

# Translation as language enrichment: example of Francophone and Postcolonial Authors in Slovene translations

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## Povzetek

V slovenščini prevod predstavlja možnost za obogatitev jezika že od začetka pisne kulture (Stanovnik, Kocijančič Pokorn, Gorjanc). Proces se še vedno odvija, predvsem v povezavi s prevzemanjem kulturnospecifičnih izrazov. Posledica je, da so izvorno usmerjeni prevodi v slovenščini pogostejši kot ciljno usmerjeni. Z analizo del dveh frankofonih (A. Maalouf, Y. Khadra) in enega postkolonialnega avtorja (Chinua Achebe) in njihovih prevodov v slovenščino skušamo predstaviti potek uvrščanja kulturnospecifičnih izrazov v original in strategije njihovega prevajanja. Radi bi tudi ugotovili, ali različno poreklo avtorjev vpliva na različne načine prevajanja oziroma prevzemanja kulturnospecifičnih besed. Običajno avtorji sami že v originalu nakažejo možnost za vključevanje kulturnospecifičnih besed s tem, da jih razložijo v pojmovnem svetu, ki ga opisujejo. V nekaterih prevodih je to upoštevano, v drugih ne.

**Ključne besede:** prevajanje kot bogatitev jezika, kulturnospecifični izrazi, frankofoni, postkolonialni, slovenščina

## 0 INTRODUCTION

In Slovene, translation has been seen as offering the possibility for language enrichment since the early days of the practice (cf. Stanovnik 2005, Kocijančič Pokorn 2008, Popič, Gorjanc 2013). This process is still ongoing, especially regarding culturally specific terms that are introduced into one language from another culture which, in this globalised world, happens daily.

In this article we try to show, based on some example translations, how some French and English postcolonial or Francophone authors' works are translated into Slovene, and what kind of innovation this brings into Slovene on the level of language but also that of ideas. Postcolonial and Francophone authors speak of a culturally different world, but nonetheless humanly universal. Their work is interesting for a reader as well as a translator, as it brings new horizons to a new language: apart from culturally common human relations and topics, such works introduce concepts that do not exist in Slovenian culture, so they have to be created.

Based on the analysis of some examples taken from three works of two Francophone authors (A. Maalouf, Y. Khadra) as well as of a postcolonial author (Chinua Achebe), and their translations into Slovene, we will first try to expose general procedures in the introduction of culturally specific terms into the original book, written in French or English, and how these influence the translation strategies for the introduction of a new word into Slovene. As the various translations are the work of different translators, we will be able to discuss different translation solutions.

Culturally specific words are usually taken as neologisms (or nonce words), as they are introduced for the first time into a language, and later, if they persist in that language, can also enter first into corpora and then into dictionaries. In this article we would like to discuss their introduction into a language and the possibility of their inclusion into Slovene vocabulary and possible naturalisation.

## 1 LANGUAGE SPECIFICITY OF POSTCOLONIAL AND FRANCOPHONE LITERATURE

The language of postcolonial literature is the language of the coloniser, so the novels examined in this work are written in English or French. N. Grahek Križnar argues (citing Ashcroft et al., 2002: 37-38) that: "The crucial means of representation of colonial and postcolonial reality in postcolonial literature is

language. Normally, the language framework is Standard English, whereas the language spoken by the (former) colonizer is influenced by local vernacular and speech customs. Non-standard language varieties symbolise cultural distinctiveness” (Grahek Križnar 2015: 320).

As Bandia states (2010: 264):

“The study of postcolonial literatures is one of the fundamental areas through which the “cultural turn” made inroads into Translation Studies. By the very nature of this literature, written in colonial languages by postcolonial subjects, a host of issues often overlooked in the past, namely gender, ethnicity, sociology, linguistic alterity, identity, politics and ideology, became prominent in translation research.”

He compares postcolonial literature to translation, as the authors use similar strategies as translators for depicting culture and culturally specific terms (Bandia 2010: 264). We are going to develop these thoughts later in this work on the basis of an analysis of the focal texts.

With regard to Francophone<sup>1</sup> literature, we could state the same as above for English with regard to French, but with a small exception: some writers choose to write in French not only because of the impacts of colonisation, but also because of cultural preferences, with a few examples being A. Makine, A. Maalouf, V. Alexakis, and Yasmina Khadra<sup>2</sup>. They are called Francophone authors, as in their works French is used as a vehicular language for culturally specific concepts from Arab, Lebanese, Russian or even Greek, as we can see from the example of the transcultural writer Vasilis Alexakis<sup>3</sup>.

If postcolonial writers’ language is called hybrid or vernacular in relation to English, Francophone authors tend to use standard French rich with culturally specific terms. But it is not the language that is determinative, it is the writers’ origin. One can test this idea on the bookshelves of libraries<sup>4</sup>: Amin Maalouf figures among Francophone authors despite the fact that he is a member of Académie Française, the French Academy of Arts and Sciences. The example of French writers signing a petition<sup>5</sup> protesting against using the term *Francophonie* for authors writing in French but not of French nationality confirms this

1 What is Francophone? Francophony represents a movement of all countries that have French past (with France as coloniser) or a sufficient number of speakers of French. The term was invented by Onésime Reclus, whereas L. S. Senghor (a Senegalese poet) appears to be the instigator (and vice-president) of the movement.

2 This author chose to write in French under a pseudonym or pen-name – his wife’s maiden name, and chose to do so because of his former position as an army officer in the Algerian government.

3 Unfortunately we cannot fully take into account this author, because he has not been translated into Slovene yet.

4 The author’s personal experience in libraries FNAC in Paris or elsewhere in France.

5 The petition can be found under the title *Manifeste des 44 pour la littérature –monde en langue française Pour une littérature-monde en français* (Le Monde [https://www.lemonde.fr/livres/article/2007/03/15/des-ecrivains-plaident-pour-un-roman-en-francais-ouvert-sur-le-monde\\_883572\\_3260.html](https://www.lemonde.fr/livres/article/2007/03/15/des-ecrivains-plaident-pour-un-roman-en-francais-ouvert-sur-le-monde_883572_3260.html))

attitude. The authors proposed the term *Littérature-monde en langue française* to include such writers, noting that many English literary prizes include the authors of non-British origin.

But the latter is also true for the Anglo-Saxon world, and not really specific to French speaking territories. For example, Hanif Kureishi, an author of English and Pakistani origins born in Kent, the UK (source Wikipedia), and living there in this country all his life, is still classified as a postcolonial author.

If we take this into account, we can claim that the problem of the status of postcolonial and Francophone literatures is above all a matter of perception. It seems that in the English or French centres, there is certain difference in perceiving postcolonial or Francophone authors as a part of their culture, it seems that, at least according to French authors,<sup>6</sup> that English-speaking world is more inclusive. Nevertheless, postcolonial and Francophone literatures seem to be less equal than other literatures in English or French. Slovene as a peripheral language has a different approach to translations of those texts – their exotic character appears to be an asset. We are going to discuss this question in detail using examples in the following sections.

## 2 THEORETICAL APPROACH TO TRANSLATION OF POSTCOLONIAL TEXTS

Postcolonial and Francophone writers introduce a new cultural space into literature. This is usually done by introducing a cultural element introduction and its explanation that follows directly (see examples below).

Bandia (2010) says that

“It is now generally acknowledged that the “cultural turn” in the social sciences and the humanities that occurred in the 1990s changed Translation Studies (TS) forever. Culture had come to take center stage in translation analyses and discourses, rather than language viewed mainly in term of a system of linguistic exchange and communication. Language became subordinate to culture, both intertwined and often fused together in any serious discussion or analysis of translation. The ramifications were numerous for Translation Studies, as age-old notions and concepts such as equivalency, pure or standard language, distinctive binarisms and their implied hierarchy (original/translation; source-text/target text; word-for-word/sense-for-sense, etc.) were thrown into disarray. The study of postcolonial literatures is one of the fundamental areas

<sup>6</sup> See the footnote 5.

through which the “cultural turn” made inroads into Translation Studies. By the very nature of this literature, written in colonial languages by postcolonial subjects, a host of issues often overlooked in the past, namely gender, ethnicity, sociology, linguistic alterity, identity, politics and ideology became prominent in translation research.”

The problem of translation of Francophone and postcolonial texts does not lie only in culturally specific terms, although these are the most visible parameter for a translator. Usually, culturally specific terms have less problems of migration because of their uniqueness: a word introducing a culturally specific term goes hand in hand with its denomination and the explanation of it in the context.

In postcolonial and Francophone texts, these culturally specific terms are already paraphrased or even translated for the reader, and as such near a translation. But that is more an approximate explanation, as Tymoczko (1999: 20) argues that:

“Significant differences between literary translation and postcolonial literature are obvious and should be addressed from the outset. The primary difference is that postcolonial writers, unlike translators, are not transposing a text. As background of their literary works, they are transposing a culture – to be understood as a language, a cognitive system, a literature (...), a material culture a social system and legal framework, a history and so forth. In the case of many former colonies, there may even be more than one culture and one language that stand behind a writer’s work.”

Postcolonial and Francophone literatures mostly describe specific cultural environments, distant cultures that represent background for culturally specific mindsets that can be contemporary or historical (cf. Amin Maalouf, *Leo Africanus, The Rock of Tanios*). In this regard, they are language specific by introducing culturally specific elements in different languages, first English or French, and then also language or languages of the colonized culture. Different translation theories deal with this.

The traditional description of culturally specific elements is given by P. Newmark. He classifies cultural categories according to E. Nida (1964/2000) in terms of ecology, material culture, organization of social life, customs, gestures, etc. Translation processes depend on the target audience and the skopos (or function) of the translation (Newmark 2000: 165).

Today, in this context, we are also talking about “culturemes”. According to Lungu-Badea, the term *cultureme*, created according to the phoneme model, morpheme, lexeme, etc., is a notion of packaging that goes beyond the ideas of a domain, touching all socio-cultural creations (Lungu-Badea 2008: 18-19).

The concept was also studied from the perspective of the transfer of cultural differences by H. Vermeer and H. Witte (1990), and reconsidered by Andrew Chesterman (2000) in terms of the meme (Lungu-Badea 2008: 18- 19).

What is a cultureme? According to Lungu-Badea (ibid.), this concept inherited from cybernetics contains the principle of measuring the amount of information or originality and is inextricably linked, not only by name, to culture. The cultureme is similar to the neologism, the borrowing or the traducteme, without being confused with these. Some neologisms or borrowings are either particular stylistic elements, or manifestations of literary snobbery, or instruments of personalization of the style of an author during translation (Lungu Badea 2008: 20).<sup>7</sup>

The first person to talk about the way the culture can be transposed was Venuti within his theory of the translator's invisibility. The notions of domestication and foreignisation of translations describe the attitude of a translator or even a language norm towards the text and its translation.

As Venuti points out (2008:13):

“The concept of translator's ‘invisibility’ is already a cultural critique, a diagnosis that opposes the situation it represents. It is partly a representation from below, from the standpoint of the contemporary English-language translator, although one who has been driven to question the conditions of his work because of various developments, cultural and social, foreign and domestic.”

Translator's invisibility (Venuti 2008:14) means that culturally one should be more compliant with the source. Venuti goes on to state the following:

“To advocate foreignizing translation in opposition to British and American traditions of domestication is not to do away with cultural political agendas – such an advocacy is itself an agenda. The aim is rather to develop the theory and practice of translation that resists dominant values in the receiving culture so as to signify the linguistic and cultural differences of the foreign text.” (Venuti 2008: 18)

He introduces the terms domestication and foreignisation that:

“indicate fundamentally ethical attitudes towards a foreign text and culture, ethical effects produced by the choice of a text, and by the strategy devised to translate it, whereas the terms like fluency and resistency indicate fundamentally discursive features of translation strategies in relation to the reader's cognitive processing. Both sets of terms demarcate a spectrum of textual and cultural effects that depend on their description and evaluation on the relation between a translation project and the hierarchical

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7 Our translation

arrangement of values in the receiving situation at a particular historical moment.” (Venuti 2008: 18)

His theory of domestication and foreignisation speaks mainly from the point of view of a central or hypercentral language (cr. Zlatnar Moe et al. 2017), as is English. French as a central language explains such relations in Ladmiral’s *sourciers* and *ciblistes* (Ladmiral 2016). Languages of wide diffusion (central languages) are mainly target-oriented.

The problem of minor languages (Parianou 2009, studying Greek in translation) is more specific: in the globalised world, the translation of culturally specific literatures brings enrichment to the language. Thus we get either the peripheral or central position of a language: peripheral languages will tend to adapt and central ones will be more self-centred. But this attitude is taken into account even if a translation comes from other peripheral languages, not only central ones. Our example of Slovene language translations confirms her thesis: small or peripheral languages (Zlatnar Moe et al. 2017) were always conscious of enriching themselves via translation, and therefore more prone to foreignisation.

According to the theory outlined above, culturally specific terms are treated differently in target-oriented translation. They can be seen as vectors of culture and source of enrichment of target language. Newmark 1988 (94) defines culture “as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression. More specifically, he distinguishes ‘cultural’ from ‘universal’ and ‘personal’ language.”

Following Newmark and his theory of culture words in his *Textbook of Translation* (1988: 96),

“a few general considerations govern the translation of all cultural words. First, your ultimate consideration should be recognition of the cultural achievements referred to in the source language text, and respect for all foreign countries and their cultures. Two translation procedures which are at opposite ends of the scale are normally available; transference, which, usually in literary texts, offers local colour and atmosphere, and in specialist texts enables the readership (some of whom may be more or less familiar with the SL) to identify the referent - particularly a name or a concept - in other texts (or conversations) without difficulty. However, transference, though it is brief and concise, blocks comprehension, it emphasises the culture and excludes the message, does not communicate; some would say it is not a translation procedure at all.”

Regardless, this is often practiced in Slovene translation, as we are going to show in the next chapter, and has become a part of Slovene translation norms.

### 3 CASE STUDY - EXAMPLES OF TRANSLATIONS

In the following section, we are going to discuss some of examples taken from postcolonial and Francophone authors and their translation into Slovene. On the basis of analyses of one work by Chinua Achebe, the novel *Arrow of God*, two works by Maalouf *Leon l'Africain* and *Le Rocher de Tanios*, and one of Khadra, *Les sirènes de Bagdad* and their Slovene translations, we will discuss the translation norms concerning culturally specific terms and their inclusion into the translation.

Achebe is a Nigerian writer who often expresses himself in English (although he is a native speaker of Igbo language). His language is denoted as a hybrid language, mixture of English, pidgin, and Igbo (Levačič 2017). His examples (Levačič 2017) contain words in Igbo language that denote culturally specific words from the Nigerian environment and cultural context. On a lexical level, culturally specific objects, nature, spiritual world, names of days and holidays, personal and geographical names and interjections were analysed, whereas on the text level expressions in pidgin and rhetorical figures were noted (Levačič 2017).

Some Igbo language words or expressions are introduced in a context; first the Igbo word is mentioned, and then explained with an English word, as shown in example 1:

- 1) His **obi** was built differently from other men's huts.
- 1') Njegov **obi** je bil drugačen kot druge koč. (Levačič 2017: 45)

We can see that the transference is accompanied by a paraphrase that allows us to understand the word without any translator's remarks. *Obi* can be interpreted as a sort of a hut; this technique is used for English and is also common in translating into other languages.

The same strategy is used in the example 2:

- 2) This **Okposalebo** is a very old tree. It is called Disperser of Kindred because two brothers would fight like strangers after drinking two hornfuls of its wine.
- 2') **Okposalebo** je zelo staro drevo. Imenuje se zdraha sorodnikov, ker se bratje pretepajo kot tujci, če popijejo dva roga tega vina. (Levačič 2017: 47)

The translation procedure is transference, and the context seems to explain the term by explicitation of it.



- 3) Half a dozen young men ran up and down the different quarters beating their **ogene** and searching for the Mask.
- 3') Fantje so tekali sem in tja med kočami, udarjali po **ogeneju** in iskali masko. (Levačič 2017: 45)

The context just gives the relation for understanding (as in the example 3), but not the exact meaning. We can imagine that *ogene* is a kind of an instrument.

The same strategy is used for denoting days (Levačič *ibid.*):

- 4) It was **Oye**. Tomorrow will be **Afo**, and the next day **Nkwo**, the day of the great market.
- 4') Danes je **oje**. Jutri bo **afo** in pojutrišnjem **nkwo**, veliki tržni dan.

The days of the week are not paraphrased but just enumerated, so we do not know which is the first, second or third day of the week, the only term paraphrased is *Nkwo*–*nkwo*, the day of great market.

As for the personal and geographical names, they are written as if they were spelled in the Slovenian way and follow the same pronunciation, as we speculate for transliteration: *Oduche* becomes *Oduče*, *Nwafo* – *Nvafo*, *Ogbanje* – *Ogbandže* etc. (examples taken from Levačič 2017: 52-53). More examples of this kind could be found, and in general their translation follows the same paradigm.

As the author of research into Achebe argues that some hybrid terms are difficult or even impossible to understand for the reader (Levačič 2017: 70), we can see that the Francophone author Amin Maalouf is more accurate regarding the introduction of culturally specific words. We could say he is more aware of the look of the Other's or better adapted to the central French culture, and thus presented things in such a way that French people would comprehend the newly introduced terms.

Amin Maalouf, a French or Francophone writer of Lebanese origin, has worked in France since 1976<sup>8</sup>. He is not a specifically Francophone author, as his novels and essays take into account the general human position in the world regardless of his origin or skin colour. The novel *Le Rocher de Tanios* / *The Rock of Tanios* deals with the Lebanese world, while the other one examined in this study represents Islamic culture. This is the pseudo-historical novel *Léon l'Africain* / *Leo Africanus* about a geographer Hasan-Al-Wazzan, later known as Leo Africanus.

Some examples from the books *Léon l'Africain* / *Leo Africanus*, and *Le Rocher de Tanios* / *The Rock of Tanios* are given below to show how the names or other words are transferred from one language to another:

<sup>8</sup> [https://en.wikipedia.org/wiki/Amin\\_Maalouf](https://en.wikipedia.org/wiki/Amin_Maalouf)

- 5) Sellant sa meilleure monture, une jument alezane qu'il appelait Bsat-er-rih, « Tapis du vent », accompagné par deux hommes de sa garde, excellents cavaliers, il prit la route sans s'être même lavé le visage, se coucha en rase campagne, plus pour reposer sa monture que pour lui-même, tant sa rage le tenait en éveil, et atteignit la résidence de son beau-père alors que l'équipage de son épouse n'était pas encore dessellé. (Maalouf 1993: 23)
- 5') Osedlal je svojo najboljšo jezdno žival, kobilo rdečkasto rjave barve, ki jo je imenoval Bsat-er-rih, »Preproga vetra«. Z dvema možema iz svoje garde, odličnima jahačema, se je odpravil na pot, ne da bi si sploh umil obraz, spal je na odprtem, bolj da bi odpočil živali kot sebe, saj ga je bes držal pokonci, in prišel je do rezidence svojega tasta, ko spremstvo njegove soproge še ni razsedlalo. (Maalouf 2010: 66)

We can see that both in original and in translation, the Lebanese name is given first and then the translation in French / Slovene.

- 6) Eux non plus ne voulaient pas déclencher un thar, un cycle de vengeance. (Maalouf 1993: 67)
- 6') Niti prišleki niso hoteli sprožiti sara, cikla maščevanj.<sup>9</sup> (Maalouf 2010: 57)

Here, a different pronunciation is taken into account, as *th* in French is transliterated into Slovene as *s*.

We can see that a transliteration can be done – since the original writings are not always in Latin script, and the Slovene orthographical norm is thus respected. See example 7 :

- 7) Il y avait aussi, bien entendu, les principales fêtes musulmanes : l'Adha, le plus grand Aïd, pour lequel bien des Grenadins se ruinaient à se procurer un mouton de sacrifice ou à s'acheter des habits neufs ... (Maalouf 1988: 71)
- 7') Praznovali smo tudi, seveda, glavne muslimanske praznike: adho, največji aid, za katerega je veliko Granadčanov skoraj prišlo na kant, da so si priskrbeli žrtvenega ovna in nove obleke ... (Maalouf 2012: 66)

*Adha* is known in Balkan cultures as *kurban bajram*, a Moslem Turkish rite. The Arab version of it is called *Adha*. Turning to SSKJ (a Slovene monolingual dictionary), the word *bajram* is found but *Adha* is not. A quick look for its status in the Gigafida corpus gives us the possible solution to this issue: *Adha* is used in Gigafida (with 46 occurrences), an indication that we can also use it in translation.

<sup>9</sup> /They did not want to trigger a thar, vengeance cycle. /

Maalouf's books are written in standard French, we can see no slips in register or set phrases that would be interpreted as colloquial – it is also true that the themes are mostly historical or general, mostly in narrative texts that do not including many dialogues. And they do not take into account locals from colonised countries or villages of lower class. His heroes are mostly educated and thus represent (or assume) the coloniser's culture (as for Tanios from *Le Rocher de Tanios* (*Rock of Tanios* in English translation) and *Leo Africanus* from the book with the same title).

If we look at the Yasmina Khadra's attitude towards the culturally specific words, the examples from the book *Les sirènes de Bagdad* (*The Sirens of Bagdad* in English translation), talking about the American occupations of Iraq and the Lebanon, translated into Slovene by Iztok Ilc and into English by John T. Cullen, follow various translation strategies. The text offers several expressions from the cultures mentioned above. Those expressions can already exist within the language of target culture, they can be widespread or ideologically marked, but some of them have to be introduced into the target language. Like in the translation of Maalouf's novels, the translator takes into account the transliteration of Arab words and names, for example *le souk – suk*, (Horvat Sardi 2017: 56).

As it was discovered by M. Horvat Sardi (2017: 54-56), while comparing the English and the Slovene translations of Yasmina Khadra's novel *Les sirènes de Bagdad*, the translation follows some rules that we enumerate as follows:

- a) Obvious transliteration of names (from non-Latin script) the first term is French, the second English and the third Slovene: *jihad – jihad – džihad*; *mosquée – mosque – mošeja*; *djellaba – djellaba – dželaba*; *imam – imam*.
- b) Adaptation to grammar and writing: *Sunnite – Sunnite – sunitsko*.
- c) Introduction of a culturally specific term accompanied by a general term that is the most often a hypernym: *oiseaux d'Ababil – Ababil birds – Božje ptice, ptice ababil*.
- d) Exchange of a word with a general term (description): *gourbi – shack –/koliba, bajta*.

We cannot see a lot of difference in the English or Slovene translations. In general, we can see that the translation strategies for Francophone or postcolonial authors follow some rules. Moreover, the methods used to translated postcolonial English authors differ from those used with Francophone authors. We can explain this by the fact that Islamic culture is more common in Slovenia than African culture.

## 4 LEXICAL STATUS OF CULTURALLY SPECIFIC LOAN WORDS

Loan words first get the status of nonce words or occasionalisms. By definition, a nonce word (also called an occasionalism) it is a lexeme created for a single occasion to solve an immediate problem of communication. Its destiny is similar to a hapax; from corpus linguistics, a *hapax legomenon* (from the Greek ἅπαξ λεγόμενον, pl. *hapax legomena*; sometimes abbreviated to *hapax*, pl. *hapaxes*) is a word that occurs only once within a context, either in the written record of an entire language, in the works of an author, or in a single text. The term is sometimes incorrectly used to describe a word that occurs in just one of an author's works, but more than once in that particular work. *Hapax legomenon* is a transliteration of Greek ἅπαξ λεγόμενον, meaning "(something) said (only) once".

Later on, if those words become frequently used – by dissemination of culturally specific terms or adopting culture – they enter the corpora and thus become part of Slovene. The examples of Achebe (such as *obi*) – are not a part of Slovene culturally specific terms, as they appear only in one book or in several books from the same author. The case of culturally specific words used by Khadra and Maalouf is different, as Islamic culture and oriental loan words are already part of the Slovene language. They represent a bigger, more important and influential culture. But only some words can be found in the dictionary, for example *suna*, *nabob* – the translator used *nabab*, *Džin* for *djinn*, *hamam*, and *bajram* (Horvat Sardi 2017: 56), but not others not, such as *Chahid*, *Aid adha*, and *kefija*. However, the latter can be found in the Gigafida monolingual corpus.

A monolingual corpus can always give a translator a hint about the introduction of a culturally specific term with regard to the following issues: Was the word already mentioned? How was it spelled? Does it represent an adequate solution for the problem as described in the original?

While a Slovene corpus cannot give you the solution for nonce words, there are strategies that can be developed on the basis of several existing translation solutions. Here we note the solution that Francophone and postcolonial authors apply: as the culturally specific words were already introduced into French or English, we can take them as examples of foreign words that are not translated but naturalised. This is the usual practice that has entered Slovene translation norms, and can give a solution to a translator.

As for Maalouf, some examples from *Le Rocher de Tanios* come from Lebanese and they are used for the first time. Maalouf's narration strategy is in fact paraphrasing and explanation of certain culturally specific terms of the culture he describes (as we can see in the examples from 5 to 7). This strategy can be adopted by the translator.

The editors of the translation usually tend to insert, at the end, a list of culturally specific words and their explanations, which was not the case with the Maalouf's translation. In general, as we can see from the examples of the authors discussed in the article, the introduction of culturally specific elements representing a different reality does not present a special problem: translation strategies are already given in the source text.

## 5 CONCLUSION

As has often been stated, in Slovene translation has been seen as offering the possibility of language enrichment since the early days of the practice (cf. Stanonik, Kocijančič Pokorn, Gorjanc). This process is still ongoing, especially regarding culturally specific terms. In this regard, source-oriented translation solutions are more common in Slovene than target-oriented ones. Translators thus often opt for translations of foreign words that would bring a new concept into the language.

Translating postcolonial and Francophone literature does not present a problem for a translator, as translation strategies are already partly taken into account in the original, as shown in the examples of Maalouf and Khadra – even if the latter is not so explicit. As for Achebe, in his works contextual information is more important than explicitation (that is not always present). The process is ongoing and can be seen in the presence of new words in corpora ([www.gigafida.net](http://www.gigafida.net) (*dželaba, hidžra, ababil*)). Different concepts are migrating from one language to another, culturally specific words appear in the language of translation. As translation can bring language enrichment, migration can bring social enrichment: the migration of words as well as migration of people. Translations are thus a vector of new cultures, culturally-specific concepts and terms for their denomination. Today Slovene takes loan words from various different languages – and this is due to the actions of journalists as well as translators. Corpora tend to be better way to observe such activity than official dictionaries.

And yet, the translation of the postcolonial and Francophone novels discussed in this work gives more importance to the origin of the writer than the language of the book. Translation in this case is seen as an intercultural exchange within the eternal frames of human existence. It is interesting that the publicity for Maalouf's and Khadra's books (cf. Bukla) gives importance to their origin and does not mention the language of the original. So Maalouf is presented as a Lebanese and Khadra as an Algerian author – although their publisher is based in France. This is one way in which peripheral languages cherish and sympathise with other peripheral cultures.

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