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CULTURE TRANSFER THROUGH TRANSLATIONS:
OKOT P’BITEK’S *SONG OF LAWINO* AND *SONG OF*
***OCOL*; AN UGANDAN CASE**

Elif AYDIN

Supervisor

Prof. Dr. N. Sibel GÜZEL

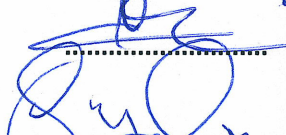
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University : Dokuz Eylül University
Graduate School : Graduate School of Social Sciences
Name and Surname : ELİF AYDIN
Title of Thesis : Culture Transfer Through Translations: Okot p'Bitek's Song of Lawino and Song of Ocol; An Ugandan Case

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Supervisor : Prof.Dr.Sibel GÜZEL

EXAMINING COMMITTEE MEMBERS

<u>Title, Name and Surname</u>	<u>University</u>	<u>Signature</u>
Prof.Dr.Sibel GÜZEL	- Dokuz Eylül University	
Assist.Prof.Dr.Müge IŞIKLAR KOÇAK	- Dokuz Eylül University	
Assist.Prof.Dr. Selçuk ERYATMAZ	- Celal Bayar University	

Unanimity ☒)
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The thesis titled as "**Culture Transfer Through Translations: Okot p'Bitek's Song of Lawino and Song of Ocol; An Ugandan Case**" prepared and presented by ELİF AYDIN is accepted and approved.

Prof. Dr. Metin ARIKAN
Director

DECLARATION

I hereby declare that this master's thesis titled as “**Culture Transfer Through Translations: Okot P'Bitek's *Song of Lawino* and *Song of Ocol*; An Ugandan Case**” has been written by myself in accordance with the academic rules and ethical conduct. I also declare that all materials benefited in this thesis consist of the mentioned resources in the reference list. I verify all these with my honour.

27/06/2019

Elif AYDIN

ABSTRACT

Master's Thesis

**Culture Transfer Through Translations: Okot P'bitek's *Song of Lawino* and
Song of Ocol; An Ugandan Case**

Elif AYDIN

Dokuz Eylül University

Graduate School of Social Sciences

Department of Translation and Interpretation

English Translation and Interpretation Program

The aim of the present study is to investigate the role of translation in the culture transfer in the postcolonial texts. To achieve this aim, the study focuses on the prominent poems of Okot p'Bitek, *Song of Lawino* (1966) and *Song of Ocol* (1967), and the Turkish translation entitled *Lawino'nun Türküsü* (1996) by Yusuf Eradam and Güler Siper. The theory of postcolonial translation is taken as the theoretical framework of the study which also consists of other concepts such as “hybridity” (Bakhtin, 1981; Bhabha, 1984). The methodological tools which are employed in the present study are “translation procedures” proposed by Jean-Paul Vinay and Jean Darbelnet (Vinay and Darbelnet, 1958) and “paratexts” introduced by Gerard Genette (Genette, 1997). Furthermore, the interviews with Yusuf Eradam, one of the translators of the Turkish translation and Frank Horley, the designer of the illustrations included in *Song of Lawino* and *Song of Ocol* are utilized to expand on the translation analysis. The excerpts chosen from the English source text and its Turkish translation are compared under the titles of borrowings, calques, literal translations, equivalences, adaptations and explicitations with the aim of highlighting the culture transfer in the process. The findings of the study emphasize the fact that translation has a crucial role in reflecting the cultural elements of African society in distant languages and cultures.

Key Words: Postcolonial Literature, Postcolonial Translation Studies, Hybridity, Self-translation, Translation Procedures, Culture Transfer.



ÖZET

Yüksek Lisans Tezi

Çeviriler Yoluyla Kültür Transferi: Okot p'Bitek'in *Song of Lawino* ve *Song of Ocol*'u; Bir Uganda Örneği

Elif AYDIN

Dokuz Eylül Üniversitesi

Sosyal Bilimler Enstitüsü

Mütercim Tercümanlık Anabilim Dalı

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Bu çalışmanın amacı, sömürgecilik sonrası metinlerde çevirinin kültür aktarımındaki önemini incelemektir. Bu amaç doğrultusunda, çalışma Okot p'Bitek'in öne çıkan *Song of Lawino* (1966) ve *Song of Ocol* (1967) adlı şiirleri ve Yusuf Eradam ve Güler Siper tarafından yapılan *Lawino'nun Türküsü* (1996) adlı Türkçe çevirisi üzerine odaklanmıştır. Sömürgecilik sonrası çeviri kuramı, çalışmanın kuramsal çerçevesini oluştururken aynı zamanda kurama ait olan “melezlik” (Bakhtin, 1981; Bhabha, 1984) gibi kavramlar da çalışmada yer almıştır. Jean-Paul Vinay ve Jean Darbelnet tarafından önerilen “çeviri prosedürleri” (Vinay and Darbelnet, 1958) ve Gerard Genette'in ortaya koyduğu “metin ötesi unsurlar” (Genette, 1997) metinsel analizde kullanılmıştır. Bunun yanı sıra, Türkçe çeviriyi yapan çevirmenlerden biri olan Yusuf Eradam ve *Song of Lawino and Song of Ocol* içerisinde yer alan görsellerin tasarımcısı Frank Horley ile yapılan görüşmelerden de çeviri analizinin genişletilmesinde yararlanılmıştır. İngilizce kaynak metninden ve Türkçe çevirisinden seçilen örnekler, süreçteki kültür aktarımını öne çıkarmak amacıyla, ödünçlemeler, öyküntüler, birebir çeviriler, eşdeğerlikler, uyarlamalar ve açıklamalar başlıkları altında karşılaştırılmıştır. Çalışmanın bulguları, Afrika toplumundaki kültürel öğelerin daha uzak dil ve kültürlerdeki yansımada çevirinin oynadığı önemli rolü ortaya koymaktadır.

Anahtar Kelimeler: Sömürgecilik Sonrası Edebiyat, Sömürgecilik Sonrası Çeviri Çalışmaları, Melezlik, Öz-Çeviri, Çeviri Prosedürleri, Kültür Aktarımı.



**CULTURE TRANSFER THROUGH TRANSLATIONS: OKOT P'BITEK'S
SONG OF LAWINO AND SONG OF OCOL; AN UGANDAN CASE**

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INTRODUCTION

Translation Studies has been regarded as an interdisciplinary field that encircles various fields such as linguistics, literature, sociology, history and anthropology. It is the “cultural turn” in 1990s that contributed to this status of the Translation Studies. The turn signifies the process that cultural approach replaces the linguistic approach; and therefore, cultural factors gained importance in translation. While the traditional linguistic approach focuses on the word, sentence and text as the units of translation, culture becomes the main translational unit with this new approach (Bassnett and Lefevere, 1990: 8). In other words, the contextual aspects belonging to source text and target text have gained importance in the process of translation studies. Therefore, the scope of Translation Studies has extended into broader perspectives with the inclusion of various disciplines.

With the new cultural load Translation Studies involves, it has become a socio-political phenomenon which takes part in complex relationships with various new fields such as postcolonial translation. Within this scope, the role of the translation is reconsidered in regard to cultural, political and ideological relationships. Lawrence Venuti emphasizes the crucial role of translation by referring to its “enormous power in the construction of national identities for foreign cultures” (1994: 19). In this regard, the role of translation becomes prominent in the representation of cultures and identities within the Postcolonial Translation Studies. Translation serves as a ground on which power relations between the colonizers and the colonized are both portrayed and negotiated. For the colonizer, it functions as a tool to create “false identities” for the suppressed communities while the colonized uses it in order to reflect their cultural reality and to recreate their local identities.

“Embedded in cultural and political systems, and in history”, postcolonial translation studies centers upon the ideological and political negotiations between the colonial powers and the suppressed natives in terms of representation (Bassnett and Trivedi, 1999: 6). In this regard, postcolonial translation seems parallel to postcolonial writing in terms of the strategies employed for the political reasons in postcolonial texts. Involved in intercultural writing, postcolonial authors utilize assimilative translation strategies to stand against the oppressing colonial powers. Bridging between two languages by transferring linguistic and cultural elements between one

another, they strive to reflect the colonized culture in the colonizer's language. As Bandia states, postcolonial writers utilize the colonial language, usually English, as their medium in order to reach a larger readership by extending their national boundaries (Bandia, 2008: 4).

The transmission of the linguistic and cultural aspects of the colonized natives comes into prominence in the representation of their lifestyle and collective experiences. In this regard, postcolonial writings of the indigenous cultures, such as traditional African societies, which depend heavily on oral traditions gain importance. The authors in such cultures benefit from the oral tradition in their writing in terms of content and style. Infusing the European languages with their oral traditions, they conduct a linguistic experimentation in their writing. In this sense, they defamiliarize colonial language in the transfer of their linguistic and cultural aspects for national purposes. Therefore, while developing a non-standard or hybrid language, they challenge the norms and conventions of the dominant European language. As Tymoczko states the appropriation of the dominant language is an influential tool for "realigning power structures" and "asserting an independent world-view" (Tymoczko, 1999: 34). In this regard, the unique style of language usage in postcolonial writing functions as a means of deconstructing the prejudiced notions about the colonized natives and showing resistance to the hegemony of the dominant language and culture.

Translation of the postcolonial writing becomes a challenging process for it mingles the linguistic and cultural aspects of both the colonizer and the colonized. Therefore, during the translation of such intercultural texts, the translators have to deal with a multi-layered process. These texts pose challenges for translators since they originate from a native language and culture and are rendered into the colonizer's language, which leads to hybridity. The translation process of these hybrid texts requires insights into the issues such as cultural transfer of the colonized natives and the assimilative translation strategies employed by the postcolonial writers. The analysis of these postcolonial texts may highlight the translation process in terms of "what happens to texts during intercultural transfer, or translation" (Bassnett, 1998: 132). In this sense, postcolonial texts feature as a promoter of cultural exchange and the analysis of such texts may contribute to the development of Translation Studies in regard to the culture transfer happening in the process.

In this thesis, the two poems of an Ugandan writer and poet Okot p'Bitek, *Song of Lawino* and *Song of Ocol*, will be analyzed within the scope of culture transfer in the translation process – from the native language into the colonizer's language and then into a distant language and culture, Turkish. *Song of Lawino* and *Song of Ocol* were written just after Uganda gained its independence from Britain after seventy-two years in 1962. Okot first wrote the poem *Wer pa Lawino* (1969) in the Acoli language and then translated it as *Song of Lawino* (1966) into English. The publication of his self-translation in the colonizer's language made him well-known in the English-speaking societies. The poem did not only contribute to the author-translator's reputation and power in the field of literature, but also led to the promotion of the African culture in the European countries. Considered as one of the most significant African poems of the 1960's, *Song of Lawino* was followed by *Song of Ocol* (1967) which Okot directly wrote in English. Written in the post-independence period of Uganda, the poems seem to present a male-female conflict at first glance. However, they shed lights on the cultural and political conflicts prevailing in the traditional Acoli society. In a broader sense, they focus on conflicts between traditional African and Western cultural norms and values; and therefore, the poems have a special place in the postcolonial literature especially because they display the real experiences of the African people and their culture to the world.

As an attention-grabbing work in postcolonial literature which has been scrutinized in many aspects, *Song of Lawino* has only one Turkish translation as *Lawino'nun Türküsü*. The translation was done by Yusuf Eradam and Güler Siper and was published by Imge Kitabevi in 1996. The comparative analysis of the English text and its Turkish translation will be conducted on the paratextual and textual levels. As there is only one translated version of the poem in Turkish, the study might not give comprehensive data for the general approach adopted in the translation of postcolonial works. However, the reason for the choice of *Song of Lawino* to discuss the translation strategies used in a postcolonial work as a culture transfer is the fact that the poem comprises of the experiences that the colonized people went through during the colonization period and of the various aspects of oral tradition in Africa. Hence, the case seems really interesting in order to understand the experiences of the colonized and observe the transfer of culture through translations. It can be stated that the African

culture has been exposed to a two-stage transfer: from the Acoli language into English and from the English language into Turkish. At this point, the poem originates from a postcolonial society and extends all the way to a relatively distant culture which does not have a postcolonial history.

Comparing Acoli language with its English translation is beyond the scope of this study. However, the process of the transfer from the Acoli version of the poem into the English translation will be explored through the relevant literature. Bearing in mind that the strategies of the author-translator in his self-translation will shape the analysis of the Turkish translation of the poem, the traces of the African oral tradition followed in the poem and the translation – writing – strategies of the author-translator will be discussed in detail. At this point, there appears another constraint that influences the scope of the study. Although *Song of Lawino* and *Song of Ocol* coexist in the English version, Ocol's song is omitted in the Turkish translation, which brings limitations to the overall discussion of the complete source text.

Upon the aforementioned preliminary research on the role of translations in the culture transfer and the details of the chosen case, the present study aims:

- a) To analyze the role of translation in the process of culture transfer within postcolonial texts in the light of *Song of Lawino* and *Song of Ocol*.
- b) To explore the strategies employed by the author-translator Okot p'Bitek in order to present the African culture in the colonizer's language.
- c) To investigate the strategies applied by the translators in the transfer of the cultural references in *Song of Lawino* and *Song of Ocol*.
- d) To discuss the gains/losses in the transfer of the cultural aspects of the colonized into a culture in which the postcolonial literature does not exist.

Seeking for the answers to these research questions, it is aimed to investigate the representative role of translation in the transfer of cultural and postcolonial aspects. To this end, the study is based on two methodological tools. The first one is the paratextual analysis which gives clues about the features shaping the perception regarding the poems. As Genette suggests it is the combination of the verbal and non-verbal elements which represent the entire constitution of a work (Genette, 1997). In this regard, covers, titles, translator's names, introduction and author's biography will be discussed in regard to the paratextual features of the poems.

The other tool that provides the framework of the textual comparisons is “translation procedures” proposed by Vinay and Darbelnet (1958). The textual comparisons in the light of the preferred strategies are expected to give insight into the culture transfer through the Turkish translation of Okot’s culturally charged poems. Vinay and Darbelnet’s procedures can be considered as one of the most comprehensive categorization suggested so far. For this reason, their translation procedures seem suitable for the case of this study. These procedures highlight the orientation of the translation process through the analysis of translator’s preferences. In order to categorize the choices of the translators, the comparisons are presented under the titles of borrowings, calques, literal translations, equivalences, adaptations and explicitations. Furthermore, the cultural references to African oral traditions such as onomastic practices and African imagery are discussed in regard to the translation strategies. The purpose of such analysis is to scrutinize the transfer of African cultural references in the translation process of *Song of Lawino* and *Song of Ocol* into the Turkish language by Eradam and Siper.

In order to investigate the abovementioned questions, the present study is organized in three chapters. Chapter One dwells on the theoretical and methodological framework of the study. It briefly explains the emergence of postcolonial literature with related key concepts. African postcolonial literature is focused specifically with reference to oral tradition as its foundation. Characteristics of the oral traditions and the strategies used in the transfer of the African oral literature into the European languages are evaluated. In this chapter, the history of Postcolonial Translation Studies is also explained briefly in line with the phenomena of Cultural Turn in translation studies. The key role that translation plays in the colonial and postcolonial societies is questioned, and the resistant translation strategies – foreignization and domestication – are also discussed. As the methodological framework of the study, Vinay and Darbelnet’s “translation procedures” and Genette’s “paratexts” are briefly explained in this chapter.

Chapter Two constitutes the review of Okot p’Bitek and his *Song of Lawino* and *Song of Ocol* in the African postcolonial context. The songs are investigated in terms of the cultural aspects of the postcolonial African literature. The hybridity – the traditional and modern influences – in the songs is outlined in this chapter. The songs

are critically reviewed with reference to the themes broadly discussed in postcolonial texts.

In Chapter Three, the comparative analysis of the Turkish translation of the songs is provided. First, the paratextual elements that contribute the representation of the poems in the English language are analyzed in comparison with the ones existing in the Turkish translation. Next, within the scope of textual analysis, the translation strategies employed by the translators are discussed in a detailed way with reference to the methods applied by the author-translator in the postcolonial African literary work. Therefore, the transfer of the culture-specific elements into the Turkish language and culture is questioned.

In the conclusion part, the results that are obtained from the case study are discussed in the light of Vinay and Darbelnet's translation procedures. The cultural representation of the African traditional societies in the process of translation is evaluated.

CHAPTER I

THEORETICAL AND METHODOLOGICAL FRAMEWORK

1.1 POSTCOLONIAL LITERATURE

1.1. The Emergence of Postcolonial Literature

In order to understand the concept of postcolonialism, it is necessary to refer to what lies behind it: colonialism. From the 17th century to World War II, many parts of the world were dominated by several European countries, mainly by Britain, France, Portugal and Spain. These countries occupied the indigenous lands and ruled the indigenous inhabitants, “often by force”, and exploited their resources in order to sustain their power (Boehmer, 2005: 2). Therefore, colonialism can be defined as the control and exploitation of a land by using force.

Colonial literature generally refers to the writing “concerned with colonial perceptions and experience, written mainly by metropolitans, but also by creoles and indigenes, during colonial times” (Boehmer, 2005: 2). This definition points out that texts within colonial literature were not produced just by the Europeans, but also by the indigenous within the Empire during the colonial period. However, the colonialist literature focused on the expansion of the colonial powers. Produced by the colonizing Europeans about non-European lands, the colonialist literature used “a distinctive stereotyped language” in order to “mediate the white man’s relationship with colonized peoples” (Boehmer, 2005: 3). In this sense, colonialist literature was the medium the colonial powers used in order to justify their actions.

The colonizing Europeans benefited from their long history of literature for the operation of their power. In this respect, the colonial authority functioned by creating a discourse which led to the production of somewhat identical types of literature. As Edward Said pointed out in his works, *Orientalism* (1978) and *Culture and Imperialism* (1993), cultural representations were prominent in colonizing other lands. Said further discusses that these representations of the “Orient” presented in European literary texts creates a dichotomy between the Europeans and its “others”. The colonialist literary texts enunciate “cultural superiority and rightness” of the colonizing Europeans (Boehmer, 2005: 94) while the indigenous people are identified as negative and inferior. In the colonialist texts, these “uncivilized” natives are

reflected as in need to be civilized by the “civilized” colonizer. Using such cultural representations, they controlled how the colonized perceived themselves and their relationship with the rest of the world. This dichotomy in turn contributed to “the maintenance and extension of European hegemony over other lands (Loomba, 1998: 44).

While the term “colonial” refers to the process under the imperial power, “post-colonial” is usually considered as belonging to the period after these lands get their independence. The term “post-colonial” seems to be related only with “the national culture after the departure of the imperial power”, but it covers “all the culture affected by imperial process from the moment of colonization to the present day” (Ashcroft et al., 1989: 1-2). Despite the decline of colonialism after World War II, its influences are still seen in many fields including literature, anthropology, sociology and so on. In other words, the former colonies still carry the traces of the colonial domination.

Postcolonial literature refers to the writing influenced by the process of colonialism. It is produced by the writers who experienced colonialism and suffered from its effects. The process of colonialism has affected many societies around the world and the literatures of African countries, India, Australia, Bangladesh, Caribbean countries and New Zealand are examples of the so-called literature field. These literatures critically examine the colonial relationship. What these literatures have in common is that they all experienced colonialization. Furthermore, they are engaged in a self-assertion by “foregrounding the tension with the imperial power” and are “emphasizing their differences from the assumptions of the imperial centre” (Ashcroft et al., 1989: 2). Even though they have special and distinctive regional characteristics that distinguish them from each other, postcolonial literatures have some common features and concerns.

In the prominent work, *The Empire Writes Back*, Ashcroft et al. point out the main stages in the development of postcolonial literature. The first stage covers the imperial period, and writing is carried out by “a literate elite whose primary identification is with the colonizing power” (1989: 5). Written in the language of the imperial power, these texts privileged the colonizer through a false representation of the colonized people. The second stage of production is the literature produced by the colonized people, but under the control of the colonizer. Although these texts mostly

demonstrated the rich cultural heritage of the native people, they were expected to correspond to the literary norms of the colonizer; therefore, the writers in this stage were “prevented from fully exploring their anti-imperial potential” (Ashcroft et al., 1989: 6). Therefore, in this stage, the native authors were far from revealing their own identity.

The last stage in the categorization of Ashcroft et al. describes the emergence of postcolonial literature. It includes the works produced by native authors. They aimed to describe the situation that all postcolonial societies experienced (Ashcroft et al., 1989: 9-10). As postcolonial authors were not exposed to the control of any imperial power, they were concerned with recreating their own identity. Ashcroft et al. designate two distinct processes through which they utilized language as a tool to do this. The first one is “abrogation” process in which the postcolonial writers rejected the privilege of the colonizer’s language. This also shows the rejection of the colonial authority and power. The second one is “appropriation” which refers to seizing and reshaping the language of the colonizer (Ashcroft et al., 1989: 38-39). These processes indicate the struggle to resist the colonial domination and to recreate the identity of the formerly colonized people.

In this sense, in postcolonial literature, language functions as a tool for resistance to colonial discourse. In order to reflect their cultural experiences and differences, the postcolonial writers refuse to use Standard English. To give voice to the colonized, postcolonial writers attempt to “undercut thematically and formally the discourses which supported colonization” (Boehmer, 2005: 3). In other words, for an effective postcolonial voice, they appropriate and hybridize the language of the colonizer. They also deconstruct the literary conventions and discourses inherited from the colonizer and adapt them to the postcolonial discourse. In this way, they aim to present their cultural representation through literary texts. All the efforts aim to reverse the stereotypes created by European colonizer and to gain independence from this colonial power.

Through their resisting approach to colonial dominance, postcolonial writers mostly rely on hybridity in their writing. Ashcroft defines the term as “the creation of new transcultural forms within the contact zone produced by colonization” (2000: 108). In the hybrid text they produce, the postcolonial subject is presented as a hybrid

identity, not as a pure one. During the colonization period, the colonial culture and the colonized culture were in interaction with each other. What enables postcolonial writers to produce hybrid texts is their bicultural position they experienced through colonization. As they have been engaged in “crossing the adventures of indigenous gods with European realism” and “superimposing images from other worlds on Westernized city landscapes (Boehmer, 2005: 194), they are able to create intercultural writing. It is this “in-between” space where the cultural differences are blended and new hybrid identities emerge.

With the use of hybridity as a strategy, postcolonial authors aim to resist and confront the European norms for national purposes of the colonized people. These writers introduce “a noise of voices that resists easy decoding” (Boehmer, 2005: 194). The polyphonic feature of these texts may be related to term *dialogism* which the cultural theorist Mikhail Bakhtin (1981) uses to attribute to the particular property of the novel. The term refers to the mutual interaction of voices within the text in order to serve an ideology. According to Bakhtin, the polyphonic discourse is “internally dialogized” (1981: 324). In this sense, the discourse enables the representation of different voices within the same text.

The choice of language in postcolonial writing has always been a controversial issue. Some postcolonial writers refuse to write in the colonizer’s language, in English. These writers regard the use of colonizer’s language in their writing “as a form of national betrayal” (Boehmer, 2005: 198). They consider their native language as the best to represent the cultural values and worldview of their society. Furthermore, for these writers, the texts produced in the colonizer’s language serve the enforcement of the power relations between the colonizer and the colonized. The Kenyan writer, Ngugi wa Thiong, is an example of these nationalist writers who rejected using English in postcolonial writing. According to him, the colonizer’s language comes with colonial values and established cultural inferiorities; therefore, it fails to demonstrate the reality of the colonized people. He insists on using the vernacular language in postcolonial writing as it is a “part and parcel of the anti-imperialist struggles” of the indigenous people (Kenyan and African peoples) (Thiong, 1986: 28). Therefore, after writing several novels in English, Ngugi has turned to his native language, Gikuyu, in creating his works.

Notwithstanding Ngugi case, the majority of postcolonial writers prefer to use the English language in their writing. However, it is important to note that these writers use the manipulated variations of the Standard English. Bassnett and Lefevere claim that “defamiliarizing the language”, postcolonial authors “bring readers face to face with the reality of difference” (2002: 13). The reason of this defamiliarization is the national purposes of the colonized people. The main argument to justify their language preference is that English is a medium to get a place in the international stage. While some postcolonial authors create their literary works directly in English, some write texts in their mother tongue and then translate them into the European language. Therefore, the colonizer’s language, through translation, serves as “a vehicle of cultural communication, and perhaps a mode of cultural survival” (Ashcroft, 1989: 205). In both situations, the cultural representation in English opens up more readers both in the postcolonial countries and around the world. Despite their choice of language, these authors agree with the local language groups on “the need to dismantle the authority once commanded by English (Boehmer, 2005: 200). For this purpose, they manipulate English in their postcolonial texts.

With the intent of creating a hybrid text, postcolonial writers adopt a variety of strategies in the writing process. These strategies aim to reveal their cultural differences and to appropriate the colonizer’s language. Therefore, they can be regarded as both writers and cultural translators. “Glossing” is one of the commonly used strategies in the postcolonial writing. Ashcroft et al. define glossing as “parenthetical translations of individual words” (Ashcroft et al, 1989: 61). As pointed out in the definition, it refers to explaining some culture specific words or phrases in parenthesis. With this strategy, writers attempt to foreground the cultural distance between the colonizer and the colonized. Thus, glossing helps the postcolonial writer to enhance the hybridity of his texts.

Ashcroft et al. discuss the use of “untranslated words” as another strategy employed in postcolonial writing. The insertion of untranslated words into a text emphasizes cultural distinctiveness. As Ashcroft et al. put forward, this strategy does not only “signify the difference between cultures, but also illustrates the importance of discourse in interpreting cultural concepts” (1989: 64). Therefore, the postcolonial reader needs to understand the meaning of the untranslated words from the context

given. In a broader sense, untranslated words in a postcolonial text stands for the resistance to cultural hegemony/ domination of the colonizer's language.

Ashcroft et al. also introduce "syntactic fusion" and "code-switching" as other strategies in postcolonial writing. The former refers to the merging of syntactic features of both the indigenous language and the colonizer's language. It indicates the "adaptations of vernacular syntax to standard orthography" (Ashcroft et al, 1989: 70). These adaptations result in manipulated variations of the colonizer's Standard English. In some cases, these variations appear in new lexical forms as "neologism" which is defined as a specific form of syntactic fusion in the postcolonial texts (Ashcroft, 1989: 71). The development of new lexical forms in the colonizer's language may result from the linguistic structures of the vernacular language (Ashcroft et al, 1989: 71). In code-switching, an alternate use of an indigenous language is provided within the same discourse. This strategy points to the shifts between languages. This interweaving vernacular forms demonstrates the societal complexity of the oppressed people. The strategies of syntactic fusion and code-switching signify both cultural and linguistic differences in postcolonial texts. They also help to make the dialect more accessible.

The above-mentioned strategies prove the distinctive characteristics of the postcolonial writing. With the employment of these strategies, postcolonial writers show resistance to the Europeans conventions and norms in writing. What they aim is to deconstruct the colonized stereotypes created by the colonizing Europeans, and therefore, to recreate their national identity. To this end, postcolonial writers present the experiences and cultures of the colonized people, and in their works, they manipulate and indigenize the colonizer's standard language via some writing strategies, in other words, they "write back".

1.1.2. Postcolonial Literature in Africa

African postcolonial literature plays a significant role within the postcolonial literature in terms of the formal and functional properties of the postcolonial texts. Despite its identical history of colonial experience, African postcolonial literature has its own traditions and norms in writing. In this sense, the postcolonial writers devote themselves to create a true representation of the self. In this creation, the writers, except for the advocates of writing in their mother tongue, utilize the colonizer's language as

a medium. Therefore, African postcolonial literature corresponds with Deleuze's definition of a "minor literature" which "a minority constructs with a major language" (1986: 16). As a minor literature, it attempts to deconstruct the stereotypes created by the colonial Europeans. To serve this purpose, African postcolonial writers show resistance to the western language traditions. They form resistant texts by manipulating the grammar and syntax of the European language. Therefore, this minor literature is identified as a formal experimentation that subverts the standards and conventions of the dominant language and culture.

What the writers of this minor literature seek for is a literal and political emancipation. African postcolonial writers do not only aim to stay away from the colonial norms of expression, but also "subvert the implied language hierarchies" (Bandia, 2008: 9). Therefore, they create linguistically and culturally hybrid texts. This in-between culture created in these texts "reflects the real condition of African postcolonial discourse" (Bandia, 2008: 9). In the resistant postcolonial texts produced in the colonizer's language, the oral tradition is prominent for the representation of the African cultures.

Before the postcolonial period, oral tradition had a key role in the African oral literature. It was prominent in the transmission of culture and history from generation to generation throughout the centuries. However, as Ruth Finnegan (2012) has discussed in his comprehensive work, *Oral Literature in Africa*, there appeared some invalid assumptions about the nature of the African oral literature. It was regarded as "folk-art" produced by non-literate people in "crude and artistically undeveloped formulations" (Finnegan, 2012: 3). However, oral tradition with its stylistic and structural characteristics underpins the written literature in Africa.

As far as the African creative writing is concerned, the writers are largely influenced by narrative techniques of oral traditions. They benefit from the African oral tradition in terms of "the literary aesthetics and cultural content" in their works (Chinweizu quoted in Bandia, 2008: 2). The employment of oral narrative techniques and the oral culture when writing in the colonizer's language indicates the interculturality of African postcolonial literature. Therefore, these hybrid works represent the translation of African identity into the manipulated language of the colonizing Europeans.

African postcolonial writers represent oral narratives in their works in different ways. The writers either give translations of complete oral pieces or creatively render them into the European languages. According to Bandia, the use of oral narratives in African creative writing resembles to interlingual translating as both involve a transfer from one language culture into another (2008: 3). However, translation is used as a metaphor for postcolonial intercultural writing. The transfer occurs in the reverse direction, in a movement of representing the self in the language of the other. It is regarded as a kind of displacement – representation of the self in an alien environment. With this displacement, the postcolonial writers aim to reflect the African sociocultural reality. The use of orality enforces this attempt.

Fictionalizing the oral narratives in the colonizer's language functions as a resistance. With the hybrid nature of their texts, the African writers attempt to form a national identity and resist the power differentials in postcolonial context. In this respect, certain features of oral tradition and the strategies used to express them in the colonizer's language give information about the linguistic and cultural representation of the resisting African society. In the following part, the features of African oral tradition and the strategies which the African writers employ will be discussed.

1.1.2.1. Characteristics of African Postcolonial Literature

As a symbol of hybrid discourse and otherness in postcolonial texts, some narrative techniques are borrowed from African oral literature. The practice of narrative techniques such as proverbs and songs refers to using some subtexts related to African oral culture in the European colonial language. Apart from increasing the aesthetic effect of the texts, this practice emphasizes the hybrid nature of the texts (Bandia, 2008: 53). Therefore, the African postcolonial writing calls attention to the translated nature of the postcolonial texts.

“Indirectness” is a widely used strategy in traditional African discourse. This strategy refers to making a statement “in a roundabout manner, through circumvention, calculated delays and pausing” (Bandia, 2008: 53). Besides conversational situations, indirectness may occur in other discourse types, like monologues, which involve only one speaker. The use of an indirect language enables the speaker to show his/her oratorical skills and the ability to use some rhetorical devices such as proverbs. Therefore, it points out oratory – another feature of the indigenous discourse. Finnegan

describes oratory as a form in which oral characteristics are essential (2012: 432). In an indigenous society based on oral traditions, oratory has an important status with its aesthetic and practical characteristics.

The use of proverbs also characterizes the indigenous discourse in African postcolonial literature. The poetic form and the mode of figurative expression differentiates proverbs from everyday speech (Bandia, 2008: 75). As a medium, they can be used to give advice, to express humour or to reveal the stupidity in an idea or an action. As it is regarded as significant in transmitting cultural traditions, African writers make use of this discourse type extensively to enrich their literary works. Bandia exemplifies the use of proverbs by many African writers. One of these writers is Chinua Achebe, a Nigerian postcolonial writer. To illustrate, in his novel, *Things Fall Apart* (1958), Achebe uses the proverb “*As the elders said, if one finger brought oil it soiled the others*” (quoted in Bandia, 2008: 83). It is used to indicate that one bad action by an individual may corrupt the whole group of people and end up with penalizing the entire group. Another example is that “*When you hear a house has fallen do we ask if the ceiling fell with it?*” by Achebe in *Arrow of God* (1964). This proverb means that when you offer battle against someone, the way how you do it is not important. As seen from these examples, proverbs are context-bound utterances, a feature which makes it difficult to understand their meaning without prior knowledge of the occasion or the reason of its use. In postcolonial context, writers prefer to reproduce native proverbs in the European language, which represents both cultural and translingual transformation (Bandia, 2008: 78). In this way, they reflect African thought and philosophy in their work and signify certain cultural differences in Euro-African texts.

Onomastic practices is another prominent element that functions in most postcolonial contexts. As a science, onomastics study the origin and forms of proper names (of persons or places), and the system of forming and using of words (especially for proper names) or the ones used in a specialized field. In traditional African societies, onomastic practices are employed to describe social relations and status in the community; therefore, naming practices may show different patterns in every culture. For example, in African society, a hero can appear through comparisons with wild animals like a lion or a buffalo or with natural phenomena like lightning, wind or

storm (Finnegan, 2012: 131-132). Such kind of naming in African society highlights the characteristics of its bearer. Tymoczko argues that names are essential linguistic markers which are “rich in semantic and semiotic significance” (1999: 223). In this sense, names can be regarded as culture-specific elements that give clues about the cultural formation and structure of a society. As Tymoczko observes, among the semiotic features of a text, names are the most urgent to transfer and the most problematic to be translated as “their semiotic significance is so often culturally specific and dependent on cultural paradigms” (Tymoczko, 1999: 224). In this respect, the transfer of names – as culture-specific elements – pose specific problems.

Faced with the challenges of such a dilemma, many African postcolonial writers insist on keeping the African names as they are. However, some postcolonial writers employ some certain translation strategies in order to transpose names into the European language. Among these strategies, the most common ones that African writers prefer are calque, literal translation as well as borrowing from the African language. The names conveyed with the use of these strategies are foreign to the European culture, and therefore, easy to recognize within a postcolonial text. To illustrate, in *Things Fall Apart*, Achebe borrows some Igbo names like *Onwumbiko* and *Ozoemena* which mean “Death, I implore you” and “May it not happen again”, respectively (Bandia, 2008: 43-44). These are the names that a mother gives her children after losing her children in infancy. They seem to be chosen with respect to their meaning in the native language. They indicate the mother’s despair, but understanding their semantic role is not possible for the English-speaking readers without any explanation or inference. With their culturally heterogeneous nature, such culture-specific names help to enhance the Africanness of the text produced in the European language. In other words, they contribute to the hybridity of the postcolonial texts. In a broader sense, as Tymoczko highlights, names are prominent to differentiate identities (1999: 8). The African writers use them to mark the differences between cultures and emphasize their national identity.

The use of references is another onomastic practice employed by postcolonial writers. In traditional Africa, as a reference, praise names are widely used. They are not only given to people, but also are used to describe tribes, animals and inanimate objects. In the form of one word or a whole sentence, praise names are attributed to

people with respect to their achievements, social ranks and status (Bandia, 2008: 43). As Finnegan notes, “*the ever-ready-to-meet-any-challenge*” is one of the names in which the Zulu king Shaka¹ is praised (Finnegan, 2012: 110). This praise name is used to describe Shaka with reference to his achievements in overcoming the challenges he encountered. This shows that praise names are important in indigenous cultures due to their social function. Nicknames are also utilized as a reference in postcolonial texts. They describe the perception of the colonizers by the indigenous people. An example following the pattern of nicknames is from Achebe’s *Arrow of God*. In his novel, Achebe uses a native expression “*Otigi-Egbe*” to define the chief colonial administrator and this expression is accompanied by its English translation, “*Breaker of Guns*” in the same sentence by Achebe. This nickname given to the colonial administrator puts emphasis on his act of capturing and destroying all the guns that natives have (Bandia, 2008: 47). A similar phenomenon can be found in Ferdinand Oyono’s *Une vie de boy* (*Houseboy*)². As Bandia indicates, Oyono describes a European colonialist as “*L’Éléphant Blanc*”, which is translated as “*The White Elephant*” into English, due to his imposing presence (2008: 47). Similarly, the colonial administrator is named as “*Zeul-de-Panthère*” which means “*Panther-Eye*” in English. This description relies on the native’s perception of his eye color and the fury they see in his eyes. As seen from the examples above, nicknames are formed by either attributing the physical features of the bearers or comparing them to local animals (Bandia, 2008: 47). Therefore, postcolonial writers attempt to make a mockery of the colonial oppressors.

In African postcolonial contexts, writers benefit from African names and references as a strategy in their writing. As the use of names and references is closely related to the culture and customs of the African people, their semantic load and the history behind them pose problems when they are transposed into the European languages. Therefore, postcolonial writers need to make use of some translation strategies. These writing strategies, on the one hand, enrich their writing with the inclusion of African flavour; and on the other hand, contribute to the hybridity of their

¹ Shaka was the founder and the king of the Zulu Empire in Southern Africa in the early decades of the 19th century. He was credited with creating a fighting force that devastated the entire region.

² *Une vie de boy* is a novel written by Ferdinand Oyono in the form of a diary. It was first published in French in 1956 and translated into English as *Houseboy* by John Reed in 1966.

works. In a broader sense, in the postcolonial contexts, the African writers benefit from African names and references to resist to the hegemony of the colonial language.

The concept of time in African context is another element of oral tradition which African postcolonial writers present in their works in the European language. The perception of time in traditional Africa differs from that of the European cultures. For instance, the Ibo peoples depended on a four-day week and chronologically named the days as “Afo”, “Nkwo”, “Eke” and “Oye” (Achebe quoted in Bandia, 2008: 88). In traditional African societies, the time concept has such distinctive culture-specific forms; and therefore it is problematic for the African writers to express African time concept in the European languages and for the non-African readers to comprehend this concept.

In traditional African society, time depends on the movements of the moon, the sun or the seasons and tides (Bandia, 2008: 87). African people use the lunar movement to reckon time. The movement of the moon, as referred lunar cycle, help them to form an annual framework for their social events like festivals. In *Things Fall Apart*, for instance, with reference to the moon to show time, Achebe wrote “There was famine in those days and Tortoise had not eaten a good meal for *two moons*” (quoted in Bandia, 2008: 89). In traditional African society, market days are also used as referents to show weekly cycle. Unlike the modern European societies, African people also refer to some cultural and agricultural events in the delimitation of time. Achebe exemplifies the traditional way of keeping time in relation to the agricultural events by saying “It is right for a man to take his wife home... But I want to remind you that *when we begin to plant crops it will be one year since she began to live in my compound*” (quoted in Bandia, 2008: 89). As seen in the excerpt from *Arrow of God*, Achebe refers to the event of harvesting in order to reckon time. Different from European societies, traditional African people depend on two seasons – the rainy and the dry. In the rainy season, agricultural works such as planting, weeding and cultivation are carried out. However, the dry season is the season when festivals and ceremonies take place (Bandia, 2008: 89). This shows how African people schedule their time in the light of movements of natural phenomena and social events. In this respect, the time concept provides a great deal of information about the worldview and lifestyles of African indigenous societies. Hence, as part of the postcolonial writing in

African society, the transfer of time concept into non-indigenous cultures poses challenges for African writers.

1.1.2.2. Strategies of Transfer in African Postcolonial Writing

Critics generally agree that African creative writing in European languages was greatly influenced by African oral tradition. This influence brings about the matter of cultural representation of an indigenous society in an alien language. As Bandia argues, this process requires passing from an oral medium into a written one and from a native language and culture into an alien or non-related one as well (Bandia, 2008: 175). This complex transferring process of the elements of African oral literature into the European languages turns the African writers into cultural agents or translators. In this respect, they employ some translation techniques to reflect the sociocultural and linguistic influences of African oral tradition on their writing in the European languages. However, the aim with this employment is not merely the literal translation, but the African writers seek to infuse the colonizer's language with the African sociocultural reality, by appropriating or subverting the colonial language. In this part, some of the translation strategies used in appropriating or subverting the colonial language such as translation shifts, cushioning and contextualization, to express African culture in the European languages will be discussed.

Translation shifts, as Bandia defines, are vernacular translation strategies used by African writers. Regarded as the solution to the cultural untranslatability, they are practised to subvert the colonial language in order to maintain the semantic and stylistic features of the native cultures (Bandia, 1993: 64; Bandia, 2008: 177). Such shifts include calques, semantic shifts and collocational shifts.

“Calques” are “the almost literal translations” of indigenous words and expressions into the European languages (Bandia, 2008: 178). They are considered as culture-specific utterances rendered into the European language; therefore, they can only be comprehended with reference to the sociocultural background and the worldview of the related linguistic community. Bandia argues that the local imagery and metaphor may remain unchanged in the colonial language with the use of calqued translations (Bandia, 2008: 178). Bandia exemplifies the use of calques from Gabriel Okara, a Nigerian poet and novelist. Okara has transferred the expression “Good night”

with the words: “*May we live to see ourselves tomorrow*” (Bandia, 2008: 30). The statement refers to a traditional context among the Ijaw people when travelling at night is dangerous due to wild animals in the villages. Thus, “the almost literal translation” turns into something more than pure literal translation because this kind of expression carries the traces of a sociocultural history. In this sense, in postcolonial writing, the translation strategy of calque ensures to reflect the African thought in the postcolonial writing.

Another translation technique that African writers widely benefit from in their postcolonial writing is “semantic shift”. In a semantic shift, a known lexical item in European language is assigned a new meaning which is not native to the European language. An example of semantic shift is from Achebe’s *Arrow of God*. Achebe uses the sentence “her own badness whistles” in order to describe the character in question as notoriously wicked. The word “whistles” in the expression is a literal translation from the Ibo language and reflects a certain world-view (Bandia, 1993: 190). However, the word means “advertise” in English and it does not convey the cultural meaning which has been implied with the Ibo expression. Therefore, it can be asserted that Achebe assigned a new meaning to the word in his context through the literal translation from the indigenous language, and it seems difficult to understand its cultural meaning. Another example of semantic shift from the same novel is seen in the sentence “But how is it [the moon] sitting? ... I don’t like its posture... Its legs were up in the air” (quoted in Bandia, 2008: 102). The lexical items, “sitting” and “legs” are the literal translations of what is expressed in the indigenous context. However, these words are not primarily used in relation to the moon in the West unless the moon is personified with a figures of speech. Achebe, while transferring a non-native context into English with a semantic shift, also assigns a new meaning to the moon which can be understood only within the new context. Consequently, with this assigned meaning, African writers seek for preserving the African content; and thus, it cannot be comprehended outside the African context. What differentiates semantic shift from calques is that new meaning is assigned to known European words or phrases and the reader is expected to approach an African mind-set through this creative language use.

The use of semantic shift in postcolonial texts can be regarded as a way to reflect the language and the culture of the colonized in the European language. The shift in African postcolonial writing aims to guarantee the place of the African worldview in European language writing. As Bandia indicates, once the native writer intends for writing in a cosmopolitan language, the vernacular language leaves its traces on the European colonial language of writing and the writer highlights the deficiency of the colonizer's language in different ways (Bandia, 2008: 107-108). Semantic shift is one these ways that the African writers adopt in order to mirror the indigenous language and culture in postcolonial texts.

In postcolonial writing, as Bandia indicates, African kinship terms are one of the examples in which semantic shift occurs. The kinship terms including "mother", "father", "brother", and "sister" are not used to indicate just biological relations, but they are assigned new meanings within African contexts. For instance, the term "brother" generally refers to a male subject, usually having a biological relation with a younger speaker. However, in traditional African context, "brother" can be used to refer to all male subjects in the community in order to create group solidarity and strengthen the belief of belonging to a common ancestry (Bandia, 2008: 101). In this sense, the kinship term bears new attributes in the African context. Such instances indicate that kinship terms can be transferred into the colonial language by African writers with the use of semantic shift in their writing.

Another translation technique used by the African writers is "collocational shift". In order to form a collocation in a language, words are combined with respect to some rules, such as selectional restrictions and co-occurrence patterns, prominent in the related language. In the case of postcolonial writing, African writers put words and phrases together by using the strategy of collocational shift. In this technique, the African writers combine words of the European languages without considering the collocational rules of their established originals. They break these rules prevailing in the dominant language of the colonizer in order to reflect the structural rules of their vernacular language. As Tymoczko illustrates, a woman character created in *A Man of the People* by Achebe, speaks in unusual collocations (Tymoczko, 2002: 26). The woman says "*she is our wife*" or "*we are getting a second wife to help me*". In standard English, the word *wife* cannot be collocated with the first-person plural. However, in

a culture where a second wife is considered normal in a household, the first wife can produce such statements. Therefore, such a use may change or intervene the message of the text.

Collocational shift is also likely to occur when the African writer breaks the European language syntax for the sake of the vernacular language syntax (Bandia, 2008: 178). The violation aims to demolish the colonial language syntax and to insert the African oral tradition into their writing in the colonial language. Edmund O. Bamiro exemplifies the use of syntactic variation from Nadine Gordimer, a world-renowned South African novelist and short story writer. In her novel titled *July's People* (1981), Gordimer writes "I'm knowing plenty things", in which progressive aspect is used with a stative verb "know" (quoted in Bamiro, 1996: 27). In standard English, the verb will be given in the unmarked present tense. Another example of syntactic shifts in Gordimer's novel is the use of question tags as in the sentence "You are my true friend, isn't it?" (quoted in Bamiro, 1996: 27). In this example, the rule of forming a question tag – using an appropriate modal auxiliary followed by a pronominal copy of the subject – is departed. Therefore, as Bandia states, the use of collocational shift is a "deliberate subversion of the colonial language" (Bandia, 1993: 70). With the employment of collocational shift, the African writers are engaged in an attempt to indigenize/Africanize their texts.

As a writing strategy, African postcolonial writers also choose to insert African native words or expressions into their texts. Bandia refers to the practice of indigenous words or expressions in African postcolonial texts and defines this writing strategy as "interpolation of the vernacular". Along with enhancing the local colour of the postcolonial texts, this practice elicits authenticity without any major disruption of the flow of the discourse (Bandia, 2008: 113). For non-African readers, understanding the inserted vernacular words may be problematic; therefore, African writers are compelled to employ some writing strategies such as using footnotes or glossaries and foregrounding the vernacular with an explanation or its translation. However, appending footnotes and glossaries creates a sort of "sub-text" outside the main text. In the reading process of such a postcolonial text, the reader needs to continually go out of the main text and seek for information to understand the text (Bandia, 2008:

109). In other words, the use of footnotes and glossaries results in an interrupted reading process for non-African readers.

Apart from appending footnotes and glossaries, African writers tend to use foregrounding strategies of the indigenous words in the postcolonial texts in the colonial language. Upon detailed analysis of different strategies employed by African writers, Chantal Zabus points out two fundamental methods in use: “cushioning” and “contextualisation”. Zabus defines cushioning as “tagging an explanatory word or phrase” onto the African words or phrases (Zabus, 2007: 176). In other words, the writer provides an immediate explanation of an indigenous word or phrase just after the word or phrase in the same sentence. As Tymoczko illustrates, Buchi Emecheta, a Nigerian-born British novelist, uses native African words in her novel entitled *Joys of Motherhood* (1979) as seen in the following sentence, “he... paid ten shillings towards his *esusu*, a kind of savings among friends whereby each member of the groups collected contributions in turn” (quoted in Tymoczko, 2002: 25). Emecheta introduces the African word, *esusu*, into the English language and provides an explanation following the word to make it clear for the non-African readers. Achebe is another name who uses cushioning strategy in his works. In one of his sentences in *Things Fall Apart*, he uses the Ibo expression “*kpom-kwem*” and directly cushions it with its translation “*exact, perfect*” (quoted in Bandia, 2008: 110-111). In another example, Achebe writes “the proper name for a corn-cob with only a few scattered grains was *eze-agadi-nwayi*, or the teeth of an old woman”. In this example, “*the teeth of an old woman*” is tagged onto the Ibo expression “*eze-agadi-nwayi*” (quoted in Bandia, 2008: 111). These examples prove the attempt to convey the meaning of the native expressions to the non-native readers through explanatory words or phrases.

The other method, contextualization, is described by Zabus as “providing areas of immediate contexts” in which African words and phrases become meaningful for non-African readers (Zabus, 2007: 176). When the writer contextualizes a word or phrase in a text, the meaning of the indigenous expressions is presented to European readers in a context. Different from the strategy of cushioning, in contextualization, non-African reader is compelled to get the meaning of the words or phrases through the sentence. The strategy of contextualization can be seen in the following excerpt from *Arrow of God* – “If we came suddenly to your town, how do you call your men

together, Father of my Mother? Do you not beat your *ikolo*? Do you wait till tomorrow?” (quoted in Zabus, 2007: 181). Achebe contextualizes the Igbo word, *ikolo*, and makes the readers infer the meaning from the context. The verb “to beat” helps in contextualization of the word and it becomes clear that *ikolo* means an instrument, like a drum. In a similar vein, in *Things Fall Apart*, Achebe writes “Where did you bury your *iyi-uwa*? ... You buried it in the ground somewhere so that you can die and return again to torment your mother” (quoted in Bandia, 2008: 110). In this example, the native word, *iyi-uwa*, is followed by a context created to help the reader to comprehend the meaning of the word. The reader can infer from this explanation that *iyi-uwa* is something that can be buried in the ground by the students, perhaps an umbilical cord. However, the process of contextualization may result in disrupting the reading experience in postcolonial context.

The above-mentioned methods, cushioning and contextualization, are employed by the African writers in an attempt to “textualize linguistic differentiation” and to transfer the African concepts and linguistic patterns in the colonial language (Zabus, 2007: 3). Such an attempt leads to the subversion of the hegemony of the European language, in Zabus’s terms, through “indigenization”. Using explanatory words or phrases or creating a context for unfamiliar words in the European language, African writers put emphasis on the foreignness of their texts.

In postcolonial writing, untranslatability of particular traditional concepts hinders the literal translation of some culture-bound expressions or terms. Consequently, the postcolonial writers employ some translation and writing strategies in order to transmit the indigenous words and phrases and to convey their meanings in the postcolonial texts. The African writers benefit from translation, not as a strategy of literal translation, but as a tool to shape their literature and to represent African history, sociocultural realities and aesthetics in the European language. Through the strategies of translation and writing mentioned above, the indigenous writers ensure that the African minor literature can get a place in the global literary field.

1.2. POSTCOLONIAL TRANSLATION THEORY

1.2.1. History of the Postcolonial Translation Studies

Translation studies appeared as a distinct discipline in the 1980s. It has developed not in a restricted area, but all around the world and continues developing well into the 21st century. As Bassnett states, translation “does not take a place on a horizontal axis” but it is a complex phenomenon (Bassnett, 2010: 81). During its development process until today, the concerns and aims of translation studies have evolved significantly.

Traditionally, translation was regarded as a sub-field of linguistics, which involves a transaction between two different languages. Therefore, the focus was mainly on the linguistic properties of texts in the translation process. After realizing the importance of culture in literary texts, translation moved beyond the limits of text and it started to be perceived as culture. Hence, contrary to the previous linguistic view, translation today is seen as a “complex negotiation between two cultures” (Trivedi, 2007: 280). Therefore, as a separate discipline, translation studies began to deal with the social, cultural and political contexts of literary texts. The phenomenon that has led the translation studies to redefine itself is named as “cultural turn” by Bassnett and Lefevere (1990: 8). The recognition of this term helps to revitalize the field of translation studies and liberates it from the mechanical tools of analysis in linguistics (Trivedi, 2007: 280). In other words, translation studies now has achieved its self-emancipation from the academic field of linguistics.

The rise of translation studies coincides with the emergence of another influential field of study, Cultural Studies. As Sherry Simon indicates, cultural studies provides translation with “an understanding of the complexities of gender and culture”, which results in blurring the borderlines between these two fields of academic study (Simon, 1996: 129). That is to say, the intermingled disciplines of translation and culture helped the dissemination of various fields of study in translation studies. The areas such as feminist translation and postcolonial translation (and many others) have been subjects of analysis as a result of the aforementioned translation-culture interplay.

Among these new study fields emerged after the cultural turn in translation studies, postcolonial translation studies is one of the most prominent fields that have attracted many scholars. In line with concerns of the sub-fields of translation studies,

as Cronin argues, translations today are not regarded as “free-floating aesthetic artefacts generated by ahistorical figures”, but rather as “works produced by historical figures” (Cronin, 2007: 254). In this regard, postcolonial translation studies examine the distinct power relations of the times when translations took place that highlight cultural exchanges between nations and regard translation as an act of creating and transferring cultural values. After the introduction of postcolonial translation in the field of translation studies, translation has become engaged in the historical content of the culture and inequalities of language and culture. Bassnett and Trivedi highlight the expansion of translation studies with the words:

Translation does not happen in a vacuum, but in a continuum; it is not an isolated act, it is part of an ongoing process of intercultural transfer. Moreover, translation is a highly manipulative activity that involves all kinds of stages in that process of transfer across linguistic and cultural boundaries. Translation is not an innocent, transparent activity but is highly charged with significance at every stage; it rarely, if ever, involves a relationship of equality between texts, authors or systems. (Bassnett and Trivedi, 1999: 2).

Accepted as a complicated process and charged with inequalities, translation is engaged in transmitting cultures with the use of manipulation strategies on language. Within the scope of postcolonial translation studies, it is highly clear that translation mainly serves the power relations. In other words, it has a certain cultural and ideological function and is largely shaped by cultural representations. These cultural and ideological representations become more visible in a text translated under the surveillance of the power relations – between the languages of the colonized and the colonizer.

In the colonial period, as a political and ideological act, translation functioned as a substantial tool used by the colonial powers to have dominance on the colonies. In this respect, the two concepts – translation and colonialism went hand in hand in the colonial period (Bassnett and Trivedi, 1999: 3). The colonial powers resorted to translation to establish colonial dominance on their colonized subjects. Hence, translation played an active role in the colonization process and in “disseminating an ideologically motivated image of colonized peoples” (Munday, 2001: 134). It can be claimed that translation was a part of the violence through which the colonial powers constructed their subjects. A number of scholars including Eric Cheyfitz, Tejaswini Niranjana, Vicente L. Rafael and Maria Tymoczko have studied to explore the role of

translation in various colonial settings, in establishing and maintaining the superiority of the colonizers (Munday, 2001; Robinson, 2011).

In the colonization period, the colonizer depends on translation as a tool in order to manage its influence on the colonies. They determine the texts to be translated and the direction of the translations. The texts rendered especially from the language of the colonized into the colonizer's language signify the political and ideological aspects of translation. In this respect, translating into the colonial language results in the rewritten image of the non-European people. Niranjana exemplifies the translations of Indian literature into European languages by administrators and Christian missionaries. The authoritative translations of Indian religious texts into European languages were textualized by missionaries in standard versions which relied on "classical Western notions of unity and coherence" (Niranjana, 1992: 19). On the evidence of these translations, missionaries claimed that the Indians did not practise the Indian religion truly and they needed to be converted into the evolved religion of the West. As Niranjana states, in this respect, translation takes part "in the fixing of colonized cultures, making them seem static and unchanging rather than historically constructed" (Niranjana, 1992: 3). The representation of the dominated non-Europeans is performed across translation in order to justify and extend the colonial domination. Simon expands the boundaries of translation in postcolonial context and states:

Colonized cultures were texts whose vast spaces were contained within the hermeneutic frames of Western knowledge. "Translation" refers not only to the transfer of specific texts into European languages, but to all the practices whose aim was to compact and reduce an alien reality into the terms imposed by a triumphant Western culture. (Simon 2000: 11).

As Bassnett and Lefevere argues, translation is never innocent because of the hierarchies existing between languages and cultures (Bassnett and Lefevere, 1990: 11). With the adoption of certain modes of representation, like stereotyping, colonial powers assimilate the colonized subject. The strategy of stereotyping sets up particular binary oppositions between, primitive/modern, barbaric/civilized and self/other. The colonizing Europeans tend to retain their authority through these established oppositions (Wolf, 2000: 129). Niranjana discusses that the attempt of "imposing linear historical narratives on different civilizations obviously legitimizes and extends colonial domination (Niranjana, 1992: 20). The formation of these binary oppositions

results in a misconception that the colonized non-European people are inferior to the European colonial.

Apart from the strategy of stereotyping of the colonized, translation of literary texts can be regarded as “hegemonic apparatus that belong to the ideological structure of the colonial rule” (Niranjana, 1992: 33). As mentioned before, dominant colonial countries have the power to decide on the suitable texts to be translated into the colonizer’s language with the framework of European ideologies. These texts were rendered with respect to the European literary norms prevailing in the European languages. On one side, what represents the reality of the colonized society and cultural uniqueness and differences was removed from these texts, and in this way, the translated texts were stereotyped; on the other, with the unusual representations of the indigenous cultures within these translations, the colonial subject was formed through the process of “othering”. The thought and lifestyle in the indigenous cultures were presented as “distorted or immature versions” of European societies which need to be civilized (Niranjana, 1992: 11). It is clear that the dominant cultures needed translations to strengthen their asymmetrical power relationships with the colonized.

With the end of the colonial period, the colonized people began to use translation as a tool to show their existence. They rejected the values imposed by the European powers and attempted to rewrite the false representation of their people in the colonial language. In this sense, the suppressed people were engaged in counter translation strategies. Tymoczko highlights the purpose of translations undertaken by the suppressed colonies and defines postcolonial translation as:

[...] a mode of discovery and an assertion of the indigenous cultural heritage for the colonized people themselves, as well as production for ideological use in relations with the colonizers. Translation casts images of the colonized group, representing them to and for the colonized themselves, working against images constructed by the cultural imperialism of the colonial power. (Tymoczko, 1999: 164).

As inferred from what Tymoczko says, the colonized people used translation as a tool to communicate with both the colonized group and the colonial powers. Translation became a strategic platform for them where they delivered the notions and realities of their society. They attempted to reform previous false representations – formed through colonizing translations – in the colonial language, in other words, to regain their identities. This proves that power inequalities did not disappear with the end of

the colonial era and translation still plays a crucial role in the perpetuation of colonial-postcolonial structures (Wolf, 2000: 127). In other words, the relationship between translation and colonization has continued to be relevant in the postcolonial contexts as well.

Within a postcolonial context, translation is utilized as a site where the suppressed groups show resistance and make a great effort to build their nations. To this end, in postcolonial translation, the colonized subjects do not only refuse the information about themselves written in the colonial language, but are deliberately involved in the manipulation of information and texts. During literary production, they ignore, or appropriate, the European literary norms as a form of resistance to colonial dominance. As Tymoczko indicates:

The appropriation of a dominant language for the aims of a former colony or an oppressed group and the shift of dominant poetics towards the standards of a minority or post-colonial people are potent means of realigning power structures in a shared cultural field and of asserting an independent world-view. (Tymoczko, 2002: 34).

Similar to the colonizing translation, in postcolonial context, translation can be regarded as power-oriented. The practice of translation provides a platform where the groups can transfer their ideologies for the sake of power relations. Therefore, it can be stated that this orientation converts translation into a political act. In this regard, translation functions as a means of self-assertion, through which the oppressed groups seek for their liberation from both the dominant European language and culture. The anti-colonial translations often depend on Western ideas, literary norms and vocabularies, but manipulate them in order to challenge the colonial rule. In his definition of translation, Lefevere underlines that it is not just “a window opened on another world” but a channel through which “foreign influence penetrate, challenge and subvert the native culture” (Lefevere, 1992: 2). This definition can be adapted to the idea of translation in postcolonial literary context. In a similar vein, Robinson categorizes the role of translation within the colonial/postcolonial context under three main groups:

- *as a channel of colonization, parallel to and connected with education and the overt or covert control of markets and institutions;*
- *as a lightning-rod for cultural inequalities continuing after the collapse of colonialism; and*
- *as a channel of decolonization.* (Robinson, 2011: 31).

These three roles highlight the different periods in which translation serves different purposes. The first one refers to the colonial period and the role of the translation is to strengthen the dominance of the colonial powers. The second role indicates the period when translation is used to reverse the inequalities of culture. The last one is related to the role of translation to eliminate the colonial effects on postcolonial communities – to liberate who/what is suppressed.

Referring to the function to enforce the dominance of the colonial powers, as mentioned before, the practice of translation is carried out through assimilative strategies. The colonizing Europeans used the strategy of homogenization and removed the cultural differences of the colonized native people from the literary texts. On the other hand, the postcolonial writers and translators created distinctive strategies in order to show resistance to the colonial hegemony on discourse. The aim of this practice is to assert the cultural differences between the colonizer and the colonized. Therefore, they tend to mingle what they have borrowed from the European world with their indigenous ideas. In other words, they produce heterogeneous and hybrid postcolonial literary texts. Bandia points out the purpose in the production of these texts and states “heterogeneity resists homogenizing or assimilative translation practice by recognizing the asymmetrical power relations inherent to translation and asserting identity through submitting the dominant literary language to constant variation” (Bandia, 2012: 420). With the employment of the strategy of heterogeneity, the colonial language is exposed to manipulation in order to mark the differences between cultures. The emphasis on cultural differences shows the resistance to assimilative translation practices identified by the colonial powers. Therefore, the heterogeneity of language practice in postcolonial context, in other words, hybridity is a key concept in the study of cultural studies (Wolf, 2000: 129). This concept points to the intermingling cultural elements of the colonizing Europeans and the colonized natives; thus, frees the cultural representations from the strict binary oppositions.

Mikhail Bakhtin uses the term, hybridity, with reference to its philological aspects. In this perspective, he defines the term as a “mixture of two social languages within the limits of a single utterance” (Bakhtin, 1981: 358). This mixture makes the language double-voiced, through which it is possible to ironize and unmask the other

within the same sentence uttered. Therefore, it can be said that hybridity enables the colonized to claim recognition in linguistic terms.

Based on Bakhtin's definition of hybridity, Homi Bhabha transformed the term into which it represents the implications of challenge and resistance to the dominant cultural power. He refers to the dialogic situation and intercultural tensions, which result from colonialism. In this regard, hybridity is "the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal" (Bhabha, 1985: 154). In other words, as the colonized utilizes hybridity in their literature, the previous thought of binary oppositions becomes blurred. Thus, hybridity becomes in fact "a space of cultural difference in the negotiation of colonial power-relations" (Bhabha, 1994: 204). This "in-between" space is closely related to postcolonial translation which negotiates the cultural representations of the colonizer and the colonized as it "carries the burden of the meaning of culture" (Bhabha, 1994: 38). As a prominent characteristic of the postcolonial condition, hybridity points to a culture of difference, of significance-oriented displacement and of translation. The postcolonial texts have the capacity to convert a dominant discourse into a domain of intervention. This leads to the creation of new identities and realities by cultural deconstruction. Therefore, the concept of hybridity that Bhabha puts forward sets a ground for postcolonial translation studies.

Samia Mehrez is another advocate of hybridity. She discusses postcolonial translation theory in relation with cultural and linguistic hybridity. According to Mehrez, the postcolonial texts are representatives of more than one culture, language and worldview. She emphasizes the significance of hybridity and states that it is crucial for postcolonial texts "to challenge both its own indigenous, conventional models as well as the dominant structures and institutions of the colonizer in a newly forged language that would accomplish this double movement" (quoted in Bandia, 2008: 10). As it brings together the dominant and the dominated, hybridity subverts hierarchies and establishes "a mutual interdependence and intersignification" (quoted in Bandia, 2008: 10). A postcolonial text produced in a "new" hybrid language with the inclusion of interweaving linguistic varieties, therefore, does not belong to one language *per se*. In this context, hybridity can be considered as a sign of the postcolonial theory which "subverts essentialist models of reading while it points toward a new practice of

translation” (Niranjana, 1992: 46). Therefore, postcolonial translation process emerges with the idea of heterogeneity and hybridity of the text and fairly-represented native people.

Susanne Klinger approaches linguistic hybridity in narrative fiction from a translational perspective. Klinger relates linguistic hybridity with perception, allegiance and worldview; and therefore, discusses the “text-level hybridity’s representational function rather than its form” (2015: 38). In other words, she focuses on the function of hybrid language in conveying the worldview of characters and narrators, and therefore, in shaping and constructing the reader’s perspective. Linguistic hybridity, as Klinger puts it, is related to “the reader’s construction of the perspective from which the story events are perceived, the narrator’s attitude towards the narrated cultures and the narrator’s and the characters’ cultural identity and affiliation” (2015: 2-3). Therefore, translating hybridity – removing it from the text or adding it to the text – affects the textual worldview presented to the target reader. In this sense, focusing on Anglophone Nigerian writing, Klinger regards translation as “not only the medium but also the object of representation in cross-cultural writing” (2015: 1). In this regard, its translation may lead to “shifts in perspective, cultural identity and allegiance” (2015: 38). This indicates that the way translation deals with linguistic hybridity may change the reader’s (dis)agreement with the narrator and characters by affecting the reader’s perception of the “other” culture in postcolonial writing.

In postcolonial translation studies, the strategies used by postcolonial writers are scrutinized in order to facilitate for postcolonial translators. These efforts ensure postcolonial translators to develop strategies for subverting language hierarchies and deconstructing assimilative literary norms of the colonizing Europeans. The strategical approaches in postcolonial translation strategies center upon the ideology in postcolonial texts and their translations. These texts represent cultures of societies, especially of the colonized, within a foreign cultural system. Therefore, postcolonial translation has an active role in shaping or changing the representations of cultures or national identities.

Dominant models of translation presumes that a translator needs to know both languages and both cultures involved in the translation process. On the contrary to this

common view, postcolonial translation points to a fundamental dimension related to knowledge. As Tymoczko asserts, translation is not merely the reflection of existing knowledge, but it can also “precede knowledge and create knowledge” (Tymoczko, 2007: 197). This can be associated with the agency of a translator in political dimensions, like resistance, for the purpose of domination. As a practice which occurs between unequal language systems, postcolonial translation is mostly performed by translators with a motive to “benefit humanity or impact positively upon the receptor culture in ways that are broadly ideological” (Tymoczko, 2000: 26). This indicates that translators are actively involved in social movements addressing social and political changes in society.

In colonial context, a translator can choose to create or confirm the stereotypes of both the colonizer and the colonized; and therefore, the dominance of the colonizer is enforced with translation (Niranjana, 1992; Tymoczko, 1999). On the other hand, a translator can prefer to focus on the transfer for the interest of the suppressed in translation within postcolonial context. This indicates the agency of translator. In determining translator’s agency, exploring the choices of the translator in the translation process is highly substantial. In this regard, Tymoczko defines translation as a “metonymic process” since a translator has to set priorities – like what to transfer or how to transfer – in the translation process. Although “a translator is not a political activist”, the ideological indicators come into prominence due to the textual choices of the translator (Tymoczko, 2007: 216). Therefore, all these decisions reflect the ideological agency of the translator, and they are influential in the representation of the oppressed in the target culture through postcolonial translation.

1.2.2. Culture Charged Texts and Translations

In translation process, translators can make a preference between adherence to or resistance to values dominant in the target language. In case of submission, the translation process requires assimilative strategies in order to maintain the cultural dominance. In *The Translator’s Invisibility*, Lawrence Venuti refers to the strategy of “domestication” which is defined as reconstructing a text “in the transparent discourse” prevailing in English and results in the production of fluent translations (Venuti, 1994: 17). These fluent translated texts might be a result of ideology which

seeks for the invisibility of the marked differences between languages and cultures in the target language.

The term, resistance, features in postcolonial translation. Tymoczko describes resistance in translation as a complex act which involves “complex social positioning and complex textual constructions” (Tymoczko, 2007: 211). In this regard, the postcolonial translator is engaged in the positioning of power between the colonizer and the colonized by constructing the translation. In other words, s/he shows a resistance to the hegemonic condition of the dominant rule through the translation.

The resistance to dominant values of the target language signifies an ideology of autonomy. Venuti highlights “foreignization” as a resistant strategy that intends for “transforming the hierarchy of cultural values in the target language” (Venuti, 1994: 308). This strategy embarks on “a disruption of target-language cultural codes” and foregrounds “the linguistic and cultural differences of the foreign text” (Venuti, 1994: 42, 81). The point is to develop a practice of translation to resist the dominant values of the target language culture. The translator recognizes the syntactic and linguistic features of the source language and transfers the culture-specific elements of the source language into the target language. Hence, cultural differences are deliberately emphasized; both the foreignness of the culture and the translator himself become visible in translation.

Venuti’s concept of resistant translation focuses on its consequences within the context of Anglo-American cultures. Therefore, he is criticized by Tymoczko who regards foreignization as “an appropriate resistant technique in dominant cultures, but not applicable for the suppressed cultures since they are “already flooded with foreign materials and foreign linguistic impositions” (Tymoczko, 2007: 211). Another criticism that she directs to him is the ambiguity in his terms as he “does not make it clear what precisely is to be understood by resistant translation or what qualities are to be counted as resistant” (Tymoczko, 2000: 371). He provides no guidance to determine the level of resistance in translation.

Within the scope of postcolonial translation strategies, some scholars, mainly the indigenous ones, recommend deciding on a translation strategy upon detailed analysis of postcolonial texts. These texts hold complexities in nature, similar to the colonized people who create them. Therefore, these postcolonial texts represent “a

struggle for a space formed through the transformation of English language” (Bassnett and Trivedi, 1999: 14). In other words, the postcolonial writers are engaged in creating a hybrid text in English. As Prasad indicates, the native writers have to present in an English in order to “convey the particularities of the situation portrayed through various linguistic experiments” (Prasad, 2002: 44). Bassnett and Trivedi designate Prasad’s approach as “thickening” which means defamiliarizing the dominant language (Bassnett and Trivedi, 1999: 14). Defamiliarization of English complicates the reading process of these postcolonial texts, but greatly contributes to the use of hybridity as a translation strategy in postcolonial context. Tymoczko claims that hybridity strengthens postcolonial translation. Hybridized at the levels of language, culture and content, translation – as a hybrid practice itself – serves hybrid people, and therefore, empowers them doubly (Tymoczko, 1999: 289).

Bandia is another indigenous postcolonial scholar who deals with African postcolonial in reference to transfer of culture and of representation of the suppressed. He associates postcolonial writing with translation practice as postcolonial writers create texts which evoke the intercultural translation in many aspects (Bandia, 2008: 31). Therefore, in Bandia’s words, postcolonial translators need to identify the strategies of writing employed in the transfer of cultural and linguistic elements.

The above-mentioned strategies of postcolonial translation have a common focal point – hybridity. These strategies promote cultural diversity and representation of cultural difference existing in the postcolonial texts. In this sense, the resistant postcolonial translation strategies aim to demolish the language hierarchies between the colonizing Europeans and the colonized. That points to the function of translation to recreate the national identity of the suppressed indigenous people in a postcolonial context.

1.3. METHODOLOGICAL FRAMEWORK TO THIS STUDY

The present study aims to concentrate on mainly the strategies employed in the Turkish translation of culture-specific elements in Okot’s *Song of Lawino* and *Song of Ocol*. As is discussed so far, translations of culturally charged texts used different priorities in the translation process since they were parts of the contexts they were produced in. It can be pointed out that when two highly different cultures and two

highly different languages are concerned as in the chosen case, it is not at all easy to define the translation process within the limits of techniques and procedures suggested by any one translation scholar. In this study, the translation categories will be referred as methods. The categorization suggested by Vinay and Darbelnet will be practiced in the analysis of the translators' decisions since these two scholars seem to have provided us with one of the most comprehensive categorizations developed so far.

In their pioneer work, titled *Comparative Stylistics of French and English*³, Vinay and Darbelnet (1995) classified the translation methods between English and French. However, these methods have drawn the attention of specialists in the field of translation. In the book, they assert that the translation methods and procedures can be grouped under seven categories, each one referring to a higher complexity degree. They also suggest that these methods and procedures can be applied either on their own or in a combination with others. Vinay and Darbelnet proposes equivalence-oriented translation procedures that ensure to reproduce the same situations as it is in the original. They also suggest that if the procedures are applied in the translation process, the stylistic impact of the source language text can be maintained in the target language text. In this respect, Vinay and Darbelnet categorizes the translation methods mainly in two groups: direct, or literal translation and oblique translation.

In some cases, it is possible to transfer the message created in the source language "element by element" into the target language since there is a parallelism in terms of structures or concepts. Despite any parallelism, the translator may recognize "gaps" or "lacunae" in the target language and seek for corresponding elements in order to present the source language message in the target language (Vinay and Darbelnet, 1995: 31). The translator may benefit from direct translation method, in which three procedures – borrowing, calque and literal translation – are suggested.

Vinay and Darbelnet suggest the use of borrowing in order to overcome a metalinguistic lacuna between the source and target language (Vinay and Darbelnet, 1995: 31). This method can be simply adopted when a new technical process or an unknown concept is introduced into the target language. It is also helpful in creating a stylistic effect. With the aim of introducing the flavour of the source language culture

³ Vinay and Darbelnet wrote the book titled *Stylistique Comparée du Français et de L'anglais* in 1958, and it was translated into English by Juan C. Sager and M.J. Hamel in 1995.

into a translation, some foreign terms can be borrowed instead of seeking for an equivalent expression (Vinay and Darbelnet, 1995: 32). Therefore, in case of introducing an element of local colour, the decision to borrow a source language word or expression points out the presentation of the style, and thus, the message in the target language. It is possible to encounter well-established older borrowings that become a part of the lexicon in the target language.

Vinay and Darbelnet define calque as a special kind of borrowing in which “a language borrows an expression form of another, but then translates literally each of its elements” (Vinay and Darbelnet, 1995: 32). In other words, a calque is a foreign word or phrase which is borrowed, translated and incorporated into another language. They divide calques into two categories as a lexical calque and a structural calque. In the former, a new mode of expression is introduced into the target language, but the syntactic structure of the language is maintained. However, a structural calque results in a new construction in the target language. Similar to borrowings, some fixed calques may become an integral part of the target language in time (Vinay and Darbelnet, 1995: 32).

The third category that Vinay and Darbelnet describe under direct translation methods is literal, or word for word translation. With literal translation, they suggest the direct transfer of a source language text into “a grammatically and idiomatically appropriate” target language text (Vinay and Darbelnet, 1995: 33). In this translation process, the translator is responsible to ensure the adherence to the linguistic dependency of the target language. According to Vinay and Darbelnet, a literal translation is more common when translation process is carried out between two languages of the same family and the same culture – like French and Italian (Vinay and Darbelnet, 1995: 34).

When the preceding translation methods do not result in an acceptable translation in terms of the message it gives, the translator may turn to oblique translation methods. In some cases, the literal translation may cause problems. The literally translated text gives another meaning different from that of the source text or has even no meaning. Sometimes it is structurally not possible or does not provide a corresponding expression in the target language or has a corresponding expression but not within the same register (Vinay and Darbelnet, 1995: 35). Therefore, the translator

has to adopt some other translation methods for the sake of the message they intend to give in the target language.

Some structural and metalinguistic differences make it difficult to transpose certain stylistic effects into the target language. In other words, the structural and conceptual elements of the source language are impossible to be directly translated into the target language due to the gaps between two languages. Consequently, the translation process may result in “upsetting the syntactic order, or even the lexis” (Vinay and Darbelnet, 1995: 31). Therefore, unlike direct translation methods, the translator has to use more complex ones which are named as oblique translation methods in order to fill the gaps between the source and target language. Vinay and Darbelnet lists four procedures – transpositions, modulation, equivalence and adaptation – in this category. Although they can be seen unusual at first when they are applied, it is clear that these methods allow translators to have “a strict control over the reliability of their work” (Vinay and Darbelnet, 1995: 31).

The first category suggested under the oblique translation methods is transposition. This method refers to the replacement of one word class with another one without any changes in the meaning of the message (Vinay and Darbelnet, 1995: 36). In other words, transposition is a process in which the translator may render a source language word by a target language word of another word class, but the meaning of the source text is kept. In translation process, the change in the sequence of parts of speech in the sentence may become indispensable because of the different grammatical structures of languages. Transposition is not only a method used in translation from one language into another one, it can also be employed within the same language.

Within the scope of transposition, Vinay and Darbelnet call the expression uttered in the source language as the base expression and the one in the target language as the transposed expression. They also say that the base expression and the transposed expression do not have the same value from a stylistic perspective. This fact compels translators to apply transposition to provide an appropriate utterance or to maintain a particular nuance of style (Vinay and Darbelnet, 1995: 36). According to Molina and Albir, transposition is a shift of word class, such as the use of verb for noun or the use

of noun for preposition. They define the shift between two signifiers as crossed transposition (Molina and Albir, 2002: 499).

In a similar vein, modulation refers to a shift in point of view. Vinay and Darbelnet describe modulation “as a variation of the form of the message”, and it is created through a change in the point of view (Vinay and Darbelnet, 1995: 36). According to them, this occurrence can be justified when a literal or transposed translation – which is accepted as grammatically correct – sounds awkward or unidiomatic in the target language. They make a distinction between free or optional modulations as well as fixed or obligatory ones. For Vinay and Darbelnet, converting a negative expression of the source language into a positive one in the target language is mostly an optional modulation, but it usually depends on the structure of the languages. In order to employ a fixed modulation, translators need to have a command of both the source and target language. When they are aware of the frequency of the use and acceptance of a fixed modulation, they can avoid the awkward translations through this method.

Another complicated translation method that Vinay and Darbelnet suggest under the category of oblique translations is equivalence. It means rendering something in a different way into the target language. As Vinay and Darbelnet stress, equivalence refers to expressing a situation in the target language by using stylistic and structural methods that differ from the ones used in the source language (Vinay and Darbelnet, 1995: 38). Using this method, translators attempt to present an accepted equivalent of what is expressed in the source language. It is a kind of substitution that has the same function in the target language despite the lack of formal and semantic equivalents. The method of equivalence is often employed in the translation of idioms, proverbs, nominal or adjectival phrases (Vinay and Darbelnet, 1995: 38).

The last category that Vinay and Darbelnet suggest is adaptation. It is described as a special kind of equivalence – a situational equivalence – which is employed when the type of situation referred by the source language message is not known in the target language culture (Vinay and Darbelnet, 1995: 39). According to Vinay and Darbelnet, the adoption of adaptation does not only affect the syntactic structure, but it also ensures the development of ideas and highlights how these ideas are represented within the text (1995: 39). They also state that adaptations are frequently used in the

translation of book and titles (1995: 39). Therefore, in translations, the absence of the method adaptation can be easily recognized by an undeniable tone as there appears something that does not sound right (Vinay and Darbelnet, 1995: 39).

Vinay and Darbelnet give importance to the transfer of the original style in translation. They suggest some techniques in this regard. The first one of these techniques is compensation. It means introducing an element that cannot be rendered in the same place as it is in the source text, at another place in the target text (Vinay and Darbelnet, 1958: 199). The purpose of employing such a technique is to retain the overall tone of the text. Therefore, it ensures the integrity of the text while giving the translator complete freedom in translation (Vinay and Darbelnet, 1958: 199).

Explication is another stylistic translation technique that involves making what is implicit in the source text explicit in the target text (Vinay and Darbelnet, 1958: 342). What is apparent due to the context or the situation in the source language cannot be understood in the target language easily. Therefore, the translator needs to make it explicit for the readers of the target text. The reverse of explication is implicitation. This technique consists of making what is explicit in the source language implicit in the target language depending on the context or the situation for the transmission of the meaning (Vinay and Darbelnet, 1958: 344).

The other tool utilized in the methodology of the study is the concept of “paratexts” (Genette, 1997; Tahir-Gürçağlar, 2002). In the introduction of his book, *Paratexts: Thresholds of Interpretation* (1997), Gérard Genette states that a literary work which consists of a text is “rarely presented in an unadorned state, unreinforced and unaccompanied by a certain number of verbal or other productions, such as an author’s name, a title, a preface, illustrations.” (1997: 1). In this sense, paratexts are all the “framing” elements existing both within and outside the book “that mediate the book to the reader” (Macksey, 1997: xviii). In other words, the paratextual elements serve to present a work to its readers.

Genette asserts that paratexts can be categorized with respect to their characteristics of place (in terms of where they are located), time (in terms of when they appear or disappear), substance (their modes of existence), pragmatic regime (the sender and addressee) and function (in terms of what they aim to do) (Tahir-Gürçağlar, 2011: 113). In respect to their location, Genette makes a distinction between

“peritexts” and “epitexts”. He defines the paratextual elements that are placed around the text or within the same volume as “peritexts” such as titles, prefaces, chapter titles or certain notes (1997: 4-5). The other spatial category that Genette introduces is “epitexts” which include the outside material like interviews, reviews, articles or advertisements (1997: 5). These distanced elements are not materially attached to the main text, but they are “circulating” independently anywhere outside the book (Genette, 1997: 344). Depending on the spatial field that these representational elements share, Genette shows the formulation of paratexts as “paratext = peritext + epitext” (1997: 5).

In his comprehensive study on different kinds of paratexts, Genette excludes three types of material from his investigation although he accepts their “paratextual relevance”: translations, serial publications and illustrations (1997: 405). At this point, it is obvious that he points out the representational feature of translation as a paratextual element. In other words, he considers translation as a paratextual element of the original text. For Genette, in all its forms, the paratext refers to a discourse which is “heteronomous, auxiliary, and dedicated to the service of something other than itself” (1997: 405). Notwithstanding the aesthetic and ideological investment made by the author, the paratextual element, or the translation, invariably subordinates “its” text (Genette, 1997: 12). In this regard, Tahir-Gürçağlar opposes the idea of regarding translations as paratexts since it “restricts the scope of translational phenomena” (2002: 47). However, Genette’s concept of paratexts may provide “valuable insights into the presentation and reception of the translated texts themselves” (Tahir-Gürçağlar, 2002: 47).

Paratextual elements – either peritextual or epitextual – provide a great deal of information about the text. Therefore, in this study, Genette’s concepts will be adopted in the categorization of the data provided by the paratextual elements. The method he suggests will be employed through the analysis of covers, titles, subtitles, forewords, biographies and notes provided in the English versions and Turkish version. These tools will be reinforced by the interview with Yusuf Eradam, one of the translators of the Turkish translation. This interview can be useful in collecting information about the translation and publication processes. It is expected that the findings of the analysis will show to what extent the text has changed during the translation process.

CHAPTER II

SOURCE TEXT: OKOT P'BITEK IN HIS POSTCOLONIAL CONTEXT

2.1. OKOT P'BITEK

2.1.1. A Brief Biography of the Author

Okot p'Bitek was an Ugandan author who was regarded as one of the best-known and the most original voices in East African poetry in the 20th century. Born in Gulu, the largest town in the Acoli region of Uganda, p'Bitek was surrendered by the Acoli culture. His father was a teacher engaged in storytelling and his mother was a gifted singer, composer and a leader in the community. Although his parents were both Christians, they adopted the traditional aspects of Acoli culture. Therefore, due to his exposure to Acoli culture during his childhood, p'Bitek showed an early interest in oral literature. He was greatly influenced especially by his mother and learned many aspects of the Acoli culture such as tales, proverbs and songs. He pointed out the influence of his mother's in creating such an interest by stating that "[...] my interest in African literature ... [was] sparked by my mother's songs and stories that my father performed around the evening fire" (quoted in Heron, 1976: 2).

Apart from his own cultural environment, p'Bitek also had the chance to see the Western world during a tour of Britain as a soccer player of the Uganda's national team. Upon this visit, he decided to continue his studies there. In 1957-1960, he studied law at the University of Wales, Aberystwyth. It was during this period that Okot started to have a passion for his own roots in Uganda. After a short research period for his study in Uganda, he had the opportunity to go after his interest in oral literature at Oxford where he studied social anthropology and do his thesis, titled "Oral Literature and Its Social Background Among the Acholi and Lang'o" (1964), in this field.

Upon his return to Gulu, he took in charge the direction of the Uganda National Theatre and Cultural Center which concerned about the traditional oral history, dance and other arts of the Acoli community. He took part in the organization of the Gulu Festival of Acholi Culture and also was a participant in singing and dancing in some groups during the festival (quoted in Heron, 1976: 4). However, due to political issues, p'Bitek was forced to move to Kenya in exile and stayed there throughout the reign of Ugandan dictator Idi Amin. With the overthrow of the Amin government in 1979, he

eventually returned to Makerere University in Kampala, Uganda, where he died in 1982.

Many critics have reviewed Okot as a successful and inspiring Ugandan author who committed himself to show Acoli culture through literature. In his introduction to *Song of a Prisoner* (1971), Edward Blishen calls him as a master of writing for the human voice. P'Bitek was acclaimed as the first major East African poet to write in English and he inspired many other poets, including Ugandan novelist and poet Okello Oculi, as well. Ojaide states “after the long domination of the African literary scene by West Africans, p'Bitek stormed the “literary desert of East Africa” with *Song of Lawino* in 1966” (1986: 371).

Despite his bicultural background, Okot put oral literature at the centre of his works. One can conclude that the impact of oral literature on p'Bitek's works “separates him distinctly from many of his fellow African writers” as “all of these writers have been very much involved in the formal study of a European literary tradition” (Heron, 1976: 1). Contrary to some native authors who try to be accepted among the authors writing in English, Okot tried to abstain from imitating the trends in the English literature; and thus, he contributed to the redefinition of the African literature.

Okot combined the form of Acoli oral literature - “songs” - with the contemporary social, political and religious themes. In his works, he reflected the conflict between African and European cultures and strived to show the greatness of the African culture. Wiredu considers Okot as “the true pioneer of conceptual decolonization in African philosophy” (1998: 37). In this sense, he advocated the use of oral traditions for the benefit of the colonized African people.

Regarding his presence in literary field, it is natural to observe the dominance of orality in his works. Okot p'Bitek based his first poem, “The Lost Spear” (1952) on a traditional Luo folk story. His early literary career started with the publication of his first and only novel, *Lak Tar Miyo Kinyero Wi Lobo (White Teeth)* (1953) in Luo. However, p'Bitek gained success with the publication of *Song of Lawino: A Lament* (1966), which is a translation of his poem *Wer pa Lawino* (1969) that he first wrote in the Acoli language. Regarded as one of the most significant African poems of the 1960's, the song was followed by *Song of Ocol* (1967) which was directly written in

English. *Two Songs* (1971) included *Song of a Prisoner* and *Song of Malaya*. P'Bitek also published *The Horn of My Love* (1974), a collection of Acoli traditional songs and *Hare and Hornbill* (1978), a collection of Acoli folk tales and stories.

Okot also had academic works and essays related to African culture: "Oral Literature and Its Social Background Among the Acholi and Lang'o" (1964), "The Self in African Imagery" (1964), "The Poet in Politics" (1968), *African Religions in Western Scholarship* (1971), *Religion of the Central Luo* (1971), "Reflect, Reject, Recreate" (1972), *Africa's Cultural Revolution* (1973) and "African Culture in the Era of Foreign Rule" (1975). Also a collection of essays under the name of *Artist, the Ruler: Essays on Art, Culture and Values* (1986) was published after his death.

2.1.2. Okot p'Bitek and Literature

Okot's principles and ideals in his poetry in *Song of Lawino* and *Song of Ocol* can be better understood by elaborating on his general views about literature. In his article titled "What's Literature?"⁴ (1972), p'Bitek points out the purpose of literature:

Literature is the communication and sharing of deeply felt emotions ... the aim of a literary activity must be to ensure that there is communication between the singer and the audience, between the story teller and his hearers ... Let the people sing and dance, let them exchange stories and attend theatres for the joy of it. (quoted in Heron, 1976: 1).

Okot describes the central aim of literary works within expressive activities as sharing. For him, these activities are communicational tools among the members of the society. With his definition, Okot refers to story telling, singing and dancing, and theatre as the expressive activities within literature. According to him, literature needs to carry the traces of the whole life of a society. In other words, literature is the general display of the ongoing events or activities within a society and it draws a general portrait of a community's existence in various shapes. It does not only provide an analysis of a community, but also reflects the political organization of the society and the relationships between a community and its neighbours.

In terms of its purpose, it is possible to correlate literature with oral practices in Acoli culture. Similar to his definition of literature, Okot views the concept of oral literature as the representation of people's general approach to life. This shows his

⁴ The article is the text of a lecture that Okot gave at Syracuse University, Syracuse, New York and it was published in *Busara* (Volume 4, No. 1 (1972), 21-27).

overlapping views on the function of both literature and oral literature. He argues that the practices shaped by Acoli oral tradition serves as a method for a society to understand itself and to build social relationships within its members and with the world outside. He claims that oral tradition forms social relations, and the traditional practices that help build relationships can be found among daily activities or in life itself (1973: 90).

With respect to Okot's standpoint, one cannot contest that the notion of oral literature mostly shaped Okot's own conception of literature and its reflection on his songs. This results from his interest in and knowledge of Acoli oral literature. His exposure to Western literary world contributes to his conceptual approach to literature as well. In this respect, Henk J. Van Rinsum and Jan Boessenkool describes Okot as an example of "double consciousness" (2013: 51) – a term first used by W.E.B. Du Bois in *The Souls of Black Folk*:

It is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his two-ness,—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body [...]. (2007: 8).

Okot's "double consciousness" provided him a deep insight into the notion of cultural change and Westernization in Africa. He was actually against the use of Western consciousness in interpreting the non-Western world. Especially in his study entitled "African Religions in Western Scholarship" (1972), Okot deeply reflected the traces of this approach through his criticism on Western dominance in defining African culture, mainly its religion. He remarkably objected to the patronizing pattern of Western scholarship that focused on the African oral traditions, philosophy and culture. His double consciousness led him to change his views on literature; and therefore, looking the African society through the eyes of the Western world, he contributed to the redefinition of African literature.

Okot also emphasizes the importance of the reflection of African philosophy in literature; and therefore, he commits himself to do this. Songs are among the oral traditional tools through which Acoli people draw a picture of their lives. Okot attempted to reflect the philosophy of Acoli life in his works and while doing this, according to Ofuani, he adopted "the literary form of his people by using a new medium" (1985: 92). He used the oral tradition form – songs – but put these songs in

written forms as poems - a Western form of literary expression. As an early representative of the East African literature (in English), it is clearly seen that his poems are shaped by the “tension between European forms of literary expression and local materials or topics” (Gikandi, 2004: 429). Therefore, Okot’s songs appear as the merger of African oral literature and Western literary traditions.

2.2. SONGS OF OKOT P’BITEK

2.2.1. A Brief Description of *Song of Lawino*⁵ and *Song of Ocol*

Song of Lawino is a translation of the poem *Wer pa Lawino* written in the Acoli language. Okot wrote the thirty-page Acoli version of the poem first in 1956 which was rejected by the East African Literature Bureau. After four years, Okot rewrote the poem and formed the two-hundred-page Acoli version. Heron pointed out that the latter is the reorganized and expanded version of the former one with an inclusion of new elements and descriptions that are more detailed (1976: 33-36). Although, in the first place, p’Bitek’s *Wer pa Lawino* was rejected by numerous publishers for the reason that they did not think “there could be an audience for poetry in an African language” (Gikandi, 2004: 433), he introduced his poem to the people in Gulu and it drew a great deal of attention of the people there.

In a conference in Nairobi where writers gathered, Okot presented a translated part of the second Acoli version of his poem in English and the enthusiastic reaction shown for this small part encouraged him to translate the whole poem. He preferred to write his poem in Luo in which he could perfectly express what he wanted to say, but Okot could address only the people restricted to those who could understand his words in Luo. With the translation of the whole poem into English, he had the chance to introduce it to English-speaking societies. Gerald Moore states, “it may seem ironical that the first important poem in English to emerge in Eastern Africa should be a translation from the vernacular original” (1967: 52).

Despite its rejection by several British publishers at first, *Song of Lawino* was published in 1966 and became a bestseller soon. This popularity of the translation may bring twofold gains. First, not only the work itself, but also Okot p’Bitek came to be known in the English-speaking societies. Second, as presented under the name of an

⁵ Also known as Luo or Lwo, it is the language spoken by the Acoli people in the district of Gulu.

African writer, it introduced the African literature into these societies. This led up to the rise of the East African literature as well. Soon after the publication of the poem's English version, it was translated into Swahili and major European languages such as French, Spanish, and German (Gikandi, 2016: 1195). All translations, except for the UNESCO-sponsored French edition, are rendered from the English version. Even the Luganda⁶ version derives from the English version (Gikandi, 2016: 1196).

Song of Lawino is a prominent work in the African literature. It is also remarkable in postcolonial literature for it questions the postcolonial cultural change within the Acoli society. Its profound influence on the East African poetry can not be neglected, and in his essay on Okot p'Bitek in *Homecoming* (1972), Ngũgĩ Wa Thiong'o emphasizes the work's significance:

Song of Lawino is the one poem that has mapped out new areas and new directions in East African poetry. It belongs to the soil. It is authentically East African in its tone and in its appeal. This can be seen in its reception: it is read everywhere, arousing heated debates. Some critics have even attempted a psychoanalysis of the creator of Lawino. It is the first time that a book of modern poetry has received such popular widespread acclaim. (1972: 75).

As such an attention-grabbing poem in African literature, the central theme in the *Song of Lawino* is the conflict between traditional African and Western cultural norms and values. Liyong argues that Okot introduces "the spirit of Acoli or black cultural nationalism" in his poem (1997: 95). The poem speaks for a standpoint against the dominance of the Western culture on the native one. Okot, through his character Lawino, defends the traditions and customs of Acoli people; and therefore, he was criticised for his Afrocentric views and nationalism on culture. However, as it is apparent in *Song of Lawino*, he just disapproved the uncritical acceptance of the Western culture and modernity.

Following *Song of Lawino*, Okot wrote *Song of Ocol* (1967) directly in English. The main character, Ocol, in this poem seems the addressee of Lawino. He confirms the impression of the character that Lawino talks about throughout the poem. Unlike Lawino, who is the defender of the African culture, Ocol treats the African values and culture with neglect and disrespect. He was in favour of the Westernization within the Acoli society.

⁶ It is the language of one of the most powerful precolonial empires in Africa.

In this book-length study on the poetry of Okot p'Bitek, George Heron (1976) claims that Okot “gives us conflicting view of the same social reality” with *Song of Lawino* and *Song of Ocol* (1976: 101). Heron states that there are two poles in Uganda – the ones that stick to African traditions and the others that face the Western world. Similarly, in her article on *Song of Lawino* and *Song of Ocol*, Rosemary Gray (2000) asserts that Okot demonstrates “an incisive and unique vision of the African dilemma” with the “polyphonic composition” of these two songs. He describes the songs as “counterpoint in print” in terms of form and expression. *Song of Lawino* depends on the traditional and rural wives who find themselves “estranged from their more educated, urbanized and politically ambitious husbands” (2000:101). *Song of Ocol* justifies what is presented by *Lawino*. Hence, their existence support each other and the general message is empowered. In this context, the estrangement between husband and wife symbolizes “the growing rift between traditional culture and the influence of progress” on the way to independence (2000: 90). According to Gray, *Song of Ocol* is not “separate from” or “conflicting with” *Song of Lawino*, but it is “complementary” to it (2000: 101). What Heron and Gray put into words differ in terms of the focus, but the essence of the function they relate to these two songs is the same. Okot portrays the complements of complete Africa with its *Lawinos* and *Ocols*.

As stated above, Okot depicts the two opposing views within the African society through his characters with different cultural perspectives. In *Song of Lawino*, *Lawino* first expresses herself and then *Song of Ocol* comes out as a response to what *Lawino* has said. It seems that there is a kind of dialogue between *Lawino* and *Ocol*. Therefore, it is possible to elaborate these two songs within the scope of Bakhtin’s dialogism. According to Bakhtin (1981), dialogism enables the mutual interaction of two or more voices in order to form ideologies. He suggests that heteroglossia – defined as *another’s speech in another’s language* – serves authorial intentions but “in a refracted way” and this leads to the adoption of a “double-voiced discourse”. This discourse serves different intentions at the same time: the intention of the author and the intention of the character who is speaking (1981: 324). In this context, it can be claimed that Okot does not just intend to introduce his own ideas through the characters; he gives both *Lawino* and *Ocol* the chance to have their own final words even though he does not agree. This characterizes the discourse of the songs as double-

voiced. According to Bakhtin, such discourses are “always internally dialogized” (1981: 324). In this sense, the exchanges in such a dialogue between Lawino and Ocol also figures the distinct ideologies on postcolonialism, in which males are colonized, but females are double-colonized by imperial and patriarchal power and have more justification in their rebellious attitude (Ashcroft, Griffiths and Tiffin, 2000: 66, 95).

2.2.2. *Song of Lawino* as Self-Translation

Anton Popovič gives an early definition of self-translation as “the translation of an original work into another language by the author himself” (quoted in Grutman and Bolderen, 2014: 323). The term thus includes the transferring process of one’s own writing into another language and the product itself – the self-translated text. With respect to Popovič’s definition, *Song of Lawino* can be evaluated as a self-translation by Okot p’Bitek. In the *Introduction* of the combined edition of Okot’s two poems – *Song of Lawino* and *Song of Ocol* – Heron clearly states that the writer made the translation of *Song of Lawino* himself (1984: 8).

The circumstances that demand repeating a work in a second language are deeply handled by Verena Jung (2002) and Rainier Grutman and Trish van Bolderen (2014). In their studies, a list of motives ranging from improving one’s language skills to refashioning one’s identity are given. The demand to reach a new and ideally larger audience is considered as the most commonly given reason for self-translation (Grutman and Bolderen, 2014: 325). It seems that Okot wanted to gain access to speakers of the English language – a larger group than Acoli speakers – with the English translation of his poem, *Song of Lawino*. For Grutman, speakers of minority languages might bear such a compulsion for political and market-related reasons (2011: 258). In this respect, Okot’s effort seems to coincide with these targets of self-translation.

Considering all the above-mentioned motives and their outcomes, Okot’s self-translation can be related to the forms of “capital” by Pierre Bourdieu. Bourdieu (1986) defines “capital” as “accumulated labor” and “a potential capacity to produce profits and to reproduce itself in identical or expanded form” (1986: 241). Borrowing the term from Economic theory, he categorizes capital in three groups: “economic capital”, “cultural capital” and “social capital”. According to Bourdieu, “economic capital” can

be directly converted into money. Okot's success with his self-translated text, *Song of Lawino*, can be regarded as the economic capital he gained as it became a bestseller when published. As the English translation gave Okot the chance to reach more people, the market he had access was larger, which contributed his economic capital. In fact, Okot's international success can also be attributed to his "cultural capital". As Bourdieu suggests, acquisition of "cultural capital" depends on the period, the society and the social class and it is acquired unconsciously (1986: 245). Growing up under the influence of Acoli culture and his educational period in European countries provided him a bicultural background. The period that he spent in Uganda and abroad resulted in Okot's accumulation of "cultural capital"; therefore, being the possessor of a large cultural capital, Okot converted it into economic profits with his works. In addition, Okot's self-translation provided him "social capital" that Bourdieu relates with the network of connections, which provides its members with the support of the "collectivity-owned capital" (1986: 248-249). With *Song of Lawino*, Okot gained ground among the African writers producing it in English. He was also written about and mentioned by many Western critics. This contributed to his identity as a postcolonial writer as well. Okot, therefore, acquired a reputation for competence, prestige and honour, which stands for his "symbolic capital" (1996: 291).

Since Okot is the first poet in the East African Literature who produced in the English language, his self-translation – *Song of Lawino* – gave him the power to struggle with other writers both materially and symbolically in the artistic field during his writing career. However, the efficiency of his accumulated capital is not limited to 1960s and 1970s. Even today, it is possible to recognize the accumulation sustained for decades. Within Writivism Festival⁷ held in Uganda in 2016, "Okot p'Bitek Prize for Poetry in Translation" was given by the Centre for African Cultural Excellence (CACE) to emerging African poets. The nominees needed to write their poems originally in an African indigenous language and translate them into English. The prize aims to support emerging African poets who produce in both their indigenous languages and English through self-translation. With this one-off award, it was aimed

⁷ The festival is organised by the Centre for African Cultural Excellence (CACEAfrica) which was founded in 2012. It is Uganda's leading literary event that celebrates a variety of arts around a theme determined annually. The event aims to identify, mentor and promote emerging African writers. <http://writivism.com/about/>

to celebrate the fifty year of the publication of *Song of Lawino*. Such an incident may prove the symbolic capital that Okot p'Bitek gained with his works in literary field, mainly his self-translated one.

In an attempt to distinguish “autotranslation” (self-translation) from “true” translation, Koller refers to the difference in “faithfulness”. He claims that the author-translator/self-translator feels justified in making changes in the translated text that an “ordinary” translator will hesitate to do in order to maintain his faithfulness (quoted in Montini, 2010: 306). At this point, the faithfulness of the translator comes to the stage as a questionable notion in relation to the translated text. As Montini states, what Koller attempts to show is the concept of “authority”, which results in more intervention in the translation by the author-translator/self-translator (2010: 306). The self-translator may feel authorized to make changes in the translation process from one language into the other. As Arzu Akbatur suggests, this interventionist role of the self-translator results in calibrating the texts by virtue of different readerships (2017: 127). Therefore, the authority the self-translator holds makes a text move beyond a textual reproduction.

Based on the difference between translation and self-translation in terms of authorship, Jung discusses the advantage of self-translators with respect to the original text. He claims that self-translators differ from ordinary translators in that they can “have access to their original intention and the original cultural context or literary intertext of their original work better than ordinary translators” (Jung, 2002: 30). With a privileged and advantageous status as a self-translator, Okot self-translates with a different reader in his mind. This points out how his self-translation is influenced by cultural, political and ideological factors which govern “representation” and “contextualisation” of the Acoli language and context in a major language (Akbatur, 2017: 138). As the original and its translation do not come from the same context, Okot seems to make decisions based upon his authority, instead of creating a replica of the original one. Comparing Acoli language with its English translation is beyond the scope of this study. However, the studies made on both versions will be introduced briefly in this part of my study. Through plenty of comparative studies on *Wer pa Lawino* and *Song of Lawino*, Okot’s authority as a self-translator can be easily recognized.

The first of these studies is Taban Lo Liyong's (1997) attempt. In his article titled "From *Wer pa Lawino* to *Song of Lawino* with Loss", he focuses on the cultural loss in the translation process of the Acoli original into English. According to Liyong, *Wer pa Lawino* can be considered as "a militant cultural programme" with the use of "deep" Acoli language with its various dialects, colloquial and archaic usages. However, it turns out to be a different story with its English translation. Liyong claims the translated text is "not in rhyming poetry in English, but in free verse" (1997: 96). Upon a comparative analysis of *Wer pa Lawino* and *Song of Lawino*, Liyong touches upon some further structural shifts appeared in the self-translation process, as he asserts, due to the change in the target audience. Okot changed the titles, omitted some parts and made some additions. He also divided or rearranged some parts in *Song of Lawino*, which makes it difficult to follow the sequence of stanzas in a comparison with *Wer pa Lawino*. Liyong also puts forth a comparative chart that shows the use of more syllables in *Wer pa Lawino* and the use of more verses/lines in *Song of Lawino* chapter for chapter. Another distinctive point Liyong puts forth is the gender focus of the source text and translated text. Okot changed some materials referring to men into women in compatible with Lawino's female standpoint (1997: 96-98).

Prior to above-mentioned study, Liyong (1993) made a narrow-scoped study of Okot's poems in his commentary titled "On Translating the 'Untranslated': Chapter 14 of *Wer pa Lawino* by Okot p'Bitek". The main focus of this study is the last chapter of *Wer pa Lawino* which Okot left untranslated. Liyong attempts to show the incompetence of the English translation without this chapter. Chapter 14 gives Lawino's stance on development without any reference to Clementine and Ocol and the lack of this chapter "left the major theme of the *Song* unresolved" (1993: 88). According to Liyong, Chapter 14 contributes to the point of view on Lawino and the message in general; therefore, the absence of it changes the reaction to Lawino and to the whole song (1993: 88-89). Liyong further claims that Okot created a simplified version of his original poem in English as proverbs, wise sayings and puns that feature in *Wer pa Lawino* were translated into English in a sarcastic way (1993: 89).

As is seen from the analysis, the nature of self-translation which brings the authority of the author-translator is apparent in Okot's self-translated work with some major and/or minor changes during the translation process. What Liyong had

discovered with these analyses led him to translate first some chapters of *Wer pa Lawino*, and then the whole song, into English under the title *The Defence of Lawino* (2001). Liyong claimed to present a “corrective” and “truer” version of the Acoli original with its “philosophical tone” and “gravity”. He focused on the meaning rather than poetic features (quoted in Lilleleht, 2008: 156). This proves that Liyong does not approve Okot’s decisions as a self-translator, and in his own translation, Liyong attempts to keep both the philosophy and message existing in the Acoli original.

Another comparative study that reveals Okot’s authority in the self-translation process is George Heron’s (1976) full-length book titled *The Poetry of Okot p’Bitek*. In his book, Heron carries out an elaborative study on p’Bitek’s songs in terms of linguistic, social, cultural, political and literary aspects. He traces the elements of Acoli oral traditions in Okot’s songs. Mostly with the extracts from *Wer pa Lawino*, Heron attempts to justify their influence on his poetry through a discussion of rhetorical and prosodic devices (apostrophe, reduplication and alliteration), verbal echoes and the use of proverbs and idioms. Heron also touches upon the use of satirical techniques through characters that represent social classes and ideas within the Acoli society.

Heron’s analysis of the elements that Okot “borrowed from oral literature” (1976: 46) depends on a comparison of both the Acoli original and their English translations. As Heron claims, *Song of Lawino* is a very “literal translation” of the Acoli original although Okot adopted some modifications (1976: 43). These modifications led to some shifts and losses in meaning appeared in the translation process. Through his comparative analysis, Heron justifies that the rhetoric apostrophe is the only practice that survived in Okot’s translation and he kept the echoes of the oral songs in Acoli culture. However, the prosodic features (reduplication and alliteration) are mostly neglected. Also, there are some losses of idiomatic and proverbial meaning through translation as Okot adopted different strategies that he found the best for each one (1976: 46, 47, 56). What Okot tries to do with these strategies seems to wipe out the obscurities in translation of the proverbs and idioms.

Similar to Liyong, Heron mentions the absence of Chapter 14. This chapter elaborates and explains the Acoli proverb “*Te Okono pe Luputu*” (1976: 38) that emphasize the significance of the old Acoli customs. Although the Acoli version of *Song of Lawino* consists of fourteen chapters, Okot translated all the chapters into

English, except for Chapter 14, which is due to painful translation process that he experienced. In his study, Heron discusses Lawino's image differently portrayed at the end of both the source and target texts because of the absence of Chapter 14 in the English translation. The omission of this chapter changes the emphasis of the ending; the Acoli original ends with public concerns in a didactic tone while its translation ends with individual concerns – Lawino's rivalry with Clementine (1976: 41).

With respect to the transfer between two languages with different coding systems – Acoli language and English language – the translation constraints seem to have affected the translation decisions of the self-translator to a great extent. Okot believed that European and African languages did not share universal meanings, which results in the lack equivalents at the level of vocabulary and concepts (quoted in Imbo, 2004: 370). In *Song of Lawino*, he had to make long explanations for the Acoli concepts impossible to translate into English, omitted some Acoli proverbs or left some cultural expressions out (Lindfors, 1977: 285). For non-Acoli readers, he needed to add some cultural explanations to make some cultural elements understandable. In addition, he found the reasons of the elimination of some repetitive poetic effects on the nature of the source and target languages. "The chief ornaments of the original text" do not exist in the translated version and Okot replaced "the sharp, chopping consonants of Lwo speech" with "the relatively softer and more sibilant ones" in the English language (Moore, 1967: 53). Upon these changes, Okot was not satisfied with his English translation as he "clipped the wings of the eagle" in the translation process (quoted in Nazareth, 1991: 178).

All the above-mentioned discussions justify the status of the self-translator as "authorized agent". Grutman and Bolderen claim that the author's authority in the self-translation process paves the way for a "second original" as they have "much more leeway in the decision making process of translation" (2014: 324). Liyong claims that *Song of Lawino* is not an English translation of *Wer pa Lawino*; instead, Okot wrote two books – a deep, philosophical book of morals, religion, anthropology and wisdom in Acoli and a light book that criticizes the White and the Africans who imitate them (1993: 88). Although the constraints experienced during the translation process, the self-translator created a valuable second original to serve a purpose – decolonizing

Africa. Therefore, *Song of Lawino* can be assumed as the second original which features in the context of postcolonialism.

2.2.3. Traditional and Modern Influences in *Song of Lawino* and *Song of Ocol*

In an interview given to Bernth Lindfors, Okot refers to his mother and political and social developments of the time within the African society as the influences that figure his poem, *Wer pa Lawino*. Despite these influences, Okot does not reckon his poem as an Acoli song as it lacks tune and definite rhythm, which makes it difficult to dance, drum or sing (1977: 283). However, it is claimed that *Wer pa Lawino* was performed and became a poem discussed in and around Gulu before it was translated into English (quoted in Heron, 1976: 4). Whether it can be sung or not, it is possible to trace the influences of African oral traditions on *Wer pa Lawino* (Heron, 1976; Ofuani, 1985; Okumu, 1992). In this part, the influences of oral traditions on Okot's poetry will be discussed through an analysis of extracts from *Song of Lawino* and *Song of Ocol*.

In terms of verbal content and form, Okot depends on traditions of Acoli songs (Heron, 1976; Ofuani, 1985). His *Song of Lawino*, for instance, resembles the traditional *praise songs* in Acoli culture since it includes Lawino's self-praise. Lawino defines herself as *lovely* and *bright*. She speaks highly of herself by saying, "I did not grow up a fool / I am not cold / I am not shy / my skin is smooth / it still shines smoothly in the moonlight" (1984: 47). Lawino carries on her self-praise through her name:

*My bull name is Eliya Alyeker,
I ate the name
Of the Chief of Payira,
Eliya Alier,
Son of Awic.*

*Bull names are given
To Chief of girls
Because like bulls
They lead their age-mates,
Like the full moon at night
They dominate the stars. (1984: 82).*

Lawino mentions how she has taken her bull name, Eliya Alyeker. As she is regarded as the chief of the girls in her clan, she is the leader of them. Therefore, she talks about her dominance upon her age-mates and tries to show how powerful she is.

In a similar vein, *funeral songs* in Acoli culture can be considered as a source of inspiration for Okot's *Song of Lawino* in terms of content. These songs are sung and danced at the burial ceremonies. Within the scope of this oral tradition, Lawino calls out her clansmen and says:

O, my clansmen,
Let us all cry together!
Come,
Let us mourn the death of my
husband,
The death of a Prince
The ash that was produced
By a great Fire! (1984: 116).

Like in a burial ceremony in Acoli culture, Lawino expresses her sorrow for her culturally-dead husband, Ocol. She calls out the people in her clan and asks them to cry over her husband with her. Regarding him as "the ash" produced by "a great Fire", she refers to an Acoli proverb "Mac onywalo buru" (Fire has begotten ashes). In Acoli culture, this proverb is used to characterize a son who is unworthy of his father/grandfather. In this regard, as a sign of disappointment, she uses this context to demonstrate her disapproval of her husband and his attitudes.

Another content-related influence of oral traditions on Okot's songs is the verbal echoes of oral songs. Okot seems to borrow some words or phrases from Acoli songs. As Heron states, when Lawino says "*Lok wai lit loyo odoo!*" in *Wer pa Lawino*, she echoes the words of an *orak* song of the 1940s: "*Kop loyo ado*" which means "Words pain more than a stick" (p'Bitek, 1964: 287). With these echoing words, Lawino tries to describe how her husband's insults hurt her. The sentence is translated as "Words cut more painfully than sticks!" (1984: 35) into English (1976: 47). Another example that Heron provides for verbal echoes in *Wer pa Lawino* is Lawino's words "*Ce ceng' pud wabedo atena*" when she remembers the good times that she has spent with Ocol (1976: 47). Okot seems to refer to a funeral song beginning "*Ceng pud bedo / Gikwed cware atena*" (She used to sit close to her husband, touching each other) (1976: 48). With this borrowing from a traditional funeral song in Acoli culture, Okot puts emphasis on the period Lawino spent with Ocol before he fell in love with a modern girl, Clementine. In the English translation, the echoing words of Lawino are rendered as "We would sit close together, touching each other!" (1984: 36).

The use of proverbial and symbolic content stands out in Okot's songs. The most remarkable Acoli proverb which is often used by Okot is "*te okono, pe luputu*" (the pumpkin must not be uprooted). "Pumpkin" is used as a symbol to represent the continuity of Acoli traditional life. With this proverb, Lawino addresses Ocol to make him adhere to the Acoli traditions and customs in the old homestead. Another proverbial reference used in *Wer pa Lawino* is "*um ki wang*" (nose and eyes) (Heron, 1976: 46). This proverbial saying refers to the close relationship between Ocol and his brother before they are separated from each other due to the Westernization. This proverbial reference is translated as "They were as close to each other / As the eye and the nose" (1984: 105) in *Song of Lawino*, with an explanatory sentence. In addition to the proverbial content, Okot also deployed symbols which evoke features of oral literature in his songs. He uses the words "*bila*" (horn), "*twon*" (bull) and "*tong*" (spear) which are of significance for Acoli social life and symbolic in Acoli oral literature (Heron, 1984: 46-49). These content-related borrowings also point out the influence of Acoli oral literature on Okot's poetry.

Heron points out some rhetorical devices Okot used in his songs. Borrowed from oral literary traditions, the rhetoric of apostrophe – speaking to someone – creates a communication between the singer and the fictional audience in his songs, like in a performance of oral traditions (1976: 12). In *Song of Lawino*, for instance, Lawino addresses her husband by using his name or some titles like "Ocol, my husband / My friend" (1984: 48). She also expresses herself with an appeal to the clansmen, saying "O, my clansmen / Let us all cry together!" (1984: 116) In a similar vein, in *Song of Ocol*, Ocol's appeal to "Mother, mother" (1984: 126) points out his deep sorrow because of his being born Black. It is apparent that the use of apostrophe creates an illusion that there is a dialogue between the singer and the fictional audience, like in a traditional Acoli song, and it contributes to the tone of the song.

According to Heron, the use of prosodic devices like reduplication and alliteration in *Wer pa Lawino* also prove the profound influence of Acoli oral songs in which these techniques are common on Okot's songs (1984: 25). Repeating some end lines or stanzas is widely used in the verbal organization of Okot's songs, which contributes to the influence of oral songs on his poetry. Below there is an example of a repeated phrase used in *Wer pa Lawino*:

Timme ducu lutimme Munu-Munu,
 Ping'o lewic pe mako Munu,
 Lukwako dako atyer, calo Munu
 Luting'o pong' kor, calo Munu,
 Wumato taa cigara calo Munu,
 Wa mon, wa co calo Munu. (p'Bitek, 1984: 6).

As clearly seen, “*calo Munu*” is repeated at the end of the lines as a refrain. The phrase is translated as “*As white people do*” in the English version. The number of repetition is reduced in the English translation (Heron, 1976: 29), and therefore, the emphasis on the imitation of white people is decreased. However, the influence of Acoli oral traditions is apparent in the Acoli original and it can be observed in the English translation to a certain extent.

Apart from the resemblance in terms of above-mentioned formal traditions, the communal voice in Okot's songs points out a typical voice that of oral literary form (Ofuani, 1985: 92). To illustrate, in *Song of Lawino*, the use of “I” stands for the whole clan, the kinsmen, or the whole society. The language used, thus, implicates shared ideas and through this Okot gives voice to his whole community. Also, in *Song of Ocol*, the use of “we” enables Ocol to speak out for those who is in favour of Westernization like him. This collective tone refers to traditional literature, which differentiates oral literature from the written one (Ofuani, 1985: 92).

Besides the above-mentioned African oral traditions, p'Bitek's *Song of Lawino* and *Song of Ocol* reveal that he adopted some Western traditions as well. It is plausible that he borrowed some features from Western literature in order to promote his work in Western world. Otherwise, his songs would not appeal the non-Acoli readers. Although Okot received help while creating the Acoli version, his self-translation signifies the idea of individual authorship, which Okot seems to have taken from the Western literary tradition. Since Okot preferred to produce a long poem and a dramatic monologue, Ogo A. Ofuani claims that he might be influenced by Western literary masters like Robert Browning (1985: 88). In addition, the division of chapters in both *Song of Lawino* and *Song of Ocol* points out the Western influences on his works. The former includes thirteen chapters while there are nine in the latter.

Another Western literary tradition Okot adopted in his songs is the use of verse lines and stanzas that differ in length (Ofuani, 1985: 88). While abandoning the traditional Acoli poetry which does not have a rhyming pattern, Okot opted for the use

of rhyming verse in *Wer pa Lawino*. Using rhyming words accelerates the reading process, and with the flow they create, the style resembles a Western ballad. As seen in the following example, Okot used a rhyming pattern in the Acoli original:

*Cwara ka oera ng'allo Acol,
Timme iwacci min gweno
Ma car, ma myero luum i kigol.
Delle ma wang'e obok-aboka
Ma wang'e calo wang' guu'
Timme calo lawaro mupok-apoka
Ma ger ataa calo ng'uu.* (quoted in Heron, 1976: 29).

Despite such an organization borrowed from Western literary tradition, Okot abandoned the rhyming pattern in *Song of Lawino*. In other words, there is no rhyme in the English translation, but irregular free verse. It can be clearly seen in the translation of the quoted stanza given above as in the following:

*My husband pours scorn
On Black People,
He behaves like a hen
That eats its own eggs
A hen that should be imprisoned
under a basket.
His eyes grow large
Deep black eyes
Ocol's eyes resemble those of
the Nile Perch!
He becomes fierce
Like lioness with cubs,
He begins to behave like a
mad hyena.* (p'Bitek, 1984: 35-36).

It seems that Okot applies the rhyming pattern in his poem written in the Acoli language and creates a parallel form to a Western ballad. However, in *Song of Lawino*, though the target language is Western, Okot moves away from the form of regular rhymes. Similarly, in *Song of Ocol*, written directly in English, there are no rhymes, either. Furthermore, the poem is comprised of shorter lines when compared to *Song of Lawino*, and they produce fast-moving verse lines. This distinctive feature makes Ocol's words rough and bouncing as seen in the following lines:

*What is Africa
To me?
Blackness,
Deep, deep fathomless
Darkness;
Africa,
Idle giant*

*Basking in the sun,
Sleeping, snoring,
Twitching in dreams;

Diseased with a chronic illness,
Choking with black ignorance,
Chained to the rock
Of poverty. (p'Bitek, 1984: 125).*

In sum, as can be seen from the examples discussed, Okot's *Song of Lawino* and *Song of Ocol* can be evaluated as a combination of African and Western, written and sung, Acoli and English; that is, a continuing double-ness in terms of cultural content and literary form, or as is discussed before, a typical hybrid text. What Okot borrowed from Acoli oral literature differentiates Okot's poetry from written poetry and gives his poems the oral song character and quality. Therefore, they give an idea about what is experienced and which social and moral norms are adopted within the Acoli society. That is to say, Okot seems to speak for his community, its values and norms. On the other hand, it is inevitable to see some features of Western literature into which these songs are introduced. Both the constraints arising from the target language coding system and the concerns about the cultural differences seem to compel Okot to adapt his songs into the Western literary traditions. As a result, this double-ness contributes to the value of Okot's songs and enriches them in many aspects; however, this notion leads his songs to remain in between the two cultures to a certain extent.

2.3. A CRITICAL ANALYSIS OF SONG OF LAWINO

In their study, "Lateral texts and circuits of value: Okot p'Bitek's *Song of Lawino* and *Wer pa Lawino*", Harry Garuba and Bengé Okot (2017) deal with these two texts – the original song *Wer pa Lawino* and its translation into English by the author himself *Song of Lawino* – relying on "textual laterality". This model recognizes each text with its "specific circuit of value" into which the text is introduced (2017: 312). With respect to this point of view, *Wer pa Lawino* is a value in the Acoli culture while *Song of Lawino* has its own in the English cultural environment. In other words, these two texts form distinct spheres separate from each other in the culture they are introduced, which supports the concept of creation of a second original with self-translation. In this sense, it is a requisite to describe the "unique position" (2017: 318)

that Okot created with *Song of Lawino* in the English language and culture. Many literary critics have approached the song with a different standpoint on their analysis. In this sense, the unique position of the English version of the text will be evaluated with respect to the notion of postcolonialism in the following part.

2.3.1. Postcolonialism and Okot p'Bitek

Postcolonial authors have the ability to create a mixture of languages, forms and styles. With the use of hybridity as a strategy, they aim to resist and confront the European norms for national purposes of the colonized people. In an attempt to form a hybrid text, a variety of methods are employed in their works. In the following part, some of these strategies will be touched upon with reference to *Song of Lawino* by Okot p'Bitek.

One of the strategies that African postcolonial writers adopt for hybridity is using oral forms. As an African postcolonial poet, Okot p'Bitek takes the advantage of bilingualism and biculturalism, and creates a hybrid text with *Song of Lawino* in English. In the postcolonial context, *Song of Lawino* can be regarded as hybrid in genre. It compounds the Acoli form of traditional, oral and communal song with the Western form of written, single authored monologues (Ramazani, 2001: 145). As mentioned in the part related to traditional influences on his songs, Okot also makes use of some traditional oral songs, like *praise* and *funeral songs*, in *Song of Lawino*. Apart from inserting some verbal echoes of the songs, he adopts the rhetorical and prosodic devices – apostrophe, reduplication and alliteration – suggesting African traditional songs. It seems that Okot depends on hybridity in order to assert “the validity of African texts” and to resist the Western colonial norms (Mugambi, 2005: 434).

As Ashcroft et al. suggest in their book *The Empire Writes Back*, using untranslated words is another strategy of creating hybridity. Okot imports African words into his English version of *Song of Lawino*, which leads to language hybridity. He sometimes explains these foreign words in footnotes. For instance, Okot mentions the traditional Acoli amusements by using the words “*lawala*” and “*cooro*” and gives an explanation for each word; “*Lawala* is a hunting game. *Cooro* is a board game” (1984: 49). Thus, the reader can conceive of these words. However, Okot usually

wants the reader to understand them from the context. For example, Okot says “They drink white men’s drinks / As well as waragi” (1984: 44). There is no explanation for the Acoli word “waragi” in the footnote; however, it is possible to guess the meaning from the context that Okot has created. Although the reader does not know the meaning of the word, it is clear that “waragi” is a kind of drink. With the untranslated words, Okot emphasizes the cultural uniqueness of the African society as they foreground cultural distinctions. This strategy does not only “signify the difference between cultures, but also illustrates the importance of discourse in interpreting cultural concepts” (Ashcroft et al, 1989: 64).

In postcolonial literatures, language variations out of the Standard English is another tool utilized in the creation of hybridity. Postcolonial authors manipulate the Standard English and adapt it to the language of the colonized. Similarly, through his Acoli-English, Okot africanizes the colonizer’s language. Bassnett and Trivedi claim that “defamiliarizing the language”, postcolonial authors “bring readers face to face with the reality of difference” (1999: 13). In this sense, as the religious matters concern, for example, Okot inclines to give bizarre translations for some words in *Song of Lawino*. He names the Christian God as “the Hunchback” (1984: 86), and the use of such defamiliarized words shows the weirdness of the concept of God in the Acoli culture. Another example for the use non-Standard English is the names in English. The names Jackson, Thompson and Erik are mispronounced as “Jekcon”, “Tomcon” and “Iriko”, respectively (1984: 81). As the examples show, with the variations in language in *Song of Lawino*, Okot claims a certain freedom in using Western names and concepts by somewhat domesticating these to establish the difference of Acoli society from the Western.

As seen from the examples, *Song of Lawino* can be positioned as hybrid in form and language within the African postcolonial literature. Okot shows a resistance to the adoption of Western literary norms with his preferences in form and language. Furthermore, he attempts to differentiate his poem from the Western and paves the way for a national identity and literature. In this part, in order to show its hybridity in content, *Song of Lawino* will be thematically analyzed in the postcolonial context.

2.3.2. *Song of Lawino* in the (Post)colonial Context it was Created

In an interview given to Lindfors, Okot describes all his writings as “ammunition for one big battle”. He depends the similarities between his works on their common aim which is to decide on the kind and future of society to be built in Africa (1977: 292). To draw a picture of African society in postcolonial period, Okot gives voice to distinctive characters – Lawino and Ocol – in *Song of Lawino* and *Song of Ocol*. Ojaide defines these characters as “masks” and claims that the establishment of viewpoint for Okot becomes difficult due to the use of personae (1986: 371). However, the creation of such characters plays a key role to understand the themes developed by the poet. With reference to the personae created by Okot p’Bitek, the themes like cultural conflict, gender, education and politics in *Song of Lawino* will be discussed in this chapter.

2.3.2.1. Cultural Conflict

In *Song of Lawino*, the leading figure is Lawino who has bitter complaints about her husband, Ocol. She is thrown out of the house by her husband who falls in love with another Westernized woman, Clementine. Therefore, she laments for Ocol’s abandoning her since she does not adopt the Western values. What Okot tries to exhibit is not just such a conflict between husband and wife. While questioning the kind of liberation to be established in Africa, Lawino and Ocol appear as the representatives of two views; one defending the traditional future and the other accepting and promoting a Western-guided future that dates back to colonial period. Lawino strives for the maintenance of old Acoli traditions while Ocol, in favour of Western values, as Lawino states, criticizes her in many aspects. He even imposes European cultural “items” and “values” (p’Bitek, 1986: 14), like a colonizer.

Although these features of the poem points to the conflict between Acoli traditions and modern Western civilization, it is sometimes interpreted by neglecting its deeper message. From such a perspective, it can be regarded as just a personal story of a wife filled with jealousy. As Ngugi wa Thiong’o observes, “the fundamental opposition between two value systems” turns into a “mere personal quarrel between Lawino and her husband” (1972: 75). Therefore, as one of the notable themes

discussed in *Song of Lawino*, the cultural conflict between traditional and modern values will be scrutinized in this chapter.

In his poem, *Song of Lawino*, Okot portrays a village as “vivid synecdoche for the cultural whole of Acoliland” (Ramazani, 2001: 147). He reflects the approaches to the cultural life embraced by traditional African folk and Westernized African elite. To present the opposing approaches, Okot uses Lawino – a rural, unwesternized, traditional woman – and Ocol with a Western education.

In the discussion of the cultural conflict between these characters, “mimicry” and “cultural fixity” – the prominent terms in postcolonial theory – can be referred. Ashcroft defines mimicry as “adopting the colonizer’s cultural habits, assumptions, institutions and values” and it results in “a blurred copy of reproduction of those traits” (2000: 125). For Homi Bhabha, the consequence of the reproduction of the colonized is “almost the same, but not quite” (1994: 86). In this respect, Ocol represents the African mimic man who urges to replace his “primitive” African values with the Western ones. Therefore, he even rejects the “primitive” Lawino and abandons her and falls in love with a westernized, modern girl, Clementine, who is prone to behave in Western ways.

Unlike Ocol, Lawino is fixed in African culture. She attempts to prove the validity of Acoli traditional ways “through the detour of another” (Ramazani, 2001: 175). She continually compares the traditional and Western values throughout her song in order to justify her cultural values in relation to the Western ones. Lawino believes in the strong and unified structure of African society based on these traditional cultural values. To prove her belief, she comments on many cultural elements, such as human beauty, dances, clothing, crafts and food, in East Africa and compares these elements with the corresponding ones in the West. The differences that Lawino sets up indicates the conflict between “Lawinos” and “Ocols” in the postcolonial African society.

The cultural conflict is introduced in the very beginning of *Song of Lawino*. In the First Chapter, Lawino asserts how Ocol despises Black people and their traditional ways by saying “Black People are primitive / And their ways are utterly harmful / Their dances are mortal sins” (1984: 36). While Ocol see Black people as “ignorant, poor and diseased”, he justifies his European identity by defining himself as “modern”, “progressive” and “civilized” (1984: 36). Lawino expresses her deep sorrow and

astonishment she has suffered over Ocol's insults. As Lawino has not attended school, has not been baptized and has no idea of the ways of God, she is exposed to Ocol's insults. She addresses the whole clan and complaint about her husband's behaviours.

In *Song of Lawino*, human beauty is discussed as an indicator of the cultural conflict. Lawino introduces Clementine for whom Ocol leaves Lawino "like the things left behind / in the deserted homestead" (1984: 34). Clementine, "the beautiful one", tries to look like the white women by applying their ways of beauty. She uses lipstick, dusts powder on her face, whitens her skin and she adopts some other Western ways. All these behaviours seem ideally beautiful for Ocol. However, Lawino disapproves of the adoption of these behaviours by a black woman as she thinks it is not natural for an African woman to try to look like a white woman. She even makes a mockery of the modern ways of beauty like the use of cosmetics. She makes fun of Clementine by saying she looks like a "wizard", "witch" or "guinea fowl" when she imitates the make-up of the white women. Also, she sometimes has a pity on Clementine because of the situation she puts herself in. Lawino comments on how Western ways affect black women:

*I do not like dusting myself
with powder:
The thing is good on pink skin
Because it is already pale;
But when a black woman has
used it
She looks as if she has
dysentery. (1984: 37).*

Lawino expresses her dislike for dusting as a Western way of looking beautiful. She claims that it makes black women look ill. She gives an explanation to show the inappropriateness of dusting, as a Western way of beauty, for black women due to their skin colour.

Similarly, Lawino attempt to show the difference between hair fashions of black women and white women. She makes a comparison by using animal imagery. She compares "the graceful giraffe" and "the monkey" which stand for the African women and white women, respectively. According to Lawino, the tail of a monkey differs from that of a giraffe (1984: 51), which suggests the difference between a black woman's hair and a white woman's hair. She thinks they need the kind of hair fashion

that fits their own hair. Lawino is proud of her hair she was born with and is against the adoption of such Western ways by black women as:

*No leopard
Would change into a hyena,
And the crested crane
Would hate to be changed
Into the bold-headed,
Dung-eating vulture,
The long-necked and graceful
giraffe
Cannot become a monkey. (1984: 56).*

Lawino does not have a desire to look like a white woman. She values the traditional adornments in Acoli culture. However, Clementine apes white women by “cooking her hair”, “blackening her hair with shoe polish”, “wearing the hair of some white woman” and “using perfume” (1984: 54-55). According to Lawino, the ways that Clementine borrows from white women blemish her. When she cooks her hair, Lawino claims, it looks like “a python’s discarded skin”. Clementine’s original strong hair shining in the sunshine becomes “listless” and “dead” with shoe polish that she uses to make her hair black. In addition, her hair “rejects” the shoe polish and its colour is alike the hair of the “grey monkey” (1984: 54). Lawino favours simsim oil and *shea* butter for shine and odour; she prefers to put “a beautiful water pot”, “a new basket” or “a long-necked honey jar” on her head instead of a wig (1984: 53). What Lawino emphasizes is the uniqueness of the human beauty in different cultures. Her argument is that Western ways of beauty are good for Western people, not for Africans, or vice versa. She states:

*Like beggars
You take up white men’s
Adornments,
Like slaves or war captives
You take up white men’s ways.
Didn’t the Acoli have
adornments?
Didn’t Black People have their
ways? (1984: 49).*

Lawino opposes the black who adopt the adornments of white men. For her, these black people resembles “slaves” or “war captives” who are under the heel of white men. She thinks black people do not need the adornments of white men, except those of their own. At the same time, she indicates how their traditional ways allow black women to express themselves freely as a woman.

Lawino distinguishes the Acoli traditional dances from European dances as well. She accepts that she cannot dance the ballroom dance, the dance of white people. The way in which their dance is performed seems shameful to Lawino as white people hold each other tightly in public while dancing (1984: 47). The black people who imitate white men's dance do not sing a song while dancing as they do in traditional dances. They dance drunk, inside a house with no light, "knees touch knees" and they have no respect for relatives (1984: 44). Although Lawino has no idea of these European dances and cannot understand them, she knows the traditional dances of Acoli. Unlike ballroom dances, they are performed in daylight and in the open areas, which prevents hiding anything. Acoli people dance with "vigour", "health", "pride" and "spirit"; their dances are accompanied with provocative and insulting songs (1984: 42). All these point to the health and liveliness of the Acoli dances shown in the dance arena.

Apart from the cultural differences mentioned above, Lawino focuses on food and cooking styles in both cultures. She is afraid of using the electric stove that white men use because she cannot understand how it works. According to Lawino, such stoves are good for white men's tinned food, so she prefers Acoli stove or Lango stove which are appropriate for the food of black people. As the food concerns, she rejects eating white men's food as she dislike their taste. When Ocol complains about her attitudes towards white men's food and cooking style, Lawino suggests that everyone has the freedom to eat what they want, like Ocol himself (1984: 63).

As one of the most obvious components of cultural conflict in *Song of Lawino*, religion can be discussed. Lawino strongly criticizes both Protestants and Catholics. She does not accept to join "the Protestants catechist class" since she does not want to be a slave to church teachers, priests and the wives of church teachers, like the young Acoli girls who "labour to buy a name" (1984: 74). Lawino once joined "the Catholic Evening Speakers' Class", but walked away quickly. She did not understand what the Christian priests and the white nuns shout, so she did not want to shout meaninglessly like "parrots" or "crow birds" (1984: 75). The teacher in the class she joined was Acoli, but he was imitating white priests – drunk, barking meaninglessly like the "yellow monkey" (1984: 76). Lawino focuses on the absurdity of these Christian rituals for the Acoli by stating:

*He [the teacher] shouted words at us
And we shouted back at him,
[...]
We repeated the meaningless
phrases
Like the yellow birds
In the lajanawara grass. (1984: 76).*

The use of Acoli word “*lajanawara*” to describe “grass” seems to indicate its locality. In this sense, Lawino emphasizes the authenticity of the place, but the weird being of the “birds” in such a place. She also defines the phrases which they repeat at the church as “meaningless” because she does not understand these phrases. Instead, she prefers to sing and dance with “meaningful” songs that she can understand and finds relevant to herself and the Acoli as a whole as well.

Ocol wants Lawino to be baptized with a Christian name, but she keeps her Acoli name. For her, Christian names are “meaningless” and they “sound like empty tins” which are “thrown down from the roof-top” (1984: 84). They are also difficult for her to pronounce. Nevertheless, Lawino appreciates Acoli names. They represent sorrow, proud and honour, and they are chosen with respect to Acoli customs of giving names. For instance, whatever name is given to the first-born child in the family, he is always called *Okang* since he is the first “to listens to the songs of the birds” and proves that his mother is not barren, so he is respected. The one following *Okang* is called *Oboi* who is considered as jealous; therefore, he fights with his brother as well as fighting for him (1984: 83). All these examples are given to show how meaningful the Acoli names are for Lawino when compared to Christian names.

When Lawino attended the Catholic Evening Speakers’ Class, she took part in the singing of “the Faith of the Messengers”, but she did not understand what she was singing: “I accept the Hunchback / The Padre who is very strong / Moulder of Skyland and / Earth...” (1984: 86). As an Acoli woman who respects *Jok*, she is not familiar with these notions of Christianity. For instance, she cannot make sense of digging “the clay for moulding things” by the “Hunchback”, which she just compares with her mother’s moulding pots (1984: 86-87). Therefore, Lawino is engaged in questioning what she finds inexplicable. Although she has many questions and thinks deeply about them, she gets no answers and even has no one to ask questions around. In fact, both the Protestant and Catholic priests hate questions and those who ask a lot of questions. They do not appreciate questioning. Like *padré*, Ocol does not want to answer her

questions because he thinks questions are waste of time (1984: 87). Lawino explains the need for asking questions. However, it is regarded as mortal sins which “take a person to the Place Below”, but Lawino suggests that they have no answers to give. According to Lawino, even if Ocol answers her questions in Acoli, she needs an interpreter to understand him as the language Ocol speaks is different from hers. She is not familiar with the concepts he talks about.

2.3.2.2. Politics

With the establishment of new political parties, the country was divided into two as the supporters of the Democratic Party and the Congress Party. This political polarization drove apart Ocol and his brother who were once close to each other like twins (1984: 105). Ocol and his brother stand for the supporters of the different parties in the whole Acoli society. In other words, they represent the alienation among the Acoli as a result of the postcolonial influences.

In *Song of Lawino*, Lawino complains about Ocol’s dedication to a political party. As the leader of the Democratic Party, Ocol sets off to “roam the country-side like a wild goat” instead of taking part in domestic practices, like hoeing, sowing or harvesting (1984: 103). He claims, as the supporters of the Democratic Party, they are struggling for “uhuru”, “independence” and “peace”. Lawino cannot make sense of the word “uhuru”. Also, she has difficulty in understanding the way the party supporters get dressed and greet each other.

The Democratic Party is an advocate of uniting all tribes (the Acoli and Lango, the Madi and Lugbara, etc.) in Uganda. However, they do not want the white men in their homestead as they believe the white men bring “slave conditions” to their country (1984: 104). At this point, they can be regarded as the supporters of nationalism. He claims:

*The Congress Party
Will remove all Catholics
From their jobs
And they will take away
All the land and schools
And will take people’s wives
And goats, and chickens and
bicycles,
All will become the property
Of the Congress people. (1984: 105).*

Lawino questions what will happen if Ocol is right on his claims, but she also pays attention to what Ocol's brother, as the representative of the Congress Party, is saying that "The Democratic Party / Will sell the land / To poor white men" (1984: 106). The brother claims that Ocol and other supporters of the Democratic Party kneel before the white men who have come to teach the white men's religion. Lawino is sceptical about the brother's claims as well. What can be concluded is that Lawino does not believe the political leaders of both parties. She thinks the desire for money or the competition for position might lead the people to join these parties:

*The stomach seems to be
A powerful for
For joining political parties,
Especially when the purse
In the trouser pocket
Carries only the coins
[...]
And especially for those who
Have never tasted honey from
Childhood,
And those who grew up
Fatherless or motherless!
And those with no sure jobs! (1984: 108).*

Despite the motives to join political parties, Lawino puts emphasis on the common feature of all party leaders: telling lies. According to Lawino, the lies they tell intend to "win favours", "buy position" and "buy jobs and places in conferences". Besides, they are not supported by the majority of their audiences as they are tired of "the useless talk", "the insults" and "the lies of the speakers" which they do not understand (1984: 109). Both parties say they want to bring peace and freedom and to eliminate poverty, ignorance and disease. Therefore, Lawino call for collaborating instead of splitting up into two groups. She is concerned about the "enmity", "black-heartedness", "quarrels" and "jealousies", all of which seem to come with the political division within the homestead (1984: 111).

2.3.2.3. Education

Education is another theme discussed in *Song of Lawino*. Okot attempts to show the illogical behaviours of the African who are brainwashed by the Western education and he makes fun of them. It is clear that these behaviours result in hatred for the self and his or her own community. Having university education and reading

extensively, Ocol is like the colonial subject in Frantz Fanon's *Black Skin, White Masks*. Identified with white culture, he aggressively turned against himself as a black man. Therefore, he easily despises Lawino and describes her as primitive and just a village woman as she states:

*You insult me
You laugh at me
You say I do not know the letter
A
Because I have not been to school.* (1984: 34).

Traditional African education is not the kind of education one takes in classes. As p'Bitek expresses in his book, *Artist, the Ruler*, "educational development" refers to learning "the philosophical ideas of the society" and learning "how to live and celebrate it" (1986: 27). In other words, it is the acquiring of some certain skills and experiences to survive in the community. Lawino accepts that she "cannot play the guitar", "cannot read", "cannot hear a single foreign word" and "cannot count the coins" (1984: 35). However, she has learnt the things she needs to survive within the Acoli community. For instance, Ocol accuses Lawino for not knowing the names of diseases or the medicines of the white men. However, she understands what is wrong with her child and what can cure the disease from which he is suffering. She applies the Acoli herbs that her mother taught her (1984: 95-96). Despite her deep knowledge of traditional Acoli herbs, she admits the strength of white man's medicines.

Ocol thinks he is a modern man, progressive and civilized man whereas Lawino is uneducated since she does not know how to use the cooking stoves of white men, how to count the years, how to tell the time and how to name the moons with respect to the Western style (1984: 57-69). The reason why she does not have knowledge of them is that they do not exist in the traditional Acoli culture. The Acoli do not give names to moons, so she does not know the names of the moons (1984: 70). However, Lawino has deep knowledge of Acoli customs for all of them. She can give many details for firewood; their names, usefulness and functions in every day Acoli life. In African sense, Lawino relies on the sun and rain when she specifies time. She knows the seasons and the events or duties associated with them. For example, when it is The Wet Season, she knows, it is time to work and when it is The Dry Season, it is time for pleasure. Contrary to Ocol's accusations, she can explain the logic behind the everyday practices within Acoli lifestyle.

Lawino criticizes Ocol on his behaviours in many aspects. He does not behave in respected manners to his mother and relatives; he cares little about them, rejects them when they want to visit him and he does not greet them as well. Therefore, Lawino thinks reading books “has killed his man” as he does not show behaviours befitting to a real man and he is lost in “the forest of books” (1984: 113). According to her, this forest is a “dark” and “impenetrable” forest and she says:

*They [books] choke you
If you stay there long,
They ruin your nose and tongue
So that you can no longer
Enjoy the fresh smell of simsim
oil
Or the taste of malakwang.* (1984: 114).

Lawino describes the atmosphere in Ocol’s house full of books, but what she draws attention to is the effect of staying long in Ocol’s house: the loss of “the fresh smell of simsim oil” and “the taste of *malakwang*”. In fact, “the simsim oil” and “*malakwang*” represent the African culture. It seems that Lawino points to the loss of African values when one is exposed to Western values a lot. Due to this exposure, Ocol is blind to the insults of foreigners for the values of black men. Lawino states that her husband behaves like “a dog of the white men” which is “well trained” (1984: 115). She even despises him because of his actions and behaviours aiming to please the white men, “like a woman trying to please her husband” (1984: 116). According to her, reading too much leads Ocol to be alienated from his own culture and to lose his manhood.

Another criticism that Lawino directs at Ocol is his clinging tendency to Western life style due to his Western education. Lawino thinks Ocol’s dependency on Western culture might result from his deficiency in Acoli values. As Lawino states, Ocol cannot “sing a solo in the arena” or “beat the rhythm on the half-gourd”, but he attempts to cover his deficiency up with the adoption of the dances of white men. Ocol’s dependency on Western values might be related to “inferiority complex”. In his book, *Black Skin, White Masks*, Frantz Fanon has emphasized the black man who suffers from “inferiority complex” denies his blackness and behaves like a white man to be recognized (2008: 9). Feeling inferior, Ocol imitates white men as a proof of his whiteness, with a white mask on his black skin. In other words, he becomes alienated from his own cultural values and attempts to compensate his inferiority with new ways.

What Lawino tries to show is that a man with a university education should be able to realize the uniqueness of cultural values in each culture.

As a woman with such logical explanations without any Western education, Lawino is also able to question the religious issues. She rejects repeating the words of teachers like parrots, as mentioned in detail in the previous parts. In fact, questioning the religious issues is not typical for an “uneducated” village girl. She makes a great effort to find answers for the questions in her mind. However, Ocol, as an “educated” man, refuses to waste time with her “useless” questions from “uneducated” mind (1984: 87) as he needs to “stoop so low even to listen” to them (1984: 88).

As Liyong claims, Lawino does not have “the intellectual background to discourse on some of the issues that Okot wanted to debate” and she cannot “do more than to cavil and make fun” of the westerners and their values (1993: 87). However, Lawino intellectually carries out an analysis of contemporary issues. For example, when she harshly criticizes the political leaders in Uganda, it is clear how convincing and logical her arguments are.

*The war leaders
[...]
Eating each other's liver
As if the D.P. [the Democratic Party] was leprosy
And the Congress yaws;
If only the parties would fight poverty
With the fury
With which they fight each
other,
If diseases and ignorance
Were assaulted
With the deadly vengeance
With which Ocol assaults his
mother's son,
The enemies would have been
Greatly reduced by now. (1984: 111).*

With her striking comments on the rivalry of political parties in the Acoli community, Lawino rebuts Liyong's claim. Lawino tries to show how political parties “ruined the society” with their lies (1984: 109). According to her, both the Democratic Party and the Congress Party claim they have aimed to unite the African tribes, but they do not cooperate for this aim. She can see how they deceive people with their lies. Therefore, for Lawino, political parties do not serve the interests of the society, but will bring the end of the people in the homestead because they trigger the badness inside the people

(1984: 111). As a village girl, as Ocol suggests, she is not expected to portray the behaviours of politicians in Uganda in such a sophisticated way.

In sum, Lawino is regarded as “uneducated” and “illiterate”, but it can be concluded that she is highly aware of the fact that the Acoli people need to preserve their own culture and identity. With his mouthpiece, Lawino, Okot makes the reader to question the ideology on which African societies will rely on.

2.3.2.4. Gender

Another theme that stands out in *Song of Lawino* is gender. In the poem, Okot portrays the notion of gender discrimination prevailing in the Acoli community. The discrimination between males and females accompanies patriarchy, the system of male domination. Males rule all in the family and in the society; women cannot interfere in social, political and economic issues. Okot focuses on the Acoli community as an example of such a patriarchal society. He refers to the gap between the dominating role of men and submissive nature of women created by the male domination over females.

As the female character of the poem, Lawino is ill-treated by her husband, Ocol. As Lawino states he says she is “like sheep” and “the fool” and he treats her as if she is “no longer a person” (1984: 35). Regarding himself as too good to be her husband, Ocol looks up Lawino. When she asks questions about the religious issues, he describes her questions as “silly” and “typical questions from village girls / untutored minds” (1984: 87). Ocol looks down on all the females in the village because of their lack of education. He does not only hurt Lawino with his insults, but also beats her when she does something he is against; like visiting the diviner priest or wearing the toe of the edible rat” (1984: 93-94). He does not want Lawino to stick to old Acoli customs and superstitions. This indicates that the voice of women is neglected and unheard within the Acoli community.

In *Song of Lawino*, there are vivid references highlighting the role, status and position of women adhered to women in Acoli community. Okot puts emphasis on female submission in African society with his submissive character Lawino. Although she is sometimes extolled as “the Chief of the girls” leading her age-mates (1984: 82), she is happy with her traditional role. In a community where having more wives is

better for a man (p'Bitek, 1986: 15), Lawino does not complain when her husband wants another woman:

*I am not unfair to my husband,
I do not complain
Because he wants another woman
Whether she is young or aged!
Who has ever prevented men
From wanting woman? (1984: 40).*

In fact, she is glad when she shares her husband with another woman. She is ready to compete for her man's love; this is what the female role requires in African society. However, Lawino, as a strong defender of Acoli values, does not accept Clementine due to her apish behaviours.

Okot refers to the inferiority of women in *Song of Lawino* and *Song of Ocol*. At the lexical level, the words "woman" and "man" are used to indicate strength and weakness, respectively. "Woman" is used as a symbol for despising, even by Lawino. When she criticizes Ocol because of his mimicry to please the white men, she resembles him "a woman trying to please her husband" and cries over the death of her "man" (1984: 116).

Another example that demonstrates the inferior status of women is the adoption of bridewealth. Lawino mentions the bridewealth paid to a father when Ocol wants to marry her. Addressing to the position of African women, Ocol resembles them "bicycles" or "furniture" that men "purchase" to marry (1984: 134). As the customs require, when one's husband dies, his mother's son takes his place, and he inherits all the properties, like goats and bicycles, and his wife and his children. This proves the inferior status of females, considered as equal to properties. Lawino is aware of her position as a woman in traditional Acoli society. Subservient to her husband, she is concerned about her domestic situation. Her struggle is to make the things normal in the house and go back to the days when Ocol behaved like her husband. She even accepts to share Ocol with another woman as long as he gives up insulting her, their ancestors and relatives.

In sum, the discrimination between males and females and the gender roles are frequent themes in Okot's poems. However, beyond the gender discrimination, Lawino and Ocol also symbolizes the subject and the object of colonial discourse. Although a woman is not expected to speak for her gender in a patriarchal community,

Okot enables Lawino to be the voice of the double-colonized women in postcolonial Africa.

2.3.3. Conclusion

Song of Lawino is a self-translation by a native author coming from the colonized Africa. Rendered from a quite neglected language and presented into the English-speaking world, Okot's poem is not only a poem in which two conflicting characters are presented. Their conflicting stances seem to result from a husband-wife issue and points to a breakdown in their relationship. However, this conflict can be attributed to the one between two opposing approaches to the Westernization of Africa. Therefore, the poem is also an exhibition of a broader picture in which postcolonial strategies and themes are employed. In other words, *Song of Lawino* possesses two characters who represent the embodiment of a variety of concepts – in relation to culture, politics, education and gender – of distinct Western and African ideologies.

As the studies carried out on the Acoli original and its English version suggest, Okot's self-translated poem seems to reduce the cultural aspects reflected in the Acoli source text. Okot has to eliminate some African cultural elements because of cultural and marketing concerns. Although the self-translation manages to reflect the deep ideology behind the husband-wife conflict, it just represents the African culture as it is given in the Acoli source text to a certain extent. However, the translation strategies employed by the author-translator shape the meaning attributed to Okot's self-translated text. Accompanied with *Song of Ocol*, Okot's self-translation represents, and even empowers, the postcolonial aspects of the Acoli version.

Within the African postcolonial literature, Okot's *Song of Lawino* is positioned in-between through its hybridity in form, language and content. This in-betweenness plays an important role in the display of Okot's resistance against European norms in the postcolonial context. In his struggle against colonial assumptions, strikingly, Lawino stands out as a woman against a man in a patriarchal and colonized society. As a woman, she bravely strives for his community, its values and norms. Lawino's standpoint can be considered as the representative of Okot's: to build the future of Africa on African foundation.

CHAPTER III

TRANSLATION AS A CULTURE TRANSFER: (UN)REALIZED

3.1. SCAFFOLDING LAWINO'S SONG AGAINST OCOL'S

Song of Lawino is an epic poem written by Okot p'Bitek first published by East African Publishing House in 1966. Although it is a self-translation of the poem *Werpa Lawino* originally written in the Acoli language, Okot wrote *Song of Ocol* (1967) directly in English. The two poems are set in Uganda in the 1960s, addressing significant issues in the post-independence period of Africa.

In *Song of Lawino*, the leading figure Lawino is a traditional Acoli girl who is thrown out of the house by her husband since she does not adopt the Western values. Lawino has bitter complaints about her husband Ocol, the son of the leader of their Acoli tribe. Fascinated with the Western culture, Ocol no longer cares about the traditional wife and has no interest in their cultural values and traditions. He refers to her as a "thing" and insults her and her parents. Furthermore, he brings home another Westernized woman, Clementine, who fits Ocol's new status as a Westernized man. As a woman sticking to African traditions, Lawino understands her husband's desire to have another wife; however, what seems to bother her is Ocol's choice of Clementine due to her adoption of Western ways, in other words, to look like white women. What Lawino focuses on is not the rejection of the validity of western culture, but her point is Ocol's alienation to his own culture and refusing his African roots. Therefore, she strives to show Ocol the value of their African culture. These details are given in eighty-seven pages in the source text.

Song of Ocol, on the other hand, apparently a response to Lawino's song, gives the idea that there is a kind of dialogue between Lawino and Ocol. The main character, Ocol, in this poem is the addressee of Lawino. However, Ocol does not respond to her criticism, but just degrades the African ways and gives voice to his desires on the change of traditional Africa. He thinks African past must be destroyed and a new order must be embraced. Therefore, he rejects and even despises the African songs and dances, ancestral worship and philosophical interpretations of phenomena. Indeed, *Song of Ocol* verifies the fears and grave concerns of the character Lawino talks about throughout the poem. Unlike Lawino, who is the defender of the African culture, Ocol treats the African values and culture with neglect and disrespect. He is in favour of the

Westernization within the Acoli society. In the source text, Ocol's response to his wife is given in thirty-one pages.

Saucing a husband-wife conflict with so many social concerns, the writer carries the text to another level. In a broader sense, the writer juxtaposes the two opposing views within the African society through his characters Lawino and Ocol who are embodied with warring perspectives. In questioning the status of post-independent Africa, Lawino appears as an advocate of the old Acoli traditions. Moreover, her song can be considered as a satirical comment on the mentality of African middle class elite who have blindly embraced Western values. Ocol is her focal point as the representative of this class, and as Lawino states, he adopts the Western values without any questioning. He criticizes, even abuses, African culture in many aspects and supports a Western-guided future for African people. In the meantime, Lawino's voice is so pleading, so sincere, so persuasive that the reader feels the must to share her concerns. Ocol's voice is detached; he does not open his views to any criticism. He sees like in blacks and whites. Since his limits are well-defined and uncompromising, the reader immediately questions the validity of his views and Ocol remains at a place difficult to feel empathy with. Considering the inequality of number of pages allocated to each character and sensing the abrupt change in Ocol's style, the reader unavoidingly places the writer Okot somewhere by Lawino's side and concludes that the writer also is the defender of old traditions.

3.2. PUBLISHING HOUSE AND TURKISH TRANSLATORS OF SONG OF LAWINO

The poem was translated into a variety of languages including Turkish and there is only one Turkish translation of it. It was done jointly by Yusuf Eradam and Güler Siper and published by Imge Kitabevi in 1996 under the title *Lawino'nun Türküsü*. It could be said that translation of the poem did not attract the readers' interest in Turkey. It is nearly impossible to see the translation on bookshelves any more, but the second-hand booksellers help to circulate the poem in Turkey now. This translation received no attention from the critics, so the publishing house did not publish a new edition. Thus, the translated poem has no re-editions or no Turkish retranslations.

3.2.1. Imge Kitabevi

Imge Kitabevi was established by Refik Tabakçı in 1984. It started its publishing activities under Imge Kitabevi Yayınları at the end of 1987. The publishing house has brought a significant number of fundamental works, which belong to writers from various disciplines and with different perspectives. The works of these writers deal with historical and contemporary issues in Turkey and in the world. While the publishing house published mainly academic works at first, it included literary works as well. Imge Kitabevi publishes works in a wide range of fields including history, politics, human sciences, psychology, philosophy, sociology, law, linguistic, literature and art.

As stated in the website of the publishing house, in its publishing activities, Imge Kitabevi has no particular preference regarding the political view or content of the works published. However, it employs certain principles in publishing; it does not publish books that include any discriminatory, sexist or repressive discourse and rejects any humiliating linguistic elements in relation to politics, culture or religion. The publishing house also supports “the pioneering efforts aimed at enhancement of civil organization of the society”⁸ in the field of publishing and at the social/political arena. It regards original writings and translations as significant in the enhancement of the narrative opportunities of the Turkish language.

3.2.2. Yusuf Eradam (The Translator)

Yusuf Eradam is one of the translators who rendered *Song of Lawino* into Turkish. His translation entitled as *Lawino'nun Türküsü*, which he translated with Güler Siper, was published by Imge Kitabevi. Born in 1954, he worked as an instructor of English in different universities in Turkey and abroad. Having taught American literature at the Department of American Culture and Literature in Ankara University between 1985 and 2004, Eradam retired as the Chair of the department⁹. Having worked as an academician in different universities in Turkey, he is now working as the head of the Department of English Language and Literature in TED University.

⁸ <https://www.imge.com.tr/imge.php>

⁹ <http://www.yusuferadam.com/briefbiography.html>

Eradam has devoted most of his life to his works in the fields of language, literature, translation, music and photography. In these writings, he used some pseudonyms such as Yusuf Cemali, Fikri Belli and Gary Mc Yeah Well. Eradam, with many awards in his creative activities, is the author of many poems, stories and novels. His own creative literary works include *Gül Kanadı Dudağım* (1994), *Kirli Kirlent: Latifeli Öyküler* (1999), *Aşk Bir Şiddet Eylemidir: Latifeli Yazılar* (1999), *Ahkâm Vakti Tohumları* (2001), *Yamyamın Yemek Kitabı* (2001), *Zıvanasız Denemeler* (2004), *Vanilyalı İdeoloji* (2004), *Cihangir Vampiri* (2005), *Susma Cesareti* (2006), *Musalla Taşı Sakinleri: Cihangirliler* (2007), *Aşk: Faili Meçhul Canı* (2008), *Thespis'in Delileri: Tiyatroda Tek Etki* (2010) and *Sylvia: Ben'den Önce Tufan* (2015). He is also known for his translations of two Paul Auster novels, *Glass City* (*Cam Kent*) and *Locked Room* (*Kilitli Oda*), Herman Melville's masterpiece *Bartleby, the Scrivener* (*Katip Bartleby*) and Sylvia Plath's *Ariel* poems. He also contributed to the translations of Gabards' *Psychiatry and the Cinema* (*Psikiyatri ve Sinema*) and of Anthony Storr's *Solitude* (*Bir Başına*). Eradam has also edited and contributed to many international and Turkish anthologies.

3.2.3. Güler Siper (The Translator)

Güler Siper (Saksi) is one of the translators to render *Song of Lawino* into Turkish. Her translation entitled as *Lawino'nun Türküsü*, which she translated with Yusuf Eradam, was published by Imge Kitabevi. Having worked as an academician in different universities in the field of language education as a second language in Turkey, she is now working as the director of School of Foreign Languages in Alanya Hep University. She has been involved in European Union projects.¹⁰ No other information regarding the biography of the translator could be accessed.

Güler Siper has translated many literary works from English into Turkish. The first book she translated is *Lovers and Tyrants* (*Aşıklar ve Zorbalar*) written by Francine du Plessix Gray. After her first translation in 1995, she worked with Yusuf Eradam on the translation of *Song of Lawino*. Both works have a commonality: a female protagonist related to love and liberation. Siper also translated three trilogies; *New Crobuzon Trilogy* by China Mieville, *The Freddie Montgomery Trilogy* by John

¹⁰ <https://tazelenme.com/alanyahep>

Banville and *The Johnny Maxwell Trilogy* by Terry Pratchett. Other books rendered by Siper are *King Rat (Kral Fare)* by China Mieville and *The Theatre of The Absurd (Absürd Tiyatro)* by Martin Esslin. The genres in which she has produced translations include science fiction, fantastic novels and mysterious fictions.

3.3. A PARATEXTUAL ANALYSIS

Along with the translation of the text, as Genette suggests, paratexts give an opinion about the rationale behind the translation process carried out. They even provide more information about the text than the translated text itself. Referring to their functions in shaping the reader reception, Genette lists the paratextual features as covers, titles, forewords, prefaces, subtitles, notes and bibliography (Genette, 1997). Despite the common function they share, a limited number of paratexts display distinguishing effects in most cases. In this case study, a few of the paratextual elements stand out as remarkable. In this part of the study, these paratexts of English versions and Turkish version will be briefly analyzed.

3.3.1. Covers of the English and Turkish versions

In this part, the seven cover pages of the book's English version and the cover page of its only Turkish translation will be discussed and analyzed.

3.3.1.1. Covers of the English Versions

The English version of the book has a variety of editions printed by different publishing houses. In each of these editions, the publishing houses have employed different strategies of presenting the book to the readers. In this part, the covers of the English editions of *Song of Lawino* and *Song of Ocol* in circulation will be briefly analyzed.

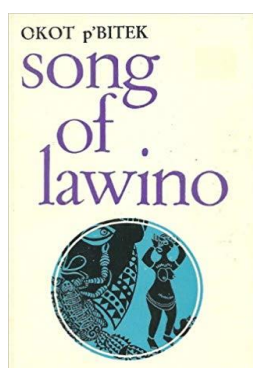


Figure 1

The first edition of the English version was published with the title of “Song of Lawino” by East African Publishing House in 1966. On the top part of plain cover page of the book, along with the title, the name of the author-translator appears in a smaller font size when compared with the title. Although it is a self-translated work, Okot p'Bitek is not presented as the translator/author-translator, but instead, his name solely appears as if he was the author of the book. On the lower part, there is an image which shows a female African figure and a male African figure with a scorpion near his mouth. This illustration can be regarded as a referent to the characters in the book. It seems that the female figure represents Lawino who is surprised and desperate against the despising speeches by her husband, Ocol. It is obvious that the male figure mirrors Ocol whose words are “fierce like the arrow of the scorpion” in Lawino’s eyes. The female figure stands behind the male figure, which supports the idea of abandonment of the traditional woman prevailing in the book.

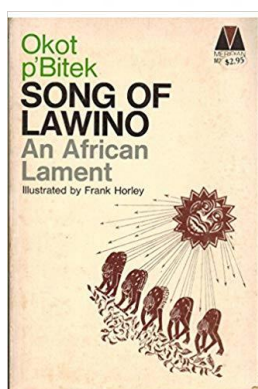


Figure 2

The second edition of the English version was published with the title of “Song of Lawino” by East African Publishing House nearly three years after its first edition. It is the first American edition printed by the Meridian Books. In this edition, unlike the previous one, the expression “An African Lament” is mentioned as a subtitle to the original title. The word “lament” reminds the reader of black Africa’s exploitation. This expression highlights the content of the book for non-African readers. Also, the information about the illustrations included in the book is marked as “Illustrated by Frank Horley” on the cover. The addition of this information can be considered as a marketing strategy of the publishing house in order to draw the attention of the non-African reader with the illustrations. One of Horley’s illustrations that displays African people working in the field under the “arrows” of the sun is presented on the cover of the book. This illustration different from the first cover draws attention to Africa rather than a male-female dichotomy.



Figure 3

The third edition of the English version is published by East African Publishing House in 1972, after the publication of *Song of Ocol* (1970) by the same publishing house. It seems that the book is reprinted within a serial publication which covers the works written by “Poets of Africa” as it is indicated on the cover. Therefore, with this edition, the genre of the book is presented to the readers as poetry. Similar to previous editions, the name of Okot p'Bitek appears as if he is the author of the book. This presentation is reinforced with the idea that he is one of the “Poets in Africa”. The striking figure on the cover is an African woman dressed and adorned with respect to African traditions. The figure is also wearing a white mask with red lips, which seems to represent the African women “imitating” the white women, like an example of Clementine described in the book. Black woman, white mask also remind the reader of postcolonial context and discussions going on cultural deterioration in them.

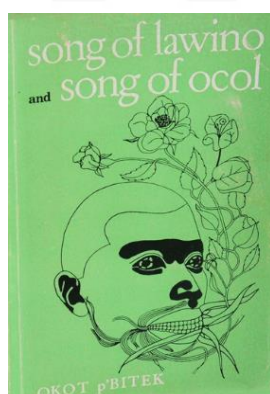


Figure 4

In the same year with the previous edition, *Song of Lawino* and *Song of Ocol* were presented to the readers within the same volume by East African Publishing House. On the cover page of this edition, the titles of two books appear together as “Song of Lawino and Song of Ocol”, and the name of the author and author-translator is located at the bottom of the front cover. The figure on the cover belongs to one of Horley’s illustrations he has drawn for *Song of Ocol*. As the content of the book suggests, this figure represents Ocol. Although Ocol is not represented in the text in equal terms with Lawino, the priority given to him in the cover is remarkable. In 1988, the College Press printed a new edition of the book with nearly the same design of the cover page of this edition.



Figure 5

The next edition of *Song of Lawino* and *Song of Ocol* in the same volume was published by Heinemann Educational Books in 1984. What attracts attention at first sight is the plain cover of the edition. On a white background, just the title of the book and the name of the author/self-translator are presented. This edition is claimed to be printed for educational purposes by the publishing house due to the inclusion of an introduction written by George Heron on the cultural and contextual features of the book. Most probably due to the need to give voice to minority

cultures and their literatures in the Cultural Studies Departments of universities, the book is presented as an exemplary one.

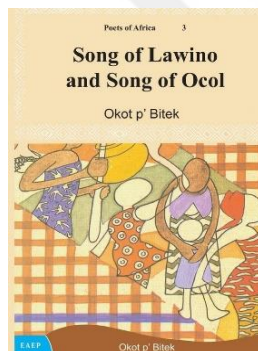


Figure 6

The East African Educational Publishers published *Song of Lawino and Song of Ocol* in 2013. With his two poems in one volume, Okot p'Bitek is again presented as among the “Poets of Africa”. It seems that the book is reprinted within a serial publication as the third edition of the book. On top part of the front cover of the book, there appears the title which is followed by the name “Okot p'Bitek”. Under this information, there is an image which includes female figures, both black and white.

Wearing colourful dresses, they seem to be engaged in household chores like taking care of the children, cooking and carrying pots. On the lower part, the name “Okot p'Bitek” is written for the second time; however, it is not clear whether he is the author or the author-translator of the book. Priority given to female figures both black and white on the cover emphasizes the feminist message of *Song of Lawino*.

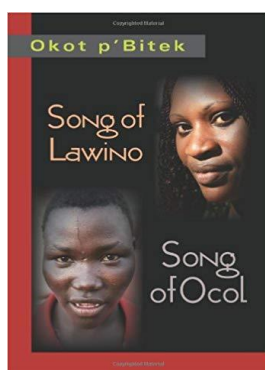


Figure 7

In the same year, the last edition of the book was printed by Waveland Press. The title of the book and the name of the author-translator were included on the front cover. All characters are written in different colours on a dark background, which makes the letters attract more attention. The cover page illustrates a portrait of an African woman on the right and a portrait of an African man on the left. The woman's lighter colour and the man's ebony black face from a contrast with the content of the book because it is Ocol who imitates the whites whereas Lawino tries to keep her black identity. It may also be the implication that the book is already filmed. These two pictures represent the characters in the book and putting them on the front cover seems to have some functions like giving clues about content of the book.

3.3.1.2. Cover of the Turkish Translation

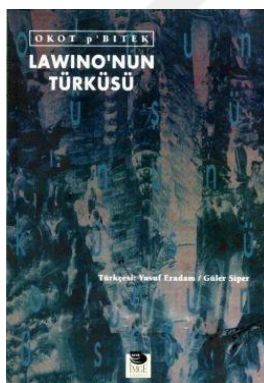


Figure 8

Song of Lawino has only one Turkish translation which was published by Imge Publishing House in 1996. There is only one edition of the book which is now available, mostly as a second hand. On the front cover of the book, the top part illustrates the title of the book and the writer's name. The title appears as "Lawino'nun Türküsü" with the omission of the translation of *Song of Ocol* – as the whole part is omitted. The title is accompanied with the name of the writer "Okot p'Bitek". In the middle of the cover, the names of the translators are written in a smaller font size as "Türkçesi: Yusuf Eradam / Güler Siper". The reason of such a strategy might be foregrounding the author of the work, but also presenting the book as a translation to the Turkish audience. All the information on the front cover is written in white font colour on a dark background, which can be regarded as a strategy to bring them into the forefront. Lower part of the front cover shows the logo of Imge Publishing House. The cover of the book is designed by Nursun Sakal. This design is not similar to that of any of the English versions. The figures covering the whole page cannot be identified clearly, but it seems that there are some figures with spears

wandering around a dark forest. This preference might be made because of the fact that a book with an African content would have difficulty in attracting Turkish readers.

When the covers of the two versions are compared, it can be concluded that the African content and reference is prominent in the covers of the English versions. They also include concrete patterns that evoke the content of the book. On the other hand, the cover of the Turkish one can be interpreted freely as it can be considered as ambiguous. To conclude, it would not be wrong to say that the covers of both English versions and Turkish translation were designed and adapted on purpose (with certain strategies in mind) in order to tailor them for the target readers.

3.3.2. Titles of the English and Turkish versions

Genette supposes that titles indicate the subject matter of the work, and therefore, it is significant to discuss them (1997: 76). At the start of the peritextual analysis, the titles of the books draw the attention. The title of the English version was *Song of Lawino* until the publication of *Song of Lawino* and *Song of Ocol* together in the same volume. Both titles start with the word “song” which refers to the African oral traditional literature. It can be concluded that the choice of such a title suggests the reflection of African literature in the written form. They also give clues about the protagonists who express themselves in the form of songs as the native people of Africa do. As Genette suggests, the subtitle may function as the genre indication (1997: 57). In the edition published in 1969, the title *Song of Lawino* was followed by a subtitle, “An African Lament”. The subtitle makes the title of the book more specific and explicit for the readers.

At this point, it might be useful to mention the title of the translation, *Lawino’nun Türküsü*. Eradam and Siper chose a title which sounds more local with respect to the Turkish culture. The translation of “song” as “türkü” [folk song] into Turkish changes the meaning when compared to the original title of the book. It gives the idea that the content of the book is similar to something a Turkish woman would also say. This choice seems to signify the translators’ intent on giving clues about the main character in the poem as a local figure, as the English version does, but through an adaptation into Turkish culture.

3.3.3. Translator's Name in the Text

In the Turkish version, the names of the translators appear only twice on the text. The names are first seen on the cover as “Türkçesi [In Turkish]: Yusuf Eradam / Güler Siper”. Following this, on the first page of the book, the biography of the author is presented to the readers with the publishing-details page on its back. On the following page, the cover information, including the translators' names, is repeated as it is presented on the cover. Hence, the mention of the names of the translators, especially on the cover, shows that the work is presented as a translation to the Turkish readers. However, they are written in a smaller font size when compared with the name of the author (author-translator) of the book, which might aim to highlight the author rather than the translators.

3.3.4. Introduction and Author's Biography Parts in the Text

In the English version of the book, an introduction by George Heron was included in the beginning. With this introduction, a detailed biography of the writer Okot p'Bitek was provided for the readers. His interest in oral tradition of Acoli people is emphasized, and his academic and literary works are listed. Along with remarkable examples extracted from the book, the introduction part gives information about the background and content of the book, provides a detailed analysis of the influences Acoli traditions have on it, and discusses the characters of Lawino and Ocol and the values they represent within the African world. Therefore, it can be concluded that this edition addresses a certain kind of audience who is interested in the historical and contextual information behind the songs. The aim of such an introduction may be to direct the readers in the reading process and give some clues for its interpretation. Therefore, the insertion of this part affects the presentation and perception of Okot and his songs by the English-speaking world. He is presented as a writer in the pursuit of African future built on the African values and culture.

The information about which edition the translators depended on for the translation is not available. However, when Eradam was asked about *Song of Ocol*, he said that they did not complete its translation, which proves that they had an edition published with the inclusion of two songs after 1972. As a result, it can be deduced that they worked on one of the editions published with the introduction by

Heron and the illustrations drawn by Horley. In the Turkish translation, the introduction part written by Heron is not rendered into Turkish, which influences the presentation of the book to the target readers. The references to postcolonial elements and context do not exist in the Turkish translation. It can be safely concluded that the omission of this part has changed the presentation, and therefore, the perception of the book. In the inner page of the book, only the biography of the writer Okot p'Bitek is included with the logo of the publishing house on the top. This biography presents Okot as a writer and poet who worked on the oral tradition of the African society. Along with the literary works he produced, the academic works are also mentioned in this part. It is also expressed that Okot translated his “epic” *Wer pa Lawino* from the Acoli language into English, but the publishing houses refused to publish the English translation because of its explicit sexual references. However, *Song of Lawino* is not mentioned as the author’s self-translation of *Wer pa Lawino* into English.

3.4. TEXTUAL COMPARISONS

So far, in this study, it has been pointed out that the original Ugandan text is translated, even recreated, by Okot p'Bitek himself in English. Analyzing this process is beyond the scope of our means. However, since the text is unique in its genre, in its themes and the ideology in which it was created in, it has been noticed that it was made the subject matter of many African academic studies; therefore, they have been introduced to the Turkish reader with brief outlines. All these studies proved how radically the source text written in Acoli was exposed to change just to answer the reading taste of the Westerners. The text is translated into Turkish for the Turkish readers from its English version. However, as is seen in the paratextual analyses part in the previous section, the source text is created for the English reading public not once, but seven times in total. With each publication, a different aspect of the text is foregrounded to appeal to the eye of its buyers; sometimes with implications of a male-female conflict, sometimes with feministic layouts, sometimes with its political message in culture wars. Considering that the translators’ words for the Turkish translation directed us towards the anthropological aspects of the text, I decided to employ the categories defined by Vinay and Darbelnet in this part of the study and established the sub-titles accordingly.

3.4.1. Borrowings

The inclusion of culture-specific words is one of the distinctive features of postcolonial texts. In this regard, Okot interspersed *Song of Lawino* with transliterated Acoli words which are key to understanding the Acoli culture. He employed different strategies in order to present the meanings of these words to the English-speaking readers. Okot inserted footnotes in order to explain some of the Acoli words on the same page where the words are used. He also introduced some of these words to the reader with explanations in the sentences and mostly created a context from which the meaning of these words can be inferred easily although no explanation is given. Moreover, all the Acoli words are highlighted with italic writing in the English text.

The strategies like borrowing or transliterating culture-specific words or expressions in the English language are inadequate in conveying the meaning or effect of these expressions. Therefore, as a postcolonial author-translator, Okot applied some postcolonial writing strategies like cushioning and contextualization to reflect these culture-specific items; and consequently, to reflect the Acoli effect, in the English text. Employing such strategies, he enhanced the local colour of the poem and created an authentic text in the English language.

Example 1:

ST: “You once saw me at the *orak* / dance / The dance for youths / The dance of our People” (1984: 42).

TT: “Beni bir kez gördünüz / *Orak* dansında, / Gençlerin dansıdır o / Halkımın dansıdır” (1996: 13).

The Acoli term, *orak* dance, was cushioned by the author-translator in order to explain the dance, and the explanation “the dance for youths” and “the dance of our People” accompany this culture-specific term. It is also italicized in the poem in order to attract the attention of the reader. Eradam and Siper borrowed the Acoli word “orak” and introduced the explanations “gençlerin dansıdır o” [it is the dance of the youths] and “halkımın dansıdır” [dance of my people] after the culture-specific term in order to cushion the term as Okot did in the English text. The Acoli word was italicized in the Turkish translation as well, which serves the same function and draws the attention of the target reader reading the Turkish text.

Example 2:

ST: “A young man wears the **odye** / and **lacomi**, / He puts his lover’s beads / On his neck, / Beautiful white feathers on his / head” (1984: 43).

TT: “Genç bir erkek **odye** ve **lacomi** / giyer / Sevdiğinin boncuklarını / takar boynuna, / Başında güzel beyaz tüyler” (1996: 14).

This extract is taken from the part where the preparations of the Acoli youths for the *orak* dance are presented. Upon elaborating on the costumes that Acoli girls adorn themselves, Okot continues with adornments of young men for the dance and inserts the Acoli words “odye” and “lacomi” into the text. The author-translator did not resort to the strategy of cushioning, but he used contextualization in order to present these foreign words to the reader. Even though there is no explanation provided for them, one can infer that these words represent something that Acoli men wear for the dance. In the Turkish translation of the poem, Eradam and Siper employed the strategy of borrowing and literally translated the context in which these words are presented. Hence, the translators seem to be attentive in the transfer of these culture-specific words and kept the effect of foreignness with their preferences.

Example 3:

ST: “They [the women] stagger / They fall face upwards / Like fish that are dead drunk / With **lugoro** or **ober**; / Like small fish out of water” (1984: 45).

TT: “[Kadınlar] sendelerler, / **Lugoro** ve **ober** ile körkütük sarhoş olurlar / Ve sudan çıkmış küçük / balıklar gibi / Sırtüstü devrilirler” (1996: 17).

In this instance, Okot used the Acoli words “lugoro” and “ober” and contextualized them to reveal their meanings. Although it is not clearly stated in the English text that these culture-specific words exemplify Acoli drinks, one can infer that they make people dead drunk. Eradam and Siper followed the strategy that Okot used in the English text, and they borrowed the Acoli words “lugoro” and “ober” and tried to convey the meaning the Acoli words through the literal translation of the context created by Okot.

Example 4:

ST: “The progressive and civilised / ones / Put on blanket suits [...] Their waterlogged suits / Drip like the tears / Of the **kituba** tree / After a heavy storm” (1984: 45).

TT: “Uygar ve gelişmiş olanlar / Kalın giysiler [giyerler] [...] Şiddetli bir fırtınadan sonra / **Kituba** ağacından akan / Gözyaşları gibi / Sular damlar elbiselerinden” (1996: 16).

The use of Acoli word “kituba” within a noun phrase as “*kituba* tree” provides an explanation of the foreign word within itself; therefore, it can be considered that the culture-specific term is cushioned by the word “tree” which indicates the kind of the word in the English text. Eradam and Siper are attentive to transfer the word “kituba” into Turkish with the literal translation of its explanation as “*kituba* ağacı” [kituba tree].

Example 5:

ST: “We repeated the meaningless / phrases / Like the yellow birds / In the *lajanawara* grass.” (1984: 76).

TT: “Anlamsız sözleri / *Lajanawara* otlağındaki / Sarı kuşlar gibi / Tekrarlayıp duruyorduk!” (1996: 52).

In the extract given above, the Acoli word “lajanawara” is inserted into the sentence in the English text. In Acoli culture, “lajanawara” is known as tall elephant grass or long grass in Acoli plains. In this regard, the word in the sentence is cushioned with “grass” that functions as a kind of explanation. Furthermore, drawing an analogy between the people / the ugly man in the church shouting the phrases and “the yellow birds in the *lajanawara* grass”, Okot created a context for the readers in order to make them visualize the word easily. In the Turkish translation of the extract, the Acoli word was borrowed and cushioned with the literal translation of the word “grass” as “otlak” [grass]. Therefore, Eradam and Siper seem to keep the cultural reference in order to give the target reader the same effect as in the source text.

Example 6:

ST: “And your thin children / Collect the *odir* and *ocenne* / insects / And they roast the *odir* and *ocenne* / And eat them” (1984: 108).

TT: “Ve bir deri bir kemik / çocukların / *Odir* ve *ocenne* böceklerini / toplar / Ve onları kızartıp yerler” (1996: 86).

The Acoli words “odir” and “ocenne” are inserted into the English text and are cushioned with the word “insects”. Therefore, the reader of the English poem can get an idea about the foreign words. These Acoli words are repeated once more and contextualized just after they are introduced for the first time. It can be easily understood from the context that these insects can be roasted and eaten. Eradam and Siper borrowed these Acoli words and employed the strategy of cushioning in the translation. They cushioned the words with the literal translation of insects as “*odir* ve *ocenne* böcekleri” [odir and ocenne insects]. However, in the translation of the part

where these Acoli words are mentioned for the second time and contextualized, these foreign words were rendered as “onları” [them], by which these words were not borrowed again, but implicitly referred and contextualized for the Turkish audience. With this preference, the emphasis on the Acoli words is reduced as the target reader is not exposed to these culture-specific words again.

Example 7:

ST: “Like drunken men / You stagger to white men’s games [...] Is *lawala* not a game? / Is *cooro** not a game?” (1984: 49).

TT: “Beyaz adamların oyunlarına / Kaptırdın kendini, / Ayyaşlar gibi [...] *Lawala*³ bir oyun değil mi? / *Cooro*⁴ da bir oyun değil mi?” (1996: 21).

This extract shows two Acoli words inserted in *Song of Lawino* via rhetorical questions. These words “lawala” and “cooro” are also described in footnotes as “*Lawala* is a hunting game. *Cooro* is a board game.” Even though they are easily inferred as games from the context, the explanation given in footnotes provides more details about the kind of the games. Eradam and Siper resorted to the strategy of borrowing and inserted these culture-specific Acoli words into their translation. They also literally translated rhetorical questions in which these words were contextualized as “*Lawala* bir oyun değil mi? *Cooro* da bir oyun değil mi?” The translators used “da” [also] as an addition to the source text, which seems to enforce the contextualization of these culture specific words. In parallel with the strategy of providing footnotes in the source text, Eradam and Siper included the translation of their descriptions in the notes provided at the end of book as “*Lawala*: Bir av oyunu” and “*Cooro*: Satranç gibi bir tahta oyunu”. What is remarkable is the addition of the expression “satranç gibi” [like chess] to the description of *cooro*. With this addition, the translators attempted to explicitly transfer the meaning of the Acoli word for the target reader.

Example 8:

ST: “And as the millet / Begins to get ready for the / harvest, / Some women ask, / Is this not my own garden? / They take their harvest knives / And a small basket, / They cut one head here / And another one there, / And when someone laughs, / They ask, / Whose garden have I spoiled? / So the period / Just before the harvest / Is called / *Abalo-pa-nga*?” (1984: 71).

TT: “Akdarının hasat zamanı / gelince / Kimi kadınlar sorar: / “Bu benim kendi bahçem / değil mi?” / Alırlar hasat bıçaklarını / Ve küçük sepetlerini, / Darıbaşlarını / Keserler bir oradan bir / buradan. / Ve birisi gülünce sorarlar / “Kimin bahçesini berbat / ettim?” diye. / İşte bu yüzden / *Abalo-a-nga*? denir / Hasattan önce gelen / Bu döneme.” (1996: 45).

In this instance, Okot inserted the Acoli expression “abalo-pa-nga” into his English text. Unlike the division of a year into months, the Acoli people divide a year into periods and refer to some cultural and agricultural events in the naming of these periods. Okot exemplifies the traditional way of keeping time in relation to a local agricultural practice called *abalo-pa-nga* which literally means “whose food have I destroyed?” In the English text, the author-translator cushioned the expression with its literal translation “Whose garden have I spoiled?” but before introducing the culture-specific term. In other words, the reader of the source text first reads the literal meaning of the expression and then the expression itself. Despite the strategy of cushioning, it was quite difficult to understand the term; therefore, the author-translator contextualized the term and its meaning was briefly explained in the text. In translating the text into Turkish, Eradam and Siper borrowed the Acoli expression as “Abalo-a-nga”, with a missing letter. They also cushioned this expression with its literal translation, by giving the explanation before the term itself just as it was in the source text. They also literally rendered the context in which the cultural reference of the expression is provided for the Turkish audience. The choice of the translators shows their intent to reflect the cultural reference in the target text.

Example 9:

ST: “When the rains return / We say / The rains have fallen / The period is called / *Poto-kot*” (1984: 70).

TT: “Yağmurlar dönünce / Yağmurlar düştü deriz / Ve bu döneme de / *Poto-kot* adını veririz” (1996: 45).

This instance shows another example of the culture-specific expressions inserted into the English text. “Poto-kot” is used to refer to another period of a year, which is named according to the cultural and agricultural events in Acoli culture. Okot inserted the Acoli expression into the English text and gave the meaning of the period within the context. Therefore, it is easy for the readers of the English text to conclude that “poto-kot” is used to refer to the period of year when the rains start. In the Turkish translation of the sentence, Eradam and Siper borrowed the Acoli expression and literally translated the context around the culture-specific term. Therefore, the translators reflect the foreignness of the expression to the target reader and increase the local colour of the translation as well as referring to its meaning within the context.

Example 10:

ST: “Okang was born / In the middle of the famine / Called **Abongo-wang-dako**. / They say / One night a man / Was so hungry / He got up / And felt his wife’s eyes / To see if she was asleep / So that he might / Inspect the cooking pots” (1984: 72).

TT: “**Abongo-wang-dako** / Denen kıtlığın ortasında / doğdu Okang. / Dediklerine göre, / Adamın biri / Öyle acıkmış ki / Karısı uyurken gece / Kalkıp / Yiyecek kaplarını aramış / gizlice” (1996: 47).

This extract given above shows another Acoli expression inserted into the English text. The culture-specific expression exemplifies how Acoli people designate the birth dates. Lawino refers to the time of famine called “abongo-wang-dako” which literally means “I-touched-my-wife’s-face” in order to define the period when her first son is born. During this famine, a severe drought damaged all the crops, and many people died of hunger. The famine was named with this term because a man whose family was suffering from famine woke up in the middle of the night; he was hungry and hoping to eat what was left in the cooking pot, touched his wife’s face to check if she was sleeping. In Acoli culture, married men do not take food directly from the pot. Thus, the famine took its name from the action of a hungry man (Oloya, 2013: 128). Okot inserted this culture-specific term into the text with a brief explanation of the origin of the term. Eradam and Siper borrowed the culture-specific term with the translation of its explanation within the context. The explanation mentions the action of the hungry man as he “felt his wife’s eyes to see if she was asleep”, but in the Turkish translation, this part is rendered as “karısı uyurken” [while his wife was sleeping]. While the culture-specific expression is presented to the Turkish reader as it is in the English text, the omission of the move to check the eyes of the wife results in the omission of the cultural reference in the Turkish translation.

The choice of personal names are another culture-specific element in *Song of Lawino*. The names are deliberately chosen by Okot to highlight the characters even though all of them are transferred into English along with no translations. Okot names the character who has a great command of Acoli culture and defends it as “Lawino” which is derived from his mother’s name “Lacwaa Cerina” (Ofuani, 1985: 87). Furthermore, Ocol is coined from the Acoli language and it is derived from “col” which means “black colour” or “acol” which means “I am black”. It is also used by Acoli children to refer to their uniquely and beautifully black age-mates or friends.

The choice of the word “Ocol” seems intentional to increase the level of “black” consciousness. The strategy in naming the main characters indicates the cultural references. Although the semantic load of these names are not obvious in the English text, they give the idea that the characters are foreign. In the Turkish translation, Eradam and Siper borrowed these two names as they are in the English text, with no transliteration. Borrowing these proper names maintains the foreignness of these characters, and therefore, makes them unfamiliar for the Turkish reader.

Example 11:

ST: “Listen, / My father comes from **Payira**, / My mother is a woman of **Koc**!
/ I am a true **Acoli**” (1984: 51).

TT: “Dinle! / **Payira**’lıdır babam, / Anamsa **Koc**’lu. / Gerçek bir **Akoli**’yim
ben” (1996: 23).

Example 12:

ST: “He says / They want to unite the **Acoli** / and **Lango** / And the **Madi** and
Lugbara / Should live together in peace” (1984: 103).

TT: “Birleştirmek istiyorlarmış / **Akoli** ve **Lango**’yu / Ve birlikte barış içinde
/ yaşamalıymış / **Madi** ve **Lugbara**” (1996: 81).

In the extracts given above, the English sentences include some proper names of places in Uganda, like *Payira* and *Koc*, and African clan names like *Acoli*, *Lango*, *Madi* and *Lugbara*. The use of these proper names gives clues about the setting of the story in the English text. In the Turkish translation, Eradam and Siper borrowed these proper names of places and African clan names. The striking point in the transfer of these names is that the frequently used clan name “Acoli” was transliterated as “Akoli” in the Turkish language. The word was used in transliterated form throughout the text, with only one exception in which it is directly transferred. The reason lying behind the strategy of transliteration might be to make the Acoli word easy for the Turkish reader to read and pronounce. The translators did not make any changes in spelling of the other proper names in the sentences; in other words, they were directly transferred into the Turkish text.

Example 13:

ST: “My Bull name is **Eliya Alyeker**, / I ate the name / Of the Chief of Payira,
/ **Eliya Alikar**, / Son of Awic” (1984: 82).

TT: “**Eliya Alyeker** derler bana / Payira şefinin adını almışım / Awic’in oğlu,
/ **Eliya Alyeker**” (1996: 57).

In this example, Lawino praises herself with a reference to her Bull name, Eliya Alyeker. In the English text, it is stated that she is known as Eliya Alyeker among the Acoli and she has got this name from the Chief of Payira whose name is Eliya Alier. In the transfer of the bull name into Turkish, Eradam and Siper used the strategy of borrowing. Although Lawino's bull name and the name Chief of Payira are spelled differently, they are presented as the same name to the Turkish audience. Therefore, the association of these two names is lost in the target text.

The insertion of the native words and expression into the English text is the strategy of resistance Okot employed in the English text. Except for the proper names, he italicized the Acoli words and expressions. Employing such strategies, he enhanced the local colour of the poem and created an authentic text in the English language. As seen in the examples given above, in the Turkish translation of *Song of Lawino*, Eradam and Siper resorted to the strategy of borrowing in the transfer of the culture-specific Acoli words and expressions, and translated them by cushioning and contextualization depending on the strategy used by Okot. It was observed that they neither omitted nor ignored any Acoli words or expression. The only exception is discussed in the sixth example as the repeated Acoli words are referred with the use of Turkish pronoun "onları" [them] when used twice. Eradam and Siper also italicized the words which are written in italic form in the English text. Therefore, borrowing these culture-specific elements, Eradam and Siper reflected the foreignness and authenticity created by the author-translator in their Turkish translation. In broader sense, the resistant features of the postcolonial work are reflected in the target language and culture as well.

3.4.2. Calques

The strategy of calque is another strategy employed in the transfer of the culture-specific expressions into Turkish. Instead of directly borrowing these expressions, the translators transferred them into the target language with their literal translations. It is frequently used in translation of the new words formed by the author-translator or of some cultural elements belonging to the Acoli culture. They can only be understood with reference to the sociocultural background and the worldview of the related society.

The creation of new words – neologism – is a frequently used strategy in postcolonial texts. Okot interspersed *Song of Lawino* with such words that give information about the Acoli culture. He employed different strategies in order to present the meanings of these words or expressions to the English-speaking readers. He inserted footnotes in order to explain what the newly formed expressions refer or he introduced some of them to the reader through a context from which the meaning of them can be inferred. Moreover, some of these words and expressions are highlighted with the use of quotation marks in the English text.

Example 1:

ST: “The electric fire kills people. / They say / It is lightning, / They say / The white man has trapped / And caught **the Rain-Cock*** / And imprisoned it / In a heavy steel house” (1984: 57).

TT: İnsanı öldürüyor / Elektrik ateşi. / Diyorlar ki / Şimşekmiş, / Diyorlar ki / Beyaz adam yakalamış / *Yağmur Horozunu*⁵ / Ve onu çelikten bir eve / Hapsetmiş” (1996: 31).

In the extract given above, Okot describes the electricity from Lawino’s perspective. He uses the expression “Rain-Cock” in order to reflect the perception of Acoli people in relation with their worldview. It seems that the expression is a calque that is borrowed and literally translated from the Acoli language into English. The author-translator expressed the culture-specific expression in a footnote as “It is believed that lightning and thunder are caused by a giant reddish-brown bird that is almost identical with the domestic fowl. When it opens its wings lightning flashes and thunder is caused when it strikes with its powerful bolt” (1984: 57). In line with this Acoli belief, the “Rain-Cock” is referred as the giant reddish-brown bird and it is attributed to the actions of electricity. In the Turkish translation of this cultural reference, Eradam and Siper seem to adopt the strategy of calque as Okot did in the English text. The translators borrowed and literally translated the expression as “Yağmur Horozu” [Rain Cock]. Their choice of this translation strategy indicates that they attempted to reflect the Acoli belief in the Turkish language. Moreover, the translation of the footnote that Okot provided was given under the title of notes at the end of the book. The explanation was almost literally transferred as “Şimşek ve gökgürültüsünün evcil tavuklara benzer kızıl-kahverengi dev bir kuşun marifeti olduğuna inanılır. Bu kuş kanatlarını açtığında şimşek çakar ve güçlü yıldırımlarıyla saldırdığında da gökgürültüsü oluşur” (1996: 101). This culture-specific expression is frequently used in relation to electricity and

electric stove. Eradam and Siper used the strategy of calque in their transfer; therefore, it can be safely asserted that they intended to keep the reference to the Acoli culture in their translation.

Example 2:

ST: “When the rains / Refuse to come / **The Rain-Cock*** prepares a feast” (1984: 70).

TT: “Yağmurlar yağmaz olunca / Şölen hazırlar **Yağmur / Horozu**” (1996: 44).

This extract shows another sentence in which “Rain-Cock” is used and explained in a footnote by the author-translator. The culture-specific attribution was expressed as “the priest of rain, who presides during the ceremony for rain” (1984: 70) in the footnote. Eradam and Siper transferred the reference as “Yağmur Horozu” and translated its explanation as “yağmur töreni sırasında orada bulunan yağmur büyücüsü” (1996: 101) which was presented as a note at the end of the book. “Rain-Cock” was described as “the priest of rain” in the English text, but the descriptive phrase was translated as “yağmur büyücüsü” [rain wizard] which changes the perception of the target reader of the Turkish translation. While the ceremony for rain was presented as an event managed by the religious leader “Rain-Cock”, it was turned into an event related to magic in the Turkish translation. The word choice of the translators results in a change in the presentation of this cultural reference to the Turkish reader. The reason of this intentional change might be to make the reference understandable for the target reader.

Example 3:

ST: “People wake up early, / When the horizon in the East / Is aflame / And in the West / **The Buffalo star** is ripe / Like a yellow and sweet mango / About to fall to the earth” (1984: 64).

TT: “Erkenden kalkılır. / Doğuda ufuk / Alev alev yanarken / Ve Batıda / **Bizon yıldızı** / Yere düşmek üzere olan / Sarı ve tatlı mango gibi / büyüdüğünde / Kalkılır hep birlikte” (1996: 39).

In this instance, Okot uses another culture-specific reference “the Buffalo Star” which indicates the Acoli culture. In the extract, it is expressed that the Acoli people start the day when the sun is about to rise and when “the Buffalo Star” is visible. It can be understood that this star is used to refer to the planet Venus. In the transfer of the cultural reference, Eradam and Siper employed the strategy of calque and translated it

as “Bizon yıldızı” [Buffalo star]. The choice of this strategy proves that Eradam and Siper attempted to reflect the reference to the Acoli culture in the Turkish translation.

Example 4:

ST: “My husband treats me / As if I am suffering from / The ‘**Don’t touch me**’ disease!” (1984: 53).

TT: “Kocam bana, sanki bende / “**Dokunma bana**” hastalığı / Varmış gibi davranıyor!” (1996: 26).

In the extract above, Lawino expresses that her husband Ocol does not want to touch her as if she has a disease. Okot uses the imperative expression “Don’t touch me” as an adjective to describe Lawino’s disease. The name of the disease is presented in quotation marks in the English text, which aims to grab the readers’ attention. Eradam and Siper used the strategy of calque in the transfer of this disease and the expression was translated as “Dokunma bana hastalığı” [Don’t touch me disease] and written in quotation marks. In this regard, it can be concluded that the translators’ strategy contributes to the transfer of the reference into the target language.

Example 5:

ST: “**The mother stone** / Has a hollow stomach, / A strange woman / She never gets pregnant” (1984: 59).

TT: “**Ana taşın** oyuktur karnı, / Garip bir kadındır / Hiç gebe kalmaz” (1996: 33).

This extract is taken from the part where Lawino introduces the traditional Acoli cooking place in her mother’s house. In the voice of Lawino, Okot did not only present subtle details about the traditional kitchen, but also elaborated on the grinding stones that Acoli community uses to grind millet. He refers to the big grinding stone with “the mother stone” which has a cultural reference for the Acoli people. Eradam and Siper translated the expression as “ana taş” [mother stone] into Turkish via the strategy of calque. The literal translation of the word “mother” might be “anne” in Turkish; however, the translators preferred to use the origin of the word “ana” which sounds more traditional and is less commonly used today. In this sense, it might be claimed that they borrowed and literally translated the cultural expression in order to present the Acoli cultural reference to the Turkish reader, with an emphasis on the traditional aspect of the character.

Example 6:

ST: “She resembles the wizard / Getting ready for the **midnight / dance**” (1984: 37).

TT: “**Geceyarısı dansına** / hazırlanan / Büyücüleri andırır” (1996: 8).

Example 7:

ST: “You hear [...] **the moonlight dance** songs / Floating in the air” (1984: 71).

TT: “[...] hava da dolaşır / **Ay ışığı dans** şarkıları” (1996: 46).

In the instances provided above, the traditional dances are named with reference to the time when they are performed, like “midnight dance” and “the moonlight dance”. In the translation of these culture-specific dances, the translators, Eradam and Siper used calque as translation strategy. They translated the expressions as “geceyarısı dansı” and “ayış ığı dansı”, respectively. Although it seems that these translations are intended to present the Acoli culture, it is obvious that these translated words are not new constructions in the target language, but they are fixed calques that have become an integral part of the Turkish language in time.

3.4.3. Literal Translations

The strategy of literal translation is one of the most frequently used strategies to transfer the culture-specific elements in *Song of Lawino* into Turkish. The discussion of the literal translations will be focused on mainly the Acoli proverbs and proverbial references.

The use of proverbs is one of the oral literary features which Okot borrowed from the Acoli tradition. He creatively used quotation of Acoli proverbs, and references to proverbial ideas widely used within the Acoli community in his poetry. Like a traditional Acoli composer-singer who does not need to use the proverb in its original form, Okot paraphrases it to adapt his poetic function, but he keeps its metaphorical meaning in his poetry (Okumu, 1992: 59). In the Turkish translation of the proverbs and proverbial references, Eradam and Siper mostly employed the strategy of literal translation.

The Acoli proverb “Te okono obur bong luputu” is literally translated as “Pumpkin growing (wild) in the deserted village site is not uprooted.” The idea it gives is the destruction of food stuff “pumpkin” with no purpose. This proverb is used by

elder people who think that the young educated men may throw off the whole Acoli culture. As pumpkin is symbolic in African culture, its destruction has a deeper meaning in this culture; the destruction of African customs, values and culture. In this regard, it designates the theme of the poem *Song of Lawino*. Lawino attempts to show that even though the customs are regarded as “old”, they may be useful and should not be “uprooted”. The proverb is referred four times in the poem in different forms as seen in the examples below:

Example 1:

ST: “Who has ever uprooted the / Pumpkin?” (1984: 35).

TT: “Kim sökebilmış ki kabağı / toprağından?” (1996: 5).

The Acoli proverbial reference seems to be literally transferred in the form of a rhetorical question into the English text, which is one of the characteristics of African oral literature. “Pumpkin” – a largely grown plant throughout the Acoli land – symbolizes the African values that Lawino advocates. The use of “ever” gives the idea that no one has an attempt to uproot the pumpkin and it indicates the astonishment that Lawino experiences in relation to her husband’s behaviours against their traditional values. The Turkish translation shows that Eradam and Siper almost literally translated this cultural reference. The use of the verb “sökebilmek” [to be able to uproot] enforced the symbolic content and stressed the impossibility of the destruction.

Example 2:

ST: “Let no one / Uproot the Pumpkin” (1984: 56).

TT: “Sökmessin kimse / Kabağı toprağından” (1996: 29).

Example 3:

ST: “Let no one uproot the / Pumpkin” (1984: 120).

TT: “Kimse sökmessin kabağı / toprağından” (1996: 100).

The instances given above elaborate on the same proverbial reference related to “pumpkin” in African culture. Even though there is a slight difference in the word order of the subject and verb in the Turkish translation, the proverbial reference is literally translated into Turkish, and therefore, maintained as an indicator of the reference to the African culture.

Example 4:

ST: “When the two were boys / looking after the goats / They were as close to each other / As the eye and the nose, / They were like twins, / And they shared everything / Even a single white ant” (1984: 105).

TT: “Keçilere çobanlık eden / İki küçük çocukken / Çok yakınmışlar / birbirlerine / Gözle burun gibi, / İkizler gibi, / Üleşirlermiş her şeyi / Beyaz bir karıncayı bile” (1996: 83).

In this extract, the expression “the eye and the nose” refers to the the Acoli proverb “Um ki wang” (Nose and eyes). The proverb is used to refer to two good friends who are so close to each other that injuring one means injuring the other. “Gipoko pyer ngwen” (They divide an ant between them) is another proverb that Lawino makes a reference to show the close relationship between Ocol and his brother who share even the smallest things as a sign of close friendship without any selfishness. It is obvious that Okot includes explanations in presenting these context-bound proverbs to non-Acoli readers. Eradam and Siper are attentive in the literal translation of these proverbial references and their explanations, through which the proverbial and symbolic content is retained in the Turkish translation.

Example 5:

ST: “But the teachers of religion / Hate questions; / A young tree that is bending / They do not like to straighten” (1984: 90).

TT: “Ama din öğretmenleri / Nefret ediyorlar sorulardan. / Eğilen bir ağacı / Düzeltmek istemiyorlar” (1996: 5).

This is not a sophisticated proverb unlike the previous ones given above and it can be easily understood without the context. In the traditional social context, this proverb is used by an elder to criticize a child that fails to respond to the corrective actions taken by the society, and in Okot’s poetry, it is used to criticize the Catholic missionaries who fail to respond to Lawino’s questions pertaining to religion. Eradam and Siper adopted the strategy of literal translation in the transfer of the proverb. The choice of the translators shows their attempt to display the sub-culture presented in the English text. Therefore, it can be concluded that they are aware of the significance of the proverbs in the representation of the culture and the life style of the traditional African people.

Example 6:

ST: “At the *orak* dance / A good girl / Whose mother is blind / Dances vigorously / And glances at the sun, / She returns home / before sunset” (1984: 67).

TT: “Anasının gözleri görmeyen / İyi bir kız / *Orak* dansında / Çılgınca dans eder, / Ama güneşe bakar da / Batmadan / Evine döner” (1996: 41).

Before the use of clocks and watches, the Acoli told time by looking at the position of the sun in the sky. The proverb given in the extract refers to “a girl whose mother is blind: dances and looks at the sun”; since the mother cannot do much at home, the girl is in charge of looking after the family and cannot stay long at the dance. With this proverb, it is emphasized that duty comes before pleasure. Lawino describes the girl with the adjective “good” and it is translated as “iyi” [good] into Turkish. It can be concluded that the proverbial reference is literally rendered into Turkish and the cultural reference to the Acoli is obvious for the non-Acoli readers as it can be literally understood without any explanation.

Example 7:

ST: “Has the Fire produced Ash? / Has the Bull died without a / Head?” (1984: 116).

TT: “Ne olmuş? Kül mü / bırakmış Ateş? / Nerede görülmüş boğanın / başsız öldüğü?” (1996: 95).

“Mac onywalo buru” (Fire has begotten ashes) is the referred Acoli proverb in this example. This proverb is used to characterize a son who is unworthy of his father usually as an expression of encouragement for the young. In this context, Lawino attempts to highlight the contrast between Ocol and his father/grandfather. Ocol’s cultural “failure” can be compared with the achievements of his father’s status as a war leader and Bull within the Acoli people. The use of these rhetorical proverbial questions shows Lawino’s disappointment in her husband. Okot attempted to present the African proverb through its literal translation, but the African philosophy hidden in the proverb is not clear for the non-Acoli readers in the English text. Similarly, Eradam and Siper literally translated this proverbial reference. The literal translation makes it difficult to understand this cultural reference for the Turkish reader. The proverbial reference is accompanied with an additional question “Ne olmuş?” [So what?]. This addition normalizes the metaphorical tone behind the proverb and emphasizes the comparison through an expression of a colloquial language.

As seen in the aforementioned example, Eradam and Siper mostly preferred the strategy of literal translation in the transfer of African proverbs and proverbial references. This choice of the translators indicates that they are aware of the importance of these culture-specific elements in the representation of the culture and the life style of the traditional African people. Apart from the Acoli proverbs and proverbial references, the strategy of literal translation is employed while rendering the traditional African praise names and references to postcolonial writing strategies as seen in the following examples:

Example 8:

ST: “**Son of the Chief** / Now you compare me / With the rubbish in the rubbish / pit” (1984: 34).

TT: “**Reis’in Oğlu** / Çöplükteki pislikle / Bir tutuyorsun beni” (1996: 5).

The instance exemplifies the use of praise names, one of the remarkable components of African oral literature. “Son of the Chief” is a praise name that Lawino uses to extol her husband through the features of his father. Eradam and Siper resorted to the strategy of literal translation in the transfer of this cultural reference and translated it as “Reis’in Oğlu” [Son of the Chief] into Turkish. Hence, it may be asserted that the translators attempted to present the cultural references of the praise names to the Turkish reader via the strategy of literal translation.

Example 9:

ST: “Immediately / They [our teachers] start collecting / The gifts [...] Do they buy the places / In Skyland with money? / The stools / On the right hand of the / **Hunchback**, / Are these reserved / For moneyed fellows” (1984: 85).

TT: “Geç kalmadan / Toplamaya başlarlar / başışları [...] Cenneteki yerler / Parayla mı alınır? / **Kambur**’un sağına / Zenginler mi oturur?” (1996: 60).

In the extract given above, Okot refers to the Christian God with the word “Hunchback”. The use of such a defamiliarized word indicates the weirdness of the concept of God within the Acoli culture. The word was also assigned a new meaning in the English text and translated in parallel with this strategy in the Turkish translation. Eradam and Siper literally translated the word as “Kambur” [Hunchback] and assigned the same meaning to the word in the Turkish translation. Therefore, the weird description of the religious term is conveyed to the Turkish audience. The translators mostly tend to explicate the religious terms of Christianity for the target

reader, which will be discussed under the title of “Explications”. However, the literal translation of “Hunchback” is the only exception among the transfer of the other religious references.

Example 10:

ST: “We recited the Prayer for saying / Yes / And the Prayer for Love, / The Prayer for Trust, / The Greetings of **the beautiful / men / With birds’ wings**” (1984: 84).

TT: “Boyun eğmeyi öğrendik bu / dualarda / Ve sevgi duasını / Ve güven duasını / **Kuş kanatlı güzel insanları**” (1996: 60).

In this excerpt, “the beautiful men with birds’ wings” refers to angels in Christianity. The use of this phrase shows how Lawino and Acoli people perceive and describe a religious term which they are not familiar with. Eradam and Siper literally translated the phrase as “kuş kanatlı güzel insanlar” [beautiful people with bird wings], and they seem attentive in the presentation of the perception of religious term by Lawino to the Turkish reader.

Example 11:

ST: “They **cook** their hair / With hot iron” (1984: 54).

TT: “Kızgın demirle / **Pişiriyorlar** saçlarını” (1996: 27).

As exemplified in the above-given sentence, Okot benefitted from the postcolonial writing strategies. He frequently employed the strategy of collocational shift in the English text. In this instance, he used the verb “cook” and the subject “hair” together. This is not a commonly used collocation and is not compatible with the collocational patterns in the English language. The choice of the word “cook” reflects the Acoli perception of European ways of doing hair. Okot’s preference may be regarded as his intent to subvert the norms and conventions of the English language as a resisting strategy as well. The collocation “to cook hair” is literally translated as “saç pişirmek” [to cook hair] into the Turkish language. The translated collocation does not fit the collocational patterns in Turkish. Hence, the literal translation maintains the collocational shift created in the English text. The translators also seem attentive to reflect the confusion Lawino has about the European ways.

3.4.4. Equivalences

The strategy of equivalence is employed in the translation of culture-specific references. This strategy aims to replace the referent with an equivalence that has the

same cultural function. In other words, the same cultural situation is replicated as in the original, but with a completely different wording. This strategy is mostly preferred when dealing with proverbs, idioms, nominal and adjectival phrases as exemplified in the following extracts:

Example 1:

ST: “If someone tries / To force me to dance this / dance / I feel like **hanging myself / Feet first!**” (1984: 47).

TT: “Zorlarsa beni biri / Bu dansı yapmaya / **Tepetaklak olmuş** / Sanırım kendimi.” (1996: 18).

The Acoli proverb “Deene ki tung tyen” (Hanging oneself by the leg) is paraphrased in the example above. When someone hangs himself by the leg, it means he ties the rope around the leg instead of putting it around the neck. The proverb is used to refer to people who threaten to commit suicide in order to make others do what they want, but quickly offer excuses in order not to commit the suicide. The proverbial reference is rendered as “tepetaklak olmak” [to become upside-down]. In this regard, it can be stated that the proverbial reference is substituted by a Turkish idiom “tepetaklak olmak” which expresses a sudden change. The use of a Turkish equivalent eases the understanding of the non-Acoli readers, but through this strategy, the African reasoning behind the use of this proverb is omitted in the Turkish language.

Example 2:

ST: “His name still **blows like a horn**, / His name is still heard / Throughout the land” (1984: 116).

TT: “Adı söylendiğinde / **Yer yerinden oynar** hala, / Dilden dile dolaşır adı” (1996: 94).

The name mentioned in the excerpt above is Ocol’s grandfather. “To blow like a horn” is a metaphorical expression used to praise someone through the name in the Acoli culture. “Horn” is a symbol which represents power, danger and protection in African culture and the use of this expression implies that people respect and even fear when they hear the name of the grandfather. Even though he died long ago, Lawino says, his name “is still heard throughout the land”. This expression has a literal meaning and is used to enforce the metaphorical one belonging to the Acoli culture. In the Turkish translation, both were transferred with the use of equivalent Turkish idioms. The metaphorical expression belonging to the Acoli culture was rendered as “yer yerinden oynar” [the ground moves] which means creating disturbance or commotion in a group

of people. Although the other expression in the English text is not metaphorical, it was also rendered with an idiom “dilden dile dolaşmak” [to travel from one tongue to another] meaning to be talked about a lot. With the use of these idiomatic expressions, Eradam and Siper adopted the strategy of equivalence. It can be asserted that he attempted to maintain the stylistic features of the text to a certain extent; however, using Turkish idioms changes the focus of the culture in the translated text.

Example 3:

ST: “**My name blew / Like a horn** / Among Payira” (1984: 48).

TT: “**Adım destandı dillere** / Payira içinde” (1996: 19).

In this instance, the same metaphorical expression “to blow like a horn” is used for Lawino’s self-praise. Eradam and Siper replaced the cultural expression with another equivalent Turkish idiom “dillere destan olmak” which means to be talked about in many places. While this strategy eases the understanding of Lawino’s self-praise by the Turkish reader, the cultural reference presented with the Acoli expression of self-praise is not visible in the Turkish translation.

Example 4:

ST: “When the fiends / That brings smallpox / Visit the homestead, / Ocol does not go / To **the shrine** of the ancestors” (1984: 93).

TT: “Kötü ruhlar evimize / Çiçek hastalığı getirdiğinde / Ocol atalarımızın **mezarına** / gitmez” (1996: 69).

In the excerpt given above, Okot refers to “the shrine of the ancestors” to visit in order to get rid of the troubles people experience in the traditional Acoli society. The culture-specific term “shrine” was rendered as “mezarlık” [cemetery]. The reason of such preference by the translators may be the attempt to ease the understanding of the cultural connotation by the Turkish reader. It seems that the translators attempted to present an equivalent term in Turkish culture with the thought that the Turkish reader might not be familiar with the concept of “shrine” in cultural aspects.

Example 5:

ST: “For the Prince / **The heir to the Stool** is lost!” (1984: 117).

TT: “**Evimizin direği** Prens yok / artık” (1996: 95).

In this instance, “stool” which is a seat without any support for the back or arms has a cultural reference. There is a handmade stool in every typical Acoli house. Only the head of the family sits on this stool, which symbolizes the authority in the household.

“The heir to the Stool” refers to the man to become the authority in the family. Eradam and Siper rendered the cultural reference with a Turkish equivalent “evimizin direği” [the post of our house] meaning the head of the household. Therefore, they seem to be attentive in the transfer of the meaning by bringing the text to the Turkish reader through the adoption of the domesticating approach.

Example 6:

ST: “The wife who jokes freely / Who eats in the open / Not in the bed room, / One who is not dull / Like stale beer / Such is the woman who becomes / **The headdress keeper**” (1984: 41).

TT: “Rahat rahat şakalar / yapıyorsa / Yemeğini yatak odasında / değil / Açık havada yiyorsa, / Donuk değilse / Bayat bira gibi, / İşte böyle bir kadın / Olur **erkeğinin gölgesi**” (1996: 11-12).

Similar to the previous one, this excerpt also exemplifies the male-dominated cultural reference. In the English text, the author-translator uses the phrase “the headdress keeper” in order to refer to a wife who is the apple of her husband. In Acoli culture, the wife takes care of the headdress of the husband, which indicates that she is around when he needs her, but the role attributed to the woman with this cultural reference throws her out of focus. In the Turkish translation, Eradam and Siper expressed this cultural reference by using an equivalent expression as “erkeğinin gölgesi” [the shadow of her man]. This expression indicates that the existence of the woman depends on the existence of the man, which proves the male-domination putting her into the background. Therefore, the choice of the equivalence by the translators contributes to the understanding of the male-female relationship within the culture.

Example 7:

ST: “You sing songs of praise, / **Farewell songs** to the dead!” (1984: 98).

TT: “Övgü dolu türküler söyler, / **Ağtlar** yakarsın ölülerine / sen!” (1996: 75).

As uttered in the instance given above, as a society depending on oral traditions, African people sing traditional songs for the dead people. These songs might serve to praise the dead or say goodbye to the person who has passed away. The kind of songs performed to see the dead off is defined as “farewell songs” in Acoli culture. The cultural term was replaced by an equivalent word “ağıt” [lament] in the Turkish language. The Turkish word is used to indicate the lamentation that Turkish people get involved when someone passes away in some parts of the country. It can be safely asserted that using a cultural equivalence in Turkish, Eradam and Siper focused on the

same cultural function given in the English text, and the translators attempted to ease the understanding of the target reader.

Example 8:

ST: “When I was in the Evening / Speakers’ Class / We recited **the Faith of the / Messengers** / And Our Father who is in / Skyland” (1984: 84).

TT: “Akşam vaazında / **Hristiyan öğretisini / Ve hadisleri** ezberledik” (1996: 60).

The given excerpt exemplifies that Okot uses some religious references like “the Faith of the Messengers and Our Father” to indicate the cultural gap between Lawino and Christianity. In the Turkish translation, Eradam and Siper rendered the phrase as “Hristiyan öğretisini ve hadisleri” [Christian teaching and hadith], which may be regarded as partially equivalent. The word choice of “hadis” points out an Islamic reference in the translation, which seems more familiar to the Turkish reader.

The English text, *Song of Lawino* does not only include references to African culture, but the author-translator Okot p’Bitek also inserts some English idioms into the text. In the translation of culture-bound items within the English language, the strategy of equivalence is also employed as seen in the examples below:

Example 9:

ST: “The daughter of the Bull / Has stayed away too long / His **eyes are fixed on the road**” (1984: 120).

TT: “Nerelerde kaldı / Boğa’nın kızı / Erkeğinin **gözleri yolda**” (1996: 95).

An idiom can be defined as a phrase or saying or a group of words with a metaphorical meaning, but not a literal one. As seen in the instance given above, the action of the husband is expressed with an English idiom in the English text. It points out that he keeps looking at the road and waiting for “the daughter of the Bull”. Eradam and Siper used an equivalent Turkish idiom “gözleri yolda” [his/her eyes are on road] which means waiting for someone to come.

Example 10:

ST: “He says / He has no time to waste / He tells me / **Time is money**” (1984: 67).

TT: “Yitirecek zamanı yokmuş, / **Vakit nakitmiş**” (1996: 41).

This instance also exemplifies the use of cultural items belonging to the English culture within the English text. The English idiom “time is money” which means time is a substantial commodity and it is necessary to be quick as possible was used to

emphasize Ocol's tendency to the Western way of thinking. In their Turkish translation, Eradam and Siper seem to be attentive when the English cultural references are concerned. They used an equivalent Turkish idiom "vakit nakittir" meaning that time is as important as money and one should make use of the time well. With this Turkish idiom which serves to the same function as the English one does in the English text, the translators makes the cultural reference clearer for the target reader.

3.4.5. Adaptations

The strategy of adaptation is employed in a limited number of frequencies in the transfer of the culture-specific items into the Turkish translation. The limited availability of this strategy may be observed in the following examples:

Example 1:

ST: "It is true / Ring-worm sometimes eats up / A little girl's hair / And this is terrible; / But when hot porridge / Is put on the head / And the dance is held / Under the **sausage-fruit tree** / And the youths have sung" (1984: 29).

TT: "Doğru / Küçük kızların kafasında / Saçkıran görüldüğü de olur, / Ne iğrenç birşeydir bu; / Başa sıcak lapa konur / Ve **keçi boynuzu ağacı** / altında / Dans edilir/ Ve gençler şarkı söyler" (1996: 24).

In the instance given above, "sausage-fruit tree" – native to tropical Africa – is referred in expressing the rituals to be done to get rid of ringworms in Acoli culture. The fruit of the sausage tree resembles a huge sausage which dangles from long stalks. Eradam and Siper used "keçi boynuzu ağacı" [locust tree] in the rendition of such a culture-specific tree into the Turkish language. In this regard, they seem to be attentive to refer to a kind of tree that the Turkish reader is familiar with through the strategy of adaptation, which aims to make the reference easy to understand for the Turkish reader.

Example 2:

ST: "On the face of the clock / There are writings / And it's large single testicle / Dangles below. / It goes this way and that way / Like **a sausage-fruit** / In a windy storm" (1984: 41).

TT: "Garip yazılar var saatin / üstünde / Altında da kocaman hayası / Bir o yana, bir bu yana / Sallanır durur / Rüzgara tutulmuş / **Keçi boynuzu** gibi" (1996: 38).

In this excerpt, the cultural reference signified in the previous example is repeated. With a reference to the fruit of the tropical African tree, Lawino describes the parts of

the clock that Ocol has brought home. In her description of the clock, she refers to African culture and compares the movement of the pendulum with a sausage-fruit hanging from the branches of the tree in a windy and stormy weather. This can prove that Lawino identifies the foreign elements in relation to her own culture. While rendering the reference into Turkish, Eradam and Siper made adaptation to the Turkish culture as seen in the previous example. They used “keçiboynuzu” [locust] in order to describe the movement of the pendulum for the Turkish reader.

Example 3:

ST: “Clementine has many / **handkerchiefs**, / Beautiful **handkerchiefs** of many / colours / She ties one on her head / And it covers up / The rot inside” (1984: 55).

TT: “Bir sürü **eşarbi** var / Clementine’in. / Rengarenk harika **eşarplar**. / Başına sarıyor bir tanesini / Örtsün diye içindeki pisliği” (1996: 28).

The above-given instance exemplifies the employment of adaptation in the transfer of culture-bound elements which belong to African culture. The word “handkerchief” is used in order to describe a small piece of cloth that African women use to cover only the top of their head. Such a cultural reference is not meaningful in the Turkish culture; therefore, thinking that a “handkerchief” does not cover the whole head, the translators Eradam and Siper preferred to adapt the reference as “eşarp” [scarf] which describes a piece of cloth that covers the whole head in the Turkish culture. The use of such an adaptation seems to provide a more familiar cultural reference to the Turkish reader, but the traces of the traditional African culture seem to be erased in the Turkish translation.

3.4.6. Explications

Okot exhibited the tension between native knowledge and the imported European culture over the religious terms. He makes use of this tension and usually shows a tendency to highlight the difference between the two cultures instead of minimizing it. Therefore, he defamiliarizes some key terms of Christianity through their mocking mistranslations. This deliberate strangeness of religious terms does not carry a significant meaning for the English readers, but helps Okot to obscure the meaning of these words in Lawino’s understanding. In the transfer of such cultural references, Eradam and Siper frequently employed the strategy of explication as seen in the following examples:

Example 1:

ST: “My husband / Looks down upon me; / He says / I am a mere pagan, / I do not know / The way of God. / He says / I am ignorant / Of the good word / In **the Clean Book**” (1984: 73).

TT: “Kocam bana tepeden bakar; / Putperestmişim, / Tanrının yolunu / bilmezmişim, / **Kutsal kitap**taki / Güzel sözlerden haberim / yokmuş” (1996: 49).

In the excerpt, “the Clean Book” is used to refer to the Holy Book in Christianity. This weird denotation reveals Lawino’s understanding of the Christian concept which, like many African people, she is not familiar with. In the Turkish translation, the expression was explicitly rendered as “kutsal kitap” [holy book]. While the translators demonstrated the meaning of the expression for the Turkish reader, they suppressed the strangeness in Okot’s description.

Example 2:

ST: “We sang **the Faith of the / Messengers** / Like parrots / I did not understand it at all!” (1984: 85).

TT: “**Tanrının buyruklarını** / Okurduk ilahilerde / Papağanlar gibi. / Hiçbir şey anlamazdım!” (1996: 61).

Okot describes Lawino’s perception of singing “the Faith of the Messengers” which refers to Gospel that presents the life and teachings of Jesus. Eradam and Siper rendered the phrase as “Tanrının Buyrukları” [the commands of God], explicating the reference. In other words, they attempted to highlight the reference, but eliminated the strangeness in Lawino’s perception of Gospel. They also added the word “ilahi” [hymn] which reflects the act of singing instead of just reading.

Example 3:

ST: “When I was in the Evening / Speakers’ Class / We recited **the Faith of the / Messengers** / And **Our Father** who is in / **Skyland**” (1984: 84).

TT: “Akşam vaazında / **Hristiyan öğretisini** / Ve hadisleri ezberledik” (1996: 60).

The excerpt above touches upon Lawino’s experiences in the Evening Speakers’ Class. Okot makes use of the words and phrases like “the Faith of the Messengers”, “Father” and “Skyland” which have religious references and present the distance between Lawino and Christianity. Eradam and Siper seem to explicitly render “the Faith of the Messengers” as “Hristiyan öğretisi” [Christian teaching]. Although Okot did not mention Christianity in the English text, but implied it, the religion is explicated in the

Turkish translation for the Turkish reader. However, Eradam and Siper added “hadis” [hadith] which seems as an Islamic reference in their translation. This leads to a contradiction in terms in the Turkish translation in terms of religious references. In the sentence “Our Father who is in Skyland”, “Our Father” and “Skyland” refer to God and heaven, respectively. This sentence which reinforces the strangeness in Lawino’s description of is omitted in the Turkish translation.

Example 4:

ST: “Immediately / They [our teachers] start collecting / The gifts [...] Do they buy the places / In **Skyland** with money? / The stools / On the right hand of the / Hunchback, / Are these reserved / For moneyed fellows” (1984: 85).

TT: “Geç kalmadan / Toplamaya başlarlar / başışları [...] **Cennet**teki yerler / Parayla mı alınır? / Kambur’un sağına / Zenginler mi oturur?” (1996: 60).

In this instance, the use of “Skyland” in the English text can be regarded as an item which is exposed to semantic shift in Bandia’s terms. In other words, Okot assigned a new meaning to the word and used it instead of “heaven”, which contributed to Lawino’s understanding of the Christian terms. The religious reference with the word “Skyland” was rendered as “Cennet” [Heaven] into Turkish. This choice of the translators shows their tendency to explicate the religious terms and to introduce them to the Turkish reader as they are without any weird translations.

Example 5:

ST: “I will not be frightened / By those who say / Asking questions is mortal sin / That will take a person / To **the Place Below**” (1984: 88).

TT: “Ve korkuyorum / Soru sormak insanı / **Cehenneme** gönderir, / Ölümcül bir günahdır / diyenlerden” (1996: 64).

The use of “the Place Below” is another example of semantic shift adopted by the author-translator in presenting the religious terms. Eradam and Siper did not resort to a similar strategy, but rendered the term explicitly as “Cehennem” [Hell], and therefore, did not reflect Lawino’s perception of this Christian term.

Example 6:

ST: “We recited the Prayer for saying / Yes / And the Prayer for Love, / The Prayer for Trust, [...] the Dekalogu, / **The Ten Instructions of the Hunchback**” (1984: 84).

TT: “Boyun eğmeyi öğrendik bu / dualarda / Ve sevgi duasını / Ve güven duasını [...] Ve Dekalog’u / **Yani İsa denen o Kamburun / On Emrini**” (1996: 60).

In this excerpt, the religious term in Christianity that Okot referred to is “Dekalogu” which was cushioned as “The Ten Instructions of the Hunchback” in the English text. The expression “The Ten Instructions” refers to the Ten Commandments, a list of religious precepts in Christianity. In Turkish translation, the religious word “Dekalogu” was rendered with the strategy of calque as “Dekalog” by transliterating the word in Turkish. Like Okot, Eradam and Siper employed the strategy of cushioning and introduced the explanation after the religious term with the help of the conjunction “yani” in their translation. However, they translated the explanation as “İsa denen o Kamburun On Emrini”. The religious term was literally rendered as “On Emir” [Ten Commandments] into Turkish instead of its expression in the English text. Furthermore, the word “Hunchback” was literally translated as “Kambur” [Hunchback] and explained with the addition of the phrase “İsa denen o Kambur” [Hunchback named Christ] in the Turkish language. With this addition, the religious reference of the word becomes explicit for the target reader. Therefore, it can be asserted that Eradam and Siper attempted to be explicit in introducing the aforementioned religious terms to the Turkish reader while attempting to adhere to the strategies prevailing in the English text to a certain extent.

Example 7:

ST: “We guessed he [the teacher] was teaching / Something about the **Clean / Ghost**” (1984: 76).

TT: “Galiba bize **Kutsal Ruh**’tan / Söz ediyordu” (1996: 51).

This instance shows another religious term that Okot bizarrely translated in the English text. “Clean Ghost” is used to refer to Holy Ghost or Holy Spirit, which represents the third person of the Trinity in Christian belief. Eradam and Siper seem attentive to present the Christian term to the Turkish readers with their translation as “Kutsal Ruh” [Holy Spirit], but the weirdness of Lawino’s description was removed from the text.

Example 8:

ST: “They come to the dance dead / drunk / They drink white men’s drinks / As well as **waragi**” (1984: 44).

TT: “Dansa körkütük sarhoş / gelir onlar / **Waragi** içtikleri gibi / Beyazların içkilerinden de / içerler” (1996: 15).

In this example, Okot inserted an Acoli word “waragi” into the English text. He did not apply any cushioning, but provided a context in order to give the meaning of the

foreign word. Even though the author-translator did not resort to direct translation or explain the word explicitly, one can understand that “waragi” is a kind of alcoholic beverage in Acoli culture. As it is compared with the “white men’s drinks”, the context created around the word enables the reader to infer the meaning of it. In the Turkish translation, the translators borrowed the Acoli word and followed the same strategy as Okot did. Transferring the Acoli word into the target text, they did not give any explanation, but attempted to explicate the meaning of the word by adding “waragi içtikleri gibi” [as they drink waragi]. Therefore, it can be stated that repeating the verb “içmek” [to drink] in company with the Acoli word highlights the meaning of the word for the target reader of the Turkish translation.

Example 9:

ST: “The papers on my husband’s / desk / Coil threateningly / Like the giant forest climbers, / Like the *kituba* tree / That squeezes other trees to / death” (1984: 114).

TT: “Kocamın masasında / kağıtlar / Dev orman sarmaşıkları / gibi, / Diğer ağaçları sıkıştırıp / öldüren / *Kituba* ağacı gibi / Çöreklenip tehdit eder” (1996: 92).

Similar to the previous instance, this excerpt exemplifies the use of Acoli words in the English text. The Acoli word “kituba” was inserted into the text and the author-translator used the strategy of contextualization in order to enforce the explanation of the “kituba tree” by revealing its strength over other trees in an appropriate context. This context helps the reader to visualize the tree and to understand its supremacy; and therefore, to perceive the effect/function of the simile. Eradam and Siper, like in the previous example, borrowed and used the Acoli word in the Turkish translation. With no redundant explanation or omission, the author-translator transferred the explanatory sentences in the text. However, the translation of the expression “to squeeze other trees to death” which is used to portray invasive features of the *kituba* tree becomes more explicit with the translation of the phrase as “diğer ağaçları sıkıştırıp öldürmek” [to restrict and kill other trees] for the Turkish reader.

Example 10:

ST: “My husband has sternly warned / me / Never to joke / With **my husband-in-law**: / Not that joking may cause / pregnancy, / Not that I am a loose woman, / But that the strong gum of the / joke / Will reconnect the snapped / string / of brotherhood / Between him and his brother” (1984: 105).

TT: “Ocol **kayınkocam** / **Kardeşi**yle şakalaşmamı / istemiyor. / Bu şakalarla gebe kalabilirim / diye değil tasası / Ya da hafif bir kadın / olduğumdan da değil, / Bu şakanın güçlü yapışkanı / Onunla kardeşi arasındaki / Kopmuş bağları birleştirir / belki / Tek tasası bu” (1996: 83).

This excerpt demonstrates the Acoli proverb “oree keto latin i ic” which means “joking (with a brother’s wife) causes pregnancy”. Ocol’s prohibition of Lawino’s joking with his brother is not due to the fact that “joking may cause pregnancy”. The proverb is equivalent to “familiarity breeds contempt” which means if you know someone very well, you have seen all of their bad qualities, so you stop respecting them. The Acoli proverb is almost literally translated into Turkish, but the literal translation of the cultural reference does not reflect the idea behind it. It gives the idea that Lawino and her “husband-in-law”, her husband’s brother, may have an intimate relation and will support each other against Ocol’s alienation. As seen in this cultural reference, “husband-in-law” refers to the husband’s brother in Acoli culture. In the Turkish translation, the kinship name was rendered as “kayınkocam” [my husband-in-law], but explained as “kardeşi” [his brother]. This proves that the translators employed the strategy of explication in order to present the cultural reference to the target audience.

Example 11:

ST: “You say you no longer want me / Because **I am like the things left / behind / In the deserted homestead**” (1984: 34).

TT: “Beni artık istemediğini / söylüyorsun, / Sanki **bir kenara atılmış / Eski bir eşya parçasıyım**” (1996: 5).

In this instance, “homestead” is mentioned as a traditional reference to the place where African people live. The place is abandoned when the head of the homestead – the eldest male of a lineage group – has died, and the group settles at a new site. Okot makes use of this cultural reference and compares Lawino with “the old homestead” where the clan has lived and has left. In this way, the author-translator implicates that Lawino has been abandoned by her husband. Eradam and Siper explicitly rendered this reference by saying “bir kenara atılmış eski bir eşya parçası” [a piece of old stuff that is thrown aside]. The choice of the translators shows their attempt to explicate the meaning, but the reference to the African culture is omitted in the translation.

Example 12:

ST: “And the smell of powder / Provokes the ghosts in my head [...] **The ghost-dance drum** must / sound / The ghost be laid / And my peace restored” (1984: 37).

TT: “Pudrasının kokusu / burnuma gelince de / Kafamdaki kötü ruhlar / uyanıyor [...] **Ruhları kovan davulların** / Sesi duyulmalı, / Ruhlar yatıştırılmalı / Ki huzurum yerine gelsin” (1996: 8-9).

This excerpt given above exemplifies the insertion of African cultural elements into the English text. Within the African society, dancing and playing drums serve a variety of purposes ranging from healing to saying goodbye to the dead. In this example, the author-translator refers to “the ghost-dance drum” as a way of laying the ghost in one’s head. The Turkish readers are not familiar with such kind of dancing and playing drums. Therefore, in the Turkish translation, Eradam and Siper rendered the cultural reference as “ruhları kovan davullar” [drums which turn the ghosts away]. In this regard, the addition of the verb “kovmak” [to turn away] within a relative clause makes the cultural reference explicit for the target reader.

3.4.7. Onomastic Practices

Onomastic practice has a significant role in the traditional African society, and it is one of the prominent parts of their oral tradition. As discussed in Chapter 1.2.1, African names have strong socio-cultural aspects due to their semantic and semiotic load. *Song of Lawino* involves onomastic practices of the Acoli society that refer to personal names, praise names and addressing. Okot employs the onomastic practices of the African society in his poem with the aim of reflecting the Acoli’s rich oral tradition and the socio-cultural aspects of the Acoli community. In this regard, the transfer of these practices in *Song of Lawino* into Turkish is essential to present the cultural structures of the Acoli society and to recreate the postcolonial African text that features hybridity.

3.4.7.1. Personal Names

Personal names in *Song of Lawino* are deliberately chosen by Okot to highlight the characters even though all of them are transferred into English along with no translations. To illustrate, Ocol is coined from the Acoli language and it is derived from “col” which means “black colour” or “acol” which means “I am black”. It is also used by Acoli children to refer to their uniquely and beautifully black age-mates or friends. The choice of the word “Ocol” seems intentional to increase the level of

“black” consciousness. In *Song of Lawino*, the most striking part which exemplifies the naming practices in Acoli culture is as follows:

Example 1:

ST: “Apiyo and Acen are *Jok* names / Twins are Joks, / And are deeply respected. / Akelo is the one / Who comes after twins, / Ajok and Ajara / Grow extra fingers or toes / Adoc comes out / Of the belly feet first” (1984: 82).

TT: “Apiyo ve Acen / *Jok* adlarıdır / İkizler *Jok*’tur, / Ve çok saygı duyulur / onlara. / İkizlerden sonra gelendir / Akelo / Ajok ve Ajara’nın fazladan / El ve ayak parmakları / vardır, / Adoc ise anasının karnından / Ayakları önce çıkandır” (1996: 58).

In Acoli culture, the belief that the soul merges into a vague entity called *jok* after death influences the naming practices. *Jok* – described as supreme power – is associated with unusual or unexplained occurrences. To illustrate, *Ajok* and *Ajara* are *jok* names given to children born with birth defects such as extra fingers and toes. As stated in the poem, *Apiyo* and *Acen* are names for twins; the former is for the first born of a twin pair and the latter is for the second one. The child born after a pair of twins is named *Akelo*. Okot explains these *Jok* names with the use of the practice of intercultural writing; and therefore, personal names are mentioned with their cultural relations in order to foreground the cultural inferences. The strategy employed to transfer the Acoli personal names into the English text enables the author to give the meanings of these names within same sentence. Thus, the semantic features of the personal names are emphasized as a reference to the rich oral tradition in Africa. The same strategy is applied by Eradam and Siper in the translations of these names into Turkish. The personal names are transferred with their literal translations. In the transfer of the name *Adoc* which “comes out of the belly feet first”, Eradam and Siper gives the cultural reference as “anasının karnından ayakları önce çıkan” by explicating “belly” as “anasının karnı” [the belly of his/her mother]. With this addition, the cultural reference becomes more explicit for the Turkish reader.

Example 2:

ST: “When a girl is called Adong / Her father died / Just before she was born” (1984: 82).

TT: “Bir kızın adı Adong ise / O doğmadan önce ölmüş / demektir babası” (1996: 58).

The extract given above exemplifies naming of a child according to the prevailing situation or the experiences the parents have been through while expecting the child, such as the death of a family member. Similar to the previous example, Okot explains the cultural reference of the name *Adong* within the sentence. The name is borrowed in the sentence which is literally translated into Turkish. However, the expression “just before she was born” indicates that the father died shortly before the child’s birth. Its translation as “o doğmadan önce” [before he/she was born] obscures the period of time between the father’s death and the child’s birth.

Example 3:

ST: “Akot does not mean / ‘Born in the rains’, / But ‘afterbirth / Contained bubbles of water’, / And this is a sign of rain” (1984: 83).

TT: “Akot, “Yağmurlar zamanı / doğdu” değil / “Doğumdan sonra su / kabarcıkları içindeydi” / Demektir, / Bu da yağmur işaretidir” (1996: 58).

In the example above, Okot refers to the naming practice reflecting the season of the birth in the African culture. Contrary to the common belief which suggests that Akot is the name given to a child born during rainy season, he puts forward another explanation for the name. The translation of this explanation signifies the season referred as “yağmurlar zamanı” [the period of rains]. This explicit rendition seems to intend to ease the understanding of the cultural reference by the target reader.

Example 4:

ST: “The daughter of / A woman with a black heart / Who kills people with poisons / Is called Akwir or Anek” (1984: 83).

TT: “Zehirle insanları öldüren / Kara kalpli kadına da / Akwir ya da Anek denir” (1996: 58).

As mentioned above, the practice of naming of a child is influenced by the prevailing situation of the parents as well. In the fourth example, Okot clarifies the use of personal names, Akwir and Anek, given to the daughter of a woman who kills someone. Eradam and Siper borrowed the Acoli names and present them to the Turkish reader. In the translation of the explanation accompanying the names, the translators omitted “daughter”, which changed the bearers of the names in question. It is understood from the Turkish translation that Akwir and Anek are the names given to a bad woman who poisons and kills people. This change leads to misconception of the Acoli naming practice by the Turkish audience.

Example 5:

ST: “The first born / May have a name / But he is always called Okang, / He is the first / To listen to the songs / Of the birds; / He is proof / That the woman is not barren; / He is the owner of the shrine / That shall be built / In honour of his father / He is respected” (1984: 83).

TT: “İlk doğan çocuğun / Bir adı olabilir, / Ama hep Okang deriz ona. / Kuşların şarkısını ilk o / dinler, / Kadının kısır olmadığıнын / kanıtıdır. / Babasının onuruna yapılacak / olan / Mezarlığın sahibi odur. Ona saygı duyulur” (1996: 58-59).

The example introduces the conventions about naming practices among the Acoli people. Even though parents give different names to their children, the children are called with reference to the birth order because of the meaning attributed to them. Eradam and Siper are attentive to reflect this naming tradition with their almost literal translation. In the English text, the child is referred as “the first born”, but it is rendered as “ilk doğan çocuk” [the first born child] into Turkish, highlighting the “child” for the target reader. On the other hand, the use of pronoun “he” in the English text points out that Okang is given to the first born son in the family, but in the Turkish translation, it is translated as “o” which may refer to male or female child. This transfer makes the gender of the naming practice vague for the target reader. According to the Acoli culture, the first born child is considered as “the owner of the shrine” built for his father to show great respect for him. The word “shrine” which carries a cultural meaning for the Acoli people seems to be adapted into Turkish culture as “mezarlık” [cemetery]. The reason of such an intervention may be the attempt to ease the understanding of the cultural connotation by the Turkish reader. Another remarkable point is that in the transfer of the sentence “he is always called Okang”, the passive voice is converted into active sentence narrated in the first person plural as “hep Okang deriz ona” [we always call him Okang]. The strategy of modulation applied in this sentence lead to the formation of a communal voice in the Turkish translation, which contributes to the traditional song style of the text.

Example 6:

ST: “The one who follows Okang / Is called Oboi. / He is always jealous, / He fights with his brother / And fights for his brother. / The third son is called Odai / And the last son is Cogo. / If you hit his head / With your finger / His mother will throw / Things at you; / Because that is the child / Of which a mother is most fond” (1984: 83).

TT: “Okang’dan sonraki çocuğa / Oboi deriz. / Kıskançtır, / Kardeşiyle ve / Kardeşi için döğüşür / Üçüncü oğlumuz / Odai deriz, / Ve sonuncuya

Cogo deriz, / Başına fiske vuracak olsanız / Anası kafanıza bir şeyler atar
/ Bilesiniz. / Çünkü anasının gözdesi odur” (1996: 59).

The extract given above dwells on the Acoli conventions about naming children with respect to their birth order. In the English text, the child is referred as “the one”, but it is explicitly rendered as “çocuk” [child] into Turkish. Similar to the previous example, the use of pronoun “he” in the English text indicates that Oboi is a name given to the son born after the first one. However, its Turkish translation as “o” makes the gender vague for the target reader. In the English text, the gender of the naming practice is also highlighted with the use of “the third son” as the focus of the sentence. It is literally translated as “üçüncü oğlumuz” [our third son] which clarifies the gender of these names for the Turkish reader. Cogo is mentioned as the name given to the last son in the Acoli culture, and in order to highlight the mother’s fondness for him, Okot depicts her reaction “if you hit his head with your finger”. While the use of “hit” enforces the action, doing this action “with your finger” diminishes its effect. Eradam and Siper preferred to use the Turkish idiom “fiske vurmak” [to flick] in the translation. The choice of this idiom increases the mother’s sensibility for her son in the Turkish translation when compared with the English text. The reason of the mother’s reaction is associated with the fact that “a mother is most fond” of the last child, and therefore, has the most liking and affection for him. The mother’s fondness is rendered as “anasının gözdesi” [his mother’s favourite] which is an idiom used to show the liking for someone or something. The choice of this expression eliminates the effect of the affectionate love the mother has for the child in the English text. The conversion of passive voice into the active sentences via the strategy of modulation creates the same communal voice mentioned in the previous example. Therefore, the song style of the poem is explicated in the Turkish translation.

Example 7:

ST: “His first born son is Jeckon / And the second he calls Paraciko. / One of his illegitimate sons is / Tomcon / And the other Gulyelmo Iriko*” (1984: 81).

TT: “İlk doğan oğluna Jeckon / dedi / Ve ikincisine Paraciko. / Evlilik dışı bir oğluna / Tomcon / Ve diğerine Gulyelmo / İriko / Adarımı verdi” (1996: 57).

With the advent of Christianity, Acoli people adopted “meaningless” names that Lawino puns in the extract above. She complains about her husband’s tendency to

name their children with English names which she regards as meaningless and difficult to pronounce. Okot reflects Lawino's approach to these foreign names through their incorrect pronunciation, such as Jeckon (Jackson), Praciko (Francis), Tomcon (Thompson), Gulyelmo (William) and Iriko (Eric). Okot makes use of footnotes in order to show the originals of these names. For English speaking readers, such preference makes sense and they may find the pronunciation of these names funny. In their literal translation, Eradam and Siper borrow the same names as they are used in the English text and provide their correct form in the glossary at the end of the book. However, the Turkish readers are not able to understand this non-standard use of English names and they are not aware of how they are pronounced properly in English. Hence, the satirical references are lost in the Turkish translation.

3.4.7.2. Praise Names

In order to show the “meaninglessness” of Christian names, Lawino refers to the different classes of names among the Acoli people. To illustrate, bull names – names of great chiefs and great men of war – are passed on to children of the chief. *Jok* names are given to “deeply respected” twins or children with extra fingers or toes. There are also praise names, sorrow names, and mourning names (1984: 82-83). Lawino uses praise names in her addressing Ocol, which shows the deep love and respect Lawino still has for him. Praise names are also one of the remarkable components of African oral literature.

Example 1:

ST: “**Son of the Chief** / Now you compare me / With the rubbish in the rubbish / pit” (1984: 34).

TT: “**Reis’in Oğlu** / Çöplükteki pislikle / Bir tutuyorsun beni” (1996: 5).

Example 2:

ST: “Listen Ocol, **you are the son of a / Chief** / Leave foolish behaviour to the / children” (1984: 34).

TT: “Dinle Ocol, **sen bir reis / oğlusun** / Bırak bu aptallıkları / çocuklar yapsın” (1996: 5).

The praise used to address Ocol are literally translated into Turkish. In the first example, “chief” is used with a definite article in English while an indefinite article is used in the second one. The choice between definite and indefinite article determines

the focus of the naming in the sentence. While the former puts an emphasis on Ocol's father the Chief known by every clansman, the emphasis on Ocol's father turns into Ocol as a person coming from a chieftom. Eradam and Güler seem to be attentive to this difference as their translation employs the same strategy.

Example 3:

ST: “**The son of the Bull** / Does not allow the children / To visit my mother” (1984: 92).

TT: “Çocuklarımızın / Anama gitmelerini istemiyor / **Boğanın oğlu**” (1996: 68).

Example 4:

ST: “My husband was still a Black / man / **The son of the Bull** / **The son of Agik**” (1984: 113).

TT: “Kara bir erkekti / **Boğanın Oğlu**, / **Agik’in Oğlu** o zaman” (1996: 91).

Example 5:

ST: “**The son of the Bull** wept / For me with tears / Like a hungry child” (1984: 48).

TT: “Aç bir çocuk gibi / Benim için gözyaşı döken / sendin” (1996: 19).

“The son of the Bull” is another praise name that Lawino uses to extol her husband through the victories of his father. In this sense, “bull” symbolizes masculinity, bravery and power in Acoli society. “Bull” is literally translated as “boğa” [bull] into Turkish. The word choice can be associated with the symbolic use of the word to connote strength in Turkish context. However, the Turkish word “boğa” does not suggest the same symbolic meaning as “bull” does within the Acoli society. In the fifth example, the translators omitted the praise name Lawino uses to address Ocol, which erases her praising while remembering the old days Ocol shed tears for her.

Along with the praise names that refer to Ocol, Lawino also makes use of self-praise. Apparently, the praise names for Lawino do not only refer to her ancestors, but also point out her status among her clansmen. The reason of this self-praising can be linked with her attempts to glorify the woman – herself – Ocol ignored and eventually left.

Example 6:

ST: “When **the daughter of the Bull** / Enters the arena / She does not stand here / Like stale beer that does not sell” (1984: 43).

TT: “**Boğanın kızı** çıkınca ortaya / Satılmamış bayat bira gibi / Yerinde durmaz öylece” (1996: 15).

Lawino is praised with a reference to her father's victorious personality. The praise name is literally translated as "Boğanın kızı" [the daughter of the bull] which keeps the reference to her father's strength, but does not refer to any triumph in a battle. Lawino is also praised with her father's title as seen in the following example:

Example 7:

ST: "O! Lawino! / Come let me see you / **Daughter of Lenga-moi**" (1984: 76).

TT: "Ah Lawino! / Gel seni göreyim / **Langa-moi'nin kızı**" (1996: 52).

"Moi" is a suffix added to another name, "Lenga", and it forms the battle honour title of Lawino's father obtained "in the battle in the Hills". As Lawino states, "moi" is earned with "spear or gun or sword" (1984: 83). In other words, the name is given to a person who has killed an enemy either in an ambush or in a battle. Therefore, it represents her father's achievements in war. The title is borrowed in the Turkish translation, but with a spelling mistake which may result from editing issues, and it is included in the literal translation of the praise name as "Langa-moi'nin kızı". Therefore, it seems that the praise name is given with an original African title in an attempt to present the cultural element to the Turkish audience as it is in the English version.

Example 8:

ST: "I was made **chief of girls** / Because I was lively / I was bright" (1984: 47)

TT: "**Kızların reisi** oldum / Yaşam dolu / Ve akıllı olduğum için" (1996: 19).

Example 9:

ST: "**I was chief of youths** / Because of my good manners / Because my waist was soft" (1984: 48).

TT: "**Reisiydim gençlerin** / Çünkü iyi huyluydum / Çünkü kıvrak belliydim" (1996: 20).

Example 10:

ST: "**I was the Leader of the girls** / And my name blew / Like a horn / Among the Payira" (1984: 48).

TT: "**Yederiydim bütün kızların** / Adım destandı dillere / Payira içinde" (1996: 19).

Lawino praises herself by referring her status among different groups of the Acoli, as "chief of girls" and "chief of youths". She also provides an explanation why she was given these praise names with reference to her appearance and personality traits. The

praise names are literally translated for the Turkish readers as “kızların reisi” [leader of girls] and “gençlerin reisi” [leader of the youth], respectively. As the word “reis” is used to refer to the person who leads and provides guidance, the literal translations of these praise names can be considered to give the intended meaning. In the tenth example, Lawino is praised as “the Leader of the girls” which has a similar meaning to the previous ones. Eradam and Siper translated the word “leader” in Lawino’s self-praise as “yeder” which means the one who leads others to follow his/her lead and takes others with him/her. As the word is commonly used in colloquial language, the word choice can be regarded as an adaptation into the Turkish context. Lawino is explicitly presented as a local woman using the local language in the Turkish translation.

Example 11:

ST: “My Bull name is Eliya Alyeker, / I ate the name / Of the Chief of Payira,
/ Eliya Alier, / Son of Awic. / Bull names are given / To Chief of girls /
Because like bulls / They lead their age-mates, / Like the full moon at night
/ They dominate the stars” (1984: 82).

TT: “Eliya Alyeker derler bana / Payira şefinin adını almışım / Awic’in oğlu, /
Eliya Alyeker. / Kızların reislerine / Verilen boğa adım bu işte / Çünkü biz
boğalar gibi / Yaşıtlarımızı yeder, / Bastırırız ışığını yıldızların /
Gökyüzündeki dolunay / gibi” (1996: 57).

In this extract, Lawino praises herself with a reference to her Bull name, Eliya Alyeker. The introduction of her name by saying “Eliya Alyeker derler bana” [They call me Eliya Alyeker] in Turkish translation shows that the reference to “bull name” is omitted, but it is explicitly stated that she is known as Eliya Alyeker among the Acoli. Lawino also explains that she has got this name from the Chief of Payira whose name is Eliya Alier. Although Lawino’s bull name and the name Chief of Payira are spelled differently, they are presented as the same name to the Turkish audience. The rationale behind the bull names given to Chief of girls is explained through a comparison between these girls and bulls, saying “they lead their age-mates”. This explanation is given in the third person plural, which refers to the bull names in general. In the Turkish translation, Lawino’s bull name, Eliya Alyeker, is rendered as if it is given to all chiefs of girls; and therefore, the comparison between chief of girls and bulls is carried out in the first person plural in the Turkish translation. The similarity in terms of their leading features is translated as “yaşıtlarımızı yeder” [lead our age-mates] into

Turkish. The choice of the word “yedmek” [to lead] signifies the translators’ tendency to present Lawino as a local woman, but as adapted into the Turkish language.

3.4.8. African Imagery

The use of imagery is regarded as one of the most remarkable features of oral literature employed in the English text. Okot introduced Acoli images through imagery and this contributes to the sense of Africanness presented in the poem to the English-speaking world. Therefore, the translation of imagery requires attention in terms of the cultural transfer into another language and culture. The strategies of calque and literal translation are among the frequently used strategies in order to ensure that native imagery remain unaltered in the Turkish translation of *Song of Lawino* as shown in the examples:

Example 1:

ST: “My husband’s tongue
Is bitter like the roots of the
 lyonno lily,
It is hot like the penis of the bee,
Like the sting of the *kalang*!
Ocol’s tongue is fierce like the
 arrow of the scorpion,
Deadly like the spear of the
 buffalo-hornet.
It is ferocious
Like the poison of a barren
 woman
And corrosive like the juice of
 the gourd.” (1984: 35)

TT: “Kocamın dili acı
Lyonno zambağının kökleri
 gibi,
Can yakar arıların penisi
Ve bir *kalang* iğnesi gibi!
Ocol’un dili öfke doludur
Bir akrebin oku gibi
Ve can alır
Bizon boynuzunun sivri ucu
 gibi.
Zehir saçar.
Çıplak bir kadın gibi.
Çürütür,
Su kabağının acı suyu sanki.”
(1996: 6)

The excerpt above displays the introduction of Lawino’s lament for her husband. As seen, local imagery is widely used in the given part of the English text. Comparing Ocol’s tongue with “the roots of *lyonno* lily”, “the sting of the *kalang*”, “the spear of the buffalo-hornet” or “the juice of the gourd”, Lawino expresses her disturbance with his offence. What Lawino says relies on the world she knows. In this sense, the language she speaks presents the knowledge of African rural life. In the Turkish translation, the references to local images were transferred mostly through the strategy of literal translation like “*lyonno* zambağının kökleri gibi” [like the roots of *lyonno* lily] and “bir akrebin oku gibi” [like an arrow of a scorpion]. Within these comparisons, the Acoli words “*lyonno*” and “*kalang*” were borrowed in the Turkish

translation. “The spear of the buffalo-hornet” was translated as “bizon boynuzunun sivri ucu” [the sharp point of the buffalo horn]. With the addition of the adjective “sivri” [sharp], Eradam and Siper explicated the reference of the imagery to a certain extent for the Turkish reader. Similarly, they translated “the juice of the gourd” as “su kabağının acı suyu” [the bitter juice of the gourd] with the addition of “acı” [bitter] to describe the juice of the gourd. These choices of the translators prove that they attempted to transfer the references of the local imagery as they are in the English text with a few exceptions which include explication for the Turkish reader.

Example 2:

ST: “The tattoos on her chest
Are like palm fruits,
The tattoos on her back
Are like stars on a black night;
Her eyes sparkle like the
fireflies,
Her breasts are ripe
Like the full moon.” (1984: 43-44)

TT: “Palmiye meyveleri
gibidir
Göğsündeki döğmeler,
Sırtındaki döğmelerse
Karanlık gecedeki yıldızlar
gibidir;
Gözleri ateş böceği gibi
yanıp söner,
Memeleri dolunay gibi
Yusuvarlaktır.” (1996: 15)

In the instance above, local imagery is employed by the author-translator in the description of “the beautiful one” – Clementine – in the English text. Her tattoos are compared to “palm fruits” and “stars” in the sky on a black night. In order to emphasize the shining in her eyes, the fireflies are used, and her breasts are compared to the full moon. The use of all these similes signifies the attitude of mind among the traditional African people. Eradam and Siper resorted to different translation strategies in the transfer of these references to African imagery. The strategy of calque was used in the translation of “palm fruits” as “palmiye meyveleri” [palm fruits]. The reference to “stars on a black night” seems to be literally translated as “karanlık gecedeki yıldızlar” [stars on a dark night], but while the author-translator used the adjective “black” to collocate with “night”, which seems unnatural in English, Eradam and Siper preferred to translate the phrase by using the Turkish collocation “karanlık gece” [dark night] in their translation. This choice aims at familiarization of the Turkish reader with the translated text.

Example 3:

ST: “She [Clementine] looks as if she has been / struck! / By lightening; / Or
burnt like the kongoni / In a fire hunt.” (1984: 37)

TT: “Yıldırım çarpmış gibi sanki / Ateş avında yanmış / Kongoni gibi.” (1996: 9)

In this example, Okot refers to natural occurrences and animals in imagery. The appearance of Clementine was described with reference to “lightening” as “as if she has been struck by lightning”. It is obvious that Eradam and Siper modulated the phrase as “yıldırım çarpmış gibi” [as if lightening has struck] and translated the passive sentence into an active one. The other local imagery includes reference to “kongoni”, an African antelope, in the English text. Lawino associates Clementine with “the kongoni in a fire hunt” due to the powder she uses on her face. The Acoli word for a kind of antelope in Africa was directly transmitted into the Turkish translation and the imagery was translated as “ateş avında yanmış kongoni gibi” [as if kongoni burned in a fire hunt]. The phrase “fire hunt” that is used to refer to hunting at night was calqued as “ateş avı” [fire hunt] in the Turkish translation. Although the phrase is meaningful for the African reader, neither the English speaking reader nor the Turkish reader understands the reference with the phrase.

Example 4:

ST: “And when she walks / You hear her bones rattling, / Her waist resembles that of the / hornet.” (1984: 40)

TT: “Kemiklerinin takırtısı / duyulur yürürken, / Kopacak gibidir incecik beli.” (1996: 10)

In this instance, Lawino emphasizes the boniness of Clementine by referring to her waist. She says it “resembles that of the hornet”. The reference to “hornet”, an insect of the wasp family, was omitted in the Turkish translation. Instead, the translators preferred to give an explanation as “kopacak gibidir incecik beli” [as if her very thin waist will part/detach]. It shows that the translators eliminated the local imagery from the English translation, which also eliminated the cultural reference in the Turkish translation.

Example 5:

ST: “He [Ocol] becomes fierce / Like a lioness with cubs.” (1984: 36)

TT: “Yavrularını koruyan / Dişi bir aslan gibi / Yırtıcı oluyor.” (1996: 7)

This excerpt expresses Lawino’s complaints about the behaviours of her husband. The husband is compared to “a lioness with cubs” in order to emphasize how he experiences and shows his anger. In the Turkish translation, the animal imagery was

maintained, but the situation of having cubs was translated with an explanation as “yavrularını koruyan” [protecting his/her offsprings]. This explanation explicates the meaning of the reference for the Turkish reader.

Example 6:

ST: “His hair resembled the elephant / grass / Tall and wiry.” (1984: 78)

TT: “Saçı kamışlar gibi / Uzun ve tel teldi.” (1996: 53)

The local imagery in this example is remarkable. The author-translator used “elephant grass” in order to describe Clementine’s hair. With reference to “elephant grass” – a species of tropical grass native to the African grasslands – the author-translator attempts to create a connection in the readers’ mind. In the Turkish translation, the translators seem aware of this reference and they attempted to adapt the phrase into Turkish as “sarı kamışlar” [yellow canes]. The reason of such adaptation might be the culture-specific reference that the Turkish reader would find difficult to understand.

Example 7:

ST: “He [Ocol] talks endlessly / Like a bird’s mother-in-law” (1984: 110)

TT: “Ağzını açtı mı kapamak / bilmez / Yeni bir gelinin kaynanası / gibi” (1996: 88)

While complaining about Ocol’s endless talk, Lawino uses the reference of a phrase “a bird’s mother-in-law. However, Eradam and Siper seem attentive in the translation of this phrase and used an equivalent phrase in the Turkish culture. The reference is shifted from “a bird’s mother in law” into “yeni bir gelinin kaynanası” [a new bride’s mother-in-law] which seems more familiar to the Turkish reader and easier for them to understand.

Example 8:

ST: “It [the clock] goes this way and that way / Like a sausage-fruit / In a windy storm.” (1984: 63)

TT: “Bir o yana, bir bu yana / Sallanır durur / Rüzgara tutulmuş / Keçi boynuzu gibi.” (1996: 38)

In the excerpt, Lawino describes the clock that her husband has brought home with reference to “a sausage-fruit” – a fruit from a native tree to tropical Africa. Eradam and Siper used “keçi boynuzu” [locust tree] in the rendition of such a culture-specific tree in the Turkish text. In this regard, their choice of translation shows that they referred to a kind of tree that the Turkish reader is familiar. Therefore, it can be

concluded that the translators aimed to make the reference clear to be understood in the Turkish translation.

Example 9:

ST: “And it [Tina’s hair] untouched / Yellowish, greyish / Like the hair of the grey monkey” (1984: 54)

TT: Omitted

In the example given above, the animal imagery is used in order to contribute to the image drawn in readers’ mind. Even though it depends on just colours in order to visualize Tina’s image, Eradam and Siper did not include this part in the Turkish translation. The omission of this simile deprives the Turkish reader of the cultural reference which is employed in the English text.

3.4.9. Additions and Omissions in the Turkish Translation

The most remarkable omission in the Turkish translation is the illustrations. The English version of the book consists of illustrations drawn by a Kenyan artist, Frank Horley. Working as the Art Director of the East African Publishing House, as Horley states, the idea of illustrating *Song of Lawino* appears upon his reading its manuscript (see Appendix 2). He considers illustrations as “a way of seeing text”, through which he attempts to convey his emotional and visual response to the text (see Appendix 2). Therefore, it seems that the illustrations in both poems/songs reflect a reader’s response to them and the reader influences other readers’ perception, through his.

The illustrations in *Song of Lawino* differ from the ones in *Song of Ocol* in terms of drawing style. The illustrations in the former seem simple and descriptive whereas the ones in the latter are essentially portraits and seem more complicated to be interpreted. In fact, this difference points out the difference between the characters in the songs. When asked about these different drawing styles, Horley points out the ideas lying behind the illustrations. Horley had first wanted to include the photographs of small wooden sculptures as illustrations; however, his studies for the carvings were included as illustrations in the first edition of *Song of Lawino* (see Appendix 2). On the other hand, the illustrations in *Song of Ocol* are based on “West African (Benin) bronzes” along with the idea of “singing with images emanating from the mouth” (see Appendix 2). The rationale behind the illustrations signify their function at the extra

textual level. In this regard, it can be stated that the illustrations support the representation of the African culture. They also provide visual support in the comprehension and interpretation of the text. Along with the reinforcement of the meaning, these illustrations also enrich the content, which can be regarded as a promoting tool to attract readers.

As mentioned above, it is assumed that the edition Eradam and Siper worked on include the illustrations drawn by Horley, but they are omitted during the translation process of the book into Turkish. The omission of these illustrations leads to a shift in the presentation of the book to the Turkish audience. The cultural reflection that has been empowered with the use of illustrations in the English version has lost its effect in the translation due to the elimination of these illustrations. Therefore, it can be concluded that this omission leads to a change in the reader's perception. With the lack of these visual aids that ease the comprehension of the content, the Turkish audience relies on only the words of the text.

On the back cover of the Turkish translation, a blurb is added on top as an introduction of the book. Along with introducing, it provides a brief description of the book. In the first sentence of the description, *Song of Lawino* is presented as “aşk destanı” [love story] which features Lawino's call for her husband and her complaints about him. The political reasons of the unrest she experiences are also briefly explained. The description also refers to the elements and symbols borrowed from African oral literature while focusing on its satirical mode. The book is presented as a rich resource for students and experts who analyze human and his cultures and mainly for those who are engaged in social anthropology. The reason of such an addition on the back cover of the book might be to emphasize the presentation of the book and address the target audience easily.

Another addition is the notes which explain the meaning of some sentences, especially the ones associated with the culture-specific elements and are not understandable from the context and without any explanation. In the English version, these explanations are given in footnotes while the translations of these explanations are included as a glossary at the end in the Turkish translation. Having the notes on the page you are reading can be more practical than referring to the glossary. Notwithstanding the place of such explanations, it can be stated that they interrupt the

reading process to a certain extent. Thinking that the book is presented for readers of social anthropology, this type of glossary formation is proper.

3.4.10. Omission of *Song of Ocol* in the Turkish Translation

The most remarkable omission in the translation of Okot's songs is that of *Song of Ocol*. Ocol's song appears like a response to Lawino's song in the language of the dominant; however, Ocol is not able to defend himself in relation to his wife's accusations, but his song just confirms what Lawino says. In this regard, it intensifies the impression created by Lawino. With the omission of this part, Lawino's song can be regarded as incomplete in the Turkish translation. In other words, the lack of Ocol's song reduces the effect that the two songs have produced together. As mentioned before, they correlatively represent the opposing views in African society during the post-independence period. Therefore, the contribution of Ocol's song to the integrity of the two songs is undeniable, but it seems that some features of the song may strongly influence the decision of its omission. The rendition of Ocol's song into Turkish would pose challenges for the translators.

Different from Lawino who chose his side and appreciated her African roots throughout her song, Ocol occupies a "liminal space" that Bhabha defines as an "interstitial passage between fixed identifications" (1994: 4). As Bhabha sheds lights in his introduction to *The Location of Culture*, there is a "liminal" negotiation of cultural identity across differences of race, gender, class and cultural traditions, without an assumed or imposed hierarchy. Within the scope of postcolonial literature, in this third space, no culture is considered as superior to the other, but cultures are interwoven without any predictable impact on one another and represent transformational value of change. Ocol appears as an example of the new cultural formulation – a liminal identity – as a result of the negotiation of different cultures. He belongs to neither the African culture nor the European one, but exists in the process of transition. Therefore, he resorts to both cultures in his song:

Example 1:

ST: "Noises come / From within a dark hut, / A foul smell seeps / Of crude *waragi* / And stale *kwete* beer, / Chickens are fighting / Over fresh dung of child; / It is Adok Too / The blind poet from Lamogi / Playing the *nanga* / And singing praises / To a newly wed bride" (1984: 130).

Example 2:

ST: “Streets will be named / After the great discoverers, / David Livingstone, / Henry Stanley, Speke... / We will not forget / Karl Peters... / ‘Hannington Park’ / To commemorate the Bishop / Murdered by Mwanga’s men, / If we can trace them / We’ll hang them / For the crime” (1984: 151).

As seen from the first example, Ocol uses Acoli words like “waragi”, “kwete” and “nanga”, which reveal the African cultural references in his song. However, the second example given above indicates that Ocol refers to some colonial explorers like David Livingstone and Carl Peters and Christian missionaries like James Hannington. In this regard, it seems that Ocol displays the signs of two cultures in linguistic and cultural terms. Although he speaks – even expresses his hatred for his African roots – in Acoli words, he shows his knowledge of remarkable European figures of the colonial period. As a liminal identity, he seems to be glorifying European part of the interwoven display of cultures as seen in his critical description of Africa:

Example 3:

ST: “What is Africa / To me? / Blackness, / Deep, deep fathomless / Darkness; / Africa, / Idle giant / Basking in the sun, / Sleeping, snoring, / Twitching in dreams; / Diseased with a chronic illness, / Choking with black ignorance, / Chained to the rock / Of poverty” (1984: 125).

Taking sides with European culture, Ocol just denigrates the African values and traditions as opposed to Lawino who appreciates them. Asking the question “Why was I born Black?” (1984: 126), he reveals his alienation from Africanness and favors the destruction of it as a whole. In this sense, it seems that Ocol identifies himself with the European culture by rejecting his own African roots.

From the point of translation, the representation of a character, like Ocol, who has a liminal identity is difficult. In addition, the use of both African and European cultural references together may be challenging for the translators. The presentation of the character without any references to these cultural differences may change the character portrayed for the Turkish audience. Therefore, these characteristics of the source text in the English language might be the reasons that enforce the translators to omit this part.

Another reason for the omission of *Song of Ocol* might be the derogatory language Ocol uses in addressing his wife, Lawino. He severely insults the woman and dismisses her saying “Woman, / Shut up! / Pack your things / Go!” (1984: 121). The

translation of these insults directed towards a woman may be regarded as problematic in the translation into Turkish; and therefore, the whole poem is subjected to self-censorship by the translators in the process of translation.

All the abovementioned features are not only noticeable details in the formation of Ocol's identity. They play an important role in the portrayal of Lawino and the author himself. In other words, translating Ocol into the Turkish language as it is in the English text is significant for both the perception of Lawino and the representation of Okot in the Turkish language. First, Ocol's song complements Lawino's song and contributes to the presentation of Lawino as a traditional African woman. She is bound to her African roots, defends the African traditions and customs, and stands against her husband as a woman. The omission of Ocol's song leads to changes in the presentation of Lawino in the Turkish culture; that is, Lawino appears as a character who merely laments on her husband because of his domestic misbehaviours. In this regard, Ocol's reply to her is necessary because its omission means that Okot cannot "say all he wanted to through Lawino because of her limited experience" (Heron, 1984: 14). In other words, Lawino is not a convenient spokesman in order to express Okot's comments on the scene prevailing in East Africa.

The lack of Ocol's song in the Turkish translation also influences Okot's representation in the Turkish culture. Through the dialogic structure of the songs, Okot is able to give the opposing ideologies in the English text within a postcolonial context, which makes him referred as a postcolonial author. However, in the Turkish culture, the omission of Ocol's song hinders the postcolonial hybrid stance of the author; and therefore, changes how Okot is presented – shifted from a postcolonial writer to the one who just gives voice to a "deserted" woman. In addition, even though Okot uses the opposing character Ocol as complementary in his portrayal of East African scene, he actually reflects himself through Ocol to a certain extent. Both African men lived through a colonial past, had education in western schools and became a member of the academic community, which rises the possibility of a liminal identity. In this sense, the omission of Ocol's character and his song impairs the reflection of the author on the character as well.

CONCLUSION

The aim of the present thesis is to explore the cultural representation of the colonized subjects in the Turkish translation of *Song of Lawino* by Okot p'Bitek. In an attempt to investigate the transfer of the culture belonging to the colonized African society, a critical analysis of the translation strategies employed by the translators in the representation of the African culture in the target text has been conducted. For this purpose, “translation procedures” proposed by Vinay and Darbelnet (1958) and “paratexts” by Genette (1997) have been used.

Within this framework, the thesis is organized in three main chapters. Chapter One introduces the theoretical framework and the methodological tools used in the study. As the theoretical framework, postcolonial translation theory is presented with related key concepts. A brief exploration of postcolonial literature reveals that third world cultures, like African societies, employ some strategies of postcolonial writing for national reasons. The insertion of oral traditions into their postcolonial texts is one of these strategies, which aims to deconstruct the stereotypes created by the European colonizers and to recreate their national identity. For this purpose, the early postcolonial texts reflect the characteristics of traditional oral narration in African context, and resort to translation strategies in the transfer of the linguistic and cultural aspects of the chosen indigenous society into the European languages.

Chapter One also dwells on the postcolonial translation within the scope of culture transfer in translation studies. The strategies employed in postcolonial texts require great attention in the process of transfer since translation, in the postcolonial context, is more than a linguistic transfer. Translations of the postcolonial texts into a distant culture involve resistant approaches in order to survive in asymmetrical relations. With these resistant approaches, the suppressed nations aim to speak in an equal voice to that of the colonizer and express the true self by counteracting the European norms. In this regard, translation studies provide an area for the negotiation of cultures and help the colonized subjects to represent their identities.

In the remainder part of Chapter One, the methodological tools used in the analysis of the translated work are presented. The methodological framework includes the translation procedures introduced by Vinay and Darbelnet and paratexts proposed by Genette in the present study.

In Chapter Two, Okot p'Bitek and his songs are reviewed with an insight on the influences of traditional African culture and modern Western culture. Okot's *Werpa Lawino* is discussed with reference to various studies on the concept of self-translation. The choices of the author-translator in the self-translation process are evaluated in terms of content and form, which reveal the cultural load in *Song of Lawino* as a sign of hybridity. It has been observed that the author-translator employed various translation strategies in order to transfer the oral traditional aspects of the Acoli society into English. Apart from references to Acoli traditional songs in terms of form and content, the author-translator literally transferred the proverbial and symbolic content of the Acoli culture into the colonizer's language. The African naming practice is an important aspect of African oral tradition that Okot transferred into his poems. In this regard, it can be asserted that Okot consciously maintained the certain aspects of the Acoli oral traditions in his self-translation in order to show his resistant tendencies. His aim was not to appeal the tastes of Westerners, but to make his indigenous culture visible and acclaimed in this different context. Acoli words have also been inserted in order to emphasize the Africanness in the poems. The foreign words are either explained through in-text explanations or footnotes, or left unexplained to be understood from the context. These culture specific words are also italicized by the author-translator to make them more visible in the colonizer's language. Within the framework of postcolonial context, the combination of the African oral traditions and the features of Western literature positions the songs in-between the dominant and the dominated cultures. Apart from the translation strategies that contribute to the hybridity of the poems/songs, the thematic analysis of the texts has been provided and it has been made clear that husband and wife songs do not reveal a personal conflict, but rather they discuss the whole colonization period and its influences on natives. The white mask Ocol wears is considered inferior in politics, educational matters, in the gender question.

Chapter Three includes a comparative analysis of *Song of Lawino* and its Turkish translation, *Lawino'nun Türküsü*. The analyses are carried out through the interpretation of the paratextual elements and textual features of both the English version and its Turkish translation. The aim of these analyses is to explore the representation of African cultural features, mainly the oral traditions, in both texts. The

chapter begins with introducing the plot structures of the poems through the interdependent relation between them. Upon a brief description of the publishing house – Imge Kitabevi – and the translators, a detailed paratextual analysis is conducted under the titles of covers and titles of the English and Turkish versions, translator's name in the text and introduction and author's biography parts in the text.

Within the framework of a paratextual analysis, the titles and covers of the English version and Turkish translation were considered as remarkably different. When the English and Turkish titles of the same text are compared, it can be safely asserted that Eradam and Siper are aware of the cultural reference with the English title; and therefore, have attempted to create an equivalence of the title with a similar cultural reference, but within the Turkish culture. However, the Turkish title sounds more local and authentic when compared to the English one. Therefore, it would not be wrong to assert that the Turkish title is more convenient in order to remind the Turkish reader a parallel oral literature in the Turkish culture and represent Lawino as if she were a local woman of our own. The English title, on the other hand, does not reflect the local features of the character, but just gives clues about the genre of the work.

As another paratextual element, I analyzed seven cover pages of the English text in comparison with one cover page of the Turkish translation. The three covers out of the seven were observed to have a reference to African people and culture, and the other three presented the different drawings included within the poems/songs as well. There is one exception that presents only the title and the name of the author (author-translator), but not any cultural or ideological references since the publishing house has asserted in the notes that the text is edited to offer the readers educational purposes. Naturally, the publishing house avoids charging the readers/researchers with prejudices before they fully appreciate the main text. As for the cover page of the Turkish translation, it can be seen that it does not interrelate with the covers of the English version. Designed by Nursun Sakal, the figures cannot be identified as African figures. Furthermore, the shades of the dark blue figures are even paler. Similar to the academic edition of the English text, the Turkish text as well avoids any preconceived opinions with its colour and design choices. Therefore, it is safe to mention here that the African content and reference on the cover page of the English version contribute

to the presentation of the poems/songs to the English-speaking world, but the cover design of the Turkish translation does not have such an influence in the presentation of the poem to the target audience.

As for the other paratextual elements crucial in the presentation of the book, the introduction and author's biography are remarkable in the English version published in 1984. The introduction, including Okot's biography, written by Heron shapes the reader perception of the English text and the author. The cultural references in the poems are discussed through instances from the songs, and the author is placed within a postcolonial context. In the Turkish translation, the introduction is replaced by a short biography of the author in which he is represented as a writer and poet focused on the oral traditions of African society. The striking paratextual addition is the blurb given on the back cover of the Turkish translation, indicating the generic features of Lawino's poem/song and its significance for the researchers.

Within the textual comparisons, the strategies used in the transfer of African cultural references into Turkish were discussed under the titles of borrowings, calques, literal translations, equivalences, adaptations and explications, which have come to the front as most frequently used ones.

The strategy of borrowing was employed in the transfer of Acoli words and expressions. As a striking strategy adopted in the representation of the African culture, the insertion of the Acoli words and culture-specific expressions into a text produced in the colonizer's language contributes to the formation of a hybrid text. In this sense, the insertion of native words and expressions into the English text is the strategy of resistance Okot employed in the English text. These culture-specific elements were transferred through the strategy of borrowing into Turkish, and these borrowed cultural items were italicized in both versions in order to ensure that they are more visible. In consideration of the postcolonial writing strategies, the translators have attempted to transfer the Acoli words and expressions into Turkish translation as they are in the English text. In other words, following the author's translation strategies, the translators transferred the Acoli words and expressions consistently. The translators seem to employ the same strategies of writing, like contextualization or cushioning of these culture-bound elements. In this regard, they seem to be aware of the cultural references with the foreign words and expressions and choose to transfer them through

the strategy of borrowing into Turkish. Apart from the native words and expressions, Eradam and Siper borrowed the personal names of the characters, the names of places and African clan names from the source text. It can be safely asserted that borrowing these culture-specific elements, Eradam and Siper reflected the foreignness and authenticity created by the author-translator in the Turkish translation. In a broader sense, the resistant features of the postcolonial work were reflected in the target language and culture as well.

The second strategy employed by Eradam and Siper in the transfer of cultural references in the Turkish translation is calque. Instead of directly borrowing words or expressions from the source text, Eradam and Siper also borrowed and literally translated some cultural references. This strategy was frequently used in the translation of the newly formed words by the author-translator or of some cultural elements belonging to the Acoli culture. The calques can only be understood with reference to the sociocultural background and the worldview of the related society. It can be asserted that the translators attempted to keep the cultural reference when they applied this strategy even if their meanings seemed ambiguous for the target reader. At this point, they employed the strategies such as footnotes that Okot used in the English text.

The strategy of literal translation is another strategy that Eradam and Siper used in the transfer of Acoli culture. Acoli proverbs and proverbial references were presented with their literal translations from the Acoli language in the English text and Eradam and Siper rendered these cultural references consistently. The strategy was also used in the translation of praise names peculiar to Acoli culture. Since they give information about the values and traditions prevailing in the tribal society, the literal rendition of these references introduces the culture to the target reader. In other words, literal translations of these notions contribute to the reflection of the African worldview in the Turkish language.

The textual comparisons show that Eradam and Siper also resorted to the strategy of equivalence in the transfer of some references to the Acoli culture. When the previous three strategies were regarded insufficient for the presentation of the culture, the translators used a different wording and recontextualized the cultural situation in the target culture. Eradam and Siper preferred to provide Turkish

equivalences for the words and expressions that reflect the function of the cultural reference used in the English text. Such a preference proves their attempt to familiarize the translated text for the target reader. On the other hand, the textual analysis indicates that the translators employed the strategy of adaptation in a very limited number of examples. This might result from the fact that the Acoli culture and Turkish culture are similar to a certain extent in terms of their sociocultural structures. Furthermore, in the translation process of the Acoli version, the author-translator already eliminated some culture-specific items in the English translation. Therefore, Eradam and Siper might not need to make adaptations in the Turkish translation. As the book is claimed to be fruitful for anthropological research, avoiding the strategy of adapting might contribute to the attempt to present the Acoli culture to the target reader as it is.

Within the textual comparisons, explicitation appeared as one of the most frequently used strategies in the transfer of cultural references. Although some references were implied in the English text, they were explicitly transferred into the Turkish language. Eradam and Siper resorted to this strategy in the rendition of the religious terms which were mockingly mistranslated in the English text. In order to reflect the tension between the indigenous culture and the imported European culture, Okot used some religious terms in a non-standard English. By assigning new meanings to English words, he attempted to reveal how Lawino, as a traditional African woman, perceives the concepts of Christianity and how she is far from understanding these religious notions. In the Turkish translation, it has been observed that the strangeness in Lawino's perception of the religious terms is suppressed or removed from the text through the explicit translations of them. The translators have preferred either to render these terms as they are used in Christianity or to make additions, which apparently aims to ease the understanding of the target reader. Therefore, it can be asserted that the choices of the translators in the rendition of religious terms change the presentation of Lawino to the Turkish reader.

The translation of naming practices has also been covered in the textual analysis of the poems. In the English text, the author-translator borrowed the Acoli names. The translators also preferred to maintain the Acoli personal names with the strategy of borrowing. In other words, they adopted the Acoli names in order to reflect the semantic features of these naming practices. As for the praise names, Okot

employed the strategy of literal translation in order to present the African worldview to the English-speaking world. The translators of the poems into Turkish have also chosen the literal rendition of the praise names. In the translation of the onomastic practices, the explicitation is also employed in order to ease the understanding of the cultural references by the target audience.

In the comparative analysis of African imagery both in the English text and its translation, it has been observed that the translators tried to follow p'Bitek's strategies as much as possible. Although the target readers in the Turkish language are unfamiliar with these cultural references, they have not been omitted or domesticated. Along with borrowing some Acoli words, the translators has shown a tendency to explicitly render the African imagery into the target language with extra explanations or adaptations.

When the source text in the English language is considered, it is obvious that the text has more than one textual dimension. In other words, the illustrations in the source text also function in the cultural representations of traditional Africa and contribute to the perception of the text. The textual comparisons indicate that the illustrations were removed from the text in the process of the transfer from English into Turkish. As they also carried the traces of African traditional culture, the elimination of these illustrations led to the loss of the extra textual dimension of the English text. Therefore, it can be concluded that while the reader of the English text can benefit from the illustrations to visualize and understand the cultural references, the reader of the Turkish translation is deprived of such leading cultural items. In the light of the omission of these extratextual elements, it can be claimed that the distance between the text – the African culture – and the Turkish reader becomes greater. On the other hand, as the footnotes provided by the author-translator concern, Eradam and Siper seem to transfer them consistently. The footnotes were used to support the understanding of some culture-specific elements, the meanings of which seem difficult to be inferred from the context. In the Turkish translation, these footnotes were neither omitted nor supported with extra explanations, but they were mostly literally transferred. While they were given on the same page with the related cultural reference in the English text, they were presented under the title of notes at the end of the poem in the Turkish translation.

Within the textual analysis, the most striking intervention is the omission of *Song of Ocol* in the Turkish translation. As the complementary character of Lawino, Ocol can be regarded as the key actor in the representation of both Lawino and the author. The song's omission leaves Lawino's song incomplete and even influences the perception of the woman by the target audience. As the author of the songs, the representation of Okot seems to be shifted due to the lack of Ocol's song. In other words, although he has been presented as a postcolonial writer through the dialogic structure of his songs to the English-speaking world, he may be perceived as a writer merely giving voice to his female protagonist in the Turkish culture.

To sum up, in the light of the discussions above, it can be said that translation has a crucial role in the representation of the colonized societies. As the paratextual and textual analyses reveal, the strategies employed by the translators of such culturally charged texts shape the representation of the text in a distant language and culture, which points to the representative role of translation. Similar to other postcolonial authors, Okot benefited from African oral tradition in his self-translation in order to reveal the richness of their culture and create a national identity, but he eliminated some cultural references existing in the Acoli source text in the translation process. Apart from reflecting the cultural load to a certain extent, accompanied with *Song of Ocol*, his self-translation into English resulted in the production of a text with remarkable postcolonial aspects due to its hybrid features in language, form and content. As the translation of the English source text into Turkish concerns, the representative role of translation seems to be prominent in terms of culture transfer rather than postcolonial aspects due to the omission of Ocol's song. In this regard, the thesis has revealed the representative role of translation in the reflection of the true African society and culture in postcolonial works.

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APPENDICES

APPENDIX 1: Interview with Yusuf Eradam

SORU-1. *Song of Lawino* üzerinde karar verme süreci nasıl işledi? Bu eserin çevrilmesine siz mi karar verdiniz? / Çeviri önerisi kimden geldi?

CEVAP-1. Ciddi bir karar verme süreci yaşamadık. Değerli hocamız Ioanna Kuçuradi arkadaşım Güler Siper’e kitabı iletmiş, hatırladığımız kadarı ile yazarı Okot p’Bitek’i de tanıyormuş. Çevir bu kitabı demiş Ioanna hoca, Güler de Yusuf birlikte çevirelim mi dedi, çevirdik, güle oynaya ve çok eğlenerek yaptık bu işi.

SORU-2. Bu eserin çeviri için seçilme sebepleri nelerdir?

CEVAP-2. Önce bir hocamızı kıramazdık diye okuduk, zor olacaktı, halk şiiri tarzındaydı ama zordu çünkü şiirdi. Belki Güler de hem şiir olduğundan hem de keyifli bir çeviri sürecini benimle yaşamak istediğinden yanına beni de çağırmıştı. Kitabı okuyunca iyi ki bu kitap bize gelmiş, çevirmeye karar vermişiz dedik çünkü bu bir yerli kadının, yerel değerlerine, kültürüne, kimliğine saygı ve sevgi ile bağlı bilinçli sesi ile yazılmıştı. Gerektiğinde ağzına argo, küfür vb. yakası açılmadık ifadeler de yakışan, bizdeki “Toprak Ana” arketipine örnek olabilecek bir halk kadını tarafından, Batılılarla birlikte geçirdiği zaman ve etkileşim yüzünden kültürlenmeye uğramış ve değişmiş kocası Okol’a hitaben yazılmıştı ve onun bu dönüşümünü eleştiren güçlü kadın sesi aracılığı ile Batı değerleri, uygarlık, hiyerarşi, ayrımcılık gibi kavram ve illetlerin üstünü üstüne gidiliyordu. Bizi Lawino’nun ta kendisi ve haykırışındaki sahicilik etkiledi ve çevirmek boynumuzun borcu olmuştu.

SORU-3. Okuyucu kitlesinin kim olacağını düşündünüz?

CEVAP-3. Çevirmen düşünür mü okuyucu kitlesini? Belki, ben hatırlamıyorum bu konuda kafa yordüğümü. Biz sevdik diye çevirdik, iyi de oldu. Bu durumda çevirmen herkes sever sanır, sanmak hoşuna gider. Gerçekleşirse de daha çok seviniriz.

SORU-4. Çeviri tercihleriniz neler oldu? Özellikle dikkat ettiğiniz/aktarmak istediğiniz öğeler/bölümler nelerdi?

CEVAP-4. Lawino’nun sesini kendi dilimizde aktarmaya çalıştık, bu başlı başına bir sorundu. Yerel ağız mı kullansak, belli bir yöremizin kadınıymış da, söz gelimi Afyon

ağzıyla mı, yoksa benim memleketim Niğde-Bor ağzıyla mı konuştuysak diye düşünmüş sonra da vazgeçmiştik diye anımsıyorum. Ama özellikle kadının yaşadığı hüznü ve öfkeyi, özellikle de envanter tutmuş gibi sıraladığı gözlem sonuçlarını aktarırken ondaki şaşkınlığı ve erkeğindeki dönüşümü yadırgayış sesini bulmaya çalıştığımızı anımsıyorum.

SORU-5. Kaynak metindeki ikinci kısım olan *Song of Ocol*'u neden çevirmediğiniz? Bunun kültürel aktarımda herhangi bir eksikliğe sebep olduğunu düşünüyor musunuz?

CEVAP-5. Hayır, erkeğin de kendini savunmasını okuduk, hatta çevirmeye de başladık ama yayınevinin bu kitabın tutmayacağı gibi bir kanısı-önyargısı vardı ve kitabın tanıtımı için hiç çaba göstermedi. Haliyle Lawino ona ilgi duyabilme olanağını bulan kısıtlı bir okur kitlesine ulaşabildi. Oysa antropoloji, sosyoloji, psikoloji, edebiyat, çevreci sosyal bilimler, göç, sömürgecilik, ırkçılık, kültür araştırmaları ile ilgili herkes için birinci elden değerli bir kaynak kitaptır. Yayıncının paradan başka bir hedefi “de” olmalı. Yoktu. Biz de erkeğin savunmasını yarım bıraktık.

SORU-6. Bu çevirinin Türk okuyucusunda yarattığı algı ile ilgili ne düşünüyorsunuz? / Türk çeviri repertuarında böyle bir türün yer alması sizce değişiklik yarattı mı?

CEVAP-6. Hayır yaratmadı. Yaratması için olanak tanınmadı. Kitap orada ama kimse bilmiyor. Bu durum, piyango bileti almadan size çıkmasını ümit etmek gibi. Türkiye’de ne yazık ki her konuda vitrine bakılıyor.

APPENDIX 2: Interview with Frank Horley

QUESTION-1. Could you please introduce yourself briefly?

ANSWER-1. I was born in Kenya. Studied art for eighteen months in Reigate, and then London, without completing any degrees, then went back to live in Kampala (my father was living in Entebbe) where I was Art Director for the East African Publishing House.

QUESTION-2. If I am not mistaken, the first illustrations you draw were for *Song of Lawino* and *Song of Ocol*. Who / What initiated the drawing process? (Did the writer ask you to do so? / Was it the publishing house that got in touch with you for it?)

ANSWER-2. I first read *Song of Lawino* when Okot p'Bitek submitted his manuscript (translated by him from Acoli into English) to the publishing house for possible publication. John Nottingham, the director, championed African literature, and decided to publish the poem. He asked me to read the manuscript for my response. Reading this amazing poem inspired me to try and illustrate it – these would be my first illustrations. I had at first thought of photographs of small wooden sculptures as illustrations, but I was better at drawing than carving, so my studies for the carvings became the illustrations when the first edition was published.

QUESTION-3. Did you draw them for the first edition? (As I do not have the earlier editions, I am not sure whether the editions published before 1969 included the illustrations or not.)

ANSWER-3. The first edition was extremely successful, with reprints quickly following. So successful that p'Bitek wrote a sequel – more an answer – which was published as *Song of Ocol*. By then I was living in Nairobi, and was asked to illustrate it.

Occasionally I have read Okot's songs, not knowing how successful they have become. I had no idea that both *Song of Lawino* and *Song of Ocol* had been published together by Heinemann in their iconic African Writers Series until I found copies of this edition in their warehouse when I was working for them in Johannesburg. I was happy to see my illustrations were still being used, though they had lost a lot of their definition through the many reprints.

QUESTION-4. Did you know Okot p'Bitek? Did you ever get in touch with him during the drawing process? / How did the process go on?

ANSWER-4. I met Okot once, very briefly, when he was in Kampala to discuss the publication of *Song of Lawino*: we only shook hands.

QUESTION-5. Did you read the books before you draw them? Who chose the parts to be illustrated? Why were these parts chosen to draw illustrations for?

ANSWER-5. I've never been asked by a publisher to illustrate any particular aspect or part of a text. For me, illustrations – drawing, sculpture, film, music - are a way of seeing text. Many people don't think visually, and enjoy illustrations from those who do. I respond emotionally and visually to whatever I am reading, and my illustrations attempt to convey this response. And for me each work has its own ambience. I try, with every illustration, to improve my ability to convey this ambience, so each set of illustrations is different to the previous set. This is true of my illustrations for *Song of Lawino* and *Song of Ocol*.

When illustrating my own writing, though, I would like the text to speak for itself, with the illustrations following as a visual comment. But I've often been asked to intersperse text and illustrations – I suppose those who don't think visually need this. Maybe my writing needs this, too!

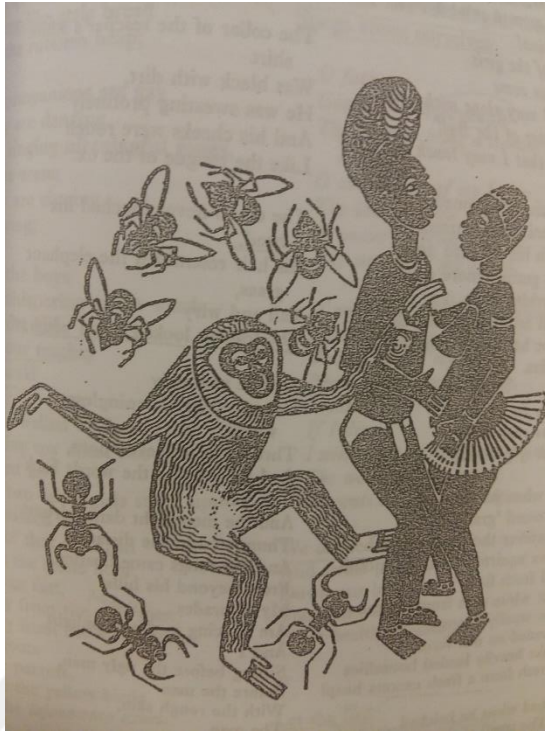
QUESTION-6. When I look at the illustrations in both songs/books, it seems to me that the drawing style in both is different. (For example, the ones in *Song of Lawino* seem simple and descriptive while the ones in *Song of Ocol* seem complicated in terms of interpretation and are essentially portraits. Of course, this is how I interpret them, but it is obvious that there is a difference between them.) What was the reason for this change?

ANSWER-6. The illustrations for *Song of Lawino* are based on the idea of wooden sculptures as illustrations: those for *Song of Ocol* are based on the idea of singing, with images emanating from the mouth. I was showing these illustrations to a friend and remembered that the heads - you saw them as portraits - are based on West African (Benin) bronzes.

APPENDIX 3: Illustrations in *Song of Lawino* and *Song of Ocol* (1984)

Illustrations in *Song of Lawino*





Illustrations in *Song of Ocol*

