

COMPARISON OF THE POSTCOLONIAL ELEMENTS IN THE ARROW OF GOD AND ITS TURKISH TRANSLATION WITHIN THE SCOPE OF VENUTI'S FOREIGNIZATION STRATEGY

VENUTİ'NİN YABANCILAŞTIRMA STRATEJİSİ KAPSAMINDA ARROW OF GOD ESERİNDEKİ POSTKOLONYAL UNSURLARININ VE TÜRKÇE ÇEVİRİSİNİN KARŞILAŞTIRILMASI

Yıl 4, Sayı 2, ss.54-66.

Year 4, Issue 2, pp.54-66.

Makale Türü: İnceleme Makalesi

Article Type: Review Article

Geliş Tarihi: 15.05.2024

Submitted: 15.05.2024

Kabul Tarihi: 30.07.2024

Accepted: 30.07.2024

DOI: 10.58851/africana.1484537

Atf Bilgisi / Reference Information

Akgün, Y. (2024). Comparison of the Postcolonial Elements in the Arrow of God and its Turkish Translation Within the Scope of Venuti's Foreignization Strategy, *Africana Dergisi*, 4 (2), 54-66.
<https://doi.org/10.58851/africana.1484537>

Yaşar AKGÜN

Arş. Gör., İzmir Ekonomi Üniversitesi, yasar.akgun@ieu.edu.tr,
ORCID: 0000-0002-8728-2615

Abstract

Postcolonial literature has emerged as a significant field in recent decades, sparking exploration across various disciplines, notably in translation studies. Translation within the context of postcolonial literature involves assessing decisions made in the light of resistance against colonial cultural impositions. This has led to the development of postcolonial translation as a burgeoning area within translation studies. Chinua Achebe, a pivotal figure in postcolonial literature, has produced seminal works characterized by linguistic elements that challenge conventional norms, deliberately incorporating the "foreign" elements within ostensibly "fully English" texts. This essay primarily aims to examine the foreignization strategy proposed by Lawrence Venuti by comparing original texts with their Turkish translations, particularly those by Nazan Arıbaş Erbil. Through this analysis, the extent to which Erbil's translations maintain the foreignizing effect of the original texts will be explored. By scrutinizing linguistic decisions within the context of postcolonial literature and translation, this study seeks to shed light on the complexities and nuances of cross-cultural communication and the preservation of linguistic identity in translated works. Ultimately, the research aims to provide a deeper understanding of the translator's role in postcolonial literature and the implications of their decisions on cross-cultural communication and the preservation of linguistic identity in order to ensure an awareness.

Keywords: Chinua Achebe, Postcolonial literature, Translation, Lawrence Venuti, Foreignization, Arrow of God.

Öz

Sömürge sonrası Afrika edebiyatı son yıllarda mühim bir araştırma konusu hüviyetini kazanmış ve bununla beraber farklı alandaki birçok araştırmayı da mümkün kılmıştır. İrdelendiği önemli bir çalışma alanı da çeviribilim olarak karşımıza çıkmaktadır. Kolonileştirici kültürel unsurlara karşı postkolonyal direnç amacıyla ışık tutulan tercüme ile ilgili kararların değerlendirildiği bir alan oluşturan sömürgecilik sonrası çeviribilim çalışmaları, çeviribilim çalışmalarında önu açık ve gelişen bir alan olarak ortaya çıkmaktadır. Öyle ki, son zamanlarda bu alanda pek çok eser kaleme alınarak, Batı'nın sömürge kavramını deneyimlemek zorunda kalan toplumların kolonileşme sürecine direnirken gerçekleştirdikleri entelektüel girişimler irdelenmiş ve bugünkü sömürge sonrası çeviribilim çalışmalarının da büyük bir paydaşı olduğu yeni bir külliyat yaratılmıştır. Bu kapsamda, postkolonyal edebiyatın önde gelen figürü olarak kabul edilen Chinua Achebe, şüphesiz ki postkolonyal dil öğelerini içeren kilit başyapıtlar kaleme almıştır ve bu eserler, okuyucuların bilinçli bir şekilde "yabancı" bırakılan dil kararlarını "tamamen İngilizce" bir metinde görmelerini sağlar. Kural olarak tamamıyla doğru ve akıcı bir İngilizce kullanan Achebe, metnine yerleştirdiği kendi kültürüne özgü kullanımlar ve kültürel ifadelerle sömürgecinin dili olan İngilizcede adeta yeni delikler açmakta ve bu sayede kendi kültürü önüne çekilen perdeyi aşarak Batı "medeniyeti" altında sessizleştirilen toplumların sesini duyurmaktadır. Bu nedenle, bu makalede, Lawrence Venuti'nin önerdiği yabancılaştırma stratejisine dayanarak, orijinal metindeki kararlar ile Nazan Arıbaş Erbil'in Türkçe çevirisi karşılaştırılacak ve Türkçe çevirisinin hedef metinde ne ölçüde aynı yabancılaştırma etkisini sağladığı anlaşılmasına çalışılacaktır.

Anahtar kelimeler: Chinua Achebe, sömürge sonrası Afrika edebiyatı, çeviribilim, Venuti, yabancılaştırma.

STRUCTURED ABSTRACT

The emergence of postcolonial literature as a prominent field in recent years has spurred interdisciplinary exploration, particularly within translation studies. In this context, translation in postcolonial literature involves evaluating decisions against colonial cultural impositions, giving rise to the burgeoning area of postcolonial translation within translation studies. Chinua Achebe, a pivotal figure in postcolonial literature, is known for producing seminal works that challenge conventional linguistic norms by intentionally incorporating "foreign" elements into ostensibly "fully English" texts. The deliberate use of native language elements and cultural references within Achebe's English prose serves to disrupt the colonial narrative and assert the value and richness of African cultures. This approach has influenced many scholars and translators, prompting a deeper examination of how language and culture intersect in postcolonial contexts.

This essay delves into the foreignization strategy proposed by Lawrence Venuti by comparing original texts with their Turkish translations, particularly those by Nazan Arıbaş Erbil. Venuti's foreignization strategy advocates for retaining the foreignness of the source text to challenge the dominant cultural norms of the target language, thereby promoting a more authentic and respectful representation of the original culture. Through this comparative analysis, it seeks to assess the extent to which Erbil's translations maintain the foreignizing effect of the original texts. By scrutinizing linguistic decisions within the context of postcolonial literature and translation, this study aims to illuminate the intricacies of cross-cultural communication and the preservation of linguistic identity in translated works. A critical aspect of this analysis is understanding the specific techniques used by Erbil to retain the cultural essence of Achebe's works in the Turkish context. The comparison reveals shared literary patterns and purposes between Achebe and Erbil, indicating Erbil's successful pursuit of maintaining the postcolonial sensitivity in the target text. The Turkish translation is rich with Igbo-based patterns, embodying the postcolonial sentiments conveyed by the author, thus retaining its postcolonial status through the process of integrating cultural elements into Turkish. This method involves the strategic choice of words, phrases, and structures that mirror the original Igbo influences, ensuring that the translated text resonates with the same cultural depth and significance as the original.

The foreignization strategy employed appears to have effectively replicated the original effect in Turkish, prompting readers to recognize the origins of the text within the Igbo culture. This recognition not only enhances the reader's understanding of the cultural context but also encourages a deeper appreciation of the diversity and complexity inherent in postcolonial literature. Notably, both Achebe and Erbil employ similar techniques, with Achebe translating proverbs and idioms literally and employing calque technique for local names of foods, songs, and places. Erbil follows suit, adhering to the literary purpose of the author to unveil the African reality beneath the English-written text, accentuated by local usages. This alignment in translation techniques underscores their shared commitment to bridging cultural divides and preserving the authenticity of the source text, a fundamental goal in postcolonial translation practices. It is unsurprising that Achebe and Erbil share commonalities, as Achebe, being a postcolonial writer, also serves as a performing translator who amplifies the suppressed voices of his nation. His works often reflect a conscious effort to confront and counteract the cultural erasure imposed by colonialism, making translation a vital tool in his literary arsenal. Erbil, in her role as a translator for both Achebe and the nation, prioritizes foreignization over domestication, aligning with Achebe's approach to translation and his commitment to representing the silenced voices of his culture. This priority not only preserves the integrity of Achebe's narrative but also enhances the Turkish readership's exposure to and understanding of Igbo culture, fostering a greater sense of global cultural awareness.

In conclusion, the collaboration between Achebe and Erbil exemplifies the symbiotic relationship between author and translator, both dedicated to transcending linguistic and cultural barriers to convey the richness of postcolonial narratives. Through their shared commitment to foreignization, they ensure the preservation of linguistic and cultural authenticity, thereby amplifying the voices of the marginalized and reclaiming agency in the face of colonial hegemony. Their work highlights the importance of translation as a form of cultural preservation and resistance, underscoring its role in the broader postcolonial struggle for identity and self-representation. This study not only sheds light on the translation practices in postcolonial literature but also emphasizes the transformative power of literature in bridging cultural divides and fostering mutual understanding. In essence, the efforts of Achebe and Erbil underscore the potential of literature and translation to act as vehicles for cultural dialogue and resistance, promoting a more inclusive and diverse literary landscape.

By examining the nuanced strategies employed in these translations, this essay contributes to a greater understanding of how translators can navigate the complexities of cultural differences while remaining faithful to the spirit and intent of the original text. This analysis serves as a valuable resource for scholars, translators, and readers interested in the dynamic interplay between language, culture, and literature in postcolonial contexts. Ultimately, the study of Achebe's works and their translations into Turkish offers a compelling example of how literature can transcend linguistic boundaries and foster a deeper appreciation of cultural diversity, challenging readers to engage with and understand perspectives beyond their own.

Introduction

Throughout the years, colonizing powers have assumed the role of democracy/humanity distributors with the disguised intention of exploiting the natural and cultural sources of the targeted colonized territories. In order for the colonizers to be able to actualise their pre-contemplated plans, it has necessitated for them to apply several strategies and actions. These strategies and actions may, as witnessed in the history, encapsulate a wide scope of harm, permeating to the all aspects of the domestic human life in the targeted territory. Although there appear to be many deeds, the cultural and linguistic heritage of the domestic territories are not exempt from the scope of harmed notions. Indeed, literature and language might be asserted to have been the most aimed cultural aspects of the colonized territories. The colonizers have perceived the linguistic hegemony as a must to eradicate the accumulated cultural heritage commonly shared by the domestics, so that literary and religious traditions can be derailed. Therefore, imperial powers have accustomed to putting their native language in force so that the native people might be inculcated with the deluded and distorted realities. Deeming the necessity of indoctrinating the native into the delusion that the external force's cultural superiority is indeed a crystallized reality, the imperials' linguistic usages ought to be embraced. The use of the colonizers' languages does not only serve for the aspired cultural-wipe out and integrating the new one but also for cornering them to the confined linguistic barriers. The colonized natives who find themselves linguistically confined to the colonizers' languages are destined to suffer from the lack of cultural collective mindset in order to voice and challenge. With their native languages replaced by the colonizers' and cultures' being ripped away only to be reconstructed by the external one, the colonized natives end up in a double-suppressed situation in which any action to overcome the scaffolded cultural barriers is doomed to fade away. However, as the years have elapsed, scholars, critics and intellectuals who have blossomed up in a double-suppressed situation have engineered several strategies and approaches in order to overcome the strains under which the colonial experiences and the intellectual capacities of the natives have been silenced. Postcolonial literature might be stated to have a unique position in all the constituted intellectual movements by the scholars who have come through the colonialism. Postcolonial literature basically stands for all the collective literary works penned after the colonial process when it was at its climax. Harboring its unique characteristics, it is marked by the tension between the content written in English and the cultural-specific linguistic usages left in the native language of the colonized. Sprinkling the forgotten culture-specific elements into the silenced language, postcolonial

literature aims at revivifying and recalling the colonized peoples' cultural heritages. Within this scope, Chinua Achebe is one of the leading figures of the movement with his many masterpieces taking the colonial issue as their main theme. Having been born in the colonized tribe and educated in a Western world, Achebe mediates between two distinct worlds and cultures, yet, rather than rejecting the influence of these two different worlds on him, he attempts to melt them in the same pot, creating an art of his own (Gikandi, 1991). Achebe makes use of his accumulated cultural knowledge extracted out from two different cultures, which makes his works valuable. As Gikandi (1991) puts it:

Achebe is read and discussed more than any other African novelist, and his works have come to constitute important interpretative spaces in the critique of the colonial and postcolonial situation in Africa and in the continuing quest for postcolonial esthetic (p.29).

Scrutinized from different angles due to their stratified and rich contents, his masterpieces have been analysed in translation studies while mentioning the foreignization and domestication strategies. When perceived as a way of resistance to the colonizers, different strategies and approaches have come to be discussed. One of the most-addressed strategies seems to be foreignization strategy which was first crystallized by Schleiermacher and later on developed and enriched by Lawrence Venuti who has predicated the concept of foreignization on imperialism-related issues. Although Venuti has elaborated on foreignization strategy and tackled the issue in a much detailed manner, both Schleiermacher and Venuti might be stated to have considered the use of foreignization strategy in the similar perspective. That is, both scholars have one way or another thought that foreignization strategy may be utilized in order to enrich the target language with the unlike yet constructive foreign linguistic and cultural usages so that the target reader and culture are to be introduced to newly-crafted and accepted foreign patterns. Indeed, Schleiermacher came up with two distinct strategies, one of which is foreignization and the other one is domestication. As a counter strategy to foreignization, domestication stands for the integration of the foreign elements into the target text through the target text's linguistic and cultural patterns. Even though Schleiermacher is the first to come up with foreignization and domestication strategy, he handled the issue in a briefly-penned essay titled "On the Different Methods of Translating". Yet, Lawrence Venuti can easily be asserted to have taken the issue to the different fronts and examined foreignization strategy through unexplored perspectives. According to Venuti, the use of domestication and foreignization strategies can differ with different purposes that can be designed and pursued in any power relations and translator's choice of either strategy can locate him/her in either a visible or invisible position. Drawing on the literary history and politics, Venuti goes on to state that the use of domestication might be preferred by imperialism-related purposes whereas the foreignization strategy can be utilized as a way of resistance to the imperialism. According to him, a source text can be well distorted or twisted and re-designed with colonial-based intentions and re-write all the cultural and linguistic patterns in a way that the source culture is not to be realised. Yet, translator might not choose to resort to domestication strategy and erase all the cultural and linguistic foreign patterns. Through foreignization, self-centered mindset of the dominant language and culture is to be violated with the implementation of the foreign and local patterns, derailing the very concept of elitist hegemony (Venuti, 1995). Source text might very well be translated in a way that the target reader can be inculcated with the thought that what is being read has actually been extracted out of a different culture and a language. Indeed, as Collins (2008) states:

A translator has the power to present the translated as a resistance to domination by pre-existing hierarchies of knowledge or to dominate the translated, and the systems of knowledge symbolized by them, through incorporating them into the knowledge systems of the target language (p. 337)

With sprinkled foreign elements, the target reader might be pushed to his/her linguistic and cultural border, bestowing him/her a chance to confront with the living culture lurking behind what has been translated. Moreover, given the fact that postcolonial writers have encountered with two distinct foreign cultures and languages of the colonized and the colonizer, they have long been perceived as postcolonial

translators. Possessing and being well-versed at two different cultures and languages, postcolonial writers can be stated to be able to reflect the transition and metamorphosis inflicted by the colonizers' imperialistic purposes. Having most of the cultural elements taken from their mother tongues at their disposal, postcolonial writers who have been subjugated to speak the colonizers' languages can blend the cultural patterns in their native language with the colonizers' language, constituting a sort of hybrid language through which a cultural bilateral transition might be ensured. This paper, thus, aims at addressing the cultural and linguistic specific usages in Achebe's book named *The Arrow of God* within the scope of Venuti's translation concepts and comparing it to its Turkish translation by Nazan Arıbaş Erbil in order to elicit to what extent the expressions in question have or not been translated.

Literature Review

Postcolonial literature has basically evolved as a reaction to the long-developed colonial literature, which has been written by the colonizers' languages. Although the colonial mindset which is valid in many European countries can not only be limited to Britain/England, English language appears to be the most-utilized language in the colonized territories. In fact, due to the forced utilization in order to make away with all the other domestic languages, English has been named as a killer language (Nemecek, 2010). It might basically be explained with the fact that Britain is recorded to have colonized most territories ever, in which the languages spoken by the indigenous have been silenced or erased. Two of the individuals' experiences, who experienced a colonial-based and English-dominated education, are shared by Semali as:

Then, I went to school, a colonial school, and this harmony was broken. The language of my education was no longer the language of my culture. (...) By the time I was in fifth grade Swahili was no longer the medium of instruction. English had taken over and Kiswahili was only a subject taught once a week. Kichagga was not to be spoken at any time and if caught speaking we were severely punished. (Macedo, 2011, p. xii)

Being subjugated to the linguistic boundaries constructed by the imperial hegemony, the domestic people have long been subject to the lack of linguistic patterns with which it is gruesome to articulate their frustrations. Postcolonial literature, likewise, has also utilized English as a medium of expression in all the masterpieces penned by its distinguished authors and scholars. Even though the preference displayed by the postcolonial members to use English as a medium of expression might seem as a contradiction, the logic lurking behind might be explained as the postcolonial strategy to utilize the weapon of enemy against enemy. Even there appear to be some postcolonial authors who advocate the use of local language while writing a book, the most famous one of whom is without doubt Ngugi Wa Thiong'o, who criticizes those making use of English in the sphere of postcolonial literature. In his seminal work titled *Decolonizing the Mind*, Thiong'o states that: "Some are coming round to the inescapable conclusion that African literature can only be written in African languages" (Thiong'o, 1986, p.27). Yet, these opposite voices seem to have not acquired the upper-hand against English-preferring postcolonial authors. Given that speaking and writing in English enables authors to access to a wider range of readers, postcolonial authors seem to prefer English in order to get their voices resonated with wider audience. Moreover, postcolonial writers are known to sprinkle culture specific usages which have been previously rampant in the colonized culture, the main reason of which is to remind the reader of the subjugated and silenced culture underpinning the whole work. However, the accentuated culture specific usages tend to be written not in English but in the native language of the postcolonial author, so that the colonizer language is to be penetrated with the colonized language which pierces through with all the native characteristics of the language such as proverb, idiom and songs. Although there are many postcolonial authors claiming that the African literature can only be written in the African languages (Michelman, 1995), many authors like Achebe favors the use of English as a way of challenging the colonizers' mindsets. For instance, Chinua Achebe, as one of the most prominent postcolonial authors, is known with his well-esteemed books in which highly-integrated postcolonial linguistic patterns might be grasped. Indeed, Achebe himself claims that it is the use of English itself that gives postcolonial works their subversive power (Gikandi, 1991). He basically blends English

with his native Igbo language through the use of proverbs, idioms, songs and all the other verbally-conveyed expressions (Alhammad, 2011). Achebe does not seem to be hesitant to address the importance of idioms and proverbs not only in his own books but also in the whole Igbo culture and language. According to him, among the Igbo the art of conversation is regarded very highly and proverbs are the palm-oil with which words are eaten (Achebe, 1958). In fact, Achebe seems to have blended the Ibo imagery in his books. (Michelman, 1995). His African Trilogy which is made of three parts as *Things Fall Apart*, *No Longer At Ease* and *The Arrow of God* might be demonstrated as his seminal work, in which the colonized life in the Africa is thoroughly debunked with all the realities experienced by Igbo People. In the *Arrow of God*, which is at the center of this paper, the narrative basically tells the story of Umuari territory which is constituted with six different tribes with the intention of protecting the indigenous people from the external forces. Ezeulu, who is portrayed as the leader of the united tribes assumes the role of the supreme leader, making nearly all the significant decisions in Umuaru (Zahid, 2021). He is surprisingly portrayed as not someone holding a grudge against the British. To the contrary, he appears to be trying to comprehend the lifestyle and mindset of the colonizers. Yet, after being offered the position of designated official leader of Umuari by Britain, he turns the offer down which triggers a set of unfortunate events between the representatives of Umuari and Britain. In the *Arrow of God*, Achebe addresses the collapse, the comprehension predicated on prejudice and the vulnerability of the society (Avcu,2019). What makes the *Arrow of God* an essential work to internalize the postcolonial linguistic patterns portrayed by Achebe is the fact that it is predominantly marked with native poems, festivals, proverbs, idioms and domestic characteristics (Avcu, 2019). It might be stated that the quotidian life is portrayed in a detailed manner. In the same manner as proverbs, folklore stories incorporated by Achebe into the novel are very significant discursive elements in developing an alternative discourse to that of the colonizer (Salami & Tabari 2018, p.23). Reflecting the culture specific expressions with their natural surroundings and usages in a completely English-written book metamorphoses the colonial English language obligation into a space in which the author pierces through. As Zahid (2021) puts it forward:

The *Arrow of God* has become a major breakthrough in the socio-economic and cultural milieu of Africa as a vivid illustration of the voice and awareness created by the recovery of subconscious and troubled Africans in times of historical crisis (p.71)

Throughout the book, Achebe seems to have conveyed many culture specific expressions which are not translated in English even though the whole book is written in English. Given the fact that many postcolonial authors resort to untranslated native expressions in order to force the reader to conclude the fact that there is a silenced culture lurking behind the English text, Achebe's choices do hardly come as a surprise. Okuroğlu and Başkale (2019) state that:

He [Achebe] presents some words or proverbs in Igbo language to response the false accusations of white nations' descriptions of the colonial subjects as not having a proper language or culture of their own. It is obvious that Achebe uses English as a tool to show the underestimated existence of history, cultural values and strong sense of identity in Igbo society. (p.90)

The mentioned use of proverbs, idioms, songs and all the traditional elements carry the past cultural heritage of the ancestors of the Igbo people, clarifying the fact that the indigenous people also possess a clustered set of unique habits and cultures which have come to be solid and unified until the arrival of the colonists. Although the newcomers assume the superiority of English language and culture, Achebe essays to convey the message that what constitutes a culture is not an imported one but actually the valid one which is culturally and historically transmitted from generation to generation. For instance, on the use of many proverbs in Achebe's books, Alhammad (2011) claims that "proverbs are used to summarise and preserve ancestral wisdom. Achebe uses them to show the cultural background of the Igbo people before the arrival of colonisation." (p.37). Not only proverbs, idioms and songs but also the time expressions, semantic and collocational shifts in the Igbo language are present in the books of Achebe, which eventually

makes Achebe himself a translator who chooses to render which usages in English and which in Igbo (Altıntaş, 2015). As mentioned at the beginning of the literature review, Achebe's African Trilogy consists of three books, *Things Fall Apart*, *No Longer at Ease* and *Arrow of God*. Surprisingly, a detailed literature review would reveal the fact that whereas the first two books have been thoroughly studied in the field of translation before, handling their translation into Turkish, Arabic and French (see Altıntaş, 2015; Alhammad, 2011; Anyabuike, 2017), *Arrow of God* remains unaddressed. In the rest of the paper, *Arrow of God* is to be tackled with its Turkish translation within the scope of Venuti's foreignization strategy, thus, aspiring to contribute to the research vacuum present in Achebe's Trilogy.

Methodology

In this paper, qualitative research methodology has been adopted (Saldanha & O'Brien, pp. 188-194, 2013; Heigham & Croker, pp. 45-134, 2009). The original book titled "Arrow of God" written by Achebe has been compared to its Turkish translation titled "Tanrının Oku" and translated by Nazan Arıbaş Erbil. In order to scrutinize to what extent the translator has chosen to translate the culture-specific patterns such as idioms, proverbs, songs and names with foreignization strategy (Venuti, 1995), the targeted cultural patterns in the source text have been compared to their Turkish translations. Thus, a comprehensive textual analysis has been executed. For the sake of the reliability of the research, all of the proverbs and idioms have been included into the process with their Turkish translations. Following the comparison process, the chosen sentences have been inserted into the table (see: Table 1) with their Turkish translations next to them. Furthermore, songs and names have been analysed in different table (see: Table 2) in order to differentiate different methods applied while translating idioms, proverbs and songs, names.

Findings and Discussion

Since this paper's aim is to scrutinize to what extent Turkish translator has utilized the foreignization techniques, two different techniques seem to come to the fore when the source and target text are compared, one of which is literal translation and another one is calque. According to Vinay and Darbelnet, literal translation and calque might be regarded and included within the concept of foreignization (Munday, 2001). Throughout the book, between 46-50 domestic proverbs and idioms are used (Table.1). As discussed at the beginning of the paper, Achebe's literary style necessitates the usages of domestic cultural patterns in order to permeate his subjugated and silenced culture to the colonizer's language, that is, English. Indeed, a Nigerian writer Gabriel Okara states (1969) that:

A writer can use the idioms of his own language in a way that is understandable in English. If he uses their equivalents, he would not be expressing African ideas and thoughts, but English ones. (p.15-16)

Thus, it would not be improper to state that Achebe's literary style seems to be nested with the concept of foreignization, given that foreignization stands for the attempt to utilize the local elements in order to constitute a difference in the target language (Venuti, 1995). When the proverbs and idioms in question are compared to their Turkish translation, it has been observed that all of them have been translated with literal translation strategy, in a word for word method. Although some of the addressed proverbs and idioms have their Turkish equivalences in the language, the Turkish translator seems to have abided by Achebe's literary purpose and reflected the foreignness of the Igbo culture by not having chosen to go for their Turkish equivalences. Therefore, Turkish equivalence of any proverbs or idioms has not been located in the Turkish translation.

Table.1

If the lizard of the homestead neglects to do the things for which its kind is known, it will be mistaken for the lizard of the farmland. (p.7) ¹	Evin kertenkelesi, türünün yaptığı bilinen şeyleri ihmal edecek olursa tarla kertenkelesi olduğu sanılır. (s.29) ²
When an adult is in the house the she-goat is not left to suffer the pains of parturition on its tether.' That is what our ancestors have said. (p.7)	Evde bir yetişkin varken, dişi keçinin ipe bağlı bir halde doğum sancısı çekmesine izin verilmez. Atalarımız böyle demiştir. (s.29)
When we hear a house has fallen do we ask if the ceiling fell with it? (p.9)	Bir evin yıkıldığını duyduğumuzda tavanının çöktüğünü sorar mıyız?" (s.30)
When a man of cunning dies a man of cunning buries him. (p.9)	Kurnaz bir adam öldüğünde onu yine kurnaz bir adam gömer. (s.30)
We have a saying that a toad does not run in the day unless something is after it. (p.9)	Bizde bir deyiş vardır: Kurbağa, peşinde bir şey olmadığı sürece gündüz vakti koşmaz. (s.33)
The fly that has no one to advise it follows the corpse into the grave.(p.11)	Öğüt verecek kimsesi olmayan sinek ölüyü mezarına kadar takip eder. (s.40)
For when we see a little bird dancing in the middle of the pathway we must know that its drummer is in the near-by bush. (p.17)	Nitekim yolun ortasında dans eden küçük bir kuş gördüğümüzde, davulcusunun yakındaki çalılıkta olduğundan emin olabilirdik. (s.57)
The inquisitive monkey gets a bullet in the face. (p.19)	Meraklı maymun yüzüne mermiyi yermiş.(s.61)
Unless the wind blows we do not see the fowl's rump. (p.25)	Rüzgar esmedikçe tavuğun kıcını görmüyoruz. (s.80)
A man who brings home ant-infested faggots should not complain if he is visited by lizards."(p.25)	Rüzgar esmedikçe tavuğun kıcını görmüyoruz. (s.80)
A man who brings home ant-infested faggots should not complain if he is visited by lizards. (p.25)	Eve karıncalarla dolu çalı çırpı getiren bir adam, kertenkelelerin gelmesinden yakınmamalı. (s.81)
But we have a saying that the very thing which kills mother rat prevents its little ones from opening their eyes. (p.25)	Ama bizde bir deyiş vardır: Anne fareyi öldüren şey, çocuklarının gözlerini açmasına engel olur. (s.82)
A man who knows that his anus is small does not swallow an udala seed. (p.30)	Anüsünün küçük olduğunu bilen bir adam udala çekirdeği yutmaz. (s.94)
The man who sends a child to catch a shrew will also give him water to wash his hand. (p.30)	Çocuğu fare yakalamaya gönderen adam elini yıkaması için ona su da verecektir. (s.94)
Did you expect what the leopard sired to be different from the leopard? (p.32)	Leopar soyundan gelenin leopardan farklı olacağını mı sanıyordun? (s.98)
But only a foolish man can go after a leopard with his bare hands. (p.36)	Ama ancak aptal bir adam bir leoparı çıplak elle kovalar. (s.111)
The death that will kill a man begins as an appetite. (p.38)	Bir adamı öldürecek olan ölüm, iştah uyandıran bir hevesle başlar. (s.116)
Tıpkı kendisi gibi davranan bir arkadaşın peşine düşen kişi,	That if a man sought for a companion who acted

¹ The version of Arrow of God analysed in this paper is an electronic version in which the font type and size differ than the printed version. Therefore, there might seem a page gap between the source text column and the Turkish translation column, given that the Turkish translation analysed here is a printed version. For the electronic version see: <https://kcepdf.co.ke/?s=arrow+of+god>

² In this column where the culture specific words are portrayed, there has not been any page reference inserted given that Achebe utilizes these word repetitively throughout the book.

yalnız kalmaya mahkumdu. (s.121)	entirely like himself he would live in solitude. (p.39)
Yemek pişirmeye diğerinden daha önce başlamış bir kadının illa ki daha fazla kap kakac kırmış olduğunu unutuporsunuz. (s.129)	Woman who began cooking before another must have more broken utensils. (p.42)
Yaşlı bir kadının dans ederken durup aynı yeri parmağıyla ardı ardına gösterdiğini gördüğümüzde orada bir yerde uzun süre önce hayatının köklerine temas eden bir şey yaşandığından emin olabilirsiniz. (s.129)	When we see an old woman stop in her dance to point again and again in the same direction we can be sure that somewhere there something happened long ago which touched the roots of her life. (p.42)
Büyük bir adamın evinde hangi melodiyi çalarsan çal, onunla dans edecek biri mutlaka çıkacaktır. (s.129)	Whatever tune you play in the compound of a great man there is always someone to dance to it. (p.42)
Greeting in the cold harmattan is taken from the fireside. (s.48)	Soğuk harmattan mevisiminde selam ocaktan alınır. (s.145)
A man who visits a craftsman at work finds a sullen host. (s.48)	Bir ustayı işiyle uğraşırken ziyaret eden bir adam, sıkıcı bir ev sahibiyle karşılaşır. (s.145)
The lizard who threw confusion into his mother's funeral rite did he expect outsiders to carry the burden of honouring his dead? (p.53)	Annesinin cenaze törenini mahveden kertenkele, yabancıların ölüsüne saygı gösterme zahmetine girmesine bekleyebilir miydi? (s.160)
The offspring of a hawk cannot fail to devour chicks. (p.54)	Bir atmacanın yavrularından piliçleri yiyip yutmamaları beklenemez. (s.163)
When two brothers fight a stranger reaps their harvest. (p.56)	İki kardeş kavga ettiğinde hasadı bir yabancı toplar. (s.167)
A man who has nowhere else to put his hand for support puts it on his own knee. (p.56)	Bir adamın destek almak için elini koyabileceği hiçbir yeri yoksa kendi dizine koyar” derken bunu kastetmişlerdir. (s.170)
No matter how many spirits plotted a man's death it would come to nothing unless his personal god took a hand in the deliberation. (p.57)	Bir adamın ölümünü kaç ruh planlamış olursa olsun kişisel tanrısı bu karara katılmadığı sürece hiçbir işe yaramaz. (s.173)
A snake is never as long as the stick to which we liken its length. (p.57)	Bir yılan asla boyunu kıyasladığımız sopa kadar uzun değildir. (s.173)
If you thank a man for what he has done he will have strength to do more. (p.60)	Bir adama yaptığı şeyden dolayı teşekkür edersen daha fazlasını yapam gücü bulacaktır (s.180)
Unless the penis dies young it will surely eat bearded meat. (p.60)	Penis vakitsiz ölmедiççe sakallı et yiyeceği kesindir. (s.180)
As soon as we shake hands with a leper he will want an embrace? (p.61)	Bir cüzzamlıyla el sıkıştığımız anda sizinle kucaklamak ister (s.182)
Until a man wrestles with one of those who make a path across his homestead the others will not stop (p.67)	Bir adam evinden yol geçirmeye kalkanlardan biriyle güreşene dek diğerleri durmazdı. (s.201)
Every lizard lies on its belly, so we cannot tell which has a bellyache.”(p.71)	Bütün kertenkeleler karınlarının üstüne yatar, o yüzden hangisinin karın ağrısı çektiğini bilemeyiz. (s.214)
We are like the puppy in the proverb which attempted to answer two calls at once and broke its jaw. (p.77)	Atasözünde geçen, aynı anda iki çağrıya cevap vereyim derken çenesi ni kran o köpek yavrusu gibi olduk. (s.235)
The noise even of the loudest events must begin to die down by the second market week. (p.80)	En fazla gürültü koparan olayların sesi bile ikinci Pazar haftasının sonunda illa ki yatışırdı. (s.241)
When a handshake passes the elbow it becomes another thing. The sleep that lasts from one market day to another has	Bir tokalaşma dirseği geçtiğinde başka bir şey olur. Bir Pazar gününden diğerine dek süren uyku ölümüne

<p>become death. The man who likes the meat of the funeral ram, why does he recover when sickness visits him? The mighty tree falls and the little birds scatter in the bush... . The little bird which hops off the ground and lands on an anthill may not know it but is still on the ground... . A common snake which a man sees all alone may become a python in his eyes... . The very Thing which kills Mother Rat is always there to make sure that its young ones never open their eyes... . The boy who persists in asking what happened to his father before he has enough strength to avenge him is asking for his father's fate... . The man who belittles the sickness which Monkey has suffered should ask to see the eyes which his nurse got from blowing the sick fire... . When death wants to take a little dog it prevents it from smelling even excrement" (p.93)</p>	<p>dönüşür. Cenaze yemeğindeki et yemeğinden hoşlanan adam, hastalık onu ziyaret ettiğinde neden iyileşir? Heybetli ağaç devrilince küçük kuşlar çalılığa kaçar. Yerden havalanıp karınca yuvasına konan küçük kuş belki farkında değildir ama hala yerdedir. Bir adamın tek başınayken gördüğü sıradan bir yılan onun gözüne piton yılanı gibi görünebilir. Anne fareyi öldüren şey, çocuklarının gözlerini asla açmamalarını garanti etmek için hep oradadır. İntikamını alacak denli güçlenmeden önce babasına ne olduğunu ısrarla sormaya devam eden çocuk, babasının kaderini çağırır. Maymunun yakalandığı hastalığı küçümseyen adam, hasta ateşini üfleyen bakıcısının gözlerine bakmalıdır. Ölüm, küçük bir köpeği almak istediğinde dışkının dahi kokusunu almasına engel olur. (s.282)</p>
--	--

Achebe, who appears to be quite successful at conveying the foreignness and uniqueness of his domestic Igbo culture, does not limit the cultural patterns to the proverbs and idioms and rather makes use of the place, food and song names found in the mother tongue spoken in Igbo culture. It is to be noted that postcolonial writers do also operate as translators, mediating between their silenced mother tongue and silencer English. Thus, even though Achebe translates proverbs and idioms found in Igbo culture with literal translation technique and writes them in English in a word for word method, he chooses to leave local song, food and place names written in Igbo language in a book, rest of which is written in English. It has been underlined before that postcolonial writers tend to resort to this approach quite often. Thus, it might be stated that these Igbo-written cultural patterns are translated with a calque strategy by Achebe. When their Turkish translations are taken into the consideration, it is seen that these Igbo-written usages have been left as is in the Turkish translation. The translator might be claimed to have preferred the calque strategy while rendering the mentioned Igbo-written patterns. These Igbo-written patterns are to be seen in Table 2. It ought to be mentioned that there is not any next-to-next translation section added in the below-demonstrated table given that translator has not done any translation rather than leaving the patterns as is.

Table.2

<i>Ozo</i>	<i>Obi</i>	<i>Afu-uzo</i>	<i>Ewo-okwo</i>
<i>Kome</i>	<i>Ogene</i>	<i>Iga</i>	<i>Ike-agwu-ani</i>
<i>Lebula toro toro</i>	<i>Onwa Atuo</i>	<i>Dibia</i>	<i>ogbazulobodo</i>
<i>Ego-neli</i>	<i>Alusi</i>	<i>Manila</i>	<i>Ekwe-ogbazulobodo</i>
<i>Kwo Kwo Kwo Kwo Kwo</i>	<i>Ofo</i>	<i>Onwa atu o-o-o</i>	<i>Ayaka</i>
<i>Ofo</i>	<i>Ikenga</i>	<i>Icheku</i>	<i>Ugoli</i>
<i>Iroko</i>	<i>Nno</i>	<i>Udala</i>	<i>Oso mgbada bu nugwu</i>
<i>Ani-Mmo</i>	<i>Kwenu</i>	<i>Arigbe</i>	
<i>Eze</i>	<i>Hem</i>	<i>Utazi</i>	
<i>Aru-Mmo</i>	<i>Nkwo</i>	<i>Ilo</i>	

<i>Nje-Nje</i>	<i>Eke</i>	<i>Onye ebuna uzo cho ayi okwu</i>
<i>Ifeoma</i>	<i>Ebenebe</i>	<i>Okwolo</i>
<i>Otimili</i>	<i>Nna Doh</i>	<i>Nwosi</i>
<i>Jigida</i>	<i>Chi</i>	<i>Eke nekwo onye uka</i>
<i>Egusi</i>	<i>Ngwu</i>	<i>Fiam</i>
<i>Asa</i>	<i>Ojukwu</i>	<i>Alo</i>
<i>Omu</i>	<i>Ajo Mmo</i>	<i>Ntu-nanya-mili</i>
<i>Ege nano</i>	<i>Okwe</i>	<i>Ego-nato</i>
<i>Ja Ja, Kulo Kulo</i>	<i>Nkwu</i>	<i>Ego nese</i>
<i>Okeakpa</i>	<i>E-e Nwaka Dimkplo</i>	<i>Ebunu</i>
<i>Afa</i>	<i>Nzu</i>	<i>Okra</i>
<i>Fim</i>	<i>Ukwa</i>	<i>Icheku</i>
<i>İchi</i>	<i>Ogalu</i>	<i>Ugani</i>
<i>Ndichie</i>	<i>Uli</i>	<i>Afa</i>
<i>İkolo</i>	<i>Ogbu</i>	<i>Ogulu-aro</i>
<i>Nte</i>	<i>Ugonachomma</i>	<i>Nte</i>
<i>Anwansi</i>	<i>Oti-anya</i>	<i>Ekpili</i>

Conclusion

It ought to be stated that postcolonial literature encapsulates a wide range of books whose content and narrative are unique and enriched due to patterns visible in the intersection of two cultures. Blending the patterns of two cultures can hardly be envisioned without taking the issue of language into account. Therefore, the language issue has come to be discussed widely within the scope of postcolonial literature. Achebe, who happens to be one of the most prominent authors of the field, has written many pieces in which the harmony of two cultures and languages is ensured, thus, presenting a possible research field for the scholars working in the field of translation studies. Arrow of God, written by Achebe, appears to be one of the deepest works penned by him, harbouring both the African and English cultural patterns whose usages and frequency are well-calibrated in accordance with the postcolonial aims of the author. Yet, translators, as mediators between the ideologically-operating postcolonial authors and innocent readers, are of utmost importance in the African and postcolonial literature in the process of what and how to translate. Thus, a precise research delving into the translator's strategies in one of the prominent works of the leading postcolonial literature figure seems to be a vacuum requiring to be filled. As a result of the comparison conducted here, it is to be seen both the author Achebe and the translator Erbil share the same literary patterns and purposes to pursue. Given that a translator is – if otherwise dictated/determined-responsible for pursuing or achieving the same purpose as the author, Erbil might be stated to have accomplished her task of ensuring the same postcolonial sensitivity in the target text. Since the Turkish text is embedded with abundant Igbo-based patterns that embody the postcolonial feelings conveyed by the authors, the Turkish translation can be claimed to have been properly translated without losing its postcolonial status through the process of domesticating the cultural elements into the Turkish. Foreignization strategy seems to have provided what all needed to constitute the same effect in Turkish. All these techniques that ensure the usage of cultural patterns, prompt the reader to notice that what is being read has actually been produced out of the living yet silenced, unique but subjugated culture, that is, Igbo

culture. What happens to be more striking is the fact that the Turkish translator seems to have preferred the same techniques applied by Achebe while writing his book and mediating between two distinct cultures. Achebe, who translated the proverbs and idioms with literal translation, seems to have applied calque technique while translating the local names of the foods, songs and places. Likewise, the Turkish translator, Nazan Arıbaş Erbil seems to have clung to the literary purpose of the author in order to reveal the African reality lurking behind the English-written book with some holes formed by the local usages. Therefore, for the proverbs and idioms translated with literal translation by Achebe have been translated with the same technique while local names translated with calque by Achebe have been translated with calque by Nazan Arıbaş Erbil. Yet, it ought to not come as a surprise that the author and the translator have so many things in common, given that as a postcolonial writer, Achebe is also a performing translator who translates and voices the unspoken words suppressed by the colonizers. Achebe is a translator for his Nation. Erbil, on the other hand, is a translator for both Achebe and the Nation, yet, so long as she prioritizes foreignization over domestication.

REFERENCES

- Achebe, C. (2016) *Arrow of god*. New York, NY: Penguin Books.
- Achebe, C. (1989) *No longer at ease*. Oxford: Heinemann.
- Achebe, C. (2021) *Things fall apart*. Vancouver, B.C.: Langara College.
- Alhammad, S. (2011) 'Usage of Domestication and Foreignization in Arabic Translation Of China Achebe's Things Fall Apart', University of Salvord [Preprint], 37-38.
- Anyabuike, C. (2017) 'Foreignization and Domestication as Strategies in Translation and the Translation of Chinua Achebe's Things Fall Apart into French', *Journal of Social Sciences Review* [Preprint].
- Avcu, İ. (2019). Chinua Achebe'nin Afrika Üçlemesi: Parçalanma, Artık Huzur Yok, Tanrının Oku'nda Kültür ve Kimlik. *Atatürk Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 23(1), 195-210.
- Gikandi, S. (1991) "Chinua Achebe and the Post-colonial Esthetic: Writing, Identity, and National Formation," *Studies in 20th Century Literature: Vol. 15: Iss. 1, Article 4*, 29-30 <http://dx.doi.org/10.4148/2334-4415.1263>
- Munday, J., (2001) 'Introducing translation studies: Theories and application' .London and New York: 23. Newmark, P., 1988. *A textbook of translation*. New
- Nemecek, R. (2010) 'The Role of English as a Colonial Tool Through the Ages - With an Especial Accent on Africa', Tomas Bata University [Preprint].
- Okuroğlu Özün, Ş., & Başkale, N. (2019). The Distortion of Cultural Identity in Chinua Achebe's Things Fall Apart. *Trakya Üniversitesi Edebiyat Fakültesi Dergisi*, 9(18), 90-91. <https://doi.org/10.33207/trkede.597888>
- Okara, G. (1963) "African Speech, English Words." *Transition* 3.10. p. 15-16. *The Voice*. New York: Africana.
- Salami, A & Tabari, B. (2018). Things Fall Apart and Chinua Achebe's Postcolonial Discourse. *International Journal on Studies in English Language and Literature*. 20-23. 10.20431/2347-3134.0603004.
- Thiong'o, N. Wa (1986) *Decolonizing the mind: The politics of language in African literature*. 25-27, London: J. Currey.
- Venuti, L. *The Translator's Invisibility: A History of Translation*. 1995. Routledge.
- Zahid, S.H. (2021) 'Cultural Diversity in Igbo Life: A Postcolonial Response to Chinua Achebe's Arrow of God', *International Journal of Social Sciences*, 5(23), 70-71 doi:10.52096/usbd.5.23.5.5.