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TRANSLATING POSTCOLONIAL EUROPHONE AFRICAN LITERATURE: THE GERMAN TRANSLATION OF CHIMAMANDA ADICHIE'S *PURPLE HIBISCUS*

Abstract: Literary hybridity necessitated by cultural differences is a distinct feature of Postcolonial Europhone African Literatures. This is evident in Chimamanda Adichie's *Purple Hibiscus* (2000). This paper examines the hybridity in the source text (ST) and their translation from English into German. Instances of hybridity in the source text and their translation were identified. This highlights the translation strategies in the process of analyzing the translation choices and their implications, especially in transferring culture-specific elements in the source text into the target text (TT). Some challenges of intercultural translation are discussed in relation to the reflection of the author's style in literary translation. The paper reveals the consciousness of the translator to preserve the culture-specific elements that portray the author's culture and purpose through the adoption of ethnocentric strategies. Nida's equivalence theory was adopted to examine the translation of cultural phrases to determine how they were transferred to German language, and also discuss the implications of some choices made by the translator in propelling intercultural dialogue through translation. The study concludes that the translator's effort to strike a balance between the source and the target text was challenged as a result of inability to provide explanation for some unexplained culture-specific terms of vernacular origin in the source text.

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INTRODUCTION

Multilingualism has become one of the most distinct characteristics of literary texts by African authors. One of the cautious choices authors make in their writings to reflect their “linguistic and cultural background” (Ahmed, 2018) includes selecting and inserting lexical items from a language other than the dominant language of a literary text.

The technique of selective lexical fidelity which leaves some words untranslated in the text is a more widely used device for conveying the sense of cultural distinctiveness. Such a device not only acts to signify the difference between cultures, but also illustrates the importance of discourse in interpreting cultural concepts (Ashcroft et. al, 2003)

The insertion and use of foreign codes are instances of code-switching (CS) and code-mixing (CM). According to Ahmed (2018) “CS is a feature that results from languages in contact and refers to the act of switching between two languages or linguistic varieties in a single spoken or written words”. Ibhawaegbele and Edokpayi (2012) note that code-mixing is a sociolinguistic phenomenon resulting from language in contact and also an effect of bilingualism and multilingualism’. It involves insertion of words or expression from one language into another. This usually emanate in communication process among persons with the same linguistic background (ibid). It occurs without changes in situations of utterances, unlike in code-switching that is often necessitated by changes in circumstances. Hudson (1980) considers code-mixing as conversational code-switching, involving a situation where a fluent bilingual talking to another bilingual changes code without any change at all in situation. Speakers engage in code-mixing due to failure in finding appropriate words or expressions for the ideas they intend to communicate. In other words, CS and CM occur as a result of language in contact and involve engaging more than a single language code for communication. While CS is necessitated by change in circumstances; code-mixing is necessitated by no change in circumstances rather as a result of inability to find adequate word or expression for communication. These are the characteristics of language use in Nigeria as a result of “complex linguistic system and biculturalism” (ibid). Nigeria writers adopt the strategy of inserting indigenous local languages into the language they are using to write as a means of preserving their identity which serve also as a way of expressing their African thought patterns. Just as Achebe asserts that “these languages just have to be slightly adjusted to be able to express African thoughts and culture” (Dijk, 2011).

LITERATURE REVIEW

African writers of the first postcolonial years that studied in Europe and America expressed their African and world views in western colonial languages which are scarcely adequate in expressing African patterns of thought and realities. In finding solution to this situation the African writers adopt several stylistic-devices and strategies to express their African life, realities and experiences. Code-switching (CS) and Code-mixing (CM) are among the writing techniques and distinct feature of African creative writing. Bandia (1996) notes that “CS and CM have a social, discursive and referential significance in a text”. Dijk (2011) points out that “one of the major themes in the debate on African literature is the language the novel is written in”. Language is a unique cultural heritage of great value to every culture as a result of its characteristics of differentiating a group of people from another. It serves as a means of identification. Mlama (in Dijk, 2011) asserts that “language is the only feature that presently gives African societies their cultural identity”. Therefore, absence of language could mean absence of identity. Pattern of thought is a phenomenon peculiar to every culture and could be expressed through several means of which language is one of them. Meanwhile, language has become one of the contending themes in the debate on African literature. Most African writers in the first postcolonial years that studied in Europe and America expressed their African views and highlight their blackness or Africaness through the use of English in their literature. Some African scholars like Ngugi, Obi Nwali who are advocates for writing only in African language argue that “African literature is only the literatures written in African languages for the African people” (Dijk, 2011). Highlighting the complexity in defining African literature Chinua Achebe advocates for a wider scope in defining African literature in order to accommodate literatures of Africa as he asserts: “you cannot cram African literature into a small neat definition. I do not see African literature as one unit but a group of associated units - the sum total of all the national and ethnic literatures of Africa” (Nintai, 1993). Achebe and Wole Soyinka among other scholars advocate for the use of European languages for African creative writing, however these languages “just have to be slightly adjusted to be able to express African thoughts and culture” (ibid). Stressing further on considering works written in European languages as part of African literature with indigenous languages Achebe postulates that: “... [indigenous African] languages must co-exist and interact with the newcomer at the present time and into the foreseeable future. For me, it is not either English or Igbo, it is both” (Petersen & Rutherford, 1991). Achebe (1975 in Nintai 1993) also warns against unskillful use of both European and African languages by stressing on ensuring that the peculiar use of the languages does not “compromise comprehension outside the African continent”:

The African writer should aim to use English in a way that brings out his message best without altering the language to the extent that its value as a medium of international

exchange will be lost. He should aim at fashioning out an English which is once universal and able to carry his peculiar experience. (ibid)

Bandia (1996) notes that “African novels in European languages are often replete with words and expressions from the native languages of the characters in the novel”. Code switching and code mixing are among the stylistic-creative devices and strategies African writers have embraced to adapt African indigenous languages and other languages in their works to enable them explain their African experiences and realities in their African ways.

HYBRIDITY IN ADICHIE’S *PURPLE HIBISCUS*

Postcolonial African literatures have exhibited evidences of hybridity as a result of cultural differences. Madueke (2019) notes that “hybridity is a literary aesthetics that has been exemplified in various postcolonial African novels, and which has gained attention in both postcolonial studies and in translation studies”. Bandia (2008) defined hybridity as the “creation of an in-between language culture which indeed reflects the real condition of African postcolonial discourse”. This is revealed in postcolonial African texts from different angles and on various levels which “can either appear as visible traces in the text or as traces within traces” (Zabus, 2007 in Madueke, 2019). Adichie’s novel *Purple Hibiscus* exhibits different shades of hybridity which will be discussed in this paper. The most glaring “trace” employed by Adichie is her integration of different languages, in the form of words or sentences into English which is the language of her narration. This appears in the form of code-switching and code-mixing. According Zabus (2007, in ibid) hybridity is the most visible trace and most common form of linguistic exploitation in the African novel. In connection to this the *London Times* observed the same and commented on the first page of Adichie’s *Half of the Yellow Sun* “Adichie uses layers of history, symbol and myth ... [and] uses language with relish. She infuses her English with a robust poetry and the narrative is cross-woven with Igbo idiom and language”. (Madueke, 2019). The use of different linguistic codes is significant in the novel which has Igbo variants, pidgin and English language. Adichie’s intentional inclusion of these linguistic codes will be examined in this paper based on their different linguistic and social function that enhances the understanding of the text, especially by a reader of different linguistic and cultural background from the source text author. “Traces within traces” which has been termed “relexification” or “transliteration” is another significant feature of Adichie’s novel that could be categorized in Zabus’s terminology. “Relexification” is a process through which the colonial language is manipulated in such a way that it “conveys an unfamiliar message” and suggests the underlying presence of another language (ibid). “Relexification” occurs when an “African writer attempts to stimulate the character of African speech-using English vocabulary but indigenous structures and rhythms in a Europhone text” (Zabus, 2007: ibid). Relexification

is evident in Adichie's *Purple Hibiscus* in the form of direct translation from the Igbo language into English resulting in English sentences that sound like oral Igbo. Adichie's use of these techniques fulfils "a cultural function for they are understood here as an attempt to negotiate cultural space through language" (ibid). Repetition is another hybrid technique in Adichie's novel. The use of "repetition introduces into the English language a rhythmic oral structure associated with Igbo oral discourse in which repetition is an important linguistic element for the placement of emphasis" (ibid). The presence of hybridity in Adichie's novel brings about the previously mentioned "in-between language culture" because it maintains the original "African Igbo discourse" (ibid). These elements of hybridity emanate from Igbo culture and the linguistic elements of the Igbo language revolve around them. In other words, they are being influenced by the linguistic elements of the Igbo language. The understanding of the message and the motivation behind Adiche's use of these techniques is enhanced as a result of situating hybridity in the cultural universe of the novel (ibid). As a result of this, elements of hybridity are sometimes referred to as "local colours" or "culturally [or socially] bound occurrences" (ibid). The pragmatic function of the use of several languages in literary text by African writers according to Bandia (2008) align with the "situational factor that [can] shape linguistic behavior in traditional African society in a manner different from that of European languages and cultures". Highlighting forms of hybridity necessitates the examination of their instances and their translation into German in relation to the culture they emanated from and the context. This paper examines the translation strategies and choices the translator made in rendering the source text into German in the light of Nida's Equivalence Theory which suggests two forms of equivalence: formal and dynamic which could feature in any translation. In the case of *Purple Hibiscus*, the two are evident in the translation.

RESEARCH METHOD

The study employs both primary and secondary sources of data. The primary source comprises of The English version of Chimamanda Adichie's *Purple Hibiscus* and the German version *Blauer Hibiskus* translated by Judith Schwaab. The secondary source includes books, journal articles and the internet. Eugene Nida's Equivalence Theory was used to examine the translation of cultural phrases to determine how they are transferred to German language, and also discuss the implications of some choices made by the translator in propelling intercultural dialogue through translation.

ANALYSIS AND DISCUSSION

This section analyzes the translation of instances of hybridity in the source text and the implications of the choices the translator made in the process of the translation.

Heterolingualism in Adichie’s *Purple Hibiscus*: Indigenous Language (Vernacular) as a Linguistic Code of Multiple Language Variants

The novel *Purple Hibiscus* exhibits some elements of Heterolingualism such as the use of Igbo variants, pidgin and English language. The role of vernacular in Adichie’s text is in accord with Tymockzo’s article, writing on the role of vernacular in postcolonial African writing. Tymockzo (1999) affirmed that the vernacular plays the role of reminder, as vernacular phrases remind the reader that there exist a metatext from which African writer writes. The use of vernacular language in *Purple Hibiscus* plays a major role of “reminder” (ibid). Indigenous languages “remind” the reader that an oral literature (orature) exists in the local vernacular language that forms the backbone of the writer’s creativity and the narrative (ibid). Adichie, who is from the South East region of Nigeria that is predominantly Igbos with Igbo as the predominant language shows this metatext and orature by inculcating Igbo words which include her native dialect and expressions into her work. Investigating the occurrence of indigenous language in the novel indicates that the author inserts vernacular phrases both on the intersentential (between two sentences) and the intrasentential (within a sentence boundary) levels (Saville Troike, 2003 in ibid). There is no specific pattern of the appearance of these cultural phrases. They appear at the beginning of a sentence, within sentences, end of sentences and even as an independent phrases. For instance:

“Nna anyi, are you not tired of predicting your death?” (PH, 90)

>> Nna anyi, bist du es nicht langsam leid uns deinen Tod vorauszusagen? << (BH, 94)

“She called me *nwanne m nwanyi*-my sister” (PH, 257)

Sie nannte mich *nwanne m nwanyi*- meine Schwester (BH,275)

“Has a nut come loose in your head, *gbo*?” (PH, 254)

>> Bist du verrückt, *gbo*? << (BH, 272)

“Aunty Beatrice, *nno*” (PH,252)

>> Tante Beatrice, *nno*. << (BH,270)

“*Kedu*?” (PH,220) / >> *Kedu*? << (BH, 234)

“*Gini mezia*?” (247) / >> *Gini mezia* << (BH, 264)

The pattern and appearance of the indigenous phrases reveal intentional linguistic boarder-transverse by the author. These different linguistic codes that are evident in the novel are shown through code-switching and code-mixing. For instance, the evidence of the author’s intentional will for insertion of vernacular phrase in the novel could be seen on the

dedication page where code switching is seen.

For Professor James Nwoye Adichie and Mrs Grace Ifeoma Adichie, my parents, my
heros, *ndi o ga-adili mma*

Für Professor James Nwoye und Mrs Grace Ifeoma Adichie meine Eltern, meine
Helden, *ndi o ga-adili mma*.

With the instances of the use of indigenous phrases in the source text, the translator is to make decision on the appropriate strategy to adopt in rendering these vernacular phrases to align with the author's socio-cultural realities. From the extracts above, it is observed that the vernacular phrases in the source text were not translated by the German translator. Just as in the original text, the translator used italics to differentiate the vernacular phrases from the German ones. The preservation of the vernacular phrases in the target text shows that the translator recognizes the socio-cultural reality of the author.

Adichie engages her characters in code-switching depending on the situation the characters find themselves. The choice of appropriate codes "enable the characters assume corresponding roles, which best serve their communicative needs in different speech encounter" (Azuik, 1987 in *ibid*). Characters in *Purple Hibiscus* interact in standard English, pidgin English and Igbo language depending on the prevailing circumstances. However, the uniqueness in adopting code-switching as a stylistic device could be seen in the manner of their use in a specific situation. The characters interact in standard English in formal situations but in abnormal situations Igbo language and pidgin are adopted. For instance, Auntie Ifeoma changes to Igbo language sometimes depending on the circumstances at that particular time. This could be seen in the manner she reacted when her brother Eugene suggested arranging a catholic funeral for their late father she says:

"I will put (...) Was our father a Catholic? I ask you, Eugene, was he a Catholic Uchu
gba gi!" (PH, 195)

>> Eher stelle ich (...) War unser Vater ein Katholik? Ich frage dich, Eugene, war
unser Vater ein Katholik? *Uchu gba gi!* << (BH, 208)

Auntie Ifeoma switches from standard English to Igbo language when she was talking to Jaja on discovering that his brother Eugene gave Jaja and Kambili a schedule to follow during their holiday at her place. She says:

"Eugene gave you a schedule to follow when you' re here? *Nekwanu anya*, what
does that mean?" (PH, 132)

>> Eugene hat euch einen Stundenplan mitgegeben, nach dem ihr euch richten sollt,
solange ihr hier seid? *Nekwanu anya*, was soll das bedeuten? << (BH, 138)

Father Amadi switched from Igbo language to English as he expressed surprise when Auntie Ifeoma told him that Eugene is her brother. He says:

“*Chelukwa*. Wait a minute (...) the publisher of standard?” (...) “*Ezi okwu?* I didn’t know” (PH,144)

>> *Chelukwa*. Moment mal (...) Der Verleger des *Standard*? << (...)

>> *Eziokwu?* Das wusste ich nicht. << (152)

Amaka also switched from Igbo language to English and vice versa when she was talking with Kambili on phone she says:

“Kambilu, *ke kwanu?*” Amaka sounded different on the phone (...) “You know Papa-Nnukwu’s *akwam ozu* is next week?” (PH, 209)

>> Kambili *ke kwanu?* << Amaka klang anders am Telefon (...) >>

Du weißt, dass nächste Woche *akwam ozu* ist? << (222)

On receiving the news of the demise of her brother, auntie Ifeoma out of shock switches from English to Igbo. She exclaimed:

“*Hei, Chi m o! Nwunye m! Hei !*” (PH:290)

>> *Hei, Chi m o! Nwunye m! Hei* << (BH, 310)

She switches to English again as she informs Kambili her niece of the death of her father saying:

“It’s your father. They called me from the factory, they found him lying dead on his desk” (PH, 290).

>>Dein Vater. Sie haben mich aus der Fabrik angerufen. Er liegt tot über seinem Schreibtisch<< (BH, 310)

For instance, Obiora who normally speaks fluent English switches to pidgin English in expressing his anger when the law enforcement agents storm their house in search of incriminating documents in connection with the mother:

“how you go just come enter like dis? Wetin be dis?” (PH: 235)

>> Was erlaubst du dir, hier einfach reinzukommen, he, Mann? Was soll denn das? << (BH, 252)

Similarly, the students of the university of Nigeria Nsukka who communicate in English in their daily activities change from English to pidgin in expressing their anger during their riot in protest against the university management:

“All we are saying sole administrator must go! All we are saying, he must go! No be so! Na so!” (...) “Great Lions and Lionesses! We wan people who dey wear clean underwear, no be so? Abi the Head of State dey wear common underwear, sef, talkless of clean one? No!” (PH, 233)

>> Weg mit dem Universalverwalter! Ja, jetzt kriegen wir dich, Alter! Wir kriegen dich, jawohl, jawohl! Du hast ja schon die Hosen voll! << (...) >> Ihr Löwen und Löwinnen! Wir wollen Leute, die saubere Wäsche anhaben, oder etwa nicht? Und unser erster Mann im Staat, was hat der an? Der hat keine Wäsche an wie du und ich, und sauber ist sie auch nicht! Nein, das ist sie nicht! << (BH, 249)

The instances above show that Adichie adopts code-switching in a unique manner to portray the “emotional and psychological states of the characters at the time of their utterances” (ibid:16). Situational demands such as anger, joy, surprise, anxiety necessitates code-switching by the characters.

Dialect as a linguistic Code

One of the peculiarities of heterolingualism traits in Adichie’s *Purple Hibiscus* is the inclusion of different types of dialects. Apart from the central Igbo which is the official language in the Eastern part of Nigeria there are instances of general Anambra dialect and specifically Abba dialect. The Abba dialect is one of the variants of Igbo languages specifically predominant in Abba which is Adichie’s home town situated in Njikoka Local Government Area of Anambra State in the Eastern part of Nigeria. The language is not the normal official central Igbo language that is being used in schools and in carrying out official functions in places where the Igbo language is a predominant language. The dialects serve as reminder that points to the orality (Orature) that exists in the author’s culture which forms the basis of the author’s creativity and narrative style. Just as forementioned Tymockzo (1999) opined that the vernacular plays the role of reminder, as vernacular phrases remind the reader that there exist a metatext from which African writer writes’.

The following table shows the Anambra and Abba dialect as used by the author.

Table 1

Source Language-PH	Target Language-BH	Central Igbo
<i>Chelukwa</i> (144)	<i>Chelukwa</i> (BH, 152)	Cherekwa
<i>Akwam ozu</i> (209)	<i>Akwam ozu</i> (222)	Ili ozu
<i>Nekenem</i> (91)	>> <i>Nekenem</i> << (94)	Lekene m

<i>Amarom</i> (140) <i>imarozi</i> (160)	<i>Amarom</i> (140) <i>Imarozi</i> (169)	Amaghi m Imaghizi m
<i>O zugo</i> (136)	<i>O zugo</i> (143)	O zuola
<i>Ka m bunie afa gi enu...</i> (133)	<i>Ka m bunie afa gi enu</i> (139)	Ka m bulie aha gi elu
' <i>Nee anya</i> ' (161) <i>Nekwanu anya</i> (132)	>> <i>Nee anya</i> << (170) <i>Nekwanu anya</i> (138)	Lee anya Lekwanu anya
<i>Maka nnidi</i> (110)	<i>maka nnidi</i> (115)	Maka gini
' <i>Neke! Neke! Neke!</i> <i>Kambili and Jaja have come</i> <i>...father</i> ' (72)	>> <i>Neke! Neke! Neke!</i> <i>Kambili und Jaja sind</i> <i>gekommen, um (...) zu</i> <i>begrüßen</i> << (74)	Lekwa! Lekwa! Lekwa!
<i>Imakwa</i> (85) <i>Imana</i> (158)	<i>Imakwa</i> (89) <i>Imana</i> (167)	Imakwara I mara na
<i>Ifukwa</i> (84)	<i>Ifukwa</i> (87)	Ihukwa
<i>Chukwu aluka</i> (170)	<i>Chukwu aluka</i> (180)	Chukwu emela
<i>Bunie ya enu</i> (36)	<i>Bunie ya enu</i> (BH, 36)	Bunie ya elu
<i>Oburia</i> (227)	<i>Oburia</i> (242)	Ọ bughị ya
<i>Kunie</i> (189)	<i>Kunie</i> (201)	Kulie
<i>Kee ka ime</i> (220)	>> <i>Kee ka ime?</i> <<(235)	Kedu ka imere
<i>Ekwuzina</i> (157)	<i>Ekwuzina</i> (166)	Ekwuzila
<i>atulu</i> (150)	<i>atulu</i> (157)	aturu
<i>nodu ani</i> (236)	<i>nnodu ani</i> (253)	Nnoro ala
' <i>gini mezie?</i> '	>> <i>Gini mezia?</i> << (264)	Gini mere
' <i>Chelu nu</i> '	>> <i>Chelu nu</i> << (264)	Chere nu
' <i>Ekwerom</i> ' (276)	>> <i>Ekwerom</i> << (295)	Ekweghi m
<i>inugo</i> (280)	<i>inugo</i> (299)	I nula

The table above shows the Abba dialects both from the source language and the target language and the central Igbo language. The extracts presented in the table above show that the German translator presented the dialects in the original texts the way they are in the target

text.

Culture Specific Terms

African writers adopt the use of indigenous phrases and expressions in expressing their African realities which they believe that the European languages could not express adequately. The instances of indigenous words and phrases present a situation the translator has to make a decision on the appropriate strategy to adopt in rendering these local words and phrases of the source text in the target language. The choices will be either to preserve the source text language or to find the adequate equivalent in the target language. Below are some extracts from the source text.

Table 2

Source Language (English) PH	Target Language (German) BH
Okwia (179)	Okwia (189)
nno (187)	nno (199)
<i>O joka</i> (104)	<i>O joka!</i> (108)
<i>ka o di</i> (309)	<i>ka o di</i> (329)
ofe nsala (23)	<i>ofe nsala</i> (22)
<i>Uchu gba gi!</i> (195)	<i>Uchu gba gi!</i> (208)
<i>O di egwu</i> (129)	<i>O di egwu</i> (136)
<i>Tufia</i> (92)	<i>Tufia</i> (96)
gwakenem (227)	gwakenem (243)
<i>I gasikwa</i> (145)	<i>I gasikwa</i> (153)
<i>oburia?</i> (227)	<i>oburia</i> (242)
' <i>Mechie onu</i> ' (229)	>> <i>Mechie onu</i> << (244)
<i>Nekwe anya</i> (155)	<i>Nekwe anya</i> (164)
<i>Ebekwanu?</i> (228)	<i>Ebekwanu?</i> (243)
<i>Bunie ya neu</i> (36)	<i>Bunie ya neu</i> (36)
<i>Amam</i> (224)	<i>Amam</i> (239)
<i>Ngwa</i> (142)	<i>Ngwa</i> (149)
<i>Umu m</i> (197)	<i>Umu m</i> (209)

<i>I na- asi m esona ya ! I na- asim esonaya</i> (186)	<i>I na- asi m esona ya ! I na asim esonaya</i> (197)
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The instances of vernacular phrases as they appeared in the source text are shown in the table above. Their meanings and explanations are not in the source text. Although the translator made an attempt of providing a glossary at the end of the text. However, the glossary contains few meanings of some Igbo words especially food items. Hence, the meanings of most Igbo words and expressions in the source text were not accounted for in the glossary. Non-explanation of some cultural words and expressions does not impede total understanding of the text in its entirety. Consequently, the meaning of the cultural references in the source text would be lost in the German version. The German audience, non-African readers as well as African readers of different linguistic group other than that of the source text author will find understanding the cultural references challenging. For instance: “I ask you, Eugene, was he a Catholic? *Uchu gba gi!*” (PH195). *Uchu gba gi* in Igbo culture is one of the colloquial languages used in cautioning somebody for doing wrong. It means “let it not be well with you” “be cursed” or “may evil befall you”. However, *uchu* as a concept in Igbo culture is more serious than the verbal utterance of cautioning as it is being used. It is considered in Igbo culture as evil omen. When somebody is experiencing some difficulties in life for a long time or repeated evil occurrences in a person’s life, family or situations that seem to defile solutions, it is assumed that the person or family involved is experiencing *uchu*. When things are not working out well for somebody for a long time despite lots of efforts by the individual which seems fruitless, it is assumed it is *uchu*. For instance, when a person experiences failure and limitation in a particular area despite working very hard or failure at point of success. Culturally it is often believed that *uchu* is affliction directly from the Satan or humans acting as agents of Satan. Its manifestations could be in the instances of lasting or long-time delay in marriage, not making progress as expected in life, bad luck, frequent premature death in a family, constant failure in a particular thing and so on. The inability of either the author or the translator to provide an explanation of *uchu gba gi* which means let it not be well with you in the texts has resulted in the German and other non-Igbo readers being denied of the understanding and knowledge that the speaker was cautioning the brother over a wrong decision he was about to take. Translation highlights the question of social roles of different language in different discourses as a result of its ability in enhancing intercultural communication. Just as (Grumperz in Madueke 2019) opines that: the problem of translating linguistic codes is not necessarily limited to reader’s understanding of the language used, but rather, translation raises the question of what given social role language plays in the text and how it may be conserved or lost in translation.

Inability to reflect the meaning of the cultural words and expressions in translation negates the social functions of those words and expressions which include providing

information that harnesses intercultural dialogue. Gumperz in (Madueke 2019) notes that different languages in a text play different discourse functions, which include but are not limited to quotation, repetition, interjection, emphasis and clarification. Instances of repetitive and emphatic functions could be seen in the following extracts below:

“*Neke! Neke! Neke!*” (PH, 72).

>>*Neke! Neke! Neke!* << (BH, 74)

This extract “*Neke! Neke! Neke!*” means “look at” or “see” plays a repetitive and emphatic role as the speaker continues to stress and call attention of people around him on what he was seeing, a function which may be lost on a German, non-Igbo reader as well as an Igbo reader who is not precisely, from Anambra or Abba which are the author’s state and hometown respectively, because the word is dialectical not the central official Igbo language. Another instance that shows the emphatic role a vernacular language plays in a discourse is evident in the extract below:

“*Nekwa!*“ (PH, 267) >>*Nekwa*<< (BH, 285)

“*Chelukwa*” (PH, 144) >>*Chelukwa*<< (BH, 152)

The first extract: *Nekwa* means “look at” and the second extract “*chelukwa*” means wait. Both have the clitic *kwa*. According to Crystal (2008 in Egenti, 2011) clitic “refers to a form which resembles a word, but which cannot stand on its own as a normal utterance, being phonologically dependent upon a neighboring word (its host) in a construction”. Clitics that attach to their host at the end is called enclitics while proclitics refers to the one attach at the beginning of its host. It can occur before and after nouns as in *kwa afor-* “every year” *o gini kwa* what is it, *onye kwa* “who is it”? *kwa* expresses emphasis as well as seriousness of a matter (Anagbogu, 2001 in Egenti, 2011). *Kwa* has additive function and meaning such as “also”, “in addition to”, “denoting repetition or emphasis” “as well as” “too”, “together with” (ibid). Igwe (1999, in ibid) refers to *kwa* as a suffix which may occur at the end of a verb structure.

In-text Translation

Table 3

English Source Language -PH	German Target Language -BH
Nna m o! (My Father) (190)	Nna m o! Mein Vater (201)
Nwoke (the man) (191)	Nwoke ... der Mann (203)
An ozu now a corpse (191)	Ein ozu, ein Leichnam (203)

Makana, because (198)	Makana, weil (211)
O nkem'. It's mine (215)	'O nkem'. Es gehört mir (229)
"Aku na-efe! Aku is flying!" (223)	>>Aku na-efe! Die aku fliegen! << (238)
dim "my husband" (239)	dim, >>mein Mann<< (255)
" <i>Ekene nke udo-ezigbo nwanne m nye m aka gi</i> " The greeting of peace-my dear sister, dear brother, give me your hand.'(246)	>> <i>Ekene nke udo-ezigbo nwanne m nye m aka gi</i> << Das Zeichen des Friedens-mein liebe Schwester, mein lieber Bruder, gib mir die Hand. (263)
"Gini mezia"- What happened next? (247)	>>Gini mezia? <<, Was passiert dann? (264)
" <i>Chelu nu</i> "- wait- (247)	>> <i>Chelu nu</i> <<, warte (264)
" <i>Nekenem</i> " look at me (91)	>>Nekenem schaut mich an<< (94)
At our <i>ikwu nne</i> , Mother's maiden home (75)	in unserem <i>ikwu nne</i> , dem Geburtshaus unserer Mutter (78)
O <i>maka</i> so beautiful (136)	O <i>maka</i> , die sind wunderschön (143)
<i>an asusu anya</i> , a language of the eyes (308)	<i>eine asusu anya, eine Augensprache</i> (328)
"O <i>zugo</i> , it is enough Mum" (190)	>>o <i>zugo</i> , es ist genug, Mom<< (202)
<i>Ekwuzina</i> (157)	<i>Ekwuzina</i> (166)

The table above presents instances of Igbo phrases and expressions with their translation placed side by side with the indigenous language in the source text. Often times guessing the meaning of indigenous phrases and expressions poses challenge for non-African readers, as well as other Africans who are not from the same linguistic group as the author of a text. Difficulty in understanding these vernacular phrases necessitates the use of footnotes and glossaries which explain them. However, some challenges in form of interruption of free flow of the text could emanate from the use of footnotes and glossaries. This results in some authors resorting to "a very subtle form of in-text translation" which is "an attempt to clarify the meaning of a foreign language word, expression, clause or sentence within an utterance which is otherwise entirely in the main language of writing or expression" (Bandia, 1996). This translation strategy explains and clarifies foreign words and expressions thereby aiding the reading and understanding of a text with foreign words and expressions. In African Europhone literature in-text translation "appears in form of an explanation, a translation or a glossary which is sometimes placed in opposition to the indigenous word or expression" (ibid). Intext translation is one of the peculiar patterns of Adichie's writing. The translator applied the same strategy just as the source text author has done by retaining the author's

style of writing in the translation. This technique gives the reader of the text the needed information on the text, enhances the understanding of the cultural words and expressions in the text, thereby eliminating impediments in reading and understanding the text.

Repetition

Repetition as a literary device and hybridity strategy is one of the features of African oral discourse. Madueke (2019) stresses that “the use of repetition introduces into English language a rhythmic oral structure associated with Igbo oral discourse, in which repetition is an important linguistic element for the placement of emphasis”. Repetition of indigenous phrases plays emphatic social role of expressing seriousness of something. The repetition draws attention to the speaker as a result of the weight of emphasis on a matter he expresses.

Table 4

English Source Language (PH)	German Target Language (BH)
“Nna anyi ! nna anyi !” (189)	>>Nna anyi ! Nna anyi ! << (201)
“Nno nu! Nno nu!” (63)	>>Nno nu! Nno nu<< (64)
“Neke! Neke! Neke! Kambili and Jaja have come ...father” (72)	>>Neke! Neke! Neke! Kambili und Jaja sind gekommen, um ... zu begrüßen<< (74)
<i>Nne, nne</i> (168)	<i>Nne nne</i> (178)

Table 5

English Source Language PH	German Target Language BH
Screech-screech-screech (63)	das knirschen (64)
Slap-slap (15)	Klatschende Geräusche (13)

The translator made two choices here. In table 4 above he chooses to preserve this aspect of the author’s style of presentation by reflecting the phrases as they appeared in the source text, thereby preserving the rhythmic oral structure of the Igbo language discourse. This type of choice enlightens a German and non-African reader on the nature of rhythmic oral structure of the Igbo language discourse. However, the actual meaning of those phrases is neither given in both texts (source and target) nor at the end of the texts. Consequently, a foreign reader is denied of the knowledge of the untranslated local phrases that are repeated in the texts. The second choice is evident in table 6 the translator deviates from the original author’s style because the sounds *screech-screech-screech* and *slap-slap* were respectively replaced with >> das Knirschen << and >> klatschende Geräusche << which function as

adjective in the sentences they are used. The repetition of those sounds was lost in the target text resulting in the loss of the oral rhythmic discourse of the source text. The replacement of these sounds with German phrases though makes the reading of the text easier to the detriment of the source text that has the intention of recreating the rhythmic nature of Igbo discourse into the English language through this form of hybridity. The author’s creativity of using sounds in place of words was compromised because the emphatic functions of the sounds were not reflected in the translated texts.

Transliteration (Relexification)

Relexification is seen in Adichie’s *Purple Hibiscus* as a process of direct translation from the Igbo language into English. “Relexification” occurs when an “African writer attempts to stimulate the character of African speech-using English vocabulary but indigenous structures and rhythms in a Europhone text” (ibid). This results in English phrases that sounds like oral Igbo. The adoption of this device “fulfils a cultural function, for it is understood here as an attempt to negotiate cultural space through language” (ibid).

Table 6

English Source Language	German Target Language
“Omelora! Good afun, sah!” (63)	>>Omelora Guten Abend, <i>sah!</i> << (64)
“yes <i>sah!</i> Tank <i>sah!</i> ” (64)	>>Ja <i>sah!</i> Danke, <i>sah!</i> <<(65)
“Gudu morni” (66)	>>Gudu morni<< (67)
Pather (111) Fada (92)	Fafa (116) Pada (95)
Good afternoon, Mah (121)	>>Guten Tag, <i>mah</i> << (127)
“god take power from the devil” (242)	>>Gott nehme dem Teufel die Kraft<< (259)
“The soup smells like something Amaka washed her hands well to cook” (162)	>> Diese Suppe riecht wie etwas, für das sich die Köchin die Hände besonders gut gewaschen hat<< (172).
She had fat yams on her leg (149)	Obwohl es Beine hatte wie Yamswurzeln (157)
They eat more and more shit every year (82)	Die reden von Jahr zu Jahr mehr Mist (85)

In the above table Adichie applied relexification in presenting these English phrases “Good afternoon sir” as (Good afun, sah!), yes sir! Thank sir! as (*yes sah! Tank sah!*), good morning as (*Gudu morni*). The source text presented the phrases as they are pronounced by

the characters who are unable to speak grammatically correct English as a result of their level of education. This is one of the hybridity strategies Adichie employed in presenting her characters in their natural environment and their manner of adapting their native intonations and pronunciations into the English language in the *Purple Hibiscus*. The phrase “father” was transliterated as “pather”, the translator applies the same pattern in the German version using “Fafa”. The English phrases are presented with different pronunciation. This strategy is partially captured in the target text as the translator applies a little modification using a few German phrases in some extracts. Another instance of transliteration or direct translation as a hybridity could be seen in the extract below:

“god take power from the devil” (242)

>>Gott nehme dem Teufel die Kraft<< (259)

This is a literal translation of *Chukwu napu Ekwensu ike* (God take away (remove) power from Satan).

Chukwu/ napu/ ekwensu ike

God/ take away (remove) from /devil power (God take away (remove) power from the devil)

It is a way of saying God forbid or wishing that God should not allow something bad to happen in Igbo language. The source text author knows the meaning of the expression in a standard correct English but she chooses to capture into English its direct translation from the Igbo language. The translator adopts the same pattern as the source text author by using the same verb, thereby reflecting the same Igbo orality effect in German. Direct translation as a literal hybridity is also visible in the extract below:

“The soup smells like something Amaka washed her hands well to cook” (PH,162)

>> Diese Suppe riecht wie etwas, für das sich die Köchin die Hände besonders gut gewaschen hat<< (BH, 172).

This is a literal translation of *ofe a na- esi dika ihe Amaka kwọrọ aka nke ọma were sie* (The soup smells like something Amaka washed her hands well to cook).

Ofe / a/ na-esi/ dika/ ihe/ Amaka/ kwọrọ/ aka/ nke ọma/ were sie/

“soup/ the/ smells/ like/ something/ Amaka/ washed/ hand/ very well/ to cook/” (The soup smells like something Amaka washed hand very well to cook)

The is a way of saying that Amaka prepared the soup very well. The expression is often used in Igbo culture colloquially, whenever any particular food is properly prepared. It is assumed that the person that prepared it literally washed her hands very well resulting in

the food being delicious. In other words, it means applying a high level of skillfulness in cooking. Adichie knows the simple meaning of this expression which could be ‘delicious or sweet’. However, she decided to capture the direct translation from the Igbo language into English, thereby, importing the Igbo language orality pattern into English language. The translation also employs the same pattern as the source text by adopting the same verb of German equivalent (*waschen/gewaschen*). >> *Diese Suppe riecht wie etwas, für das sich die Köchin die Hände besonders gut gewaschen hat*<< (BH, 172). This reflects the same Igbo orality effect in German. Although it captured the Igbo language orality pattern, there is the possibility of a German and some audiences that are not from the same culture of the source text author experiencing some challenges in understanding this colloquial expression. Since no explanation is provided for this colloquial expression in the target text either in a footnote or a glossary by the translator. Literary hybridity is evident in the extract below:

“She had fat yams on her leg” (149), this is a direct translation of:

“*O /nwela/ ọtụtụ ji/ ukwu/ na/ ukwu ya*”

She/ has (*pft*)/ yams/fat/on/ leg/her/ (lit. she had yams fat on leg her) “she had fat yams on her leg”

This colloquial expression means that someone’s legs are either fat or shapeless. It is often used sarcastically to ridicule a person particularly young girls with fat and shapeless legs who often parade themselves as the most beautiful and fashionable among their peers. They do this by always putting on very short or mini wears that expose their legs. So, their peers often use “fat yams” to describe their legs as a way of making fun of them. The intention of this sarcastic expression could be for a mere jealousy by the peers or as a way of influencing the manner of their dressing in order to correct and stop it. The source text author adopted a direct translation of the expression. Hence, the orality pattern of the Igbo language is transferred into the English language. The translation maintained the source text pattern of direct translation of the expression into German, thereby, reflect the orality in the German version. The absence of the meaning of this colloquial expression in the source and the target text creates problem for a German and other foreign audience who may find it challenging understanding the meaning, especially a German audience considering the fact that yam as a food item is not known or obtainable in German culture. This could also be the same in other non-African cultures.

The expression “They eat more and more shit every year” (82), is a direct translation of (*Ha na eri wanye nsi kwa afor*): they (*ha*) eat (*na-eri*) more and more (*wanye*) shit (*nsi*), every (*kwa*) year (*afor*). This is a colloquial expression often use in expressing dissatisfaction over someone’s conduct and attitude. Aunty Ifeoma used it to express her dissatisfaction over the behavior of her in-laws towards her. In this context the expression could means that “they

are misbehaving every year”. Adichie captured the direct translation from the Igbo language into English. The target text translation does not show any form of direct translation of the expression rather, the translator decoded the non-literal meaning of the expression through the contextual conversation. Therefore, the actual meaning of the expression was given, thereby negating the author’s style in the source text. Though the choice made by the translator deviates from the reflection of the source text and the author’s aim. However, it enhances the understanding of the expression by the target audience.

Pidgin

Most often pidgin is regarded as the “contact language spoken by ‘illiterate’ and ‘semi-illiterate’ masses of the urban center’s” (Bandia, 1996). Recently, pidgin has started gaining recognition as another form of official language in some part of Africa example in Nigeria and precisely, in the Niger-delta region as a result of different dialects in the region which makes communication difficult among the people in the area. Pidgin is fast becoming official language that they can easily understand and use as a medium to communicate among themselves. Members of educated elite speak pidgin as a means of ensuring in-group solidarity (ibid). Achebe highlights the social class of his characters in his novels through pidgin. Adichie also adopted this pattern in some of her novels for instance in her novel *Half of the yellow Sun*. The adoption of pidgin shows Adichie’s effort to ”negotiate the social position of her characters through dialogue” (ibid). The use of pidgin distinguishes between educated and uneducated characters. This is evident in the beginning of the novel when *Ugwu* the illiterate village boy uses “yes sah!” instead of the grammatically correct “yes sir!” for *Odenigbo* his learned master. However, in *Purple Hibiscus* the case is different because the illiterate as well as the educated characters also communicate in pidgin. For instance, the three little boys who “wore only shorts, and each one’s belly button was the size of a small balloon” (PH, 63) that rushed into Eugene’s compound in the village to greet him when he came to the village with his family for the Christmas festival.

Table 7

Source language (English)	Target language (German)
“Omelora! Good afun, sah!” (63)	>>Omelora Guten Abend, sah! << (64)
“yes sah! Tank sah!” (64)	>>Ja sah! Danke, sah! << (65)

The boys responded with “good afun, sah!” and “yes sah! Tank sah!” rather than (“good afternoon sir” and “yes sir! thank sir!” which are grammatically correct). The description of these boys shows that they are poor illiterate village boys that could not communicate in standard English.

However, sometimes the prevailing circumstances determine the code of interaction of the characters in *Purple Hibiscus*. The characters interact in standard English in formal situations but in abnormal situations pidgin and Igbo language are adopted. For instance, Obiora who normally speaks fluent English switches to pidgin English in expressing his anger when the law enforcement agents storm their house in search of incriminating documents in connection with the mother.

Table 8

Source language (English) PH	Target language (German) BH
“how you go just come enter like dis? Wetin be dis?” (235)	>> Was erlaubst du dir, hier einfach reinzukommen, he, Mann? Was soll denn das? << (252)

Similarly, the students of the university of Nigeria Nsukka who communicate in English in their daily activities change from English to pidgin in expressing their anger during their riot in protest against the university management:

Table 9

Source Language (English) PH	Target language (German) BH
“All we are saying sole administrator must go! All we are saying, he must go! No be so! Na so!” (...) “Great Lions and Lionesses! We wan people who dey wear clean underwear, no be so? Abi the Head of State dey wear common underwear, sef, talkless of clean one? No!” (233)	>> Weg mit dem Universalverwalter! Ja, jetzt kriegen wir dich, Alter! Wir kriegen dich, jawohl, jawohl! Du hast ja schon die Hosen voll! << (...) >> Ihr Löwen und Löwinnen! Wir wollen Leute, die saubere Wäsche anhaben, oder etwa nicht? Und unser erster Mann im Staat, was hat der an? Der hat keine Wäsche an wie du und ich, und sauber ist sie auch nicht! Nein, das ist sie nicht! << (249)

Bandia (1996) asserts that “codeswitching and code-mixing are used to highlight certain pragmatic functions such as: foregrounding¹, identity, focusing, distancing and

¹ Foregrounding is the tendency of a speakers using a code that appeal to one person in cs and cm speech interaction. It is the opposite of neutralization which is the use of mixing and switching to neutralize the effect the message would have if carried in another code. Identity is the use of language as a means of solidarity, kinship and other types of group membership. Focusing is the use of language to isolate the addressee as a sole intended listener to the utterance in question. Distancing has the force of saying to the listener ‘you are outside (excluded) or venerable, or young, or old, etc. (Bandia, 1996)

neutralization in African creative writing". These pragmlinguistic functions of code switching should be reflected in interlingual translation. Some examples in the text reflect these functions just as could be seen in the extracts in table 7 above though there is a little modification of replacing the source text phrase "Tank" with a standard German phrase "Danke" in the target text. However, some do not maintain these functions as seen in table 8. The example in table 8 above shows that the German version adopted the correct standard form of German to translate the pidgin English in the source text. Consequently, it undermines the purpose and message of the source text. In other words, it contradicts the proposition as they show that the pragmlinguistic functions of code switching are not retained in the translated text. This choice of non-adherence to the source text made by the translator shows deviation from the purpose of the source text

CONCLUSION

Some challenges of translating Postcolonial Europhone African writings into other European languages, have been revealed by the study of the *Purple Hibiscus* and its German translation *Blauer Hibiskus*. A translator is always faced with the option of making choices that enables his translation align with the purpose of the source text. These choices include omission and retention of the cultural items through which the cultural affiliation of the source text author is expressed. Tymockzo (1999) asserts that "the translator of postcolonial texts makes several key choices to translate the text based on her or his understanding of the text's surface meaning, to omit vernacular phrase in the receptor culture to add explanatory classifier or an explicit explanation to an untranslated phrase or to import the word untranslated and unexplained". Judith Schwaab, the translator of the *Purple Hibiscus* made some choices which include preserving the cultural items, omission of some of them and providing the explanation of some cultural terms. The most glaring choice the translator made is the adoption of the foreignization strategy, which is the retention of the source text cultural terms. The translator was careful and conscious in capturing the naturalness of the source text through the retention of cultural phrases. There are few instances of domestication, where the norms and conventions of the target language and culture are evident. This replaces any trace of foreignness in the translated text. Such strategy implies the absence of the local rhythm and orality connections that carry the peculiarity of the African language that make the postcolonial African writing outstanding. Consequently, a contrary representation of the source language and culture in the original text is presented, due to the absorption of some elements of orality pattern of the Igbo culture into the linguistic system of the German which is the target language. Berman (2000) notes that such translation ridicules the original, thereby, "runs the risks of failing to serve as a means and a product of intercultural communication" (ibid). The preservation of cultural elements in the target text *blauer Hibiskus* is a sign of recognition and acknowledgement of the unique style of the postcolonial

writer of expressing and preserving his African experience and realities in English language through vernacular phrasing. The German translator of Adichie's *Purple Hibiscus* creates a text that is understandable, readable and interactive to a German and non-African audience without adulterating and "deracinating" (ibid) the source culture of the author. The act of maintaining a balance between the source and target texts aligns with Bandia's views that "the target culture is supposed to be receptive of the source culture and the receiving culture is supposed to mark its presence in the text" (2008). In other words, intercultural translation should exhibit a certain degree of both the elements of foreignization and domestication

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UGAGU-DOMINIC R. NNEKA

**PREVOĐENJE POSTKOLONIJALNE AFRIČKE KNJIŽEVNOSTI NA
EVROPSKE JEZIKE: NEMAČKI PREVOD *PURPURNOG HIBISKUSA*
ČIMAMANDE ADIČI**

Rezime: Hibridnost u književnosti, koju prouzrokuju kulturološke razlike, posebna je karakteristika postkolonijalnih afričkih književnosti na evropskim jezicima. Ovo je očigledno u *Purpurnom hibiskus* Čimamande Adiči (2000). Ovaj rad ispituje hibridnost u izvornom tekstu i njihov prevod sa engleskog na nemački. Identifikovani su slučajevi hibridnosti u izvornom tekstu i njihovom prevodu. Ovo naglašava prevodilačke strategije u procesu analize izbora prevoda i njihovih implikacija, posebno u prenošenju elemenata specifičnih za kulturu u izvornom tekstu u ciljni tekst. Razmatraju se neki izazovi interkulturalnog prevođenja u vezi sa odrazom stila autora u književnom prevodu. U radu se otkriva svest prevodioca da kroz usvajanje etnocentričnih strategija očuva kulturološke elemente koji oslikavaju kulturu i svrhu autora. Kako bi se ispitao prevod kulturoloških izraza, tj. utvrdilo kako su preneti na nemački jezik, primenjena je Nidina *teorija ekvivalencije*. Takođe, u radu se razmatraju i implikacije nekih izbora koje je prevodilac napravio u pokretanju međukulturalnog dijaloga kroz prevod. Studija zaključuje da je napor prevodioca da uspostavi ravnotežu između izvornog i ciljnog teksta bio osporen kao rezultat nemogućnosti da se daju objašnjenja za neke neobjašnjive kulturološke termine narodnog porekla u izvornom tekstu

Ključne reči: prevod, hibridnost, specifičnost za kulturu, interkulturalni dijalog, višejezičnost

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