

ASEMKA

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PROFESSOR ATTA GYAMFI BRITWUM

NUMBER 10

SEPTEMBER 2020



ASEMKA

THE BILINGUAL LITERARY JOURNAL OF THE
FACULTY OF ARTS - UNIVERSITY OF CAPE COAST

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PROFESSOR ATTA GYAMFI BRITWUM

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UNIVERSITY OF CAPE COAST**

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DEDICATION
PROFESSOR ATTA GYAMFI BRITWUM

Professor Britwum is a man of many parts. He is as much at home with Marxist Economic Theory and Feminist Sociological Thoughts, as he is with French and Francophone Literatures. He is a great teacher and Administrator of international acclaim. The Editors dedicate this special issue of *Asemka* to his honour.

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FORWORD

All the papers in this Volume were presented at a three-day Conference in honour of Professor Atta Gyamfi Britwum who turns eighty years in March 2021. Most of those years he spent at University of Cape Coast, having cut his teeth as a young lecturer in French language and Literature-in-French in 1974. After many years of an illustrious career in teaching, publication and extension, he bowed out at age seventy, but he didn't get the well-deserved rest he was entitled to; he continues to support his Department and the University as a whole. Today, Professor Britwum's name is associated with high standards of professionalism which earned him the nickname 'L'oracle'. Indeed, it is impossible to find another name universally acknowledged as embodying the excellence in French education offered at the Department of French, University of Cape Coast.

The decision to honour Professor Britwum couldn't have been taken at a more appropriate time. It was planned to coincide with the fiftieth anniversary of the publication of the *Beautiful ones are not yet Born*, Ayi Kwei Armah's first novel. Britwum never grew tired of reading, teaching and examining it. Such was his respect for Armah's craft. So, the three-day Conference was as much a celebration of Armah's contribution to the shaping of the African novel as it was a tribute to Professor Britwum's work as a teacher of literature of immense influence.

One only has to look at the titles of the papers published in this Volume to get an idea of how deep his influence runs at UCC and beyond. Most of the contributors once upon a time sat at the master's feet, but are now scholars in their own right keeping the flame of French scholarship burning bright (George Cooper: "Polished in a high degree, as each froggie ought to be/Now they sit on other logs, teaching other little frogs.") A good number of the papers are on Literature, nonetheless not limited to Armah's works. No Surprise there. Nevertheless, there are Language papers there too. No surprise here either, for the man to whose honour the Volume is dedicated is equally at home in both Language and Literature

Lawrence K. Owusu-Ansah,
Department of English, UCC.
A Disciple

ASEMKA: EDITORIAL

This Special Edition of *ASEMKA*, a bilingual literary journal of the University of Cape Coast, is published in honour of Prof. Atta Gyamfi Britwum, a revered Associate Professor of Francophone African Literature and Civilisation in the Department of French, U.C.C. It contains twenty (20) papers centred on diverse areas of teaching and research in the Humanities and on the theme of the Conference – *Literature and the Humanities in the 21st Century: Interdisciplinary Perspectives* – held in his honour by the Department of French, University of Cape Coast, Ghana, 13th – 15th Mars, 2019. To reflect Prof. Britwum’s area of research interest, the essays are arranged in two sections according to his dominant medium of instruction (French language) and speciality (Literature and Civilisation), followed by those in English language. The first section consists of a set of nine (9) essays in French spanning between themes in Literature and Language. The second section is made up of a set of eleven (11) essays in English which examine issues in literary studies, Language and Didactics, ICT and French Education, Philosophy, and Translation, among others. This special arrangement is however representative of the bilingual nature of the Journal.

First Section

Britwum, A. G.’s paper titled, **“Insuffisances Théoriques Des Damnés De La Terre De Frantz Fanon”**, presents the Fanonian perspective as a complement to the African nationalism that informed anti-colonial struggles. The study posits that African nationalism, populist in nature, for failing to target the capitalist economic base, which defines colonialism, ended up strengthening it. It concludes that Fanon’s anti-colonialist perspective, despite its overt radicalism, is not designed to allow a “bottom-to-top change” in colonial / capitalist society.

Kodah, M. K.’s paper titled, **“Disculpation de Dieu dans le malheur des hommes: Une lecture critique de *Gouverneurs de la rosée* de Jacques Roumain”**, puts into question the responsibility of God in the suffering of men on earth and the capacity of man to make and unmake himself. The study aims at absolving God of the guilt of the miseries of men, and also questioning the atheistic or anti-religion denunciation of this narrative

text since its publication. The study is accomplished through a critical reading and a thoughtful analysis of Jacques Roumain's *Gouverneurs de la rosée* within the analytical structure of literary studies and sociocriticism.

Addo-Danquah, O.'s paper, "**Le récit de pensées : Une analyse comparative de *Vol de nuit* d'Antoine de Saint-Exupéry et *La Condition humaine* d'André Malraux**", drawing inspirations from theorists such as Léon Edel (1961) and later Dorrit Cohn (1981), examines what Antoine de Saint-Exupéry's *Vol de nuit* by and André Malraux's *La Condition humaine* respectively can offer on the side of representations of the interior life. The study is posited within the framework of narratological theories.

Kodah, M. K. & Togoh Tchimavor, A. A. in "**Réactions des femmes face au conflit de genre dans *C'est le soleil qui m'a brûlée* et *Tu t'appelleras Tanga* de Calixthe Beyala**" examine the reactions of women to gender conflict in Calixthe Beyala's *C'est le soleil qui m'a brûlée* and *Tu t'appelleras Tanga*. The study critically reflects on the various ways women in Beyala's *C'est le soleil qui m'a brûlée* and *Tu t'appelleras Tanga* react to oppression and exploitation resulting from patriarchal domination. It therefore examines the sources and nature of this conflict, and how women react to it in the two novels. The study points to the fact that, much as conflict emanating from patriarchal oppression and male's domination in human societies is inimical to the rights of women, the methods used by the latter to free themselves from this state of being remain questionable, in that, these methods defy rational thinking and are also a kind of reversal oppression and domination which are equally unacceptable.

Kudi, M. D.'s paper, "**La Littérature francophone face aux médias de télécommunication : Une nouvelle dynamique de la création romanesque, le cas de *L'Énigme de retour* et *Tout bouge autour de moi* de Dany Laferrière**", seeks to examine how pertinent painting, photography, television, telephone etc. are to the production of the contemporary Francophone novel. The study focuses on *L'Énigme de retour* (2009) and *Tout bouge autour de moi* (2011). The analysis is based on the perspective of literary intermediality propounded by Jürgen E. Müller which is characterised by an interaction between telecommunication media and literary text. The study establishes through these selected novels that these media forms are not simply another form of expression in the novel but rather a lens through which the story is narrated.

Gli, M.'s paper titled, "**Les faces du bonheur dans *Vol de nuit* d'Antoine de Saint-Exupéry**", analyses the faces of happiness in Antoine de Saint-Exupéry's *Vol de Nuit*. The study is conducted through thematic approach. This approach is complemented by Maslow's theory of human needs. The collection of data or the collection of information is purely documentary. The study therefore seeks to establish a link between individual happiness and collective happiness in Saint-Exupéry's selected narrative text.

Krakue, S. P.'s paper, "**Christ haïtien : *Gouverneurs de la rosée* et *La Bible***", attempts to question Jacques Roumain's *Gouverneurs de la rosée* in order to elucidate the novelist's use of the biblical text in his creative activity. The study demonstrates that Jacques Roumain's narrative text turns out to borrow biblical ideas not only to develop his plot but also to design his main character.

Afari, E. S. K. & Yegblemenawo, C. A. A. in "**Apports de la télé-série à l'amélioration de la compétence d'expression orale du FLE à l'école normale.**" examine the impact of the use of serial movies as teaching aid on oral expression of French language learners in Colleges of Education in Ghana with the aid of smartphones. The study discovers that the use of serial movies in teaching French boosts learners' performance in oral communication. It therefore recommends that serial movies could be used in teaching French language lessons in order to enhance the oral communication competencies among learners.

Bationo, J.-Cl.'s paper titled, "**Didactique de la littérature et littérature didactique : l'exemple de la littérature africaine francophone en classe de langues étrangères au Burkina Faso**", shows not only how to teach literature in language class but also how to use didactic literature to develop social skills among learners to reduce vandalism, school violence, negative stereotypes, misunderstandings of intercultural nature while cultivating social peace and living together in a context of internationalization, globalization and digital revolution. The paper focuses on francophone African Literature and posits that methodological approach used for the didactic transpositions of literary content is based on the new orientation and the redefinition of the objectives of language teaching and on the didactic models of the aesthetic reception of didactics of literature which requires putting the learner in intensive interaction with the text and motivating him/her to express himself/herself on his/her reading experiences.

SECOND SECTION - ENGLISH

Krakue, S. P.'s paper titled, **“Quod erat demonstrandum: A comparative study of narrative technique in Ama Ata Aidoo’s *Changes* and Albert Camus’ *Les justes* (The Just Ones)”**, demonstrates through textual analysis, how in Ama Ata Aidoo’s *Changes* and Albert Camus *Les justes*, the authors resort to a specific form of irony to bring the discussion of issues raised to a conclusion. The technique consists in demonstrating clearly a huge discrepancy between a “fine” idea and its practical usefulness. Both authors successfully use narrative technique. Albert Camus demonstrates the hollowness of the idea of fighting for justice through revolutionary violence and Ama Ata Aidoo similarly demonstrates the fatuousness of the theory of women-emancipation-through-polygamy.

Adjandeh, E. A. analyses selected reports in Ghanaian media in relation to the clergy and identifies how Wole Soyinka’s theme is reflected in these media in her paper titled, **“Analysis of Wole Soyinka’s *Trials of Brother Jero* in Relation to Ghanaian Religious Discourse”**. The study seeks to examine the extent to which themes in Soyinka’s *Trials of brother Jero* play out in religious discourses in Ghana. The global nature of the issues problematized by Wole Soyinka also comes out through this study as the work set in Nigeria is analyzed in relation to the selected articles set in Ghana. The paper relies on a content analysis of *Trials of Brother Jero* and similar themes presented in the selected articles, and makes a few recommendations on how these religious issues could be partially, if not wholly, resolved in Ghana.

Sam, C. A.’s paper, **“Decolonizing the Postcolony: Of Men, Spatial Politics and the New Nation in WA Thiongo’s *Wizard of the Crow*”**, examines how Ngugi Wa Thiongo’s *Wizard of the Crow* blatantly explores Africa’s complicity in a seemingly cyclic colonization in the 21st century and its attendant consequences for the total liberation of Postcolonial Africa. The study examines the correlation between masculine representations, spatial re-organization and futurity as alternative ways in thinking about Africa’s future through Bakhtin’s theory of the carnival and other such concepts as polyphony and the grotesque. The result of the analysis is that the correlation between forms of communities and forms of masculinities is an indication of a vision of hope for Postcolonial Africa.

Kambou, M. K. & Traore, S. A. in **“Manipulation and the popular uprising in Burkina Faso in 2014”**, analyse the different discourses in the build-up to the popular uprising in Burkina Faso on the 30th and 31st October 2014. It attempts to clarify how political and civil society leaders use language and other non-linguistic elements to influence the ordinary citizens' minds and, indirectly, their actions. The analysis is premised on Van Dijk's (2006) Socio-cognitive approach. The paper analyses the cognitive, the social and the discursive dimensions of manipulation in six political speeches (two speeches from Civil Society, two from the ruling party and two from the political opposition). The results suggest that the three groups manipulated their audiences, and finally, the ruling party lost following the resignation of the then Head of State, making way for a Transition government to take over the reins of governance.

De-Souza, A. Y. M.'s paper **“Test-taking Strategies of University of Cape Coast Students of French as a Foreign Language: a Case Study.”** seeks to provide a description of test-taking strategies that may inform teaching and learning of French for better output in tests against the background that Ghanaian students of French as a foreign language deploy strategies that are not adequate enough in answering test items in French. The study examines data gathered right after a French test by level 200 students, using recollective verbalization protocols.

Kambou, M. K. & Soma, L. examine in their paper titled, **“Local Culture and EFL Vocabulary Learning”**, the influence of learners' culture on foreign language vocabulary. The paper seeks to demonstrate that there is a link between culture and lexico-semantic errors committed by learners of English as a foreign language among Dioula speaking students in Burkina Faso. A language test composed of two written activities was used as the data collection instrument. The results revealed that the Dioula speakers' English is influenced by their culture. These results have some pedagogical implications. They, therefore, suggest that we adapt the teaching of EFL vocabulary to learners' culture.

Kabore, A. & Nazortin, C. in **“Critical Analysis of the Place and Importance of Literature in the Teaching / Learning of English and in School Leaving Certificate Examination in Burkina Faso from 1985 to 2018”**, analyse the types of texts given at the “Baccalaureate A” written examination in the last thirty years. In this study, quantitative and qualitative

data are collected. Baccalaureate written English papers are the main focus of our collection. Teachers and supervisors are interviewed. The study is grounded on “Reader-Response Theory” which stresses the interactions between the reader and the text. The results of the study show that the great majority of texts proposed for “Baccalaureate A” examination, in the last thirty years, are non-literary texts.

Malgoubri, I., Sawadogo, M. & Kambou, M. K.’s paper titled, “**Digital Audio-visuals Aids and Listening in English as a Foreign Language Classrooms**”, is an experimental study which investigates the potential of digital audio-visuals to improve the listening skills of EFL learners in secondary schools in Burkina Faso. On the assumption that learners born around the year 2000 are digital natives, the researchers try integrating smartphone-friendly audio-visuals in their EFL classrooms in a four-week experiment involving one Experimental Group and one Control Group. The experiment aims at gauging the effectiveness of those aids operated via students’ smartphones in improving learners’ listening and speaking skills. Independent T-tests were used to compare the groups and Sample Paired T-Tests to make comparisons within groups. The study suggests that, if appropriately used, smartphones are excellent devices for language teachers and learners in this digitizing world.

Osei, R. N. & Inusah, H.’s paper, “**A Critique of the Images of Heaven in the Scriptures of the Abrahamic Religions: An Existentialist Perspective.**” Critically examines the scriptural images of heaven as captured in the Abrahamic religions – Judaism, Christianity and Islam – from the existentialist perspective. The paper argues that the idea of life beyond this earthly existence for all human beings in a specially prepared location by God for eternal happiness for those who obey His commands on earth called Heaven, as propounded by the Abrahamic Religions, throws up a lot of problems, especially from the existentialist perspective. The study concludes that the scriptures’ constructs of heaven appear self-contradictory and fail to strike a chord with the contemporary image of the ideal society when perused from the existentialist perspective and should, therefore, be discarded.

Negedu, A. K.’s paper “**Lexical Gaps and Ideological Shift in the Translation of Chinua Achebe’s *Things Fall Apart* as “*Le Monde S’effondre*” in French.**” examines the ideological divergence between the title of the original text and the title of the translation, following an observation

that in translating Chinua Achebe's *Things Fall Apart*, Michel Ligny translates directly Igbo terminologies, realities and beliefs into the French language. The paper concludes that the ideology that the translated title projects to French-readers is totally different from the ideology that the original title projects to English-readers.

Talbert, T., in **“Political Transformation and Development in Africa: Lessons from Achebe’s *Things Fall Apart*”**, formulates critical perspectives on the significance of Achebe’s novel for the socio-political and economic transformation and development of the African continent. The paper challenges one of the central assumptions in this story that Africa falls apart as soon as it comes in contact with Europe. It questions aspects of political conservatism exhibited in Okonkwo who is suspicious of fundamental changes to his society. The discussion is based on the jollof rice principle of political hybridisation of development which proposes the amalgamation of Westernised and non-Western ideas and systems, in order to achieve economic development, rather than totally rejecting Westernisation in its entirety. The study uses examples of Western-style democracy and State intervention in Africa to demonstrate the significance of embracing some aspects of Westernisation through political hybridisation.

Lexical Gaps and Ideological Shift in the Translation of Chinua Achebe's *Things Fall Apart* as "*Le Monde S'effondre en Français*"

Angelinus Kwame Negedu
University of Cape Coast, Cape Coast, Ghana.

Abstract

In translating Chinua Achebe's *Things Fall Apart*, Michel Ligny translates directly Igbo terminologies, realities and beliefs into the French language. This has contributed greatly in the preservation of the beauty and authenticity of the original text. However, the title of the novel is domesticated by Michel Ligny to present a different ideology. Within the framework of Lawrence Venuti (2004) theory of domestication and foreignization of translation, this paper examines the ideological divergence between the title of the original text and the title of the translation. The paper concludes that the ideology that the translated title projects to the French-reader is totally different from the ideology that the original title projects to the English-reader.

Keywords: domestication; foreignization; ideological shift; lexical gaps; translation.

Introduction

Things Fall Apart is a literary genre that is set during the early days of colonialism in Nigeria. It is Achebe's first novel published in 1958, a period, often referred to as the Nigerian Renaissance, when many Nigerian writers began to create literary works to shatter the stereotypical European portraits of native Africans. In other words, this dramatic upsurge of African literature during this period seeks to reject the misguided colonial accounts of Africa and to tell the real story about Africans. Before the Renaissance, most of the novels about Africa were written by Europeans. In a greater number of these novels, Africans are described as primitive, socially backward and uncivilized.

Joseph Conrad's famous *Heart of Darkness* published in 1899 for instance describes Africa as a: "wild, dark and uncivilized continent".

It is beyond dispute that Achebe's novel, which portrays the clash between Nigeria's white colonial government and the traditional culture of the indigenous Igbo people, is one of the most influential novels of its time and even today to receive global critical acclaim. It has not only attracted a plethora of critique from the global stage and is still being used in academia for various pedagogical reasons (Odamtten, 2009: 161), but it has also become compulsory reading material in many schools in some English-speaking countries around the world and has been translated into many languages for example Arabic, Spanish and French, making Achebe the most translated African writer of all time. The French version was signed by Michel Ligny and was published by *Présence Africaine* in 1972. The publication then attracts the following comment from Mbangwana (1990: 325):

The ingenuity of Michel Ligny in translating proverbs shows clearly when he translated the title of the book *Things Fall Apart* as *Le Monde s'effondre*. The translated title is very arresting because it causes the reader to be curious by asking the questions which world is it. And what is the cause of this disintegration?

This comment is considered by Rao and Madueke (2016: 535) as very symptomatic. This implies that the translation leaves much to be desired. Having studied under Prof. Atta Britwum of the Department of French at the University of Cape Coast, I quickly reacted to the first question that *this is a traditional communalistic Ibo society*. However, the second question provokes series of reflections that result into this write-up. Thus, the aim of the paper is to demonstrate that the title of the original text and the title of the translation present different ideologies.

According to Newmark (2003), there cannot be any global communication without translation. This suggests that translation is very necessary for cross-cultural communication. It is a medium through which works produced in one language and culture are made available and disseminated to readers in another language and culture. Translation does not only play a prominent role in bringing human groups together and contributing to the respect for linguistic and cultural diversity but also, according to Brisset (2010), helps in the creation and renewal of literature or shaping and restructuring of a literary genre at a particular moment in history. The term *translation* has several meanings: the general subject field, the translated text or the act of producing the translation (Munday, 2001: 5). The

act of reproducing a translation which involves a translator changing an original text from one language into another language is what Jakobson (2000: 114) termed as interlingual translation. The author defines it as an interpretation of verbal signs by means of some other language which he distinguishes from intralingual and intersemiotic translations. It is important to say that this type of translation is defined in different ways from different theoretical standpoints in the literature on translation.

Translation was initially defined based on formal equivalence by linguists. Catford (1965) defines translation as the replacement of textual material in one language by equivalent textual material in another language. Newmark (1988) also defines it as rendering the meaning of a text into another language in the way that the author intended the text. These suggest that textual equivalence and the author's intended meaning are crucial in translating. Cary (1962: 4) of the interpretative school also posits that:

La traduction est une opération des équivalences entre deux textes exprimés en des langues différentes, ces équivalences étant toujours et nécessairement fonction de la nature des deux textes, de leur destination, des rapports existants entre la culture des deux peuples, leur climat moral, intellectuel, affectif, fonction de toutes les contingences propres à l'époque et au lieu de départ et d'arrivée.

This means that the equivalence depends essentially on the nature and the destination of the two texts, the culture in which they are produced, their moral, intellectual and affective conditions as well as all other circumstances prevailing at the time and place of their production. This implies that the focus is not only on the textual equivalence but also the context in which the source text and the target text are produced.

Nida and Taber (2004) define translation based on functional equivalence. They consider translation as consisting of reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style. This shows that the natural equivalence in meaning and style of the text is what the translator is concerned with during the act of translating. From the Skopos theoretical framework, Vermeer and Reiss (1978) consider translation as a more functional and sociocultural oriented concept. Translation is viewed not as a process of transcoding but as a specific form of human action with a purpose. For Nord (1999), it is a purposeful activity that aims at the target culture. Based on the considerations above, translation can be defined as a process that consists of reproducing the natural equivalence in terms of the

contextual meaning and the style of a text or a message in one particular language into another language to achieve a particular communicative purpose. This process involves as well many actors including the commissioner, the translator and the editors who guarantee the correct transfer of the information into a specific language.

Geoffrey (2004) identifies four categories of translation: technical translation, business translation, interpreting and literary translation. One major issue regarding literary translation remains how to achieve an equivalent translation in the target language both in function and style. In literary texts, words are known to carry special energy and load than that found in non-literary texts and if the translator is not extra meticulous with language use, the translation will not be a good representation of the original. Onuka, (2017: 68) explains that there are implicit information which constitute the contextual aspects of the text; that there are notional and emotional contents of the words which can hardly be perceived when they are translated literally and these can only be revealed to a translator who is sensitive to words. It goes without saying that there is no doubt among scholars of translation that literary translation presents serious challenges to translators.

Kahrizangi and Haddadi (2017) citing Nord (2011), argue that the challenges of translation may be due to the structural differences between the source and target texts or the behavioral patterns of the source and target cultures, or even due to cross-linguistic challenges of the two languages. Literary translation becomes more difficult due to cultural and linguistic differences between various languages. Owing to the lexical, syntactic, semantic and cultural divergences between languages and the way languages express realities differently, some critics of translation maintain that literary translation is not possible. Lyons (1981: 310) argues that differences at the level of lexical structures, including most obviously lexical gaps, make translation between languages difficult and at times impossible. He observes that this could lead to cultural and linguistic untranslatability. According to McGuire (1980: 32), cultural untranslatability is ascribed to the non-existence in the target text culture of a relevant situational feature for the source language text whereas the linguistic untranslatability refers to the absence of a syntactic or lexical substitute in the target text for a source text. This implies that cultural and lexical gaps can pose serious obstacles to translators.

Lexical Gaps

From cross-linguistic perspective, Bentivogli and Pianta (2009) maintain that lexical gaps occur whenever a language expresses a concept with a lexical unit whereas another language expresses the same concept with a free

combination of words. This means that where one language uses a single word for instance to express a concept, another language has a phrase or more than one word to translate or express the same concept. It is possible to say that lexical gaps occur when the translator realizes that there is lack of equivalence of a concept in the target language which exists in the source language. The translation of Achebe's novel reveals a good number of lexical gaps. While cultural terms like "blacksmith" (p.27) and "jigida or waist-beads" (p.50) are rendered in the target language with their equivalents as "forgeron" (p.52), "perles" (p. 88) respectively, others like "goatskin bag" (p.45) and "snuff-bottle" (p.45) are translated with a combination of words as "besace de peau de chèvre" (p.80) and "bouteille de tabac à priser" (p.80) respectively. Weise (1988: 190) also states that any gap either in the form of one-to-zero or one-to-many equivalents must be compensated by the translator's skill. There could be loss of information if lexical gaps are not well compensated for during translating and this can have serious impact not only on the quality of the text but also on the ideologies carried by the text.

Defining ideology

The term ideology was coined by Cabanis, Destutt de Tracy and their friends to represent the genetic theory of ideas. Citing Marx, Althusser (1971) explains that an ideology is the system of ideas and representations which dominate the mind of a man or a social group. According to Erikson and Tedin (2003), ideology is a set of beliefs about the proper order of society and how it can be achieved. This implies that an ideology represents a set of beliefs, ideas or representations dominant in the mind about the creation of an ideal society. These affirm Parsons' (1951) definition of ideologies as the shared framework of mental models that groups of individuals possess that provide both an interpretation of the environment and a prescription as to how that environment should be structured. In Parsons' definition, the mental models that groups of individuals possess can be said to be ideas or representations or a set of beliefs. This further means that ideologies do not only dominate the mind but are also shared. They are able to guide people understand and give true meanings to one's own environment and to act to create what they think is an ideal society. From Marxist's perspective, Tyson (1999) defines an ideology as a belief system, that is, a product of cultural conditioning. He also notes that culture cannot be separated from the socio-economic conditions that produce it. This means that ideologies are conditioned by socio-economic realities prevailing in one's own environment. Thus, an ideology can be defined as ideas, representations or a set of beliefs

dominant in the mind, conditioned by socio-economic realities and shared by a social group.

There are ideologies that dominate the minds of the characters in *Things Fall Apart*. With reference to the definition above, these ideologies can be classified into four categories such as individual characters' ideologies, communal ideologies, repressive ideologies and narrator ideologies. There could also be reader ideologies generated by the critique on the novel. Individual ideologies are beliefs that dominate the mind of a character. Characters like Okonkwo and his father Onuka have their individual ideologies. The narrator describes Okonkwo's reflections in his last year in exile as:

[...] Okonkwo knew that he would have prospered even more in Umuofia, in the land of his Fathers where men were bold and warlike. In these seven years he would have climbed to the utmost heights. And so he regretted every day of his exile (p. 117).

This shows Okonkwo's belief that a man should not be effeminate, weak and unsuccessful, but strong, warlike and prosperous. His ideology is conditioned by being able to rule his household, becoming prosperous and having enough food in the barn to feed the ancestors with regular sacrifices (cf. p.37).

Communal ideologies are those set of beliefs that are shared by all the indigenes. The unwavering beliefs in and the fear of the power of the gods and the ancestors are shared by all in the Ibo tribe. When the priest of the earth goddess Ezeani, descends in his obi because he beats his wife, Okonkwo is calmed. The statement of the priest reminds him of their collective belief:

You know as well as I do that our forefathers ordained that before we plant any crops in the earth we should observe a week in which a man does not say a harsh word to his neighbor. We live in peace with our fellows to honor our great goddess of the earth without whose blessing our crops will not grow. You have committed a great evil.

This reveals the mental representation that the Ibos have about their ancestors and the gods: that living in peace with a fellow is to honour the gods so that they can in turn bless their crops. This, on the contrary indicates that their communal ideologies are not conditioned by economic realities but by the fundamental principle of morality, good conduct and respect for the gods in order to invoke their blessings.

Repressive ideologies are those set of beliefs that come to contradict and suppress the existing ideologies of the Ibo people. When the white men arrive in the village of Mbanta, they gather a considerable number of the people and preach to them:

[...] And he told them about this new God, the Creator of all the world and all the men and women. He told them that they worshipped false gods, gods of wood and stone... He told them that the true God lived on high and that all men when they died went before Him for judgment [...] (p. 104)

This depicts that the ideologies of the white men contradict those of the Ibo people. The contradiction is that the gods of the Ibo are false whilst the God of the white man is true. It is possible to say that the repressive ideologies are conditioned by economic realities because the narration also reveals that the strange men did not only bring religion but also a system of government and trade (cf. p125, 131). After they have established their government, the reader is told that trading begins flourishing, and corruption, the great evil raises its ugly head for the first time when the *Kotmen* are seen taking bribe.

The narrator ideology is the ideology that the narration carries. It is the central idea that the narration projects. The whole story revolves around this idea. Okonkwo returns from exile and is discussing with Obiereka about the recent developments in Umuofia:

The white man is very clever. He came quietly and peaceably with his religion. We were amused at his foolishness and allowed him to stay. Now he has won our brothers, and our clan can no longer act like one. He has put a knife on the things that held us together and we have fallen apart. (p. 127)

This reveals the idea that the narrator presents to the reader: the white man is the one who divides them by putting a knife on what holds the Ibos together. The reader may also have his ideologies through critical reading of the novel. Ghani, Ayub and Irshad (2013) for instance posit that the idea that resonates in the novel is that Achebe presented the African culture from the native perspective and has shown that *Ibo people had their own distinct culture, history and civilization*.

Foreignization or Domestication

To be able to achieve an equivalent translation of the source text in the target language both in function and style and to surmount the challenges that the enterprise presents, scholars in Translation Studies have theorized as to how the translator may proceed in the translation of literary texts. The first group of scholars to theorize, according to Snell-Hornby (2006), are Schleiermacher and Goethe among others. According to Schleiermacher, the translator should either leave the reader in peace and move the author towards him, or leave the author and move the reader towards him. Snell-Hornby citing Lefevere (1977) explains that the two roads are so completely separate from each other that one or the other must be followed as closely as possible, and that a highly unreliable result would proceed from any mixture. Snell-Hornby also argues that these approaches were originally Goethe's. For Goethe, there are two maxims in translation. The first one requires that the author of a foreign nation be brought across to the new readers in such a way that they can look on him as theirs. The other one requires that translators go for the foreign and adapt themselves to its conditions, its use of language and peculiarities. Even though Schleiermacher appears to be suggesting two different approaches, he seems to project the first approach that, to be able to move the reader towards the author, the translator can translate word for word. He recommends creating a language which is "bent towards a foreign likeness, hence favouring foreignization (Snell-Hornby, 2006: 9). On the other hand Goethe recommends the middle way or the method of naturalization (i.e., domestication) when the translator is in doubt.

According to Myskja (2013), it is Lawrence Venuti who develops the distinction between the terms "domesticating" and "foreignizing" and uses them to describe two extremes of how a translator positions a translated text in the target language and in the textual environment of the target culture. In domesticating a text, the translator strives for a style that is as indistinguishable as possible from a text originally written in the target language. This involves prioritizing fluency and naturalness. According to Venuti (2004), foreignizing a text on the other hand, the translator intentionally disrupts the linguistic and genre expectations of the target language in order to mark the otherness of the translated texts. This involves discontinuities at the level of syntax, diction, or discourse. This allows the translation to be read as a translation showing where it departs from target language cultural values. To domesticate a text for it to be seen as natural, comparable to a text written in the target language means that the translator does not necessarily have to pay attention to the form and style of the original text. This implies that for a translator to succeed with the domestication approach, he needs to proceed by an oblique translation. On the

other hand, to foreignize a text, the translator has to do a direct translation to enable the translation to be read as translation. Vinay and Darbelnet (1995) explain that direct translation involves transposing the source language message element by element into the target language through borrowing, calquing or literal translation. This becomes necessary when the translation is based on either parallel categories or on parallel concepts, and when the translator also notices lexical gaps in the target language which must be filled so that the overall impression is the same for the two messages. However, it may also happen that because of structural or metalinguistic differences, certain stylistic effects cannot be transposed into the target language without upsetting the syntactic order, or even the lexis. In this case it is understood that more complex methods like transposition, modulation, equivalence or adaptation, in other words an oblique translation has to be used which at first may look unusual but which nevertheless can permit translators a strict control over the reliability of their work.

Translating the title as “*Le monde s’effondre*”

“*Le monde s’effondre*” is a complete deviation from the original title. This does not suggest that the French version is inappropriate because deviations can be intentional (Jovanovic, 1991: 85). Whilst the narration is foreignized through direct translation, the title and the blurb are domesticated subtly to project an ideology that is different from the original. The narrator actually helps the reader understand the ideology projected by *Things fall apart*. The opening page of the novel has a pretext indicating that the title is adapted from W. B. Yeats’ poem “The Second Coming”. This places the title already in its proper context. Relating this context to the narration, it can be understood that there is a set of beliefs, embedded in the culture of the Ibos, holding intact the traditional fabric of the society. When the missionaries arrive in Mbanta, they ask for a piece of land to build their church. Having understood what the Oracle has revealed that the strange man would break their clan and spread destruction among them, the elders of the town propose the Evil Forest with the expectation that the white men will not survive up to four days or seven weeks. Unfortunately, even after the seventh week, the church continues to exist and to flourish, winning more natives to the congregation. Besides, beliefs are rife in the land that the gods were dead and impotent when three newly converts descend into the village to boast openly that they are prepared to defy them by burning all their shrines. Not only were rumours that the priest’s son has killed and eaten the royal python but he is also seen defying publicly an *egwugwu*.

Following these phenomena, the natives begin to think that the god of the strange man is more powerful than the gods of the land and this quickly results to a change in beliefs in the gods. It is worth noting that because there is a repressive ideology that contradicts and suppresses the beliefs of the natives, the Ibo ideologies begin to lose hold on the natives. The belief in the power of the gods and the ancestors (*egwugwu*), the beliefs in animals like the sacred python and the belief in the power of the Evil Forest among others are the “THINGS” that hold the Ibos together. The falling apart of these set of beliefs, shared by the people is what is suggested by the title. This can also be asserted by the conversation between Obierika and Okonkwo:

Does the white man understand our custom about land?
 How can he when he does not even speak our tongue? But he says that our customs are bad... The white man is very clever. He came quietly and peaceably with his religion. We were amused at his foolishness and allowed him to stay. Now he has won our brothers, and our clan can no longer act like one. He has put a knife on the things that held us together and we have fallen apart. (p. 127)

As Obierika remarks, the repressive ideologies are like a knife placed on the beliefs of the Ibos. This can be said to be the cause of the disintegration of a traditional communalistic Ibo society.

On the other hand, the French version is not placed in any context like the original version. It does not look like a direct translation. The translation uses the word “*le monde*” to translate the word “things” from the original version. Meanwhile there are words like “*choses*”, “*trucs*”, “*machins*” that can equally be used instead of “*le monde*” but the translator realizing the words’ incapacity to convey the connotations carried by the word “things” quickly resorts to the use of the word “*le monde*” which of course is a way of filling the lexical hole encountered in the translation of the title. It is also important to state that the lexical gap existing in the French language for the word “things” in this context is filled in a different way by Pierre Girard in a different translation published by *Editions Actes Sud* in 2013 which uses “*tout*” instead of “*le monde*” in his translation to read “*tout s’effondre*”. The use of “*le monde*” cannot be considered to be inappropriate since it makes reference to the world of the Ibos in the novel. It is the choice of “*le monde*” that calls for a perfect collocate like “*s’effondrer*” which renders the translation quite appropriate. It is important to note here that whereas the original title makes reference to *things*, the translated title makes reference to the *world* of the Ibo people.

Furthermore, it is crucial to remember that a translation is meant for the reader who does not understand the language of the original text. The word “*s’effondre*” is from the infinitive “*s’effondrer*”. Since this is not placed in any context like the original, it is likely to mean to the French-reader *tomber sous le poids ou faute d’appui or s’écrouler*, le *Robert illustré* (2016: 618). This translates as *to fall under a weight or to fall for lack of support, or to collapse*. On the other hand, to ‘fall apart’ to the English-reader means *to break into parts or components or lose cohesion or unity*¹. This implies that whereas the English-reader is presented with *things* breaking into parts or components or losing cohesion or unity, the French-reader is presented with a world that falls under a weight or for lack of support. The things that break into parts are specifically the beliefs of the Ibos. It can be argued that even though the title of the translation seems appropriate, yet, it rather draws the attention of the French-reader to nothing specific but everything in the world of the Ibos. This also suggests that the world of the Ibos in “things fall apart” collapses not because of a change in beliefs but because it comes under a certain weight or lacks support. This is why Mbangwana (1990) raises the question as to what causes the disintegration.

The blurb of the translation is very suggestive of what Ligny projects as the cause of this disintegration. It is important to state that the blurbs of the two texts are quite different. The original blurb projects the main character Okonkwo and what has befallen him. It draws the attention of the reader to the pride, courage and tragedy of Okonkwo considered as an important man in his tribe:

The story of the tragedy of Okonkwo, an important man in the Ibo tribe in the days when the whites were first appearing on the scene... Mr. Achebe’s very simple but excellent novel tells the series... of events by which Okonkwo through his pride and his fear becomes exile in his tribe and returns, only to be forced into the ignominy of suicide to escape the rash courage against the white man [...]

The translation however projects the destruction of an Ibo tribal village, the tragedy of Okonkwo aiming to become an important person in his tribe, the brutal and bloody ancestral sacrifices, uncivilized women and children cut off from the rest of the world.

Destruction de la vie tribale à la fin du siècle dernier par suite de l’arrivée des Européens ; tragédie d’un homme dont toute la vie a tendu à devenir l’un des personnages les plus importants

de son clan mais qui finit de la façon la plus misérable ; conversion au christianisme – cette abomination – de son fils qu’a éloigné de la vie ancestrale un rite cruel et sanguinaire dont a été victime son meilleur ami d’enfance ; vie quotidienne des femmes et des enfants d’un village de la forêt qui presque totalement coupé du monde extérieur, pouvait se croire le monde avec ses dieux et ses ancêtres, ses coutumes et ses interdits [...]

It is possible to say that this is not a direct translation of the original blurb. Critical reading of the French version suggests that the disintegration of the Ibo society is due to the brutal and bloody ancestral sacrifices for example the butchering of Ikemefuna which later drives Nwoye away from the tribe to join the new religion, throwing twins into the Evil Forest after birth because they are considered evil, and women and children living in deep forest totally cut from the rest the world.

Boafo (1974) argues that the damage done to the Ibo society in *Things Fall Apart* is not only largely due to the incidences of Western culture but cracks in the structure of the traditional fabric made Ibo society unsuitable to resist the onslaught of imperialism. This does not suggest that Western imperialism is totally free from blame. But the translation seems to suggest otherwise. The image on the cover page of the translation showing the words of the title written boldly and scatter-logically in black contradicts the original image on the cover page showing a cock with a rope tied around its neck being spun by an unseen person and left to fall heavily on its neck. The person who is left to be determined by the curious reader is the one to blame for the disintegration. The image on the cover page of the translation affirms that the blacks are to be responsible for the collapse of the Ibo society. It is fair to say that the translation is playing a reactive role as well as a divisive one. It plays a reactive role in the sense that the one to blame for the disintegration or collapse of the traditional Ibo societies is the not the West and its culture but the Africans themselves. It is playing a divisive role in the sense that the ideology presented to the French-reader by the translation is different from that of the English-reader. It goes without saying that there is a shift *from* the ideology which “things fall apart” presents to the English-reader, that the natives have a set of beliefs that bind them together and that the disintegration is caused by the removal of these ideologies by repressive ideologies introduced in the land by the strange man, *to* the ideology that “*Le monde s’effondre*” presents to the French-reader, that the Ibos do not have anything that holds them together and that their world collapses due to brutal and cruel

ancestral rites that have driven many of the natives away to join the new religion.

Conclusion

All in all, whereas "Things fall apart" draws the attention of the English-reader to the fact that there are individual and communal ideologies that hold the traditional Ibo society together, undivided and intact, and the removal of these ideologies leads to the disintegration; "*Le monde s'effondre*" seems to draw the attention of the French-reader to the fact that the world of the traditional Ibos in the novel collapses because there is nothing holding it together, but brutal and bloody ancestral sacrifices, women and children living in deep forests cut away from the rest of the world or civilization, rather put pressure on it to collapse. The repressive ideologies that divide the Ibo society in the novel are the same ideologies that the title "*Le monde s'effondre*" projects to divide readers of the translation and readers of the original text. This is indicative of the fact that the translation is playing a divisive role hence translating African literary works need to be regulated. The colleges of humanities in West Africa if not the whole of Africa have to play the lead role in the study of literary translation to determine the ideologies that each projects. This will call for the integration of doctoral programs in Translation Studies in the University curriculum to spearhead research in the area of literary translation.

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