communicated to the target readers.

CSIs under the Category of Customs and Pursuits

The examples below, belonging to Newmark’s (2010) category of customs and pursuits, illustrate a way of addressing between lovers, a game played by children, and a marriage ritual.

Example 13.

ST: Her name was Olanna. But Master said it only once; he mostly called her nkem, my own (Adichie, 2017, p.24).

TT: Kadının adı Olanna’ydi. Ama Efendi sadece bir kez bu adla seslenmişti, ona çoğunlukla nkem diyordu (Adichie, 2006/2009, p.41).

Davies' procedure: Addition

Venuti's strategy: Foreignization

Nkem refers to Odenigbo's way of addressing his lover Olanna. It is an Igbo word meaning "my own". In the ST, the word *nkem* is presented in italics and followed by its meaning. The translator preserved the italicized word *nkem* and explicated it by providing its Turkish equivalent in a footnote, denoting "my own". Thus, the addition strategy was used, and the foreignization strategy was adopted by preserving the original expression.

Example 14.

ST: Clusters of girls were closer to the road, playing oga and swell, clapping rhythmically as they hopped first on one leg and then the other (Adichie, 2017, p.38).

TT: Kız grupları yola daha yakındılar, oga ve swell oynuyorlar, önce bir ayakları sonra diğeri üzerinde zıplarken ritmik olarak el çırpıyorlardı (Adichie, 2006/2009, p.62).

Davies' procedure: Formal preservation

Venuti's strategy: Foreignization

Oga and *swell* is a traditional game in Nigeria, usually played by girls hopping on their legs while clapping rhythmically (Adichie, 2017, p.38). In the translation, the item was kept unchanged and presented in italics, similar to its form in the ST. Thus, the strategy of formal preservation was followed, leading to a foreignized translation.

Example 15.

ST: But I will come back soon, for Anulika's wine-carrying (Adichie, 2017, p.121).

TT: Ama şarap getirme töreni sırasında burada olacağım (Adichie, 2006/2009, p.179).

Davies' procedure: Semantic preservation, Addition

Venuti's strategy: Foreignization

"Wine-carrying" is a traditional Igbo marriage custom (Nwabude, 2022). It is practiced in marriage ceremonies of some of the novel's characters, including the sister of Ugwu. During the ceremony, the bride kneels and gives palm wine to her husband, and parents and family elders pray for the newlyweds (Igweze, 2020). The item was translated with its descriptive equivalent, *şarap getirme*, producing a literal translation. The word *tören*, the Turkish word for "ceremony", was inserted. Through this strategy, the translator made it clear to the readers that this is a ritualistic practice. Overall, the exotic character of the practice, which is not a part of Turkish culture, was reflected to the target readers.

CSIs under the Category of Private Passions

The examples below, illustrating a religious campaign, a Nigerian style of music, and a mystical figure, relate to the category of private passions (Newmark, 2010).

Example 16.

ST: I will be doing a St Vincent de Paul charity drive tomorrow (Adichie, 2017, p.33).

TT: Yarın St. Vincent de Paul'ün yardım kampanyasına katılacağım (Adichie, 2006/2009, p.54).

Davies' procedure: Formal and semantic preservation

Venuti's strategy: Foreignization

The Roman Catholic priest St Vincent de Paul, known for his benevolence and compassion for the poor, is the patron saint of charities (Britannica, 2023b). Catholic Christians in Nigeria, including the novel's character Olanna, voluntarily organize charity campaigns for the poor as a society under the name of the mentioned priest (Adichie, 2017, p.33; Society of Saint Vincent de Paul Nigeria, n.d.). This cultural element, completely alien to Turkish readers, was translated through the procedure of preservation, both semantic and formal. "St Vincent de Paul" was retained, and "charity drive" was translated with its descriptive equivalent. *Yardım* corresponds to "charity", and *kampanya* to "drive", which in this context has a similar meaning to "campaign" (Thesaurus.plus, n.d.).

Example 17.

ST: A record shop was playing loud High Life music,... (Adichie, 2017, p.37).

TT: Bir plak dükkanı yüksek sesle Highlife müzik çalıyordu,... (Adichie, 2006/2009, p.60).

Davies' procedure: Formal preservation

Venuti's strategy: Foreignization

"Highlife" is an acculturated dance-music style that emerged in Africa, incorporating African, Western, and Islamic influences (Collins, 1989, p.221). This music style, having its origins in Ghana in the late 19th century, spread to the west of Nigeria. Highlife reached high popularity in the interior of Nigeria and the eastern coastal regions in the 1930s and underwent a significant change there, blending asymmetrical drum rhythms, originating from the Yoruba people, and guitar melodies (Britannica, 2016). As a cultural item specific to Nigeria, it was translated through the formal preservation strategy. Thus, its foreignness was fully presented to the target readers.

Example 18.

ST: Ugwu wanted to hug him too, because Okeoma’s laughing face brought back the past with such force that for a moment, Ugwu felt as if the room blurred with the rain-holder’s smoke was the living room on Odim Street (Adichie, 2017, p.202).

TT: Ugwu da kucaklamak istedi, çünkü Okeoma’nın gülen yüzü geçmişi öyle kuvvetli bir şekilde geri getirmişti ki, yağmur engelleyici büyücünün dumanıyla bulanıklaşmış oda bir an için Ugwu’ya sanki Odim Caddesi’ndeki salonmuş gibi geldi (Adichie, 2006/2009, p.293).

Davies’ procedure: Semantic preservation, Addition

Venuti’s strategy: Foreignization

“Rain-holder” is a mystical figure who performs a ceremony to prevent rainfall during the marriage celebration of Olanna and Odenigbo (Adichie, 2017, p.202). Interfering with weather conditions, performed through local or spiritual methods, is a customary practice in Nigeria (Balogun, 2012). Such a practice, non-existent in Turkish culture, is foreign to Turkish readers. The foreign flavor was conveyed through the procedures of semantic preservation and addition. *Yağmur engelleyici* is the literal translation of “rain-holder” with close descriptive signs. Besides, the translator inserted the word *büyücü*, “magician”, to make it clear that this is a figure performing mystical practices.

CONCLUSION and DISCUSSION

The cultural turn of the 1980s and 1990s in translation studies has accentuated the key role of translation in bridging cultures. With that, the focus has shifted to the contexts and histories which translations emerge from and are transmitted to, the expectations of the readership targeted by translations, and the constraints faced by translators and the strategies they develop in these processes (Bassnett & Lefevere, 1990; Lefevere & Bassnett, 1998, p.6). One of the constraints translators face in the process of culture transmission is the translation of culture-specific items (CSIs) for which they have to adopt particular strategies (Aixelá, 1996; Baker, 1992; Davies, 2003; Newmark, 1988). Translators’ strategies are usually positioned within the scope of Venuti’s (1995, 2001) discussion of domestication, assimilating the exotic elements of a foreign culture, and foreignization, highlighting the foreign colors. Another perspective the cultural turn has lent to translation studies is the approach to postcolonial texts, which highlights suppressed differences and otherness related to marginalized and once-colonized cultures in translations. Hence, translation has come to be seen as an ideological act of resistance and contestation in which the postcolonial subject is constructed and the transparent and fluent discourses concealing differences are disrupted (Bandia, 2021; Bassnett & Trivedi, 2002; Niranjana, 1992; Tymoczko, 1999; Venuti, 1995; Wolf, 2002).

In light of these discussions, the present study focused on the approach adopted towards the translation of “otherness” reflected through CSIs in postcolonial literature. To this end, Nigerian author Chimamanda Ngozi

Adichie's fictional novel *Half of a Yellow Sun* was chosen. The novel of Adichie, one of the new-generation representatives of postcolonial literature, is a site displaying both an encounter and a clash between the postmodern world and the native traditional world of the Igbos. Adichie constructs her novel with compelling metaphors for Nigerian history and culture through her characters that "reflect the divided heritage of postcolonial subjects" (Strehle, 2011, p.652).

The Turkish translation of the novel discussed in this study is *Yükselen Güneşin Ülkesinde* (Adichie, 2006/2009) by Nur Küçük. CSIs as the unit of investigation to identify the translator's approach towards "otherness" in the novel were classified according to Newmark's (2010) categories of ecology, public life, social life, personal life, customs and pursuits, and private passions. Translation strategies were investigated within the framework of Davies' (2003) taxonomy, including the procedures of preservation, addition, globalization, omission, localization, transformation, and creation, which were then discussed against the backdrop of domestication and foreignization strategies (Venuti, 1995, 2001).

The analysis demonstrated the overwhelming prevalence of the procedures of formal and semantic preservation of CSIs, and addition of explanations and footnotes, falling under the foreignization strategy. Thus, it can be claimed that foreign colors and cultural elements specific to Nigeria in Adichie's work were presented to Turkish readers through Küçük's foreignizing strategies. Rather than a translation assimilating cultural others, the translator produced a target text foregrounding cultural differences, exotic tastes, and "otherness", which is also the translation strategy advocated by postcolonial translation scholars (Niranjana, 1992; Simon, 2000; Tymoczko, 1999; Venuti, 1995; Wolf, 2002). Apart from these, the study revealed that the translator followed the localization procedure, a domesticating strategy, on a rather small scale, particularly in the transfer of non-idiomatic and noncultural English expressions through Turkish idioms. However, the fact that this strategy was applied to a limited extent and that it was not generalized to CSIs allowed the translation to retain its foreignizing feature.

As observed in almost all the examples in the previous sections, "otherness" in the foreign text was manifested largely through the procedure of formal preservation by keeping native cultural elements untranslated, as in the examples of *yam*, *jollof*, *oga*, Highlife. In other words, Adichie's appropriation strategy of "untranslated words" (Ashcroft et al., 1989) was similarly followed by the translator to highlight cultural differences. Other than formal preservation, the translator followed the procedure of semantic preservation, i.e., preserving the descriptive meaning of the items, resulting in literal translation and leading to a foreignized effect. This procedure is noticeable in the translations of "bush village" as *yaban köyü* in Example 2, "Students' Movement for Independence" as *Öğrenci Bağımsızlık Hareketi* in Example 4, "cocoyam patch" as *gölevez yakısı* in Example 8. The procedure of addition was also adopted by the translator to highlight the alterity in the text, as in the examples of Umannachi [town], harmattan [wind], wine-carrying [ceremony], rain-holder [magician]. Since they are implemented using the target language forms and resources, the foreignizing procedures of semantic preservation and addition can be construed as the translator's effort to produce a text that is intelligible to the target readers. It can also be argued that additions in the form of footnotes, as in explaining *nkem* in a footnote

(Example 13), are a strategy that contributes to the visibility of the translator. The translator's foreignization strategy may have been influenced by the institutional policy of the publishing house as well as the translator's approach to postcolonial texts. The distance between Turkish and Nigerian cultures could be another factor that contributed to the translator's foreignizing choices (cf. Ergin Zengin, 2010).

It is correct that the localization procedure implemented through Turkish idioms in rendering certain non-idiomatic expressions in the ST is a domesticating strategy. However, it is of note that this procedure was applied to English expressions, not to the references to Nigerian culture. The domestication strategy applied to the CSIs in Examples 7 and 10, "grammar school" rendered through *ilköğretim okulu* (elementary school) and "yam porridge" rendered through *yam lapası* respectively, could be explained by the availability of said references with a similar function in Turkish culture. These instances of domestication of cultural references are rather few in the translation, and they are not at such a level that would undermine the dominant foreignization strategy highlighting the cultural colors and "otherness".

In this respect, the present study's findings are comparable to those of several studies examining the Turkish translations of postcolonial texts from various contexts (Altıntaş, 2015; Ergin Zengin, 2010). Investigating the role of translation in the transfer and representation of the cultural specificities of repressed postcolonial societies and the translation strategies applied by translators to this end in light of Venuti's domestication and foreignization approach, said studies have similarly revealed that the translators of the postcolonial texts produced, albeit to varying degrees, source text-oriented translations that convey the foreign essence and cultural values (Altıntaş, 2015; Ergin Zengin, 2010).

Foreignizing translation strategies were found to be dominant in the mentioned studies. On the other hand, inconsistent strategies of the translator that might lead to misinterpretation and inadequate transfer of cultural references could also be observed (Altıntaş, 2015). As demonstrated in the present study, domesticating strategies can also be adopted by translators for the sake of comprehensibility of the text for the target readership (Ergin Zengin, 2010, p.164). Furthermore, as also mentioned in this study, the use of footnotes is a factor that increases the translator's visibility (Ergin Zengin, 2010). Unlike this study examining Nigerian cultural references, a study examining Arabic and Persian cultural references (Ergin Zengin, 2010) found that such references related to Islamic culture may create cultural affinity for the translator and the reader, yet this affinity may lead to misunderstanding in the translation of certain words that may have different meanings in both cultures (p.163).

To sum up, by foregrounding the difference of the foreign text and disrupting the fluency in the translation of *Half of a Yellow Sun*, the translator Küçük staged an "alien reading experience" in Venuti's terms (1995, p.20). The translator's attempts to transmit the cultural content and highlight the heterogeneity of the native language largely conform to postcolonial translation approaches advocating the resistance against discriminatory discourses and the recognition of the identity of the postcolonial subject (Bandia, 2021; Bassnett & Trivedi, 2002; Niranjana, 1992; Tymoczko, 1999; Venuti, 1995; Wolf, 2002).

SUGGESTIONS

Informed by the concept of “postcolonial intercultural writing as a form of translation” (Tymoczko, 1999), Paul Bandia (2021) suggests that a postcolonial translator’s choices show parallelism to those of a postcolonial author in highlighting native cultural elements (p.137). The translation methods that translators of postcolonial texts would follow by taking into account the discursive choices specific to the authors would make native cultural elements visible in translated texts. Avoiding homogeneous discursive practices, translators would in a sense create hybrid texts and become an “agent of linguistic and cultural alienation” (Venuti, 1995, p.307). Viewing hybridity through the lens of Bhabha (1985), as the site of displacement of domination, Niranjana (1992) suggests that hybridity “subverts essentialist models of reading” and “points toward a new practice of translation” (pp.45-6). Translators who foreground cultural distinctions could be said to serve such a translation project. Furthermore, the strangeness created through such discursive practices would also indirectly contribute to the visibility of translators, supported by Venuti (1995, 2001), in that it makes it possible for readers to recognize texts as translations rather than texts written in the original language. Last but not least, translation researchers’ attempts to reveal cultural otherness in translations by incorporating the inclusive and pluralist perspectives of postcolonial studies into translation studies would increase the visibility of repressed and marginalized cultures and their subjects and contribute to cultural pluralism.

ETHICAL TEXT

In this article, the journal writing rules, publication principles, research and publication ethics, and journal ethical rules were followed. The responsibility belongs to the author for any violations that may arise regarding the article. This study does not require an ethics committee approval.

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