



## RESEARCH PAPER

### Translation; a Response back to the Centre: A Critical Analysis of Things Fall Apart and its Punjabi Translation *Tutt Bhaj*

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## ABSTRACT

Translation plays a central role in constructing and re-constructing identities. Keeping in view the crucial role of translation the present study intends to investigate the strategies applied in Things Fall Apart (ST) and its Punjabi translation (TT) for translating (Re-writing) the false constructed stereotypical images. The data for the present research is collected from English text of Things Fall Apart and its Punjabi translation "*Tutt Bhaj*". In Orientalism (1995), Edward Said has presented the false constructed stereotypical images of colonized as idle/lazy, non-hospitable, illiterate and ill-mannered. So, the data is collected on the basis of these constructed images by using the purposive sampling technique. Lefever's theory of Re-writing (1981) is applied for the data analysis. The results of the data analysis reveal that the author and the translator both on the basis of their universe of discourse, ideology, poetics, cultural and religious norms not only try to re-write their identities, but also try to response back to the center by dismantling the blur picture of stereotypes.

## KEYWORDS

Orientalism, Response back, Re-Writing Theory, Stereotypes, Translation (Re-writing)

## Introduction

Lefever (1981), puts forward the concept of translation as re-writing. According to Lefever (2004a), "translation is the most obviously recognizable and potentially the most influential type of re-writing, used in projecting the image of author and a (series of) work(s) in another culture, beyond the boundaries of their culture or origin (p. 9)". It can be easily assessed that translation is not a simple and transparent linguistic activity, but it is highly charged with power, ideology, politics and patronage (Lefever, 2004).

Translation does not mean just conveying the message from one language into another, but it is the important process of translating the culture, society, social norms, ethics and roots of the text from source to the target language. A text is the unit of the language and gives shape to the ideas and thoughts (Lefever, 1992).

Translation means asymmetrical relation of power that takes place and shape under the umbrella of colonialism. Colonialism and translation went hand in hand. According to Niranjana (1992), translation served as a tool to domesticate the Orient. It turned it into a province of European learning (p.12). Through translation of colonial culture into the language of colonized, it became easy for them to dominate. So, translation not only helps to speak in other's language but also reshapes the thoughts and actions of other in an acceptable manner (Rafael, 1993, p.210).

## Literature Review

The rest is always portrayed as center whereas; its colonies have gained the status of peripheries. The image in the binary relationship between the center and its peripheries was the basic reason of imperial superiority, attitudes and experiences. In fact colonialism is the most complicated and troublesome relation between colonizers and the colonized. It is a process of re-forming or un-forming. The colonizers exploited the colonized with discursive practices such as education, medicine, language and culture etc. (Loomba, 2001, p. 2).

The colonizers eroded the history of natives and assured them that adopting the European culture and literature is the only way of their survival in the world. In reality colonialism is a violently superimposed control of European history and African history. They made them stereotyped and represented this image through jokes and writings. A new identity of being brutal, savage, manner less, barbaric, sexually exotic and illiterate was given to them. Power was the main source for the construction of such identities. The colonizers excluded the black and presented them as 'others'. The binary opposition of black/white was inscribed on the minds of 'Black' so much that they absorbed this stereotype and started to view themselves as the inferior one (Serequeberham, 1991).

A schizophrenic colonized identity was the result of stereotyped constructed identity of the 'Blacks'. They started to hate their color and body and put a white mask to hide their blackness. They lost their roots, history; preserved views of their past and hated themselves. They left their culture and adopted the so-called superior culture of Europeans. So, it is said that identity is not absolute but relational. Ana Loomba (1998) opines 'blackness confirms the white self, but whiteness empties the black subject (p.144). At one side they were constructing the identities of natives and on the other side they were introducing their own literature and culture which according to them were superior ones.

In 1978, the publication of 'Orientalism' by Edward Said and 'The Empire Writes Back: Theory and Practice in Postcolonial Literature' (1989) gained the attention of the West. With the publication of these two texts the voices and cultures of the subaltern got place to be heard in both academic and social arenas.

Said (1995) in *Orientalism* raised question about the legitimacy of the construction of Orient in colonial discourse. According to him the defining of Orient and 'other' in colonial discourse is in fact the defining of Occident and 'Self'. Said (1995) is of the view that through 'Orient' Europe defines itself and the colonizer's identity is the invention of the Europeans. He is well aware of binary opposition, so he contends that in colonial discourse the relationship between colonizer/colonized, self/other, occident/orient is in fact the relation of domination.

Orientalism is an entrenched thought structure. It is a process of generalization about a part of the world called east. In Said's words Orientalism was ultimately a political vision of reality whose structures promoted the difference between the familiar 'Us' and the strange 'Them'. Orientals are represented stereotypically as clannish and despotic. They are not trustable and are suffering from incontinence and keep their women locked behind the bars. Edward Said (1995) has criticized this notion of Orientalism, which is the product of western thought. In his book *Orientalism* he has discussed a lot to dismantle this idea and talks about Orientalism as a discourse which talks about power, dominance and representation and postcolonial issues. Although Orientalism is a myth or stereotypical representation of East for the Europeans, yet it has become a systematic knowledge about the East. This myth has become a fact as it was presented in the self-fulfilling literature of Europe. Asians, Arabs and India were mythically considered as religious devotees and incapable of rigorous rationality. In the early European studies, the mystical religious

devotions and absence of rationality were presented. The European powers in Middle East and Asia made the myth Orientalists possible. Said (1995) in his thought is influenced by French philosopher Foucault. Said argues that Orientalism is a full fledged discourse not a simple idea. He further says that all knowledge is produced in the situations of the unequal power relations.

The study aims to investigate the strategic representations in *Things Fall Apart* (ST) and its Punjabi translation (TT) for the negation of so called false constructed stereotypical images. Keeping in view the focus of the study the English Text of *Things Fall Apart* and its Punjabi translation '*Tut Bhuj*' are selected. The data is analyzed in the perspective of Orientalism by Said and Re-writing theory by Lefever.

### Theoretical Background

Said's (1978) Orientalism plays a very crucial role in the studies and developments of postcolonial criticism. It proved a great support for the postcolonial criticism and writers in their literary works. The term Orientalism is used for the assessment of the western scholars for making their domination legitimize over the intellectually marginalized and dominated European people. Edward Said through Orientalism has highlighted how the western has misrepresented the glorious east from 18th century. Orientalism is a discussion about the issues between the orient and occident.

In Orientalism the East has been represented as feminine, deemed passive, submissive, luxurious, sexually, mysterious and West is represented as masculine, active, dominant, heroic, rational, self-controlled and ascetic. The western muscular colonizers domesticated it, although it was exclusively a male province (Said, 2003, p. 207).

Said in his book Orientalism (1995) asks the question where this sly, devious, despotic, mystical Orientalism. Has anyone ever met anyone who meets this description in all particulars? In fact, this idea of the Oriental is a particular kind of myth produced by European thought, especially in and after the 18th century. In some sense his book Orientalism aims to dismantle this myth, but more than that Said's goal is to identify Orientalism as a discourse. The post-colonial writings are a response back against such mythical representation of the East by the West. The post-colonial writers through their writings started to represent themselves and their culture. They started to remind their people about their glorious past and get back their lost identities. For this purpose, they used the language of the colonizers. So, orientalism proves to be the best theoretical perspective for the data collection.

As the study is qualitative in nature and data is collected from the English novel *Things Fall Apart* and its Punjabi translation *Tutt Bhaj* via purposive sampling technique and is analyzed in the light of Lefever's theory of Re-writing, so it is very important to discuss the Re-writing theory too. According to Lefever (2004), translation claims at influencing the development of a culture and literature which can be easily identified by the four constraints named as ideology, patronage, poetics and universe of discourse under which the translators operate.

### Ideology

Ideologies are world view and Lefever (2004), takes translation as a conceptual grade consisting of opinions and attitudes which are acceptable in a certain society at a certain time which help the reader and translator approach the text (Herman, 2004, p. 127).

## Patronage

Power (people, institution) which is the second factor of system control can be named as patronage, which means power (people, institution) which hinders the reading, writing and re-writing of literature (Lefever, 2004a, p. 15).

## Poetics

It is the first factor of controlling system which works from the outside of the system. In the representation of poetics professionals such as critics, teachers, experts etc., take decisions about the aesthetics of a society. It is consisted of two compliments: one is an inventory of literary devices, genres, motifs, prototypical characters, situation and symbols; the other a concept of what the role of literature is or should be in the social system as a whole (Lefever, 2004a, p. 14).

## Universe of Discourse

The subject matter of the source text, certain objects, customs and beliefs, thoughts acceptable or disagreeable to the senses of a target society are called universe of discourse along with the situation of source language and target language are the constraints which the writer or re-writer have to face (Lefever, 2004a, p. 87). A writer or a translator born into a language with its rules and conventions, they do not invent the languages as they pre-exist. They have to adopt the language and never bend language to such an extent that it becomes unreadable for its audience (Lefever, 2004b, p. 35). Although the postcolonial literature is a sign of resistance, but the translators have to follow their own ideology, universe of discourse, poetics and patronage to make their text acceptable in the target society, so the collected data is analyzed following the perspectives of Lefever's theory of Re-writing.

## Methodology

The data is collected from English novel Things Fall Apart (1958) written by a Nigerian writer Chinua Achebe. In the study it is source text while the target text is its Punjabi translation 'Tutt Bhaj' (1986) by Afzal Ahsan Randhawa, a Pakistani author.

The upcoming pages are comprised of collected data along with analysis from English and Punjabi text. The data is collected keeping in view the so called false constructed stereotypical images such as; lazy, feminine, coward, ill-mannered, non-hospitable and illiterate etc.

## Extract No. 1

### Source Text (English)

**Okonkwo was well known throughout the nine villages and even beyond....As a young man of eighteen he had brought honor to his village by throwing Amalinze the Cat. Amalinze was the great wrestler who for seven years was unbeaten, from Umuofia to Mbaino... It was this man that Okonkwo threw in a fight.** (Achebe, 1994, p. 3)

### Target Text (Punjabi)

**اوکانکو نوں نواں پنڈا دے لوک بی نہیں سگوں دو دراڑ دے رہن والے وی جاندے سن ..... اٹھاراں وریاں دا گبھرو بندیاں بی اوس امالنز بلے نوں ڈھا کے اپنے پنڈا دا ناں اچا کیتا۔ امالنز اک پڑا تگڑا پہلوان سی جیہڑا ستاں ورھیاں**

تک اموفیا توں لے کے مبینو تک، کدے کسے کولوں نہیں سی ڈھٹھا..... جیہے مشہور تے زوراور پہلوان نال اوکانکو نے گھول کیتا تے بڑے زورنال اوبنوں ڈھایا۔

(Randhawa, 1986, p.12)

**Back Translation:** *Okonkwo* was well known not only in the adjoining nine villages, but the people of far off villages also knew him..... he made the name of his village by defeating *Amalinze* in wrestling at the age of eighteen. *Amalinze* was a great wrestler who was never defeated for the last seven years by any one from *Umuofia* to *Mbaino*... With such a great and powerful wrestler *Okonkwo* fought and defeated him.

### Description and Explanation

In the selected expression the ST author through the appropriation strategy tries to response back to the colonizers against their stereotypical portrayal of the Orient as feminine and lethargic. Achebe by appropriating the language of the center tries to make the west to think about whether the people who are so muscular and expert in the art of wrestling can be lazy and have the parasitic tendencies. In the above expression the author tries to clear the blur picture to the reader and attempts to dismantle the constructed stereotypical image of being “feminine”. The author’s use of metaphoric expression “*Amalinze the Cat*” is a sign of resistance against the colonizers’ claim of representing east as “lethargic and coward”. By appropriating English, the author attempts to be able to intervene more readily in the dominant discourse to interpolate his own cultural realities and uses that dominant language to describe those realities to a wide audience of readers. The representation of *Igbo*’s cultural norms and lost values with the layer of colonizers’ language is in fact response back strategy. His selection of lexical items is the reflection of his conscious/unconscious desire to defend his people and present them as brave and courageous. The description of the bravery and fame of *Okonkwo*’s defeating *Amalinze* the unbeaten wrestler needs no further clarification about the real qualities of the orientals.

The TT translator uses addition and domestication strategies on the basis of his ideological perception and Punjabi poetics. The choice of the lexical item for describing the bravery of the hero of the novel is in fact a resistance and a defensive stance for his own identity construction. The expression اوکانکو نون نواں پنڈا دے لوک بی نہیں سگوں دو دراڑ دے رین والے *Okonkwo noun nawan pindaan dae loak he nahi sagoon dor darar dae rahnan wale vee jandae suun* is a forceful representation of that struggle. It signifies that colonized are so famous that they are well known even in the far-off areas due to their bravery. *Randhawa* adds the local color of his native language while re-writing the text. He domesticates the word “young man” as گہرو *gabhroo* while keeping the target reader in his mind. The word “young man” is a general term and can be applied for any young person while the term گہرو *Gabhroo* is highly culturally charged term and has its own culture specific connotation and signifies an overall structure. In the TT (Target Text) culture گہرو *Gabhroo* means a tall young man with a strong and muscular body (*Ahmed, 1999/Khan, 2009*). The TT readers are very well aware of the prerequisites for being a wrestler as he must be young, tall and muscular and the lexical item گہرو *Gabhroo* is the perfect choice for conveying the true spirits of that quality, but it is understandable only in the specific culture. The meaning and force of such cultural terms cannot be transmitted into other culture. The translator’s use of such terms reflects his cultural experiences and poetic competence. It is a process of re-enforcement against the constructed representations of colonized as “feeble and feminine”. As every language has its own implication, production and audience in its society, so it is difficult to transmit into other language without complete cultural understanding of that particular society. Like the ST author the translator by adding the color of his native language brings the whole web of his society

into account. The translator represents his universe of discourse with the use of lexical item Dhaa ڈھا for **throwing** which has a specific cultural connotation and means to defeat someone (Ahmed, 1999/Khan, 2009). The selected item is contextual in nature and has a special significance. It is the reflection of the poetic qualities of the indigenous language of the translator and an attempt to reconstruct his miss-represented identity.

The frequent use of lexical items from the native language is itself a response back strategy. The expression "**great wrestler**" is translated as تاگرا پہلوان tagra pehlawan which also has a specific cultural connotation and the target readers can easily understand it. The word تاگرا پہلوان Tagraa Pehlawan is described as a powerful and muscular man by Ahmed & Khan, 1999/2009. It has historical, cultural and social grids in Punjabi. The translator domesticates and the literal translation of the word conveys the message with the same communicative competence which is applied by the ST author. Such representation is again a strengthening stance of the resistance which the ST author presents against the falsely constructed image of the Orientals as "lethargic" and "feministic". The Punjabi word ڈھٹھا Dethaa means to be defeated (Ahmed, 1999/Khan, 2009) is also the representation of translator's poetic diction which he applies for the re-enforcement of the ST. This is the reflection of the embedded splendor of his native language. He again indulges in the domestication and applies the strategy of addition to carry on the rhythmic tones of the text. The translator domesticates and universalizes the expression on the basis of his universe of discourse and cultural knowledge. The lexical item گھول Ghooal means competition (Ahmed, 1999/Khan, 2009) is also a domesticated word and has special connotation easy to understand by the target reader. The whole representation is a response back against the false constructed images of "lazy".

## Extract No. 2

### Source Text (English)

**He was not afraid of war. He was a man of action, a man of war** (Achebe 1994, p. 10)

### Target Text (Punjabi)

**اوہ جنگ توں کدوں ڈر دا سی۔**

**(Randhawa, 1986, p. 21)**

**Back Translation:** He was never afraid of war.

### Description and Explanation

The wisdom of the ST author is quite visible for designing the bravery and warrior ship of the indigenous colonized in the above selected piece of work. His conscious use of English language which is the language of the superiors for the portrayal of his nation's bravery is a response back. The writer aims at fashioning out English as a universal language in carrying out his peculiar experiences. The ST author in a successful way counters all the ongoing propagandas in the West about the colonized customs and traditions. He tries to resist the colonialist ideology and cultural imperialism with the powerful representation of the identity of the marginalized. His description about the hero as a man who likes blood shedding quite visibly places a question mark that how can he be a "coward and feminine". Such representation is a question for the colonizers who call the Orientals having "feministic" qualities.

The TT translator steps in the shoes of the ST author by showing his resistance against those false and negative descriptions of the West for the East and efforts to convey the message by utilizing Punjabi poetics. His use of strategy of omission for deleting the expression “**He was a man of action, a man of war**” is ideological and reflects his authority of a translator. He simply translates the expression as اوہ جنگ توں کدوں ڈر دا سی *Oh jang tun kadoon darda see*. The translator’s representation of a long text with the use of a few words from his native language reflects his communicative competence and the linguistic richness of his marginalized language. It is a strategy of re-enforcement for the stance which the ST text takes for the de-construction of false constructions of “lethargic and feminine”.

### Extract No. 3

#### Source Text (English)

One day a neighbor called *Okoye* came in to see him. He was reclining on a mud bed in his *obi* playing on the flute....*Unoka* went into an **inner room** and soon returned with a **small wooden disc** containing *akola nut*, some *alligator pepper* and a lump of white chalk.

(Achebe 1994, Pp. 5-6)

#### Target Text (Punjabi)

اک ون اوبدا اک گوانڈھی جہیدا ناں اکوئی سی، اوبنوں ملن لئی آیا۔ انوکا اوس سویرے اپنی کٹیوچ زمین تے لما پیا بین وجاریا سی۔ ..... انوکا اٹھ کے کٹی دے اندر والی کوٹھڑی وچ گیتے جہدے اک تھالی وچ اک ناریل دا کھوپا، وڈی بری مرچ تے اک چٹا چاک لے کے پچھانہ پرت آیا

(Randhawa, 1986, pp. 15-16)

**Back Translation:** One day his neighbor, who name was *Okoye* came to see him. At that time *Unoka* was paly his flute while lying on the floor in his hut.----- *Unoka* at once went into the back room of the hut and immediately returned with a coconut a bell pepper and a piece of white chalk.

#### Description and Explanation

In Conrad’s “Heart of Darkness” (1958) Marlow’s description of Europeans is originated from a stereotyped that represented all Africans are made up of nondescript characteristics, unlike Europeans who are expressed in a great deal. Marlow represents the natives as animals walking on all fours to drink from a river and have no sense of hospitality. Through the above extracted expression Achebe struggles to response back to the colonizers for false constructed images of Africans. He describes the hospitality and mannerism of his nation by adding the local color of his native language.

When a chronic debtor like *Unoka*, offers the best kind of hospitality on *Okoye*’s visit to his house then it is not difficult to imagine how “hospitable” the blacks of Africa would be. Achebe tries to appropriate the English language by using the un-translated lexical items of his native language. The use of un-translated words not only highlights the difference between cultures but also points to the effectiveness of discourse in explaining cultural concepts, actively involving the readers with the contexts to find meanings. The lexical items such as *obi* and *kola* are culture specific and only the readers of that particular culture can understand the meaning and significance of these items. These terms do not have their equivalents in English language. Although the word *obi* can be translated as ‘hut’ yet it cannot convey its full associated cultural significance. The use of un-translated word *Obi* from ST author’s native language signifies the assertion of freedom and

abrogation of the authority of center. He has shown a sort of lack of faith in English as a language incapable of conveying these realities with their rich connotations in its translations. It is clearly the appropriation of English that was designed to cut the colonizers to their size and to assert the importance of the colonized. The conscious/unconscious use of word *Obi* which means a large living quarter of the head of the family is a counter discourse against the colonial discourse that portrays the Africans as “animals” living in the wilderness of jungle without any idea about houses and dwellings. The use of word *kola* is conscious/unconscious choice of the writer to represent the perfection of his indigenous language. The serving of *kola* to the guest and praying to their elders after breaking *kola* is not only the reflection of their mannerism but it reflects their love for their departed ancestors. Such description raises the question where are those animal Africans who are stereotyped by the colonizers. *Kola nut* which is a sign of hospitality and honor signifies and interprets a particular concept attached to source culture. It has its specific historical and cultural features within the limited geographical areas.

The ST author’s use of linguistic items from his native language is an effort at conscious/unconscious level for reconstructing his lost identity. He skillfully exposes the arrogance of the colonizers who destroyed the centuries old culture without bothering at all to see its underlying beauties such as hospitality, and decency. The way the guest is served also mirrors the representation of colonized who in the view of the colonizers have no serving manners and are ill-mannered and non-hospitable.

The TT translator represents his own experiences and Punjabi poetics with the translation of *obi* as *کلی Kulli* and domesticates the concept as to mark a clear cut difference between cultures. The used lexical item has a special connotation in the respective culture and only the native of that language and culture can understand its significance. The word *کلی(Kulli)* means a small inside room or *Jhugi* (Ahmed, 1999/Khan, 2009). It is an attempt to re-enforce the ST in dismantling the fake constructions of colonizers who always present the colonized as “animals” living in caves and have no sense of building houses. For making the sense of *obi* clearer he adds another word *kothari کوٹھڑی* which means an inner room. The frequent use of lexical items from the native language is a sign of resistance and a response back strategy. The translator’s use of synonyms of words highlights his linguistic adequacy and his command over his native language. The nonnatives however much they try to learn that language cannot reach to the essence and true spirit of that language. As in E.M. Foster’s A passage to India (1981) the Indians are represented as the people lacking etiquettes. They put their melons in their fez; guava in their towels. With the representation of *kola nut* in a *plate* translated as *ٹھالی Thali* means a small container in which food is eaten or served (Ahmed, 1999/Khan, 2009) is an attempt to show the mannerisms and etiquettes of the colonized and a de-construction of the false representations. The word *kola nut* is domesticated as *Narial da khopa ناریل دا کھوپا*. In the target culture it signifies as a food item to be served to the guests at the wedding occasions or as an honor. In the TT the representation of such lexical items is an attempt to re-enforce the stance which the source text took for representing the colonized as hospitable and well mannered.

The word *alligator pepper* translated as *وڈی ہری مرچ wadi haari march* is again the use of domestication strategy. The ‘alligator pepper’ has its own special significance in its source culture. The translator having no knowledge of that significance translates it as *وڈی ہری مرچ wadi haari march* on the basis of his universe of discourse to make the text more reader friendly. In the translated expression the translator represents his own identity with the use of words from his native language. He with a powerful communicative competence tries to re-enforce to de-construct the image of falsely fabricated image of “ill-mannered” for the marginalized.



**Extract No. 4****Source Text (English)**

And now he was going to take the *Idemili* title, the third highest in the land. It was a very expensive ceremony and he was gathering all his resources together.

(Achebe 1994, p.6)

**Target Text (Punjabi)**

تے بن اوہنوں اوس علاقے دا تیسرا وڈا خطاب ملن والا سی۔

(Randhawa, 1986, p.17)

**Back Translation:** Now, he was going to get the third big title of the village.

**Description and Explanation**

The colonizers always represent themselves as the men of titles. They always portray their social set up as superior one. Through the use of un-translated words, the ST author tries to response back to the colonizers against the negative representation of the *Igbo* people. The colonizers always portray the *Igbo* people as illiterate and deprived of the abilities to get any higher place in their life. In the above-mentioned expression, the ST author represents the importance of titles in the life of the *Igbo* people. He adds some words of his native language which are highly culturally embedded and cannot be transformed into another culture. The conscious/unconscious use of these words is basically an abrogation of the language of the center and a reflection of differences. Through the use of untranslated words, he tries to highlight his lost language. The *Idemili* title is the third highest title among the *Igbo* people and a lot of resources are needed for getting this title. The *Idemili* title has a specific religious connotation in the ST culture which is understandable only for the native people. Its significance for the non-natives is un-understandable because it is totally culturally specific concept. It is the interpretation and signification of *Igbo's* source cultural norms and traditions. It depends upon the economic, religious and historical climates of the *Igbo* source society. Such representation provides a motivation to the reader to struggle for understanding the main spirit attached with these cultural items.

The personal experiences of a person have a conscious or unconscious effect on the mind of a translator/re-writer which is reflected through his writings. The translator by applying the strategy of omission deletes the *Idemili* concept from the translated text on the basis of his own ideological perceptions. Transfer of source culture and knowledge is important in the activity of translation which is not fulfilled in this particular case. Not only an expression but the whole linguistic set up in one society is culture specific. Cultural archetype of such religious and culture specific concepts feels difficult to be conveyed in the target cultures so the translator omits this concept and conveys the literal meaning of it as *Tesra wada khatab* تیسرا وڈا خطاب which although does not carry the true spirit which the ST lexical item *Idemili* brings with it yet the meaning is perceived by the reader. The Urdu lexical item re-enforces the struggle of the source text to response back to those fake images of being "illiterate and uncivilized".

**Extract No. 5****Source Text (English)**

At last *Ogbuefi Ezeugo* stood up in the midst of them and bellowed four times, "Umuofla kwenu,"..... *Ogbuefi Ezeugo* was a **powerful orator** and was always chosen to speak on such occasions. (Achebe 1994, p. 11)

### Target Text (Punjabi)

آخر ایزو گو اکٹھ دے وچکاروں اٹھ کے کھلو گیا۔ 'خیر سکھ بہانیو' اوس چار واری چارے بنے مونہہ کر کر کے نعرہ ماریا۔ .... ایزوگو بہت زبردست مقرر سی تے ایہو جیہیاں وقتاں آتے اوہنوں بی بولن لئی آکھیا جاندا۔

(Randhawa, 1986, p. 22)

**Back Translation:** At last *Ezeugo* AE stood up from the crowd. Good day brothers! He raised a slogan b for four times by facing the crowd on all the four sides. -----He was a great orator and he was always invited to speak on such occasions.

### Description and Explanation

In colonial representation only the European male characters are always given the voice. In *Conrad's Heart of Darkness* (1988) Marlow allows the natives to speak only on two occasions: firstly when a servant announces the death of Kurtz, and second time when an African is portrayed as a beast by showing his desire for cannibalism. Through this representation Conrad has portrayed the natives as having no manners of conversation. The ST author once again indulges in the appropriation by the use of inter sentential code switching and defends his native culture. Another beauty of the *Igbo* culture is brought out by showing the unequivocal support that *Udo* gets from the people of his tribe in the time of need. *Ogbuefi Ezeugo's* oratory works upon the audience when he bellows "Umuofla kwenu" four times looking in every direction with a clenched fist and the whole tribe begins to seethe in anger. All of them start to shouting in favor of taking revenge for the murder. They rally behind *Udo* and express their willingness to go to any extent to settle the score with the enemy. This shows how the ST author asserts the importance of their culture and derides at the imposed European culture that leads to an effort to break-up and disintegration of their tribes and families rendering them absolutely vulnerable. The west portrays east as "illiterate". Achebe tries to resist to their claim by presenting the oratory qualities of his people. He abrogates the center's language by using the word "Umuofla kwenu" which is purely a native *Igbo* word. He uses this un-translated word to clear the gap between the languages and invites the readers of the other cultures to learn his language to grasp the beauty and specification of his native language. This is purely a strong resistance for getting out of the humiliating past.

Language is a powerful tool which has always been used for constructing and deconstructing the identities. Different language techniques are applied in identity construction process. The TT translator also takes the help of his native language for representing the beauty and authority of his language. The selection of lexical items from his native language is the proof of his command over his native language. The use of word اکٹھ Akath echoes the beauty of his native language and his strategy of addition for carrying on the message in a smooth way. In the target culture the word اکٹھ Akath means *julsa*, gathering or *perhaya punchait* where the people gather to resolve some issues (Ahmed & Khan, 1999/2009). The translator's selection of such words sounds his colonized mind and his conscious or unconscious effort to represent the beauties of his language and identity. He translates the lexical item Umuofia kwenu as خیر سکھ بہانیو for making the text a reader friendly. The translator with the use of Bohat zabar dast mukarar re-enforces the original text and describes the mannerism of the colonized. He tries to blur the negative

portrayals of the *Orients* as “un-civilized and illiterate”. The whole representation is not only ideological but also a response back to the false constructed stereotypical images.

### **Conclusion**

The study concludes that the process of translation is not a mere process of translating from one code system to other, but is highly charged with the powers. It is used for constructing and de-constructing the identities. During the colonial period it was used for the construction of new identities of the colonized, but in postcolonial writings it served the purpose of re-constructing the false constructed images. The present study is the proof of the role of translation as a tool for the re-construction of lost identities. The ST author and the TT author both have used the strategies of appropriation and abrogation to dismantle the false constructed images of ill-mannered, lethargic and coward in the best possible manners. With the use of native terms in the text they made an attempt not only to show resistance, but introduce their language and richness of culture.

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