
| RESEARCH ARTICLE

The attitudes of Translation experts towards Literary Translation in Postcolonial Contexts: Suggesting the PTP Model

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| ABSTRACT

This study seeks to explore translation experts' attitudes towards the translation of Culture-Specific Items (henceforth CSIs), idioms, metaphors, and translation of the paratexts within Postcolonial contexts. This study opted for a mixed-method approach, combining quantitative study and qualitative study. As for the quantitative study, data are collected through the instrument of questionnaire; whereas the qualitative study utilized interviews as an instrument for data collection. This study is premised upon a theoretical framework that comprises Pierre Bourdieu's Theory of Practice, Bruno Latour's Actor-Network Theory, and Even-Zohar Itamar's Polysystem Theory. Findings of the quantitative study and qualitative study are exploited by the authors to suggest a new model: The Postcolonial Translation for Prose Model (henceforth The PTP Model). It functions as a roadmap for the translation of Postcolonial novels, whose purpose is to preserve the specificities of Postcolonial cultures and promote intercultural dialogue.

| KEYWORDS

Literary translation, experts' attitudes, culture-specific items, foreignization, domestication

| ARTICLE INFORMATION

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1. Introduction

Much ink has been spilt over the issue of literary translation in general and the translation of culture-specific item in particular. This study is part of a bigger research project. It seeks to disclose the translation procedures and strategies that translation experts opt for when translating CSIs, idioms, proverbs as well as the paratexts. These cultural elements constitute an impediment for translators. Because translation does not simply entail rendering a text from one language into another; rather, it is a complex process that involves a spectrum of layers, namely the semantic, the syntactic and the cultural aspects.

It is worth it defining the concepts of culture and cultural translation. In defining culture, Kyle Conway (2012) sets forward three definitions. First, Culture can be defined as a set of assumptions that are believed and shared by members of a given community. Second, "it refers to objects or artefacts that communities invest with meaning, where these assumptions become manifest" (2012, 265). Richard Collins (1990, 35) depicts culture in the former definition as being anthropological culture, while hailing the latter as symbolic culture. Finally, Conway asserts that culture refers to the communities themselves who share a common culture, combining both the anthropological and symbolic attributes to culture.

From another angle, Juliane House defines translation as "a procedure where an original text, often called 'the source text, is replaced by another text in a different language, often called 'the target text'" (2018, 9).

2. Literature Review

Language is not a mere medium of communication among society members in particular and among the different cultures of the world at large. Rather, language is culturally and ideologically laden. For this reason, culture-specific items have always constituted a stumbling block for translators. To solve this problem, a bunch of translation strategies have been used by different theorists. In this respect, Niu Chunyuan et al. (2024) conducted a study on the analysis of culture-specific items inscribed within College English Test Band 4 and Band 6 (CET-4 and CET-6). In so doing, the researcher applied Peter Newmark's (1988) translation strategies, which include: 1) Transference; 2) Neutralization; 3) Cultural equivalent; 4) Functional equivalent; 5) Descriptive equivalent; 6) Componential analysis; 7) Synonymy; 8) Calque or loan; 9) Shifts or transpositions; 10) Modulation; 11) Recognized translation; 12) Compensation; 13) Paraphrase; 14) Couplets; Notes (Newmark 1988; Valencia & Asmarani, 2016). Findings of this study play an important role in modelling test preparation materials to handle specific translation problems of the above-mentioned exams. (Chunyan et al., 2024, P.69).

By the same token, Javier Franco Aixela (1997) suggests a taxonomy of translation strategies. He distinguishes between conservation and substitution, each of which subsumes a set of micro-strategies. Conservation encompasses repetition, orthographic adaptation, linguistic translation, extra-textual gloss, and intra-textual gloss; whereas substitution includes synonymy, limited universalization, absolute universalization, naturalization, deletion, and autonomous creation. (Aixela 1997 quoted in Blazyte and Liubiniene, 2016, p.47).

In another study, Demirel and Isisag (2019) examined the novella *Madonna in a Fur Coat*. In so doing, the researchers applied Aixela (1996) translation strategies. Findings of this study show that of the total 189 CSIs, 105 items represent substitution micro-strategies; whereas 84 CSIs constitute conservation micro-strategies (Demirel and Isisag, 2019, p.6). as for the application of Lawrence Venuti's (1995) domestication and foreignization macro-strategies. Results of this study indicate that domestication has been opted for by translators of the novella.

Still, in her study titled "A Goblin or A Dirty Nose? The Treatment of Culture-Specific References in Translations of Harry Potter's Books", Eirlys Davies (2003) applied a taxonomy of seven translation strategies to analyse CSIs disseminated within J. K. Rowling's Harry Potter's books. Davies argues that translators make certain types of adaptations by dint of making the text accessible to the audience of the target culture (2003, 72). In illustrating how these translation problems are handled, Davies suggested and applied a taxonomy of micro-strategies for the translation of CSIs, which subsumes: Preservation, addition, omission, globalization, localization, transformations, and creation. Davies concluded that there is no general consensus among translators as to what strategies to adopt in particular cases. Translators are caught in a pendulum swing between providing a British background to the target text and ensuring a readable and intelligible translation for the target readers.

3. Methodology

3.1. Research Design

As for the research design, this study adopts a mixed method approach, triangulating qualitative study, which encompasses semi-structured interviews and the quantitative study through the use of questionnaires as a research instrument. This study is based on the following objectives:

- 1- To identify the translation procedures which are used in translating culture-specific items in Postcolonial novels.
- 2- To identify how foreignization and domestication are applied in translating CSIs.
- 3- To link practice to theory in the field of literary translation.
- 4- To raise translation experts' awareness vis-à-vis the difficulties of translating CSIs in order to enhance literary translation practice both at the academic and professional levels.

This study seeks to answer the following research questions:

RQ1: How do translation experts transfer culture-specific items from the source language into the target language?

RQ2: Do translation experts adopt foreignization or domestication methods, or combine both?

RQ3: How do translation experts translate idiomatic expressions, metaphors, sayings and proverbs from the ST into the TT?

RQ4: What are the alterations affecting the translation of the paratexts of Postcolonial novels?

To answer these questions, authors of this study propose the following hypotheses:

RH1: Translators tend to opt for domestication so as to provide the majority of readers of Arabic with translations that are easily read and understandable.

RH2: *Deletion and paraphrasing* (Newmark 1988) are the most deployed translation strategies by translators to solve problems related to culture-specific items.

RH3: Translation experts have an inclination towards replacing proverbs and sayings that are peculiar to the source culture with expressions and proverbs that are specific to the target culture.

RH4: When rendering literary texts from the source culture into the target culture, translators tend to modify the paratexts (title, front cover Art, blurb, epigraphs).

Alan Bryman (2012, p.392) defines triangulation as the use of more than one method in the study of social phenomena. Triangulation, therefore, entails combining both the qualitative and quantitative research methods. Likewise, Patricia Leavy (2017, p.155) asserts that the use of strategies of triangulation contributes in establishing validity. The following section displays the philosophical foundations upon which the empirical study is based.

3.2. Philosophical foundations of the empirical study

The empirical study is premised upon three main philosophical foundations: constructivism, postpositivism and interpretivism. Since constructivists believe that individuals hanker for understanding the world they live in, meanings are varied and multiple (Creswell & Creswell, 2018, p.46). The aim of the researcher is to build upon the participants' views about the situation under study. The constructivist view is hailed as an approach to qualitative research; whereas postpositivism is geared towards quantitative research. Postpositivism goes beyond the positivist mode of thinking. For postpositivists causes determine effects or outcomes (2018, p.44). This means that problems under scrutiny entail the need to identify and assess the causes. Interpretivism came as a response to the application of the scientific model to the study the social world (Bryman, 2012, p.28). Interpretivists believe that the subject matter of the social sciences is basically different from that of the natural sciences. Von Wright (1971 quoted in Bryman 2012) describes the epistemological conflict as being between positivism and hermeneutics. The latter refers to a theory and method of interpreting human action.

3.3. Data collection

The qualitative study includes semi-structured interviews. The latter are of paramount importance due to their capacity to provide deep insights into how interviewees view the world as Bryman argues (2012, p.471). Moreover, semi-structured interviews allow the researcher to address more specific issues (2012, p.472). Prior to the interview proper, a small-scale interview sample of five interviewees was piloted. Interview protocol was modified on the basis of the interviewees' feedback. So, fourteen interviews were conducted with professional translators, university professors who teach and / or practice translation, *PhD* holders and MA holders in the field of translation studies. Seven interviews from Morocco were face-to-face audio recorded and transcribed verbatim, seven others were conducted via emails, especially with participants from outside Morocco (abroad), namely from the UK, the USA, Saudi Arabia, Latvia, and Slovenia. One interview was conducted and recorded via Google Meet.

As far as the quantitative study is concerned, a small-scale pilot study was conducted with 30 respondents. Their feedback was taken into account to re-structure and modify the questionnaire. The latter was re-launched in Google Form via the author's Facebook pages, Facebook groups specialized in translation studies, and also face-to-face print copies. The total number of the respondents was one hundred and sixty two ($n = 162$). Data collected from the questionnaires were coded and processed into SPSS software. The following section provides an account on the theoretical framework upon which this study is based.

4. Theoretical Framework

4.1. Pierre Bourdieu's Theory of Practice

In his books *Outline of a Theory of Practice* (1977) and *The Logic of practice* (1990), Pierre Bourdieu lays the kernel of his theoretical framework, which represents a theory and methodology for the study of implicit power structures that are embedded in society. Of paramount importance to Bourdieu's theory are the notions of field, capital and habitus. It is through the concept of habitus that Bourdieu explains the regularities of behaviour which are associated with social structures, such as class, gender, and ethnicity. In this respect, Elaine M. Power (1999, p.48) asserts that it is a way of describing the embodiment of social structures and history in individuals. She argues that the individual is predestined to act in accordance with the social structures which have shaped him or her. Bourdieu (1992, p.53) claims that these structures are predisposed to function as principles which generate and organize practices and representations that can be objectively adapted to their results without presupposing a conscious aiming at ends. Instilled in childhood, the individual's primary habitus has the tendency to be more durable than the one learned at a later stage through the medium of a job or trade. A case in point here is gender which is an aspect of habitus that is practically ingrained in the individual from the moment of birth. Elaine M. Power (1999, p.49) argues that the dispositions that form the habitus are also structured, reflecting the social conditions in which they were shaped. For instance, the habitus of an individual who was reared in a working class family will tend to be similar to the habitus of others in a similar geographical region from the working class. Habitus is not only the product of structures and producer of practices, but it is also the producer

of structures (Power, *ibid.*, p.49). The habitus tends to engender practices that coincide with the social conditions that produce it. David Swartz (1997, p.117) asserts that Bourdieu's model of practice conceptualizes action as the result of the imbrication of habitus, capital and field.

The second component in Bourdieu's model is field. Field represents structured spaces which are organized around certain types of capital. Instances of this are the field of art, the field of law, the field of education, the field of science, the field of the intellectual and the field of religion. The existence of fields is contingent upon capital.

Bourdieu differentiates between four types of capital. Along with the material form of economic capital, there are immaterial and non-economic forms as well, which include cultural, social and symbolic forms of capital (Bourdieu 1990, p.128; Browitt 2004, p.2-6; Fawcett, 2010, p.167-8). Economic capital may include money, financial transactions, commodities, means of production and other material means; whereas cultural capital stands for intellectual and educational background or professional position of the social agent. Cindy Kung argues that social agents can invest or exploit their cultural capital to earn income or create products or wealth. Social capital entails that the social agent has a network of relations with different individuals and institutions. Social capital is ingrained in relationships that are governed by obligation and trust within social agents. Within the same vein, symbolic capital refers to the social agent's prestige or social honour. Cindy Kung stresses the importance of capital in its forms:

Not only is concept of capital important in exploring the power of individual agents and institutions of society as a whole, it is also a useful concept on the translation production process. (Kung quoted in Fawcett, 2010:168).

For Bourdieu, embodied cultural capital exists in three forms: in the embodied state, such as the dispositions of the mind and body, in the objectified state, in the form of cultural goods, which subsume books, pictures, instruments, and in the institutionalized state (Bourdieu 1983, p.243, quoted in Leslie McCall, 1992, p.843).

To cast more light upon the nexus of translation and Pierre Bourdieu's Theory of Practice, Szu-Wen Cindy Kung (2010, p.166) argues that translation is the outcome of a myriad of practices undertaken by social agents. For Cindy Kung, Bourdieu's approach is relevant to translation studies as it is an endeavour to pin down the meaning of social agents' behaviour and social practice' (Cindy Kung, *ibid.*, p.166). By the same token, Jean-Marc Gouanic (2005, p.147-8) asserts that Pierre Bourdieu hankers for constructing a theory of action which explains the practice of agents on the basis of the key concepts of field, habitus and capital that are applicable in translation studies. Bourdieu intends to construct a relationship between the social trajectory of the agent (on the basis of his or her incorporated dispositions, or habitus) and the objective structures (identified under fields). Gouanic (2005, p.148) contends that the object of research in translation studies targets the analysis of differential relationship between the habitus of translation agents, which includes publishers and critics who have occupied a position in a given target field in a given era, and the determinant factors of the target field as the locus of reception of the translation.

Still, Szu-Wen Cindy Kung (2005, p.166-7) illustrates that the interest manifested by the discipline of translation studies in Bourdieu's approach stems from the shift of research focus from an emphasis on genuinely textual products to considering translation as social, cultural and political acts, closely bound up with local and global relations of power and control (Cronin 2003, quoted in Kung, 2005, p.167). Likewise, Theo Hermans claims that the adoption of Bourdieu's model enables researchers to conceptualize the autonomy and the heteronomy of translation practice (Hermans, 1999, p.138).

It follows, then, that the main concepts of Bourdieu's model habitus, capital, and field constitute a framework for translation researchers to link translation to its social context. Cindy Kung contends that these concepts can be deployed to understand social action in relations with different agents. Habitus and field are applied to investigate translation agents and the meaning underlying their actions during the process of translation production (Buzelin, 2005, p.193).

4. 2. Latour's Actor-network Theory:

As discussed in the previous section (4.2.2. *Pierre Bourdieu's Theory of Practice*), Bourdieu investigates the practices of social agents and their impact in society. Cindy King (2010, p.168) spots one of the limitations of adopting Bourdieu's theory in translation studies as "it is difficult to apply his concepts to an agency which consists of multiple agents or teamwork." (Kung quoted in Fawcett *et al.*, 2010, p.168). Bourdieu's Action Theory, therefore, reduces the agent to the translator and takes into account agency from an individualistic perspective. To solve this problematic, Bruno Latour's Actor-network theory has recently been applied in translation studies (Fawcett *et al.*, 2010, p.168; Abdallah 2005; Buzelin 2005; Jones 2009). While Bourdieu focuses on the concepts of habitus, field and capital, Latour puts much emphasis on the concept of network, and actor-network in particular. In this respect, H el ene Buzelin puts forth the following argument:

More specifically, the goal is to understand the properties of networks, the way they are distributed, the way they connect and transform themselves, so as to better grasp the complex nature of the elements that circulate within them. (Buzelin, 2005, p.198).

From a methodological perspective, this research approach entails that explanations lie within the network which is not stable. Both Latour's Actor-network theory and Bourdieu's theory of Practice share the same common denominators (Buzelin, 2005, p.199). Scientific artefacts represent collective constructions that involve the participation of multiple mediators. Similarly, these mediators behave in a competitive manner. Both approaches deploy the concept of network. Nevertheless, while Latour's approach is overtly materialistic, Bourdieu's does not entail putting the role of objects into the pigeonhole. Besides, researchers take advantage of ethnographic methods.

As opposed to the publisher, author or translator, the literary agent was not given much credit in Bourdieusian analyses. However, for Buzelin (2005, p.209), the literary agent plays a crucial role as a mediator as he or she engages in negotiations on numerous grounds. A case in point here is the negotiation of cash deposit, the level of royalties, the duration of the contract, the territories in which the publisher will be permitted to distribute the translation. Buzelin illustrates this with the translation of English literature into French. The market is split into two French territories, which subsume Europe and North America. Literary agents tend to divide territories either by discovering some publisher from translating a text, or by urging coordination between the publishers, working on different literary fields (or polysystems). Buzelin (*ibid*, p.209), therefore, argues that Latour's actor-network theory is more relevant than Bourdieu's theory.

Actor-network entails that translation process comprises a few of these mediators that are technological and are merely hailed as simple tools 'black boxes' encompassing stable forms of knowledge, presuppositions over what constitutes (good) translation (Buzelin, 2005, p.212). On the whole, this concept allows the researcher to understand the translation process and the hybridity of the translation agent (Buzelin, *ibid*, p.212). Nevertheless, Cindy Kung contends that the human actors are not the only influencing factors, but other non-human factors contribute in inducing an action (2010, p.169).

Agency plays a primordial role in shaping literary translation. One way of illustrating this idea is to discuss the case of translation of Taiwanese literature (Fawcett *et al.* 2010, p.170). Three main translation teams have an immense influence on the Taiwanese translation scene. The first one is labelled *The Chinese PEN*, a journal founded in 1972 in Taipei, Taiwan. This journal has accumulated a repertoire of more than 800 translated Taiwanese literary works, namely short stories and poems. The second team is engaged with *Taiwan Literature: English Translation Series*, a journal set up in 1996 in the United States. The third team is involved with *Modern Chinese Literature from Taiwan*, a translation series based in the United States.

4. 3. Even-Zohar Itamar's Polysystem Theory

In the 1970s, Even-Zohar Itamar developed Polysystem Theory as a theoretical framework for literary translation. Its foundations are originally attributed to the literary works of the Russian Formalists, namely Yury Tynyanov, Roman Jakobson and Boris Eikhenbaum (Matejka and Promorska 2002). The most notable contribution of the Russian Formalists which was adopted by Even-Zohar Itamar is the concept of the system (Baker and Saldanha, 2020, p.419). This notion was developed by Tynyanov (1929) to designate a structure of multi-layered components that are interconnected. Due to its flexibility, the concept of the system can be applied to a plethora of phenomena at numerous levels. Tynyanov, therefore, views the whole literary traditions and genres as systems or systems of systems, and not as isolated pieces of work. Consequently, literature is not hailed as an activity which is sealed off society and an efficient factor in it (Itamar, 1990, p.2).

Literature is a system wherein a network of relations are imbricated with concrete phenomena, such as authors, texts, and publications, as well as abstract phenomena, namely advertising methods, status within the system, and textual models (Weissbrod, 1998, p.2). Itamar embraced and further developed the notion of literature as a system. He proposes considering literature as a polysystem or a system of systems.

By and large, Andrew Chesterman (2017, p.8) defines a system as "a structure of elements that can be distinguished from its elements." Systems are dynamic as they operate in perpetual flux. Central to the polysystem theory is the notion of canonicity. Itamar refers to the canon as those literary works, including models and texts, which are legitimately acknowledged by the leading circles within a given culture and which are preserved as part of the community legacy (Itamar, 1990, p.15). Each system has a core or a centre represented in canonized forms, and a periphery, involving non-canonized forms. Each system hankers for occupying a central status within the polysystem. Be that as it might, literature as a system subsumes other systems (genres). Polysystem theory is premised upon a couple of assumptions. On the one hand, literature evolves as it overlaps with other literatures. This point of encounter is conveyed through translation of literary texts. On the other hand, translated literature is part and parcel of the literary polysystem. It may occupy the centre of the polysystem or its periphery (Weissbrod, 1998, p.3). The impact of translated literature assumes a pendulum swing, depending on the status of the literary system. For instance, an entrenched literary system is likely to translate less than one that is still under evolution (Kuhwiczak & Littau, 2007, p.17). The historical situation is another key factor in determining the sort of translations and their quantity that could be fulfilled depending on the position of the receiving culture. That is to say, a literary work could be of central importance in the source

culture, and when translated, it may occupy a marginal position and vice versa (ibid, 17). Likewise, translation could utterly change a writer's individual status. A case in point here is Jack London, a minor novelist in America. Yet, he enjoys a canonical status in Russia and former Soviet countries.

In a different context, the translation of Najib Mahfouz's novels into French paved the way for the Noble Prize. Before Najib Mahfouz was granted the Noble Prize¹, the presence of Modern Arab literature was scarcely noticeable in the French cultural scene (Taib, 2018, p.25). In 2006, Alaa Al-Aswany's novel *The Yacoubian Building* was translated into French by Gilles Cauthier. As soon as the French translation was published, it became the best Arab seller in the French market (Taib, 2018, p.27).

5. Findings and discussion

In triangulating the quantitative study and the qualitative study, the findings are cross-checked (Bryman, 2012, p.392). It is worth casting a glimpse on the results of the demographic data of the empirical study. Table 1 displays gender distribution among participants:

Table 1 : Gender distribution

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	67	41,4	41,4	41,4
	Female	95	58,6	58,6	100,0
	Total	162	100,0	100,0	

As gender distribution shows, the number of participants in this study was 162 including 67 males and 95 females.

Table 2 : age

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	24 – 30	88	54,3	54,3	54,3
	31 – 40	46	28,4	28,4	82,7
	41 – 50	24	14,8	14,8	97,5
	Over 51.	4	2,5	2,5	100,0
	Total	162	100,0	100,0	

Concerning the age of the participants, Table 2 indicates that the majority of participants were between 24 and 30 with a percentage of 54.3 %, the second major age group includes 46 participants; they were between 31 and 40. However, only 4 participants were aged over 51.

This study has tried to attend to the research objectives and the research questions. A mixed method approach utilizing quantitative study and qualitative study was adopted in an endeavor to answer the research questions. The latter were arranged in the form of a questionnaire and interview protocol. The study targeted the following objectives:

- 1- To identify the translation procedures which are used in translating culture-specific items in Postcolonial novels.
- 2- To identify how foreignization and domestication are applied in translating CSIs.
- 3- To link practice to theory in the field of literary translation.
- 4- To raise translation experts' awareness vis-à-vis the difficulties of translating CSIs in order to enhance literary translation practice both at the academic and professional levels.

Authors of the present study assume that the objectives of this study have been achieved since they have been taken into account when the quantitative (questionnaires) and qualitative instruments (interviews) of this research were designed. Bearing in mind the above objectives, the researchers sought to answer the following research questions:

RQ1: How do translation experts transfer culture-specific items from the source language into the target language?

RQ2: Do translation experts adopt foreignization or domestication methods, or combine both?

RQ3: How do translation experts translate idiomatic expressions, metaphors, sayings and proverbs from the ST into the TT?

RQ4: What are the alterations affecting the translation of the paratexts of Postcolonial novels?

¹ - Authors' translation and paraphrasing.

The first research question focuses on how translators deal with problems related to CSIs. Drawing upon the translation problems invoked in the first research question, the quantitative study yielded the following results: 62 participants opted for the micro-strategy of addition in the footnote as Table 3 shows, 36 participants chose preservation; whereas 37 opted for both preservation and addition in the footnote and 18 others opted for in-text addition.

Table 3 : -If your answer to question 14 is YES, which strategy (Davies 2003) do you use?

	Frequency
V	2
a	
Adaptation & transcreation	1
l	
Addition in the footnote.	62
i	
Addition in the text.	18
d	
Localization	1
Localization	1
Preservation	1
Preservation (Borrowing).	36
Preservation (Borrowing). Addition in the footnote.	37
Total	159

The quantitative study corroborates the qualitative study. Professor and professional translator Baaziz Termina affirms that “it is sometimes difficult to glean into the intentions of the writer due to the highly embedded style and rhetorics.” (Interview on December 8th, 2022). To solve such problems, he suggests keeping these cultural elements in the target text and explaining them in the footnote.

In answering the second research question which entails whether translation experts opt for foreignization or domestication, or combine both, it is worth casting a glimpse upon a translation continuum. In categorizing Davies’ (2003) strategies within a translation continuum, Venuti’s foreignization and domestication are placed at the extreme poles of this continuum. (Jaleniauskiene and Cicelyte, 2009, p.33). Foreignization as a macro-strategy encompasses preservation and addition, while domestication covers transformation and creation (Figure 1). Yet, globalization and omission occupy a middle of the road position between foreignization and domestication.

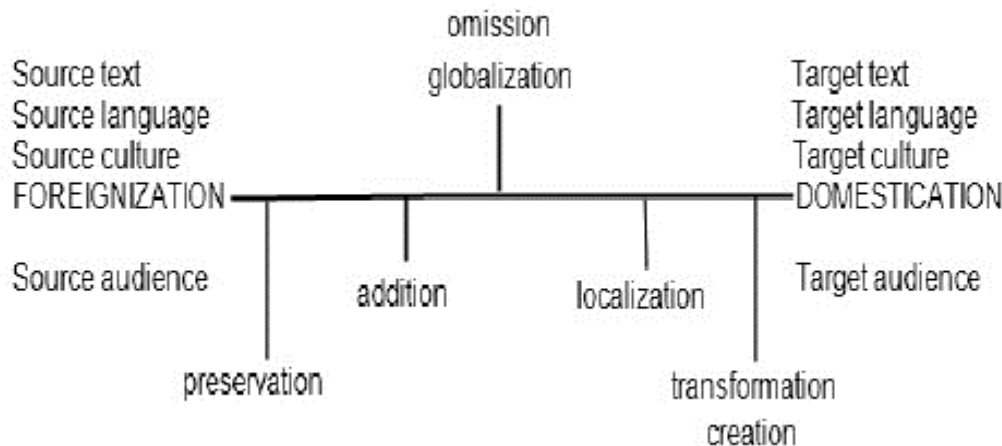


Figure 1 : Translation continuum between foreignization and domestication. (Source: Jaleniauskiene and Cicelyte, 2009, p.33).

As far as the empirical study is concerned, when responding to whether or not participants choose foreignization when translating CSIs that do not exist in the target language, 133 of them chose foreignization (82.6 %) as shown in Table 4.

Table 4 : When translating culture specific items the equivalents of which do not exist in the target language, do you opt for foreignization (Venuti)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	YES	133	82,1	82,6	82,6
	NO	28	17,3	17,4	100,0

Total	161	99,4	100,0
Missing System	1	,6	
Total	162	100,0	

Among the 133 participants who chose the macro-strategy of foreignization, representing a rate of 82.1 %. Results of the quantitative study are supported by the qualitative study. In that Professor Larbi Qandil has a tendency towards the adoption of foreignization. For him, "foreignization enables us to preserve the linguistic load of the source language in addition to the preservation of the cultural load which the linguistic structure of this language carries." (Interview with Larbi Qandil on Wednesday December 28th, 2022, venue: Rabat).

As for the third research questions, the quantitative study reveals that when asked about how challenging it is to translate idioms, metaphors and proverbs, most participants were remarkably negative in their responses as it is clear from Table 5 below. It is obvious in the mean score (M= 1.55), knowing that this variable was calculated using a challenge scale ranging from 1 as 'very challenging' to 5 'not challenging at all'. Hence, it is clear that most responses lean towards the negative pole of the scale.

Table 1 : Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
11- How challenging is it to translate idioms, metaphors and proverbs	162	1	5	1,55	,919
Valid N (listwise)	162				

Within the scope of the quantitative study, a large proportion of the participants representing (76.5 %) opted for foreignization when asked whether or not they favoured foreignization for the translation of idioms or proverbs whose equivalents do not exist in the target language as Table 6 shows:

Table 6 : When translating idioms or proverbs whose equivalents do not exist in the target language, do you opt for foreignization (Venuti)

	Frequency	Percent	Valid Percent	Cumulative Percent
No	38	19,1	23,4	23,5
Yes	124	76,5	76,5	100,0
Total	162	100,0	100,0	

The quantitative study supports the qualitative study. In that interviewee Yasmine Harti asserts that translating idioms and metaphors necessitate a thoughtful approach due their difficulty. (Interview on January 4th, 2023); whereas interviewee Nirmine ElMouden contends that idioms, proverbs and metaphors could be rendered from the source language to the target language through the adoption of cultural equivalence. (Interview on May 11th, 2022).

The fourth research question targets the alterations affecting the translation of the paratexts of Postcolonial novels. Gerard Genette (*Seuls*, 1987; *Paratexts: Thresholds of Interpretation*, 1997) considers paratexts as those elements that surround the text rather than the text *per se*. Paratextual elements include title, front cover image, blurb, back cover image and the translator's notes. Although paratexts are considered as peripheral elements to the text, they are substantially inevitable items of contemporary translated works. In answering the question 'who decides the front cover pictures of the translated novel?' (see Table 7 below), 32.7 % of the participants claim that it is the responsibility of the publisher, whereas 24.4 % of the participants assert that it is either the responsibility of the publisher or the translator who negotiates with the author. 24.1 % of the participants assume that the translator negotiates with the publisher. Yet, only 5 % of the participants think that it is the responsibility of the translator.

Table 7 : Who decides the front cover pictures of the translated novel

	Frequency	Percent	Valid Percent	Cumulative Percent
The publisher	53	32,7	32,7	32,7
The publisherl, The translator negotiates with the author. The translator negotiates with the publisher.	15	6,2	6,2	68,7
The publisher, The translator negotiates with the publisher.	6	3,7	3,7	42,0
The publisher, The translator negotiates with the author.	39	24,4	24,4	98,8
The translator negotiates with the publisher.	39	24,1	24,1	90,7
The translator	8	5	5	96,3
The translator, The publisher	2	1,2	1,2	97,5
Total	162	100,0	100,0	

From the quantitative findings it can be discerned that translation of the paratext is contingent upon a network of agents who intervene or share the responsibility of how the final TT paratext would be. Network is a core notion to Bruno Latour's Actor-Network Theory. For Latour, the notion of network enjoys more flexibility and empiricity compared to the concept of system (Buzelin, 2005:194). Actors involved in the translation process translate, alter, and contort meaning of the elements they are expected to handle (Latour, 2005:39). Actors acquire their qualities through building relationships with humans and non-human actors and link their interests creating a network (Gianluca Vilae, 2023:25).

Actor-Network Theory is based on the key concepts of power, actor and control. Latour distinguishes between power *in potentia*² and power *in actu* arguing that the former means having power with no effect. However, the latter entails possessing power and having others perform an action while one keeps an inactive position (Vitale, 2023:27). It is obvious that the translation process becomes primordial in comprehending power relations that form the chain of actors (Latour, 1984, cited in Vitale, 2023). In this case, the translator wages a complex interplay of a network among the marketing stakeholders, the publisher as the owner of non-human technological means of production and authors as the owner of the original copyright. Vitale (2023:29) argues that the formation of the network occurs through a negotiation process whereby the focal actor transfers the interests he would want to attribute to the network of actors. Actor-Network Theory converges with Bourdieu's Theory of Practice. In that, the latter studies implicit power structures. Actant agents in society who possess material and immaterial forms of economic capital exploit their cultural capital with a network of various individuals and institutions.

Within the realm of polemical debates raising amongst the network of different actants and stakeholders who directly or indirectly influence the translation process and the final product, the issue of purpose or the *skopos* of the translation, discussed in the theoretical framework of the methodology chapter, occupies a pivotal role in translation industry. According to Skopos Theory, the functions of the translation and the role of patrons interpose restrictions on translators (Kobus and Meyaerts, 2019:243). Hans Vermeer (1989) foregrounds the translator's *skopos* as a primordial element in the translation process. He perceives *Skopos* as "a complexly defined intention whose textual realization may diverge widely from the source text so as to reach a "set of addressees" in the transtaing culture." (Kobus and Meylaerts, 2019:243). The more coherent a translation is with its addressees, the more successful it becomes. Any translational act leads to a *translatum* or a target text. Before its final realization, the translator's *skopos* and the mode of realization have to be negotiated and agreed upon between the client and the translator (Venuti, 2012:191).

One of the paratextual elements that engenders much polemical debates among the network of actants is the front cover image. Quantitatively, when asked how the front cover image of the translated text is dealt with, 45.7 % of the participants claim that most of the time the original image is replaced with a picture related to the main themes of the novel (see Table 8 below); whereas 44.4 % of the participants assume that most of the time the original image of the source text is kept. Nevertheless, only 3.1 % think that most of the time the original image is substituted with a picture unrelated to the themes of the novel.

²- Latour's emphasis.

Table 8 : When translating a novel, how is the front cover image of the translated text dealt with

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Most of the time the original image is replaced with a picture related to the main themes of the novel.	74	45,7	45,7	45,7
	Most of the time the original image is replaced with a picture related to the main themes of the novel. Most of the time the original image is substituted with a picture unrelated to the themes of the novel.	5	3,1	3,1	48,1
	Most of the time the original image is substituted with a picture unrelated to the themes of the novel.	5	3,1	3,1	50,6
	Most of the time the original image of the source text is kept	72	44,4	44,4	95,1
	Most of the time the original image of the source text is kept, Most of the time the original image is replaced with a picture related to the main themes of the novel.	6	3,7	3,7	98,8
	Total	162	100,0	100,0	

The quantitative results corroborate the qualitative results. In an interview, Professor Drake Burton (interview on July 30th, 2023) claims that it depends on the publisher, but the decisive role is in the hands of the editor and the publisher’s marketing department. Interviewee Professor Adam M. Smith (interview on December 3rd, 2022) shares the same view. Translation of the paratext depends on the publisher and the book. Speaking from his own experience, Smith says that the translator may be consulted and may even be listened to. It is obvious that the publisher’s primary concern is to sell the book. Similarly, the editor imposes who should translate the cover, design it and choose the picture (Interviewee Professor Baaziz Termina, December 8th, 2022). Mostly, the publishing house appoints an agent specialized in cover design. For Professor Termina, it is a matter that revolves around negotiation among the three parties: the translator, the author and the publisher. Interviewee Professor Larbi Qandil (interview on December 28th, 2022) partakes the same attitude. However, based on the principal of the faithfulness to the meaning, the translation should be faithful to the original and so should the paratext of the translation (Interviewee Siham Abidi, March 15th, 2023).

As such, arguably it is difficult to tell who decides about the translation of the paratext (Interviewee Yassine ElAmri, June 13th, 2023). Some publishing houses have strict rules and conditions about the text and the paratext. Therefore, they impose their rules on the writer and the translator and they decide about the publication process in all its stages.

With regards to the novel title, it functions as a device that establishes a relationship between the text and the reader (Mozaheb et al., 2022:178); it is the first element that snatches the attention of the reader. The findings of the quantitative study feature the participants’ different attitudes vis-à-vis the answer to the question: ‘when translating a novel, who is involved in the translation of the title?’ (see Table 9 below). 65 participants think that the translation of the title is the mission of the translator with consultation from the author; whereas 39 participants claim that it is either the task of the publisher or the translator with consultation from the publisher. 24 participants assume that it is the task of the translator with consultation either from the author or from the publisher. 21 participants think that it is the task of the translator only while 5 others believe that it is the task of either the translator or the publisher. However, 1 participant thinks that the translation of the title depends on the purpose of the translator.

Table 9 : When translating a novel, who is involved in the translation of the title

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Depending on the purpose	1	,6	,6	,6
	The publisher	4	2,4	2,4	6,8
	The publisher, The translator with consultation from the author, The translator with consultation from the publisher, I think it depends	4	2,4	2,4	13,6
	The publisher, The translator with consultation from the publisher	39	24	24	117,3

The translator (only)	21	13,0	13,0	23,5
The translator with consultation from the author	65	40,1	40,1	71,0
The translator with consultation from the author, The translator with consultation from the publisher	24	14,7	14,7	78,4
The translator, the publisher	5	3,1	3,1	98,8
Total	162	100,0	100,0	

Given the above, the fourth research question sought to pinpoint the alterations influencing the paratexts of the thesis corpus. Findings of the quantitative study reveal that translation of the paratext is subject to the intervention of a network of agents according to Latour's Actor-Network Theory. Another factor that impacts the paratext translation is the Skopos of the stakeholders in the translation business. Negotiation and consensus are substantial keys to solve the problem of decision making regarding the translation of the paratexts.

Given the above responses to the research questions, research hypothesis 1 assumes that translators tend to opt for domestication to provide the majority of Arab readers with translations that are easily read and understandable. According to the results of the quantitative study, hypothesis 1 is disconfirmed, because 82.6 % of the respondents chose foreignization.

Research hypothesis 2 claims that 'deletion' and 'paraphrasing' (Newmark 1988) are the most acceptable translation strategies to solve problems related to culture-specific items. Results of the quantitative study reveal that hypothesis 2 is disconfirmed, because adaptation occurs only once.

Hypothesis 3 presupposes that translators tend to replace proverbs and sayings that are peculiar to the source culture with expressions and proverbs that are peculiar to the target culture. Hypothesis 3 is disconfirmed since quantitative findings disclose that 76.5 % opt for foreignization of idioms, proverbs and metaphors.

Hypothesis 4 claims that translators tend to modify the paratext (title, front cover Art, back cover, epigraphs, etc). The outcome of the quantitative data analysis confirms hypothesis 4. When the participants were asked how the front cover image is dealt with when translating a novel, 47.7% of the respondents claim that most of the time the original image is replaced with a picture related to the main themes of the novel. Yet, 44.4 % of the participants believe that most of the time the original image is substituted with a picture unrelated to the themes of the novel.

Given the results of the quantitative study, it is worth it suggesting the Postcolonial Translation for Prose Model (The PTP Model). The main aim of this model is to resist the Western biased perspective which domesticates non-Western cultures. It is a model that targets the translation of the text and the paratext within the Postcolonial context. The choice of Postcolonial theory as a context for this model stems from evidence from the findings of the quantitative study. Table 10 shows that responses for these items were collected through a five points agreement Likert scale wherein values ranged from 1 as 'strongly disagree' to 5 as 'strongly agree'. The mean for item 24 was ($M = 3.62$) which means that most of the informants claim that Postcolonial translation seeks to interrogate power relations between a dominant culture and a formerly colonized culture. The mean for item 25 was ($M = 3.38$) which means that most of the respondents assert that Postcolonialism in translation consolidates dialogue between central cultures and peripheral cultures on equal footings.

Table 10 : Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
24. Postcolonial translation seeks to interrogate power relations between a dominant culture and a formerly colonized culture.	162	1	5	3,62	1,185
25. Postcolonial studies in translation consolidate dialogue between central cultures and peripheral cultures on equal footings.	162	1	5	3,38	1,232

The components of The PTP Model are foreignization as a macro-strategy, hybridity retention, and disorientation of the representation of the Other (see Figure 2 below). These elements are elaborated and argued for as follows:

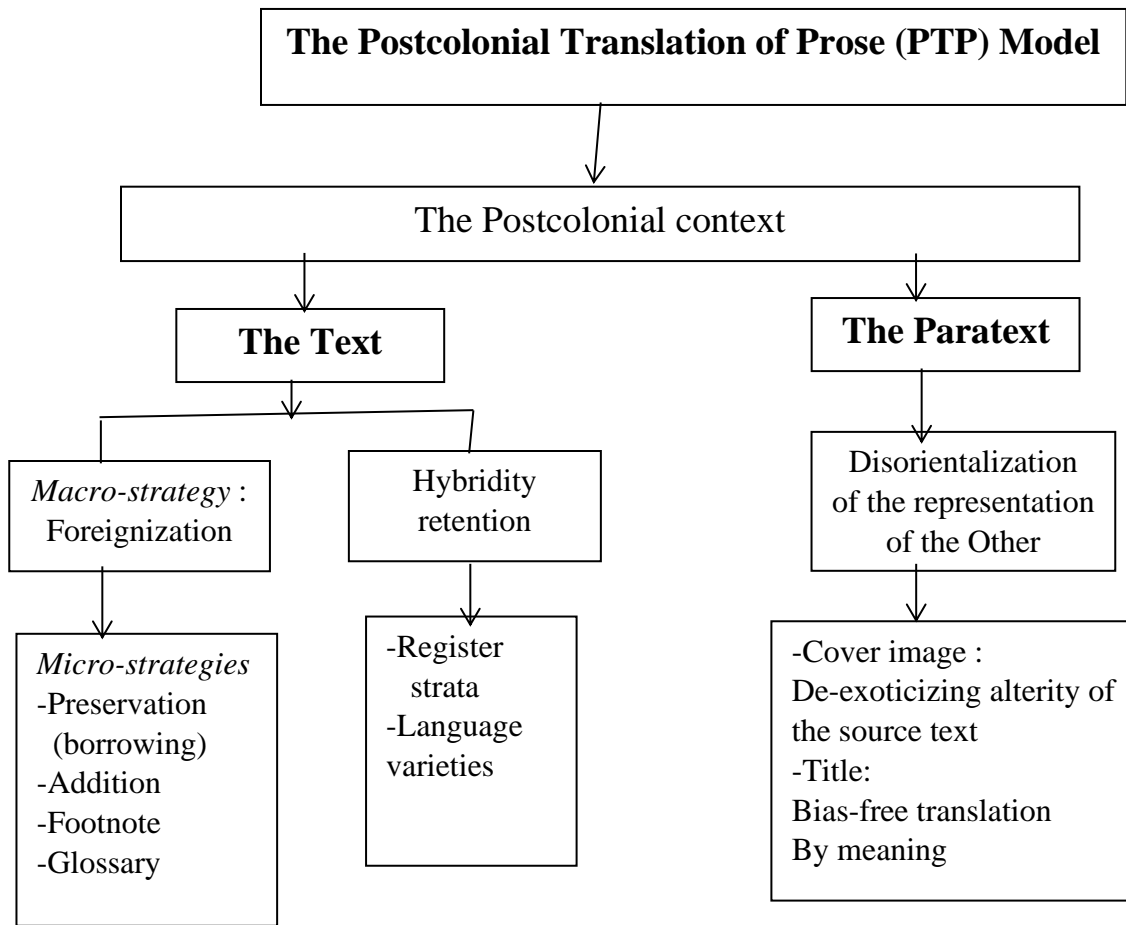


Figure 2 : The Postcolonial Translation of Prose Model (PTP Moel)

Foreignization: A dual problematic issue that a translator has to handle is whether to domesticate or foreignize the Postcolonial text. As discussed earlier in the literature review chapter, *The Dictionary of Translation Studies* (1997: 43-4) defines domestication as a strategy used by Venuti (1995) to depict a translation strategy that renders the style into a transparent, fluent one and the strange elements are kept to the minimum for the TT readers. However, foreignization entails breaching the TT conventions and keeping the foreign elements of the original text (ibid, 59). Lawrence Venuti's (1995) foreignization and domestication theory finds its roots in Frederick Schleiermacher's conceptualization:

Either the translator leaves the writer alone as much as possible and moves the reader towards the writer, or he leaves the reader alone as much as possible and moves the writer towards the reader. (Schleiermacher, 1963:38-70).

Choosing either strategy would put the translator in an ambivalent situation. However, the upshot of this is that I advocate the adoption of foreignization when it pertains to the translation of the Postcolonial text, especially the Postcolonial novel. A most salient argument for this implies preserving the foreign cultural elements of the original text, hence maintaining its cultural identity and the spirit of the text. Translation critic and university professor Fatiha Taib corroborates this claim as she contends that foreignization preserves the difference of the text (Interview on September 9th, 2023). Schleiermacher reveals a leaning towards this strategy (Shuttleworth, 1997:59). Venuti, in his turn, supports the adoption of foreignization:

The notion of foreignization can alter the ways translations are read as well as produced because it assumes a concept of human subjectivity that is very different from the humanist assumptions underlying domestication. (Venuti, 1995:24).

Venuti views foreignization as resistancy for it avoids fluency and challenges the containment of the foreignness of the cultural elements of the source culture by the target culture. Each culture is undoubtedly unique in its traditions, customs, linguistic characteristics and varieties, orality and standardization as well as material and non-material cultural aspects. Such culturological idiosyncrasies have to be retained in the TL due to the fact that culturology is non-linear, multi-faceted and multidimensional (Zaks, 2014:20).

Another line of defense that this PTP Model puts forward in favour of foreignization implies that since translation is an act of intercultural communication, its skopos promotes the communication of cultures of a myriad of nations (Hu, 2018:376). Henceforth, the foreignness of the source text has to prominently surface on the target text. In this respect, Hu (ibid) argues that the source text culture will be transplanted into the TL culture which will be a source of enrichment rather than bewilderment. By and large, with the passing of time and exposure to TL readership, a foreignized translation would gradually acquire the status of a canonized text. Hu gives an example from *A Dream of Red Mansions*, in which the expression “your son is truly a dragon’s colt or young phoenix” was translated into Chinese and commonly used by native Chinese people.

Additionally, from a Postcolonial stance, by adopting foreignization, the postcolonial translator resists the containment of the source culture by Western target culture. The latter is always in constant quest for demonstrating its hegemony over non-Western cultures. The macro-strategy of foreignization can be attained through the application of a bunch of micro-strategies whose names differ according to the different translational and ideological backgrounds of translators and scholars. Since this study adopted Davies’ (2003) taxonomy of translation strategies, preservation (borrowing) would be appropriate for preserving the culture-specific items deployed within the original text. Nevertheless, since these cultural elements are most of the time strange and unfamiliar to the TL readers, the translator may adopt in-text addition or footnote to provide ample information about these items. A glossary could be used at the end of the literary text as well. Within the same line of thought, Hans Vermeer (1996:37) calls for the faithfulness of translating literary texts, whose aim is to expose readers to the target culture to the foreign author and his text as well as his style and intentions. On his part, Professor. Adam Smith supports this claim:

It is important for translation not to regulate the unethical position by domesticating the ST. I would expect a paratextual apparatus (explanatory notes, translator’s introduction) to be included to support the translation and inform the TL reader about the culture from which the novel. (Interview with Adam Smith on Saturday 3rd, 2022).

Drawing upon Skopos Theory which was invoked in the Methodology section, the translator hankers for achieving the skopos, the communicative purpose of the translation rather than tracing the source text (Pym, 2010:44). This undermines criticism made by Nord and Schaffner that Skopos Theory is adequate for the translation of non-literary works (Munday, 2008:80). Nevertheless, any given translation act has its own skopos and various methods lead to different translation versions of the same ST (Mansour, 2014:26). The second essential constituent of the PTP Model is hybridity retention.

Hybridity retention: Retaining hybridity of the source text is supported with evidence from the quantitative study. Table 27 shows that responses for these items were collected through a five points agreement Likert scale wherein values ranged from 1 as ‘strongly disagree’ to 5 as ‘strongly agree’. The mean for item 27 was (M = 3.60) which implies that most of the participants claim that when applied in the translation of a Postcolonial novel, Postcolonial theory fosters the heterogeneity of the linguistic and cultural situations of the Postcolonial society.

Table 2 : Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
27. When applied in the translation of a Postcolonial novel, Postcolonial theory fosters the heterogeneity of the linguistic and cultural situations of the Postcolonial society.	162	1	5	3,60	,955

As discussed earlier, Bhabha’s (1994) hybridity is of paramount importance to Postcolonial translation. The aim of hybridity is to demystify the aura of the Western canonical texts. Ying Li (2016:400) defines it as follows:

Hybridity in translation studies falls in two types: one is hybridity in the ST and the other is hybridity in the TT. The former refers to the multilingual text in which different lingual elements are hybridized. The latter means that a great deal of linguistic, cultural and literary heterogeneous elements are retained from the source language, culture and literature. (Ying Li, 2016:400).

In dealing with this duality of hybrid multilingualism versus homogeneous monolingualism, the European translators have always biasedly translated non-Western literary texts. They eliminated all the strange elements from Oriental texts. Postcolonial landmarks like Gayatri Spivak, Edward Said,, Larence Venuti and Tejaswini Niranjana vehemently denounced this partronizing Eurocentric discourse (Ashgar, 2015:39). Gayatri Spivak, in her turn, addressed the intentional phallacy of the European translation tradition in her essay “The Politics of Translation”:

In the act of wholesale translation into English there can be a betrayal of the democratic ideal into the law of the strongest. This happens when all the literature of the Third World gets translated into a sort of with-it-translatese, so that the literature by a woman in Palestine begins to resemble, in the feel of its prose, something by a man in Taiwan. (Spivak, 2021:338).

Spivak discusses the term translatese, which is often used interchangeably with 'translationese' or 'translatores'. Denis Kripper (2023:91) defines translatese as pejorative term or 'netherworld' to depict an awkward translation that can take place, for instance, when the translator follows the original text too closely and literally, making use of lexical calques, or copying the syntax of the source text (Kripper, *ibid*). Lawrence Venuti (1988) considers translatese as one of the scandals of translation. He regards it as "the regrettable byproduct of a poor translation" (Venuti cited in Kripper, 2023:91). Consequently, Spivak, in the above extract, argues that the outcome of 'with-it-translatese' is the homogenization of the source in a way that it resembles that of the target text. She gives the example of the literature written by a woman in Palestine and translated literally in a way that it would resemble that which is written by a man from Taiwan. Translatese blurs the clear-cut boundaries between gender differences and does not differentiate between the characteristics of feminist literary writing and male writings. Therefore, hybridity retention is a sine-qua-non condition for fulfilling a logically adequate Postcolonial translation of prose. That is, the hybrid components of the Postcolonial novel have to be retained when rendered into the target language. Translatese places the TL recipient in an ambivalent situation either floating between the source text and the target text or facing a position in which the translation misplaces or loses the original (Emily Apter, 2005:160). Bhabha considers hybridity as a Third Space, which is characterized by ambiguities (Moosavinia and Hosseini, 2018:333).

For Bhabha, the Third space is the locus of Postcolonial translation where alterity with its hybrid constituents is posited. He argues that:

Hybridity is a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal, so that other "denied" knowledges enter upon the dominant discourse and estrange the basis of its authority – its rules of recognition. (Bhabha, 1994:114).

It is obvious from Bhabha's quote above that hybridity reverses the effects of colonial disavowal of heterogeneity of the source culture. Closely bound to hybridity are register strata and language varieties. Juliane House (2018) defines register as "a semantic concept referring to configurations of meaning typically associated with particular situational constellations of Field, Tenor and Mode (see House's (2018:45) Translation Assessment Model discussed in the literature review chapter). Postcolonial novels are most of the time polyphonic in the Bakhtinian sense, which implies that spoken exchanges among characters who belong to different walks of life are abundant. In translating spoken language, replicating social register of the source text is of primordial significance (MalMkjaer and Windle, 2011:6).

Yet, considering it from another angle, another zone of discomfort crops up for the translators when it comes to the choice of dialect or register as a sign for social status or level of education, gender or age difference (House, 2014:168). These register strata have to be retained in the translated text. Substantially, then, any register or dialect gain its worth as an outcome of being shaped with a particular narrative or a cluster of narratives (House, 2014:168). What is more, congruent change in the register of a character's speech may change the TL reader's understanding of that character (Shuttleworth and Cowie, 1997:108).

Disorientalization of the representation of the Other: Much controversy has been raised about the problematic of representation of the Other within the Orientalist writings. Edward Said defines Orientalism as "a sign of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident" (Said, 1978). Said suspiciously views procedures whereby different ethnic categories are represented, because ethnographic writings cannot undoubtedly avoid the reductionist use of dichotomies (Simon and St-Pierre, 2000:131).

For Said, the chief concern of the contemporary Western representation of Muslims and Arabs was not the Orient per se, but to make the East known and less fearsome to the Western readership (Said, 1978:60). Said argues that:

The Orientalist provides his own society with representations of the Orient (a) that bear his distinctive imprint, (b) that illustrate his occupation of what the Orient can or ought to be, (c) that consciously contest someone else's view of the Orient. (Said, 1978:273).

Worse than that, with one manifestation of the electronic postmodern world is the strengthening of the stereotypes whereby the Orient is viewed (Said, *ibid*, 27). Different sorts of media's resources have contributed into a deformation of the image of the Orient. In *Orientalism*, Said (1978) contends that Western cultural representations of the Orient were a medium of hegemony over the Orient (Ghazoul, 2007:66). A case in point here is Richard Watts (2005) whose analysis of Caribbean and North American literature in US translation reveals that publishers resort to stereotypes of foreign cultures through paratexts (Watts cited in

Batchelor, 2018:38). Western publishers, Americans in particular, tend to associate non-Western literatures with timelessness and exoticization, "emphasizing that foreign texts give access to unfamiliar worlds whilst simultaneously stressing their potential to offer universal insights." (ibid, 38). Consequently, this degrading representation of the Other has to be disorientalized, de-exoticized.

Cover image: De-exoticizing alterity of the source text. The paratext, especially the front cover image, can play a primordial role in instigating a distorted image or representation of the Other in Western target cultures. It is of significance to compare the paratextual analysis of *Things Fall Apart* and *The Moor's Account* with a study which investigates how paratextual translation of Orwell's *Animal Farm* moulds ideological frames and cultural stereotypes (Mowafy and Farouq Mohamed, 2023:155). Undertaken by Mai Mowafy and Talaat Farouq Mohamed, this study focused on four Arabic translations of *Animal Farm* and considers translation as re-narration which reflects ideological bias. The paratextual translational intervention forges the possibility of multilayered interpretations, and therefore, focuses on *Animal Farm's* symbolism as a political satire at the expense of fairy-tale layer (Mowafy and Farouq Mohamed, 2023:170-1). Nevertheless, the front cover images of *The Moor's Account* and *Things Fall Apart* are closely linked to the main themes of their novels although the front cover image of *Things Fall Apart* is changed by the publisher. Yet, it fulfills its function. As for the translation of the title, it should be rendered through a bias-free translation by meaning.

Over and above that, another study conducted by Alba Serra-Vilella (2018) whose aim is to analyze the image of the Other in the covers of novels translated from Japanese and published in Spain from 1904 to 2014 corroborates the above claim (Serra-Vilella, 2018:141). The study included a content analysis of 432 covers and the collected data were qualitatively interpreted making use of the concepts of Orientalism and polysystem. The findings of the study reveal that "covers of Japanese translated books are strongly marked by stereotypes, reinforcing exoticism in the presentation of the Other through the use of traditional images, having recourse to femininity, anachronism and ukiy-e³." (Serra Vilella, 2018:141).

Building upon this, the translation of the paratext has to be handled in a way that takes into consideration the disorientalization of the representation of the Other. On the one hand, although the choice of the cover image could be either the responsibility of the publisher or that of the translator, alterity should be de-exoticized within the TL text.

6. Conclusion

All in all, this study sought to explore translation experts' attitudes towards the translation of culture-specific items, idioms, and translation of the paratexts within Postcolonial contexts. Methodologically speaking, this study opted for a mixed method approach combining the quantitative study and the qualitative study.

As for the quantitative study, a small-scale pilot study was conducted with 30 respondents. Their feedback was taken into consideration and the questionnaire items were modified. The Google Form questionnaire was re-disseminated through the author's Facebook page, Facebook groups specialized in translation and face-to-face print copies. The total number of the respondents was one hundred and sixty-two (n = 162). Data collected through the questionnaire were coded and processed using SPSS software.

Concerning the qualitative study, fourteen semi-structured interviews were conducted with professional translators, university professors who teach and / or practice translation, PhD holders and MA holders in the field of translation studies. Seven interviews from Morocco were face-to-face audio recorded and transcribed verbatim, seven others were conducted via emails, especially with participants from outside Morocco (abroad), namely from the UK, the USA, Saudi Arabia, Latvia, and Slovenia. One interview was conducted and recorded via Google Meet.

Given the results of the quantitative study and qualitative study displayed and discussed in 'section 5', authors of the present study suggest a contribution to literary translation in particular and to the body of knowledge in general: The Postcolonial Translation for Prose Model (The PTP Model), which aims at preserving the cultural specificities of the Postcolonial novel. This translation model is an endeavour to resist the Eurocentric perspective that hankers for homogenizing and containing idiosyncrasies of Postcolonial cultures. The PTP Model is premised upon three main components:

The first element is *foreignization*. It entails keeping the foreign cultural elements of the source texts, namely CSIs, idioms, proverbs and metaphors. Since each translational act is conditioned by a particular purpose, according to the Skopos Theory, the skopos of foreignization represents preservation of identity and cultural heritage of the source text as well as the spirit of the

³ *Ukiyo-e* is a genre of Japanese art that flourished from the 17th through the 19th centuries. Japanese artists produced woodblock prints and paintings, which depicted female beauties, Sumo wrestlers and folk tales.

text. Along the same line, since translation is an act of intercultural communication among various cultures, and hence, strengthens tolerance among different peoples and cultures.

The second component of The PTP Model is *hybridity retention*. Homi Bhabha considers The Third Space or hybridity as the locus of Postcolonial translation. Hybridity reverses the effects of colonial disavowal of heterogeneity of the source culture. Relatedly, slots of dialogues or conversations in different dialects and language varieties are deployed within Postcolonial novels. These register strata have to be kept in the source text.

The third component of the PTP Model is *disorientalization* of the representation of the Other. Through various centuries the West has always reinforced a distorted stereotypical image or representation of the Orient in its vast meaning.

As for the limitations of the present study, this research utilized Eirlys Davies' (2003) taxonomy for the translation strategies of CSIs and Lawrence Venuti's (1995) foreignization and domestication. Adopting other different taxonomies by other scholars such Aixela (1997), Newmark (1988) and others might have produced different results. Moreover, the quantitative study used a sample of 162 respondents, using a larger dataset could have yielded different results. What is more, this study adopted a mixed method approach merging quantitative study and qualitative study; adopting a corpus-based approach might have yielded different results.

Last but not least, one of the most important implications of the findings of this study is the role of Postcolonial translation in promoting cultural dialogue among the various cultures of the world. Therefore, translators should channel their efforts towards this tendency so that negative stereotypical representations of cultures and peoples who belong to formerly-colonized countries be evaded and mutual understanding on equal footing between Western cultures and non-Western cultures has become an urgent need in an ever-changing world more than ever before. This study opens up future paths for translation researchers and scholars in the sense that The PTP Model has not been tested until the writing of these lines. Therefore, it is liable to verification and criticism. It could have been supplemented and enhanced by other researchers.

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