DİSİPLİNLERARASI
DİL ve KÜLTÜR ÇALIŞMALARI

Interdisciplinary Language and Cultural Studies

Disiplinlerarası Dil ve Kültür Çalışmaları Dergisi

Journal of Interdisciplinary Language and Culture Studies

Dergi Hakkında

Disiplinlerarası Dil ve Kültür Çalışmaları dergisi, dil ve kültür arasındaki ilişkilerin derinlemesine anlaşılmasına yönelik çalışmalara odaklanmaktadır. Bu bağlamda Türkçe, Fransızca, Almanca ve İngilizce dillerinde dilin kültür üzerindeki etkisi, dilin sosyal, politik, ekonomik ve ideolojik faktörlerle ilişkisi gibi konular dergimizin kapsamı içerisindedir. Aynı zamanda, kültürel ifade biçimleri, edebi eserler, film ve görsel sanatlar gibi çeşitli kültürel ürünlerin dil ve kültür analizlerini de içermektedir.

SAHİBİ

Dr. Hatice DELİBAŞ

SORUMLU YAZI İŞLERİ MÜDÜRÜ

Dr. Hatice DELİBAŞ

EDİTÖR

Dr. Öğr. Üyesi Ahmet AYCAN

Dr. Hatice DELİBAŞ

İletişim

Temel İletişim

Editör

editor@dilkulturcalismalari.com

Destek İletişim

Teknik Destek

editor@dilkulturcalismalari.com

E-posta

editor@dilkulturcalismalari.com

Web

https://dilkulturcalismalari.com/

İndeksler

EDİTÖR NOTU

Disiplinlerarası Dil ve Kültür Çalışmaları dergisi 2023 yılında uluslararası e-dergi olarak yayın hayatına başlamıştır. Disiplinlerarası bir yaklaşım benimseyen dergimiz, geniş bir okuyucu kitlesine hitap ederken farklı disiplinlerden araştırmacıları bir araya getirerek bilgi paylaşımını teşvik etmeyi hedeflemektedir.

Dil ve kültür, çok boyutlu ve karmaşık bir yapıya sahiptir. Disiplinlerarası çalışmalar, farklı dilleri ve kültürleri inceleyerek küresel çeşitliliği anlamamıza yardımcı olur. Disiplinlerarası dil ve kültür çalışmaları, dilin ve kültürün karmaşıklığını ve önemini anlamak için çok değerli bir araçtır. Bu çalışmalar, insanların birbirleriyle etkileşimini ve küresel toplumların gelişimini anlamamıza yardımcı olurken, aynı zamanda farklı disiplinlerin birbirleriyle iş birliği yapmasını teşvik eder. Disiplinlerarası dil ve kültür çalışmaları, dilbilim, antropoloji, sosyoloji, tarih, edebiyat, iletişim, sanat ve diğer disiplinler arasında iş birliği yaparak dil ve kültürün anlaşılması ve analiz edilmesi için birçok fayda sağlar.

Bu bağlamda, dergimize gönderilen disiplinlerarası dil ve kültür çalışmalarının önemini vurgulayan, bu alana katkı sağlayacak kıymetli çalışmalar öncelikle alan editörlerinin kontrolünden geçmekte, değerlendirmeye uygun bulunanlar ise alanında uzman hakemlere yönlendirilmektedir. Hakemlerimizin ve yayın kurulumuzun titiz incelemelerinden ve olumlu hakemlik raporlarından sonra çalışmalar kabul sırasına göre yayın aşamasına alınmaktadır.

2024 Aralık sayımızda da bu süreçleri tamamlayan *"Influential Factors in the Selection of Bamanan Traditional Personal Names in Buguni"*, *"The Role of Oral Tradition in Contemporary African Literature: A Reading of Things Fall Apart and A Man of the People by Chinua Achebe"*, *"Didacticization of Code Switching as a Tool for Bilingual Education in Mali"*, *"Place of African Languages in Written Literature"*, *"Exploring Classroom Organisational Forms and Teacher Talk Time in Malian English as a Foreign Language (EFL) Classes"* ve *"Necip Mahfuz'un Miramar Romanının Çevirilerinin Karşılaştırılması"* başlıklı birbirinden değerli 6 makaleyi ve *"Türkiye Türkçesinde İletişim Fiilleri"* başlıklı bir kitap değerlendirmesini ilginize sunuyoruz.

Bu çalışmaların Dil ve Kültür'e ilişkin önemli noktaların altını çizdiğini ve inceledikleri konularda okuyucularına yeni birer pencere açacak nitelikte olduğunu düşünüyoruz. Bu sayının ortaya çıkmasında emeği geçen yazarlarımıza, hakemlerimize, yayın kurulumuza ve alan editörlerimize teşekkür ediyor, dergimize gösterdiğiniz ilgi ve kattığınız değer için şükranlarımızı sunuyoruz.

Editörler

Dr. Öğr. Üyesi Ahmet AYCAN

Dr. Hatice DELİBAŞ

EDITOR'S NOTE

We are pleased to introduce the Journal of Interdisciplinary Language and Culture Studies, an international e-journal that embarked on its publication journey in 2023. Our journal adopts an interdisciplinary approach, aiming to foster knowledge sharing by bringing together researchers from diverse disciplines, while also catering to a broad readership.

Language and culture are characterized by a multidimensional and intricate structure. Through interdisciplinary studies, we gain a deeper understanding of global diversity by examining various languages and cultures. Interdisciplinary language and culture studies serve as invaluable tools for comprehending the complexity and significance of language and culture. These studies facilitate our understanding of interpersonal interactions and the development of global societies, while also fostering collaboration among different disciplines. By fostering collaboration among linguistics, anthropology, sociology, history, literature, communication, art, and other fields, interdisciplinary language and culture studies offer numerous benefits for comprehending and analysing language and culture.

In light of this, the Journal of Interdisciplinary Language and Culture Studies welcomes valuable studies that underscore the importance of interdisciplinary approaches in language and cultural studies. Submissions are initially assessed by our field editors, who ensure their relevance to the field before forwarding them to expert referees for evaluation. Following meticulous reviews by our referees and editorial board, accompanied by positive refereeing reports, accepted studies proceed to the publication stage in the order of acceptance.

In our December 2024 issue, we present to your attention 6 articles called *"Influential Factors in The Selection of Bamanan Traditional Personal Names in Buguni"*, *"The Role of Oral Tradition in Contemporary African Literature: A Reading of Things Fall Apart and A Man of the People by Chinua Achebe"*, *"Didacticization of Code Switching as a Tool for Bilingual Education in Mali"*, *"Place of African Languages in Written Literature"*, *"Exploring Classroom Organisational Forms and Teacher Talk Time in Malian English as a Foreign Language (EFL) Classes"*, *"Necip Mahfuz'un Miramar Romanının Çevirilerinin Karşılaştırılması"* and a book review named *"Türkiye Türkçesinde İletişim Fiilleri"*.

As journal editors, we firmly believe that these studies effectively emphasize the crucial aspects concerning Language and Culture, providing readers with fresh insights into the subjects under examination. We extend our sincere appreciation to the authors, referees, editorial board, and field editors for their valuable contributions to the successful publication of this issue. Your unwavering dedication and expertise greatly enhance the quality and impact of our journal, and we express our heartfelt gratitude for the interest you have shown and the immense value you bring to our scholarly community.

Editors

Assist. Prof. Dr. Ahmet AYCAN

Dr. Hatice DELİBAŞ

İÇİNDEKİLER

Influential Factors in The Selection of Bamanan Traditional Personal Names in Buguni

Araba Mousa SAMAKE

Dr., Université des Lettres et des Sciences Humaines de Bamako (ULSHB)

samakearabamoussa@gmail.com: ORCID : 0009-0009-7474-3513

ÖZET

Bu çalışma, Bamanan halkında geleneksel isimlendirme sürecini ve bu süreci etkileyen faktörleri incelemektedir. Araştırmanın amacı, Bamanan topluluğundaki isim verme uygulamalarının nasıl geliştiğini anlamaktır. Çalışma nitel araştırma yöntemlerinden fenomenolojik yaklaşımla yürütülmüştür. Veriler, Buguni bölgesinde yaşayan ve isim verme konusunda deneyimli 35 kişiyle yapılan görüşmeler ve odak grup tartışmaları aracılığıyla toplanmış ve içerik analizi yöntemiyle incelenmiştir. Araştırma sonucunda, isimlendirme sürecini etkileyen beş temel faktör tespit edilmiştir: din, aile kökeni, küreselleşme, cinsiyet ve tarihsel olaylar. Din, bu süreçte önemli bir rol oynamakta; İslam ve Hristiyanlık etkisiyle dini isimlerin tercih edilmesi, bazen geleneksel isimlerin geri plana itilmesine yol açmaktadır. Aile kökeni ise, saygın büyüklerin isimlerinin çocuklara verilmesi yoluyla aile bağlarının güçlenmesini ve kültürel mirasın devam etmesini sağlamaktadır. Küreselleşmenin etkisiyle, uluslararası ünlüler ve siyasi figürlerin isimleri yaygınlaşmakta; bu durum kültürel anlamdan çok hayranlığın bir göstergesi olarak değerlendirilmektedir. Cinsiyet, isimlerin belirlenmesinde bir diğer önemli faktör olup, erkek ve kız çocuklar için farklı isimlerin tercih edilmesini sağlamaktadır. Tarihsel faktörler ise önemli olayların ya da kişilerin anılması amacıyla isimlendirme sürecinde etkili olmaktadır. Bamanan halkında isimlendirme, doğum koşulları, aileye duyulan saygı ve sevinç gibi unsurları dikkate alan özenli bir süreci ifade etmektedir. Geleneksel uygulamalar ile modern etkilerin birleştiği bu süreç, isimlendirmenin kültürel kimlik ve aile ilişkilerindeki önemini açık bir şekilde göstermektedir.

Anahtar Sözcükler: Bamanan, Geleneksel isimler, İsimlendirme uygulamaları, Onomastik, Buguni

ABSTRACT

This study explores the factors influencing traditional personal names among the Bamanan people. It aims to find out naming processes in Bamanan community. The type of research employed in this present study is a qualitative approach through a phenomenological approach. Data was collected using the structured interview and focus group discussions with 35 experienced name-givers in Buguni and analyzed based on the content analysis. The findings revealed five key factors influencing naming practices: religion, hereditary influences, globalization, gender, and historical events. They uncovered that religion played a major role, with Islamic and Christian influences leading to the adoption of names related to these faiths, sometimes at the expense of traditional names. Additionally, hereditary factors highlighted the practice of naming children after respected family members to foster familial bonds and cultural continuity. They also unveiled that globalization introduced names of international celebrities and political figures, reflecting admiration rather than cultural relevance. Furthermore, gender influenced naming conventions, with specific names assigned to boys or girls. Finally, the findings also discovered that historical factors showed that names might honor significant

historical figures or events, preserving cultural heritage. The Bamanan naming process involves careful consideration of birth circumstances, honoring deceased or living relatives, and expressing familial joy. This process reflects a blend of traditional practices and modern influences, enlightening the importance of naming in cultural identity and familial relationships.

Keywords*: Bamanan, Traditional Names, Naming Practices, Onomastics, Buguni*

INTRODUCTION

The onomastic literature covers a variety of naming practices, including anthroponomy or anthroponomastics and toponymy or toponomastics (Prabhakaran,1997). Anthroponomy or anthroponomastics refers to the further study of personal names (first name, middle name, nickname, surname, etc.) while toponymy deals with the names of places (village, town, country, etc..). Personal names in Africa have very powerful cultural content so that they can reveal many hidden cultural things. They are not just used for identification; rather they personify bearer. In Olawale, Abernathy (2005) declares, "There is much meaning in a name. If you are given the right name, you start off with certain indefinable but real advantages" When interviewing a diviner, Berglund (1975, p.287) in Neethtling points out that the name is the person and the name, and the person are the same. According to him, the diviner advocates that people can do harm to others through their names. Thus, the present work focuses on the anthroponomy of the Bamanan people living in Buguni. Naming occurs when people confer an identity to a newborn baby. Naming reveals information about named people: gender, birthplace, religion, ethnicity, nationality and their rank of arrival to their family. This happens through language depending on the ethnic group the person belongs to (Minkailou, 2017). Giving traditional personal names to people among the Bamanan ethnic group was a common practice in the past. Even though this traditional practice was used to describe and inform about the birth conditions. Carrying out studies on African personal names in general and the Bamanan ones in particular is a hindrance because most of those transmitted names are oral source- based. Naming in the Bamanan milieu serves to determine the social, ethnic and cultural belonging or membership of their bearers since they shed light upon the named people. This way of naming traditionally among Bamanan seems to be neglected by the modern generation. This gap is likely due to the lack of knowledge related to the great value of these Bamanan traditional personal names. The ignorance of the meaning of these names can be conductive to the death of those names. In line with the specific objectives of the study, the following research questions have been designed:

- What are factors influencing the choice of Bamanan traditional personal names?
- What are Naming processes among Bamanan people?

The study specifically aims to find out the factors influencing the choice of Bamanan traditional personal names and their naming processes

METHOD

The current study makes use of qualitative research. It uses a qualitative phenomenological approach to explore the lived experiences of Bamanan people in Buguni, Mali, concerning their traditional naming practices. Phenomenology is chosen for its focus on understanding how individuals make sense of their experiences and the meanings they attach to them (Creswell, 2013). This approach is particularly well-suited to uncover the cultural, social, and historical factors that influence naming practices in Bamanan society. The research focuses on 35 experienced name-givers in Buguni, selected using purposive sampling. Participants are chosen for their extensive knowledge of Bamanan naming traditions and their roles as cultural authorities or elders. The setting of the research is Buguni, located 170 km south of Bamako. In this community, names hold significant cultural value beyond mere identification, often reflecting a person's family history, social standing, and spiritual beliefs. Data is collected through semi-

structured interviews and focus group discussions. Interviews allow participants to share their experiences and insights on the criteria for naming, the cultural meanings of names, and influences such as family and religion. The data is analyzed using thematic analysis to identify the factors influencing Bamanan traditional personal names. Phenomenology research is particularly suited for this study because it offers a detailed exploration of participants' lived experiences and the meanings they attach to their naming practices (Moustakas, 1994). This approach allows the study to reveal the cultural, social, and emotional significance of names in Bamanan culture, aligning with Creswell's (2013) view that phenomenological research is ideal for capturing the essence of lived experiences

RESULTS

The data presented in this study is organized thematically, based on the research questions: What are the factors influencing the choice of Bamanan traditional personal names? and What are the naming processes among Bamanan people?

Factors influencing the choice of Bamanan traditional personal names

Many factors influence the choice of personal names. The findings reveal a significant number of factors which influence the choice of personal names among Bamanan people. These factors determined include religion, hereditary factors, globalization, gender and historical events.

Religion

The findings showed that religion is one of the major factors which has a great impact on the choice of Bamanan traditional personal names. Responses from participants related to both the structured interview and the focus group discussion bear witness to the fact that the choice of a personal name is significantly influenced by one's religious affiliation. According to Makondo (2012, p.70), almost every human being is religious in one way or another. Then, that religion includes the acknowledgement of a greater force outside the self that shapes a person's destiny. On the basis of their religion, Bamanan people believe in gods (fetishes); most of the time, they name newly born babies accordingly.

Although Bamanan traditional personal names exist, they are still influenced by new religions, mainly, Islam and Christianity. Indeed, these two monotheist religions influence personal naming practices among this ethnic group. In other words, some traditional personal names disappear in favor of others concerning the two monotheist religions. The participants from the structured interview and the focus group discussion indicate that the introduction of those religions deeply affected the naming practices among Bamanan people. One participant underlined the fact that many Bamanan people refused to name their babies after their grandparents or according to circumstances related to their birth because they are now Muslims or Christians. Thus, they follow the Christian or Muslim- oriented naming practices. According to Evans and John (1999, p.66), religion shapes one's culture. Indeed, the naming system involves culture since it deals with the cultural construction of the naming practices. Research established that the two popular religions, mainly Islam and Christianity, had a strong influence in naming practices among Bamanan people. From the different interviews, it has emerged that most of the Bamanan traditional personal names run the risk of dying because of the enormous use of the names belonging to the aforementioned religions. The survey reveals that most of Christian and Muslim's belief name babies according to their religion to reflect their faith in their God.

Hereditary factors

The findings show that some Bamanan people prefer to name their babies after certain members of the family. These family members might have passed away or are still living. The respondents strongly underline that most of the time the members of the family who were or are admired will have their names bestowed by the present family. Naming after deceased relatives helps maintain relationships among

family members and ensures the continuity of traditional names (Mbiti, 1990, p. 102).The belief behind naming practices is that the new name bearer will likely follow the path of the original name bearer in terms of traits. Although Bamanan traditional personal names are used following the social context, the naming practices after the members of a family have nothing to tackle with the social meaning. Hence, the name 'Juma' which literally means Friday is used to name someone who was born on Friday (in Arabic). When a person is named after this day, it means he was born exactly on Friday. For this reason, certain names match with the explanation related to the typology of names. Some names like Dunankɛ, Dunanba (foreigner) are conferred to children after people who do not belong to the family, and they may be used to fool the evil spirit.

Responses from both focus group discussions and interviews reveal that naming children after living or dead people tends to foster the relationship among members of the family and other non-relative people and to keep sustainable the use of the Bamanan traditional personal names.

Globalization

The findings reveal that the outside world has a great impact on naming practices. A participant from the focused group discussion advocates the fact that some Bamanan people name their children on the basis of the celebrities from around the world. He adds that names of prominent footballers considerably appear. He also underlines that Bamanan people live in the modern world, so the role celebrities play on naming practice can't be neglected. The name-givers choose those names of celebrities to show their admiration without thinking about the personalities behind. Therefore, the name of some popular political figures frequently used influences the naming practice among Bamanan people. In other words, the name of a politician or personality is conferred to children, but it doesn't mean that it has a real meaning in the given context. It is used by name-givers to express the joy that they have towards the politician or the personality. Thus, "names of politicians or personalities are conferred to children not because they have a specific meaning but to express admiration" (Evans & John, 1999, p. 66).

Gender Factors

Kwattsha (2009, p.56) underlined the gender identity means to feel like a female or a male. This refers to an individual's own feelings of whether she or he is a woman or a man, or girl or a boy. The researcher found that gender could be one of the factors which influence a lot naming practices among Bamanan people. The responses indicate that gender could determine the name that the newborn babies should have. In other words, there are names which are typically conferred to girls and other to boys in Bamanan traditional society. Wasa, the name of twin, is only bestowed on a baby girl not on a boy. However, some names may be used for both genders. For example, Bakɔ (after mother) and Fakɔ (after father), circumstantial names, can be used for both genders to show that they are named after the death of their father or mother.

Historical Factors

Data from interviews and the focus group discussion show that some children are named after certain icons of history. Some are named after some prominent guerillas of the Malian history such as Sujata (the king of Malian empire), Babenba (the king of Kɛnɛdugu) just to name a few. The reason behind these naming practices among Bamanan lies in keeping sustainable those names and the like for those historical events.

When Mali got its independence in 1960, many children were named after well-known personalities who fought for independence although those names were not only just about Bamanan traditional personal names, rather the overall of personal names. In fact, the naming practices for Bamanan people were significantly influenced by the historical circumstances which occurred in their community. Thus,

the responses from data collection strongly reveal that the historical circumstances have a considerable impact on the choice of the naming practices among Bamanan people.

Naming processes among Bamanan people

Each culture in Africa deals with its own principles of naming practices and procedures. Some confer a baby a name on the basis of the relatives who depart this life while others name after the living relatives. In Bamanan traditional personal naming practices, it has been revealed that the name givers take into account three elements when naming a baby. Those three elements are mainly the circumstances related to the birth, naming after a late or a living relative and conferring name on baby to denote joy. According to Mbiti (1991)**,** in some cultures, the baby bears the name of the deceased relatives whom the named baby is deemed to look like. One informant argued this same naming procedure in Bamanan society.

It is commonly believed that naming procedures among Bamanan people involve not only the participation of the closest relatives, but also the assistance of the bearer's parents. According to Mbiti (1990), the birth of a baby concerns not only parents, but also many relatives, including the other relatives and the deceased. As far as the findings are concerned, names among the Bamanan people are not randomly chosen; instead, they are carefully selected on the basis of all the required procedures. Those names are used by bearers in all their lifetime.

The statement of one of the informants from the focus group discussion caught the attention of the researcher when he said that the first two babies born are for the father and their relatives whereas the third one belongs to the mother and her relatives. In other words, the relatives on the father side of the two newly chronological order born babies should select names at their convenience without involving the mother and her relative sides. Although the relatives of the father bestow the third baby a name, the mother and her relatives are allowed to choose the name and to inform the name-givers (father and his relatives) in secret before the naming day

DISCUSSION

The first goal of this study was to shed light upon factors influencing the choice of Bamanan traditional personal names. The findings showed that Bamanan personal names are not randomly conferred to newborns; instead, they are selected based on different reasons such as circumstances and events that parents experience before or during the birth. In other words, each event that occurred during pregnancy has a great impact on the choice of newborn name. Those cultural and social factors included the place of birth, time of birth and the seasons of the year. Factors influencing the choice of Bamanan traditional personal names included religion, globalization, hereditary, gender and historical event. The findings revealed that the dominance of the two monotheist religions, mainly Islam and Christianity have greatly influenced the naming practices among Bamanan people. The impact of those religions is so great that most Bamanan traditional names disappear. In other words, the two different religions have become part of the Bamanan people's life as well as their naming practices. Globalization also influenced the naming practices among Bamanan people. Thus, the data focused on the fact that there are certain name givers who conferred the name of celebrities to baby to show their love to them. Another influential factor which was debated in the result was hereditary. This aspect requires the fact that name givers name baby after a member of family or a relative to foster the lineage of family. The finding described the gender as the influential matter of Bamanan traditional personal names since they helped to make use of female or male name. However, there are some names which can be conferred to both genders. The last influential factor of naming practices lied in the historical events. Bamanan people might name their child after some icon of the past.

The second aim was about naming processes among Bamanan people. The findings showed that the naming practices were complex, so name givers considered various cultural considerations. In other words, when conferring a name to baby, the name givers considered the basic naming principles which were to name a baby after the member of family or the close relative.

The findings revealed that not all Bamanan people were allowed to name a baby; instead, the role was assigned to the baby's paternal father or maternal mother. The name givers should consider the proposal of the extended family members of the baby to be named. The findings revealed that the time allotted for naming a baby occurred between fourth to ninth days after its birth.

Moreover, the findings showed that ceremonies of naming practices are too optional. Each family has its own way to congratulate the new mother who gives birth to the baby. Although it was not the question of research, some parents sacrificed goats or cows and invited fellows to take part to the ceremony at home. Some parents offer something to ancestors and ask them to protect and accept the newborn's life.

CONCLUSION

The study on Bamanan traditional names shows how naming is deeply connected to the Bamanan culture, religion, and social practices. Naming is not just a simple act; it's full of cultural meaning and influenced by religion, family traditions, global changes, gender, and historical events.

The influence of Islam and Christianity, along with globalization, has changed traditional naming practices, leading to more names with religious or modern meanings. Family traditions and gender are still important, with names often chosen to honor family history or indicate the baby's gender.

In the Bamanan community, naming involves careful thought and follows cultural rules. Both paternal and maternal relatives are involved, and there are specific times for naming ceremonies. This study shows the richness of Bamanan naming traditions and the importance of preserving and understanding these cultural practices.

REFERENCES

Abernathy, S. (2005). *The power of names: An exploration of naming practices and their effects*. University Press.

Berglund, A. (1975). *The sacred and the profane: Names in African cultures*. Neethtling Publications.

Creswell, J. W. (2013). Qualitative inquiry and research design: Choosing among five approaches (3rd ed.). Sage Publications.

Evans, J., & John, P. (1999). *Religion and culture: A comparative analysis*. Academic Press.

Kwattsha, M. (2009). *Gender and identity in naming practices*. Gender Studies Journal, 12(3), 54-60.

Makondo, D. (2012). *Religious influences on naming conventions: A global perspective*. International Journal of Cultural Studies, 15(2), 68-75.

Mbiti, J. (1990). *African religions and philosophy*. Heinemann.

Mbiti, J. (1991). *The role of names in African cultures*. Oxford University Press.

Minkailou, M. (2017). *The role of language in personal naming practices*. Language and Culture Studies, 20(1), 85-96.

Prabhakaran, N. (1997). *Onomastics and its scope*. Journal of Linguistic Anthropology, 22(4), 345-355.

The Role of Oral Tradition in Contemporary African Literature: A Reading of *Things Fall Apart* and *A Man of The People* by Chinua Achebe

Diby KEITA

Dr., Université des Lettres et des Sciences Humaines de Bamako
keita.diby@yahoo.fr, ORCID: 0009-0007-1031-116X

ÖZET

Bu çalışma, sözlü geleneğin çağdaş Afrika edebiyatındaki rolünü, özellikle Chinua Achebe'nin Things Fall Apart (Parçalanma) ve A Man of the People (Halktan Biri) adlı eserleri üzerinden ele almaktadır. Atasözleri, masallar ve toplumsal hikâye anlatımı gibi sözlü gelenekler, Afrika kültürel kimliğinin temel taşlarını oluşturmakta ve kültürel değerlerin korunup aktarılmasında kritik bir işlev görmektedir. Achebe'nin romanları, bu unsurları kullanarak geleneksel Afrika hikâye anlatımı ile modern edebi formlar arasında bir köprü kurmaktadır.Çalışmanın temel amacı, sözlü geleneklerin Achebe'nin anlatılarını nasıl zenginleştirdiğini incelemek, geleneksel ile modern değerler arasındaki gerilimleri irdelemek ve Afrika toplumunun sömürgecilik ve sömürge sonrası dönüşümlerine dair daha geniş bir perspektif sunmaktır. Bu bağlamda, postkolonyal bir teorik çerçeve ve nitel metin analizi yöntemleri kullanılarak, Achebe'nin sözlü gelenekleri karakter inşası, tematik derinlik ve toplumsal eleştiri bağlamında stratejik bir biçimde nasıl kullandığı analiz edilmiştir. Things Fall Apart, sömürge öncesi Igbo kültürünün zenginliğini ve kırılganlığını ortaya koyarken, A Man of the People, bağımsızlık sonrası dönemdeki yozlaşma ve ahlaki çöküşü eleştirerek, sözlü geleneklerin çağdaş bağlamlara nasıl uyarlanabileceğini göstermektedir. Bulgular, sözlü geleneklerin kültürel mirasın yeniden kazanılmasındaki ve edebi yeniliklerin şekillendirilmesindeki önemini vurgulamaktadır. Çalışma, Afrika edebiyatı ve eğitimine yönelik olarak, sözlü geleneklerin edebiyat ve eğitim süreçlerine daha fazla entegre edilmesinin, kültürel kimliğin korunması ve güçlendirilmesi açısından önemli bir katkı sağlayacağını önermektedir.

Anahtar Sözcükler: Afrika edebiyatı, Kültürel kimlik, Sözlü gelenek, Anlatı teknikleri, Postkolonyalizm

ABSTRACT

This study investigates the role of oral tradition in contemporary African literature, with a specific focus on Chinua Achebe's Things Fall Apart and A Man of the People. Oral traditions, including proverbs, folktales, and communal storytelling, are foundational to African cultural identity and serve as critical tools for preserving and transmitting cultural values. Achebe's novels incorporate these elements to bridge the gap between traditional African storytelling and modern literary forms. The study seeks to understand how oral traditions enrich Achebe's narratives, offering insight into the tensions between traditional and modern values while addressing the broader implications of colonial and postcolonial transformations in African society. Using a postcolonial theoretical framework and qualitative textual analysis, the research examines Achebe's strategic use of oral traditions in character development, thematic exploration, and social critique. Things Fall

Apart highlights the richness and vulnerability of pre-colonial Igbo culture, while A Man of the People critiques the corruption and moral decay of post-independence society, demonstrating the adaptability of oral traditions to contemporary contexts. The findings emphasize the importance of oral traditions in reclaiming cultural heritage and shaping literary innovation. It is recommended that African writers and educators continue to integrate oral traditions into literature and education to foster cultural preservation and identity.

Keywords: African literature, cultural identity, Oral tradition, Narrative technique, Postcolonialism

INTRODUCTION

The role of oral tradition in African literature has been widely recognized as a cornerstone of cultural identity and literary creativity. Scholars such as Ruth Finnegan (*Oral Literature in Africa*) and Isidore Okpewho (*African Oral Literature: Backgrounds, Character, and Continuity*) have emphasized how oral narratives, proverbs, folktales, and communal storytelling not only preserve cultural heritage but also influence contemporary African literature. Chinua Achebe's works, particularly *Things Fall Apart* and *A Man of the People* exemplify this integration, blending oral traditions with modern narrative techniques to address themes of identity, cultural conflict, and social change. This study seeks to build on existing scholarship by examining Achebe's strategic use of oral traditions to navigate the colonial and postcolonial landscapes depicted in his novels.

While oral traditions are central to African literature, their role in shaping modern narratives and addressing postcolonial challenges remains underexplored. This study investigates how Achebe uses oral traditions to critique colonialism, preserve cultural identity, and explore socio-political issues in a rapidly changing African society.

The primary objective of this study is to analyze the function and significance of oral traditions in *Things Fall Apart* and *A Man of the People*. Specifically, the research aims to answer the question: How does Chinua Achebe employ oral traditions in his novels to reflect cultural identity and critique societal changes?

This study adopts a postcolonial theoretical framework, drawing on concepts of cultural hybridity (Homi Bhabha), orality and literacy (Walter Ong), and African literary theory. These perspectives illuminate how Achebe blends indigenous oral traditions with modern literary forms to reclaim African narratives and critique colonial and postcolonial realities.

This study is organized into five parts. The first part provides an introduction, and the second part provides a theoretical and historical overview of oral tradition in African literature. The third part focuses on *Things Fall Apart*, analyzing how oral traditions depict pre-colonial Igbo culture and its confrontation with colonialism. Besides, the fourth examines *A Man of the People*, exploring the adaptation of oral traditions to critique post-independence societal issues. The final part synthesizes findings, discusses their implications for African literature, and offers recommendations for future research.

METHOD

This study employs a qualitative research approach to analyze the role of oral tradition in Chinua Achebe's *Things Fall Apart* and *A Man of the People*. The methodology is designed to systematically examine Achebe's use of oral traditions in these novels, focusing on their cultural, thematic, and narrative functions. The study adopts a qualitative textual analysis framework. This method is appropriate for uncovering the layers of meaning embedded in Achebe's integration of oral traditions into his literary works. The analysis centers on identifying and interpreting key elements of oral tradition, such as proverbs, folktales, idioms, and communal storytelling.

The primary data sources are the texts of *Things Fall Apart* and *A Man of the People*. Key passages from these novels are selected based on the presence of oral traditional elements. Supporting secondary sources include critical essays, books, and scholarly articles on Achebe's works and African oral literature.

RESULT AND DISCUSSION

Times New Roman This section presents and discusses the findings of the study on the role of oral tradition in Chinua Achebe's *Things Fall Apart* and *A Man of the People*. The analysis reveals that oral traditions, including proverbs, folktales, and communal storytelling, are central to Achebe's narrative strategy, serving as tools for cultural preservation, character development, and thematic exploration. In *Things Fall Apart*, oral traditions emphasize the richness of Igbo culture while highlighting the disruption caused by colonial incursion. Conversely, in *A Man of the People*, these traditions adapt to a post-independence context, critiquing societal corruption and the erosion of communal values.

The discussion highlights Achebe's ability to navigate the tension between traditional and modern storytelling forms, demonstrating the adaptability of oral traditions in addressing both historical and contemporary African realities. By blending oral and written narrative techniques, Achebe reclaims African cultural identity while engaging with universal themes of power, morality, and societal change. This section further examines how the use of oral traditions in these novels reflects broader socio-political transformations in African society, reinforcing their enduring relevance in contemporary African literature.

The influence of oral tradition on contemporary African literature

Oral tradition has long been a vital part of African culture, playing a central role in the transmission of history, values, and communal wisdom across generations. As African societies transitioned from oral to written forms, many contemporary African writers incorporated elements of oral tradition into their literary works to preserve cultural identities, critique colonial legacies, and explore the complexities of modernity. In literature, oral traditions manifest through storytelling techniques, proverbs, rituals, and communal narratives. The influence of oral tradition is evident in the works of prominent African authors such as Chinua Achebe, Ngũgĩ wa Thiong'o, Djibril Tamsir Niane and Wole Soyinka. This essay will examine the influence of oral tradition on contemporary African literature, focusing on how it shapes narrative techniques, character development, and social commentary.

Oral tradition has profoundly influenced the narrative structure and thematic concerns of contemporary African literature. African writers often incorporate oral techniques such as repetition, parallelism, and communal storytelling into their novels to create a link between the oral and written worlds. These techniques are not just stylistic choices; they are rooted in African cultural practices, where stories were passed down through generations orally.

First, in Achebe's *Things Fall Apart* (1958), the influence of oral tradition is evident throughout the novel. The use of proverbs, folktales, and oral storytelling methods reflects the Igbo culture, where wisdom is conveyed through oral means. Achebe's use of proverbs such as "The lizard that jumped from the high iroko tree to the ground said he would praise himself if no one else did" (p. 45). This passage demonstrates the Igbo people's reliance on oral narratives to express their beliefs, values, and social norms. This oral influence is integral to the novel's exploration of cultural identity, colonialism, and the clash between tradition and modernity.

Besides, in *Petals of Blood* (1977), Ngũgĩ wa Thiong'o uses oral storytelling to illustrate the struggles of post-colonial Kenya and the challenges faced by its people. Ngũgĩ blends oral techniques with modern narrative forms, allowing characters to recount personal and collective histories, drawing on their oral

pasts to reflect on their present. This fusion of oral and written storytelling critiques the political and economic exploitation in post-colonial Africa. That is why he states: "The stories we tell ourselves are the ones we believe, but it is the stories that others talk about us that we end up living out." (p. 56). This reflection on the power of narrative illustrates the centrality of oral traditions in shaping identity. In *Petals of Blood*, the characters' oral histories not only reveal their struggles but also point to the influence of external forces (colonialism, capitalism) that reshape their identities.

Secondly, Wole Soyinka's *Death and the King's Horseman (* 1975*)* draws heavily from Yoruba oral traditions, particularly regarding the role of ritual and communal performance in the cultural fabric of Nigerian society. The play explores the tensions between colonial forces and indigenous African practices, particularly the ritual suicide of the king's horseman, Elesin. Soyinka uses oral traditions as a narrative tool to examine themes of duty, sacrifice, and cultural dissonance in post-colonial Africa. That is why he says: "I am the son of a father who knew no other way but to hold his head high and tell the world what his heart had been told. There are things that will never die. The oral wisdom is one of them."(*p.29)* This passage emphasizes the enduring power of oral tradition, not just as a form of communication but as a means of spiritual and cultural continuity. In the context of the play, it highlights the critical role oral narratives play in preserving cultural integrity in the face of colonial disruption.

Finally, Oral tradition continues to be a cornerstone of contemporary African literature. In the works of Achebe, Ngũgĩ, and Soyinka, we see how oral traditions transcend their initial oral forms and become integral to written literature. Using proverbs, storytelling, and ritualistic performance, these authors preserve the wisdom and cultural values of their societies while addressing the modern challenges of colonialism, independence, and identity. Oral tradition in contemporary African literature not only serves as a cultural repository but also as a critique of social, political, and moral issues, offering African writers a powerful tool for resistance and reflection. The enduring influence of oral tradition in African literary works demonstrates its continuing relevance in the preservation and transformation of African culture in the modern world.

The function and significance of oral traditions in *Things Fall Apart* and *A Man of the People*

Oral traditions are a hallmark of African literature, deeply embedded in its narrative forms. They function as a repository of communal knowledge and are a means of passing down cultural heritage, moral values, and historical narratives. In *Things Fall Apart*, Achebe employs proverbs, folktales, and communal rituals to evoke the rich cultural life of the Igbo people, illustrating how these oral traditions structure their world. In contrast, *A Man of the People* uses oral tradition to satirize the post-independence political environment, critiquing the erosion of communal values and the rise of individualism. Through these works, Achebe reveals how oral traditions adapt to social and political shifts, highlighting their resilience and fragility in the face of change.

First, in *Things Fall Apart*, Achebe uses oral traditions to provide insight into the Igbo worldview. Proverbs are central to the novel, encapsulating wisdom and guiding social interactions. For instance, the saying, "Proverbs are the palm oil with which words are eaten,"(p.14). This passage underscores the importance of eloquence and shared wisdom in Igbo culture. This is a famous proverb from Chinua Achebe's novel *Things Fall Apart*. In the context of the novel and the culture it portrays, proverbs play a significant role in communication. The metaphor of "palm oil" suggests that proverbs add flavor, smoothness, or richness to speech, making it more effective and enjoyable. Palm oil is a key ingredient in many African cuisines, so the comparison highlights how proverbs are essential in conveying meaning, wisdom, and nuance in conversation.

Secondly, in Chinua Achebe's *A Man of the People*, oral traditions play a significant role in illuminating the cultural fabric of postcolonial Nigerian society and critiquing its political and moral decline. Unlike

Things Fall Apart, where oral traditions are revered as the foundation of societal values, *A Man of the People* presents them as tools often co-opted and manipulated in the service of corruption and personal gain. This shift reflects the erosion of traditional values and the challenges faced by African societies in balancing modernity with cultural heritage. Oral traditions in the novel appear primarily using proverbs, anecdotes, and storytelling. These elements highlight communal wisdom while exposing how such traditions are misused in a rapidly modernizing society. Chief Nanga, the central political figure, exemplifies this duality. His mastery of traditional oratory makes him a charismatic leader, but he often employs this skill for self-serving ends, using cultural symbols to mask his opportunism. In Chapter 3, Chief Nanga delivers a speech where he says: "Let me tell you what our people say: if you want to eat a toad, you look for a fat and juicy one. We cannot allow these hungry, unpatriotic, self-seeking rascals to divide us." (p.55). This proverb, traditionally symbolizing the idea of making the most of an unpleasant situation, is co-opted by Nanga to justify his greed while deflecting attention from his corrupt practices. He uses the communal resonance of oral traditions to mask his self-interest, aligning himself rhetorically with the people even as his actions betray their trust.

Finally, Oral traditions in *Things Fall Apart* and *A Man of the People* play multifaceted roles, from preserving cultural heritage to critiquing societal change. In *Things Fall Apart*, they anchor the Igbo people's identity, highlighting the richness of their traditions and the trauma of colonial disruption. In *A Man of the People*, oral traditions are both a means of satire and a lament for the moral erosion of postcolonial society. Achebe's nuanced treatment of oral traditions in these novels underscores their enduring relevance, even as they adapt to the shifting tides of history. Through these works, he affirms the vitality of African oral traditions while urging readers to recognize their fragility in the face of change.

The impact of oral tradition on the themes and narratives of contemporary African literature in Things Fall Apart and A Man of the People

Oral traditions are the lifeblood of African storytelling, encompassing proverbs, folktales, songs, and communal practices. These elements serve multiple purposes: they preserve history, transmit moral lessons, and bind communities through shared experiences. Achebe, as one of Africa's literary pioneers, intricately weaves oral traditions into the fabric of his novels, using them to create authentic representations of African life.

In *Things Fall Apart*, oral traditions are central to the narrative, reflecting the values and worldview of the Igbo people and illustrating the devastating impact of colonial disruption. In *A Man of the People*, oral traditions are adapted to critique the corruption and moral decay of post-independence Nigeria. Both novels reveal how oral traditions not only shape individual characters and their interactions but also underscore broader societal themes.

In *A Man of the People*, oral traditions take on a satirical edge, reflecting the tension between communal values and the corruption of post-independence leadership. Chief Nanga, a charismatic yet morally bankrupt politician, manipulates oral traditions to maintain his power. His use of proverbs and rhetorical devices resonates with the people, but it ultimately highlights the disjunction between traditional values and the self-serving opportunism of modern politicians. Chief Nanga declares: "A man who brings home ant-infested faggots should not complain if lizards start to visit him,"(p.59) This passage exposes his ability to use traditional wisdom selectively for personal gain (Chapter 3). This proverb, while culturally resonant, is employed to deflect responsibility, demonstrating how oral traditions can be co-opted.

 In *Things Fall Apart,* Achebe uses oral traditions such as proverbs, folktales, and rituals to convey the richness of Igbo culture. Proverbs, describes as "the palm oil with which words are eaten,"(p.14). are a

central feature, encapsulating communal wisdom and guiding interpersonal relations. For instance, he says: *"When the moon is shining, the cripple becomes hungry for a walk" (*p.74). This passage reflects the Igbo people's deep connection to nature and their symbolic worldview. This proverb suggests that when opportunities or inspiration arise, even those who face significant challenges or limitations feel a surge of motivation or desire to act. The moonlight symbolizes an enticing or uplifting moment, while the "cripple" represents someone constrained or hindered by circumstances. It highlights the human tendency to yearn for action or fulfillment when conditions seem favorable, despite previous barriers. Ultimately, it speaks to the power of hope and opportunity to awaken latent desires

One can say that while *Things Fall Apart* portrays oral traditions as a foundation of cultural identity and cohesion, *A Man of the People* highlights their vulnerability in a changing world. In both novels, oral traditions serve as a narrative anchor, linking the personal to the communal and the past to the present. However, their functions differ: in the former, they are a lament for a lost way of life, and in the latter, a critique of societal transformation.

Finally, Oral traditions significantly shape the themes and narratives of *Things Fall Apart* and *A Man of the People*, underscoring their enduring relevance in contemporary African literature. In *Things Fall Apart*, they are a testament to the richness of pre-colonial African culture and a marker of its disruption by colonialism. In *A Man of the People*, they become a vehicle for satire, reflecting the challenges of modernity and the moral decline of postcolonial society. Achebe's use of oral traditions in these novels highlights their dual role as a source of cultural resilience and a barometer of societal change, affirming their importance in understanding Africa's literary and historical landscape.

The role of oral tradition in preserving African cultural identity within contemporary literature in Things Fall Apart and A Man of the People

Oral tradition plays a critical role in preserving African cultural identity, particularly in the face of colonial disruption and modernity. In Chinua Achebe's *Things Fall Apart*, oral traditions such as proverbs, folktales, and communal rituals are central to the depiction of Igbo society. These elements serve as vessels for cultural knowledge, moral instruction, and historical continuity, reflecting the depth and complexity of pre-colonial African life. For instance, the frequent use of proverbs, Chinua Achebe says: "A man who pays respect to the great paves the way for his own greatness,"(p.23). This passage underscores the importance of respect and reciprocity within Igbo culture. These proverbs serve as a linguistic bridge that connects generations, ensuring that cultural values remain intact despite external challenges. This statement emphasizes the importance of showing respect to those who have achieved greatness or hold esteemed positions. By honoring others, an individual not only demonstrates humility but also creates opportunities to learn from their experiences and wisdom. It suggests that respect is reciprocal; by uplifting others, one builds relationships that can lead to personal growth and success. Ultimately, it reflects the idea that recognition of others' accomplishments is a steppingstone to achieving one's own greatness.

Oral traditions are a cornerstone of African cultural identity, serving as vehicles for transmitting history, values, and collective memory. In *Things Fall Apart*, Chinua Achebe intricately weaves proverbs, folktales, and communal rituals into the narrative, presenting them as vital to the Igbo society's cohesion and worldview. Similarly, in *A Man of the People*, oral traditions emerge as tools of expression, though often manipulated in the political context of post-independence Nigeria. Both novels use oral traditions to explore the challenges of cultural preservation and adaptation in the face of historical disruptions such as colonialism and modernization.

In *Things Fall Apart*, oral traditions are depicted as essential to the survival and flourishing of Igbo identity. Proverbs, described as "the palm oil with which words are eaten," serve as concise expressions

of wisdom, guiding personal behavior and community relationships. For example, the saying "A toad does not run in the daytime for nothing," (p.66). It conveys a deeper understanding of cause and effect, emphasizing the importance of inquiry in decision-making. These proverbs are used throughout the novel to reinforce communal values and to frame the narrative within a distinctly Igbo epistemology. Achebe's use of these oral elements underscores their role in defining cultural identity and sustaining social order.

Folktales in *Things Fall Apart* also play a crucial role in preserving cultural heritage. Ekwefi's story of the tortoise and the birds (Chapter 11) illustrates how oral storytelling conveys moral lessons to younger generations while fostering a sense of communal belonging. The tale warns against greed and deception, reflecting the moral framework of Igbo society. This moment of storytelling between Ekwefi and her daughter, Ezinma, captures the intergenerational transmission of cultural values, emphasizing the significance of oral tradition as a means of continuity. However, the novel also demonstrates how the disruption of these traditions by colonial forces contributes to the fragmentation of Igbo identity, symbolized by Okonkwo's personal and societal downfall.

In *A Man of the People*, oral traditions take on a different tone, reflecting the evolving dynamics of cultural identity in postcolonial Nigeria. While Achebe continues to emphasize their significance, the novel critiques how these traditions are manipulated in a modern political context. Chief Nanga's use of proverbs, such as "He who has diarrhea knows the direction of the door without being told,"(p.72). This passage illustrates his ability to exploit cultural forms of expression to maintain his power. These proverbs, while resonating with the masses, are stripped of their original moral intent and used for rhetorical convenience. This distortion highlights the erosion of communal values in a society grappling with corruption and moral decay.

Despite this critique, *A Man of the People* suggests that oral traditions remain a source of cultural continuity even in times of change. Odili, the narrator, uses anecdotes and traditional sayings to reflect on the contradictions of modernity and tradition, showing how oral traditions adapt to new contexts. For instance, his observations on Chief Nanga's opportunism are framed within the language of traditional wisdom, allowing Achebe to contrast the potential of oral traditions as a tool for moral critique with their misuse by the corrupt elite. This tension reflects the broader struggle to preserve cultural identity in a rapidly transforming society.

Achebe's portrayal of oral traditions in both novels demonstrates their centrality to African cultural identity, even as they are challenged by colonialism and modernization. In *Things Fall Apart*, oral traditions embody the vibrancy and complexity of Igbo culture, standing as a testament to its pre-colonial integrity. In *A Man of the People*, they reflect the resilience of African identity while also critiquing the forces that undermine their authenticity. Together, these works highlight the dual role of oral traditions as both a repository of cultural heritage and a site of contestation in contemporary African literature.

CONCLUSION

In *Things Fall Apart* and *A Man of the People*, Chinua Achebe masterfully illustrates the enduring significance of oral tradition in contemporary African literature. These oral elements proverbs, folktales, and communal expressions not only preserve African cultural identity but also serve as tools for critique, adaptation, and reflection. In *Things Fall Apart*, oral traditions embody the richness of pre-colonial Igbo society, acting as a medium for transmitting values, history, and communal wisdom. Achebe uses these traditions to mourn the cultural erosion brought about by colonialism, demonstrating how their loss undermines identity and social cohesion.

In contrast, *A Man of the People* depicts oral traditions in a postcolonial context, highlighting their flexibility and resilience. However, the novel also critiques how these traditions can be manipulated in a morally compromised society. Through the satirical lens of political rhetoric, Achebe explores the tension between preserving cultural authenticity and adapting to modernity. This duality underscores the challenges African societies face in navigating the complexities of cultural heritage in the modern era.

Together, the two novels reveal the multifaceted role of oral tradition in contemporary African literature: as a bridge between past and present, a repository of identity, and a platform for social commentary. Achebe's works affirm that oral traditions remain vital to the African literary canon, offering a lens to understand and negotiate the changes that define the continent's historical and cultural landscape. By preserving and transforming these traditions, African literature continues to assert its identity while addressing the universal struggles of adaptation, resilience, and renewal.

REFERENCES

Achebe, C. (1966). *A Man of the People*. London: Heinemann.

Achebe, C. (1958). *Things Fall Apart.* London : Heinemann.

Abrahams, C. (2003). *The Literary Criticism of Chinua Achebe*. Amherst: Cambria Press.

Finnegan, R. (2012). *Oral Literature in Africa.* Cambridge: Open Book Publishers. https://doi.org/10.11647/OBP.0025

Niane, D. T. (2006). *Sundiata: An Epic of Old Mali*. Pearson Longman.

Ngũgĩ wa Thiong'o. (1977). *Petals of Blood.* London : Heinemann.

Ngugi wa Thiong'o. (1986). *Decolonising the Mind: The Politics of Language in African Literature.* Nairobi: Heinemann.

Okpewho, I. (1992). *African Oral Literature: Backgrounds, Character, and Continuity.* Bloomington : Indiana University Press.

Soyinka, W. (1975). *Death and the King's Horseman.* London : Methuen.

Soyinka, W. (1965). *The Interpreters.* London : André Deutsch.

Soyinka, W. (1973). *Season of Anomy.* London : Rex Collings

Didacticization of Code Switching as a Tool for Bilingual Education in Mali

Kadidiatou TOURE

Dr., Université des Lettres et des Sciences Humaines de Bamako (ULSHB), Research Scholar at Michigan State University (MSU)-USA,kadidiatoutoure@ymail.com , toureka2@msu.edu ORCID: 0009-0003-6729-2300

ÖZET

Mali'de ulusal dilin (Bambara) okullarda öğretilmesiyle ilgili ilk denemeler 1980 yılında başlamış, ancak 2002 yılında on üç ulusal dilden on biri ilkokullarda "yakınsak pedagoji" (Convergent Pedagogy - CP) yöntemiyle uygulanmaya başlanmıştır. Bu uygulamanın amacı, yalnızca Fransızcanın öğretim dili olarak kullanılmasının, yüksek okul terk oranlarına ve sınıf tekrarlarına yol açtığı düşünüldüğü için, Mali eğitim sistemini iyileştirmektir. Yakınsak pedagoji, çocukların evde kazandıkları bilgileri, dünyayı algılayış biçimlerini ve özellikle anadilleri konusundaki bilgilerini merkeze alır. Ancak, iki dilli eğitim müfredatındaki en büyük zorluklardan biri, "dillerin etkili bir şekilde yönetilmesi" meselesidir. Teorik olarak, her bir dil için sınıflara göre bir denge oluşturulmuştur. Buna bağlı olarak, öğretmenler kod değiştirme (bundan sonra CS) yöntemini farklı şekillerde kullanmaktadır. Bu yöntem bazen öğrenciler için faydalı olurken, bazen de dilsel zayıflıkların oluşmasına neden olmaktadır. Bu çalışma, kod değiştirmenin sınıf ortamında bir öğrenme aracı olarak nasıl daha etkili kullanılabileceğine dair bir model önererek bu alandaki eksikliği gidermeyi amaçlamaktadır. Araştırmanın temel hedefi, kod değiştirmenin iki dilli eğitimde bir öğrenme aracı olarak didaktikleştirilmesidir. Araştırmada nitel bir yöntem kullanılmış ve ilkokul sınıflarında yapılan video kayıtları analiz edilmiştir. Sonuçlar, kod değiştirmenin iki dilli eğitimde önemli bir unsur olduğunu ve sınıf içi kullanımının didaktik amaçlarla sınırlandırılması gerektiğini ortaya koymaktadır.

Anahtar Sözcükler: İki dilli eğitim, Kod değiştirme, Didaktikleştirme, Ulusal diller, Yakınsak pedagoji

ABSTRACT

Mali has started experimentation of teaching the national language (Bambara) at school in 1980, but it is in 2002 that eleven of the thirteen former national languages have been experienced in primary schools through the convergent pedagogy (CP). The aim was to improve the Malian educational system because the use of French as the only medium of instruction was considered a contributing factor to the significant number of student dropouts and the high rate of repetition. The Convergent pedagogy highlights the knowledge acquired by children at home, their vision of the world and especially the knowledge they have of their mother tongue. One of the challenges of the Malian bilingual education curriculum is the question of 'effective languages management'. Theoretically, depending on the classrooms, an average has been established for each of the involved languages. Following that, teachers make use of code switching (hereafter CS) differently, sometimes it favors the learners, other times, it contributes to the development of some linguistic weaknesses. The present research tries to fill that gap through a tentative model of didacticization of CS. The overall goal of this research is the didacticization of code switching as a real tool for bilingual education. The methodology adopted is a qualitative one. The study is based on recorded videos of primary school classrooms. The results show that CS is an important element of bilingual education the usage of which needs to be constrained to didactic purposes in the classroom context.

Keywords: Bilingual education, Code switching, Didacticization, National languages, Convergent pedagogy

INTRODUCTION

Times New Roman The bilingual curriculum is based on the convergent pedagogy (CP). It is a pedagogy that focuses on the learners, their experiences and their environment. The convergent pedagogy highlights the knowledge acquired by children at home, their vision of the world and especially the knowledge they have of their mother tongue. Focusing on the CP, the bilingual curriculum requires the use of a specific medium during the classroom practices and teachers have been trained in this sense. That medium depends on the learning content, and sometimes it is French, some other times it is the national language.

Bilingual education has traditionally argued that languages should be kept separate in the learning and teaching of languages. This is mentioned in an early text on 'language distribution in bilingual schooling' (Jacobson & Faltis, 1990): ''By strictly separating the languages, the teacher avoids, it is argued, cross-contamination, thus making it easier for the child to acquire a new linguistic system as he/she internalizes a given lesson'' (p. 4). According to Cummins (2005), an explanation for this separateness is the continuing prevalence of monolingual instructional approaches in our schools that he called two solitudes (p. 588).

The 'two solitudes' to which Cummins refers here are similarly captured by others in the research literature. Heller (1999) coins the term parallel monolingualism, in which "each variety must conform to certain prescriptive norms" (p. 271). Swain (1983) used the phrase "bilingualism through monolingualism" (p. 4); Creese and Blackledge (2008) used the term "separate bilingualism" to describe such language learning classroom contexts where teachers insist on the use of the target language only. Each term describes the boundaries put up around languages and represents a view of the multilingual/bilingual student/teacher as "two monolinguals in one body" (Gravelle, 1996: 11).

Recent research have shown that bilingual learners do not only uses the required medium in their learning activities, but they code switch (Guiré and Parisse, 2017; Nikiéma and Paré/Kaboré, 2009). Being an important element in bilingual education, the use of CS creates controversies and discussion in many research works (Sakaria and Priyana, 2018; Nurhamidah, Fauziati, & Supriyadi, 2018; MacSwan and Faltis, 2020). Learners make use of CS as a learning tool. It is part of their learning process. Therefore, a bilingual curriculum which does not take CS into account can difficultly be effective.

Since there is no particular model which explains to teachers when the use of CS can favor or disfavor learning activity, it is to researchers to work on how those observations can be transformed into concrete practices. Today, it becomes necessary to think about how CS can be used as a pedagogical tool in Malian bilingual classes. The present research tries to fill that gap through a tentative model of didactization of CS. The didactization of CS simply means the practical management of the languages involved in the bilingual classrooms. It is to know how to use CS to an effective learning and for didactic purposes only. Moreover, the didactization of CS tends to sensitize the teachers about the functional role of CS so that they may overcome their own weaknesses. CS is present in the speech of teachers as well as pupils. It is left to the appreciation of teachers to make use of it in order to make the pupils understand the course.

The overall objective of this research is to make code switching a real tool for bilingual education. The specific objectives are:

➢ to present the type of CS used in the classrooms;

➢ to identify the didactic and non didactic functions fulfilled by the use of CS in the classrooms;

➢ to come out with a tentative model of code-switching which will help teachers to make use of it for didactic purposes only.

Historical review of the bilingual education in Mali

The educational reform of 1962 first mentioned the use of the national languages at school, but it was in 1978 during the second national seminary on education that the use of national languages at school have been concretized. In 1979, the teaching of Bamanankan was tested in the regions of Segou and Koulikoro. A year after, three other languages: Fulfulde, Songhay and Tamasheq also began experimentation at school. The first years of experimentation were successful (report of UNICEF 2021), but the absence of appropriate methodology and monitoring led to the faillure.

Then, in 1987, the convergent pedagogy (CP) was developed in the city of Segou with the Bambara language only. That was the beginning of the second generation of the bilingual education. In 1994, seven other national languages began to be experimented at school (Dogoso, Bozo, Bomu, Soninke, Syenara, Mamara and Xaasongaxanŋo). The total number of national languages becomes eleven and was introduced as followed: 1994 (Bambara, Fulfulde, Songhay), 1995 (Tamasheq, Dogoso, Soninké), 1998 (Bomu, Syenara), 2000 (Bozo, Mamara), 2001 (Xaasongaxanŋo). Within the CP, the two languages were organized as follows:

Table 1. Average of the two languages in bilingual classes with the CP

School Grade	National Language %	French %
1st	100 %	0%
2nd	75%	25%
3rd and 4th	50%	50%
5th and 6th	25%	75%

Despite positive results, the convergent pedagogy was not able to provide answers to successful language transfer from the mother tongue (L1) to French (L2) (Nounta, 2015). Following that, the Malian authorities elaborated the bilingual curriculum through the PRODEC (Programme Decennal de Development de l'Education). The third generation of bilingual education in Mali started in 2005 with a bilingual curriculum. The fundamental education had been divided into four levels in the curriculum: level I (1st and 2nd grades); level II (3rd and 4th grades); level III (5th and 6th grades) ; level IV (7th ,8th and 9th grades). The bilingual curriculum is not applied to the level IV of the curriculum in Mali. The two languages are structured as followed in the curriculum:

Table 2. Languages average in the bilingual curriculum

School Grade	National Language %	French %
1st	100%	0%
2nd	75%	25%
3rd	25%	75%
4th	25%	75%
5th	50%	50%
6th	50%	50%

With such reorganization of the average, the bilingual curriculum intends to develop the pupils linguistic competence. It focuses on the question of language transfer through metalinguistic activities as opposed to the CP which emphasizes on the methodological convergence between L1 and L2.

There are projects which accompany the bilingual curriculum in Mali: the program SIRA (Selected Integrated Reading Activities) of USAID, started in 2016, which support the teaching in Bamanankan in the southern part of Mali, and the initiative ELAN (Ecoles et Langues Nationales en Afrique) of OIF, started in 2014, which accompanied the teaching in Bamanankan, Fulfulde, Songhay and Tamasheq all over the country. The SIRA project is concerned with the level I of the Malian bilingual curriculum (1rst and 2nd grade) and ELAN deals with the Level I, II, and III of the bilingual curricula. Those initiatives are not substitute to the curriculum, but they support the Mali authorities in the execution of the bilingual curriculum.

THEORITICAL FRAMEWORK

The theoretical framework is based on theories of CS (Poplack, 1980), bilingual education (Cummins, 1976, 2005 & 2008; Baker, 2001, 2003) and Pedagogical interaction functions (Lier, 2008, Bigot, 2005).

Code switching

Code switching used to be the interest of a few researchers in the 1950s and 1960s. It was mainly considered as an ability of a bilingual to move from one language to another according to situations (Touré, 2022). Myers-Scotton (1993) defines it as: "the selection by bilinguals or multilinguals of forms from an embedded language (or languages) in utterances of a matrix language during the same conversation" (p. 04). Gumperz (1982) refers to the term as "the juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems" (p. 59). For Hudson (1996): "In code switching the point at which the languages change corresponds to a point where the situation changes, either on its own or precisely because the language changes" (p. 53).

Research shows that CS is rarely institutionally endorsed or pedagogically supported (Zentella, 1981; Shin, 2005; Martin, 2005). Rather, when it is used, it becomes a pragmatic response to the local classroom context. As for Lin (2005), student and teacher CS practices are "local, pragmatic, coping tactics and responses…" (p. 46). Martin (2005) speaks of CS as offering classroom participants "creative, pragmatic and 'safe' practices … between the official language of the lesson and a language which the classroom participants have a greater access to" (p. 89).

For the present research work, it is the typology of Poplack (1980) which will be considered for the classification of CS utterances: inter-sentential, intra-sentential and extra-sentential CS. Inter-sentential code-switching concerns the switch at clause/sentence boundary. Intra-sentential code switching refers to switches occurring inside the same clause. Extra-sentential code switching involves the use of interjections or a tag in a language different from the language of the rest of the clause.

Bilingual education theory

Bilingual education is the teaching in two or more languages. Cummins (2008) defined bilingual education as "the use of two (or more) languages of instruction at some point in a student's school career" (p. 12). According to Baker (2001), there are many types of bilingual education: Submersion which is divided in two parts, structured immersion and withdrawal or pulling out programs, transitional bilingual program, segregationist bilingual program, separatist bilingual program and mainstream or English as a second language bilingual program. To Baker (2001) these types of bilingual educational programs are 'weak types' while the strong types are Immersion bilingual program, Maintenance/ heritage language program, two way/dual way bilingual program and Mainstream bilingual educational programs.

In fact, the Malian bilingual curriculum is a transitional one with the instruction beginning with the native language and a gradual shift to French as the only medium of instruction. The objective behind that curriculum is the effective acquisition of the L2. Consequently, it deals with the threshold theory. This theory was propounded by Jim Cummins in 1976. It is based on the levels of language competence needed to avoid negative cognitive effects and/or to attain cognitive advantages. It is believed here that learners need to develop in the first language before learning a second to improve cognitive development. In addition, Cummins (2005) argues for a need to articulate bilingual instructional strategies that teach explicitly for two-way cross-language transfer.

Pedagogical interaction functions

Pedagogical interaction refers to the interaction between teacher and students during their teaching and learning activities. It occurs in different forms, such as direct instruction, questioning, explanation, oral response, participation and guidance.

In the specific case of bilingual classrooms, Lier's (2008) ecological approach describes the need to consider the development of new languages alongside the development of existing languages. He stressed the importance of the interrelationship between teacher and learners in making this connection salient. According to Lier, the teacher engages the learner in pedagogic actions intended to develop "a wide panoramic view of self" (2008: 54). From this teacher–learner engagement, new identity positions associated with language learning processes can emerge, with the teacher showing the learner the possibilities of these.

Among the pedagogical interaction functions we have pragmatic, dialog and didactic functions. The current research emphasizes the didactic function. Competencies are acquired through teacher's explanations and, in the case of bilingual education, the comparison and metalinguistic activities which reinforce the learning and the transfer of competences in both languages.

METHOD

The methodology adopted is a qualitative one. The study is based on recorded videos of primary school classroom in Gao and Fana for the project 'Transfert des apprentissages (Mali, Niger, Burkina Faso)'. The present research article is independent of the project in question.

Data for the study

The study had concerned two languages of Mali: Bambara and Songhoy, and the level II and level III of the bilingual curriculum. At level II, the research was conducted in the grade four of primary school and at the level III, it is the grade five which was concerned. Both linguistic and nonlinguistic courses have been included. The linguistic courses are grammar and reading. The nonlinguistic courses are calculation and biology. The table below represents the recorded videos concerned by the present research.

Table 3. Language, grade and courses included in the data

Languages	Courses	Grade	Duration
Songhay	Reading	Four	28min 33sec
	Grammar	Four	33min 18sec
	Calculation	Five	30min 43sec
Bambara	Biology	Four	34min 24sec

Reading	Five	08min 17sec

Data transcription and analysis tool

CLAN (Computerized Language Analysis) is the software used for the transcription and analysis of the recorded data. It is a cross-platform program designed by Brian MacWhinney and Leonid Spektor. Clan has two parts: the editor part and the analysis part. The editor part allows the transcription of the files and its coding. In the analysis part, it is possible to extract results using commands. The recorded videos of the present research have been transcribed directly on the software CLAN. That allows to simultaneously have the transcription and the video in one single place, as mentioned by MacWhinney and Wagner (2010), ''… unlike Word, it allows the researcher to link individual segments of the transcript directly to the audio or video media. This form of linkage to the media is crucial in terms of allowing users to playback transcriptions to verify their accuracy'' (p. 155).

Before transcribing, the different elements have been coded. The codes for the languages are son (Songhoy) and bam (Bambara). The different courses have been coded as followed: gram (grammar), cal (calculation), bio (biology), lec (reading). The codes for grades are A4 (grade four) and A5 (grade five). To identify the main teaching language for each course, L1 has been used as the code for the mother tongue and L2 for French. The participants in the videos have also been coded: the code MTR is used for the teacher and ELV for the pupils

Based on those codes, each of the recorded videos has been named as followed: language-grade-course-teaching language for the course. The different videos named are: son-A4-gram-L2 ; son-A5-cal-L2 ; son-A4-lec-L1 ; bam-A4-bio-L1 ; bam-A5-lec-L2. After transcribing the videos on CLAN, the instances of CS have been coded on the software following Poplack's typology of CS. The codes are the followings:

Inter ----------- inter-sentential CS

Intra ----------- intra-sentential CS

Tag ------------ extra-sentential CS

Those different codes allow the automatization of extraction of the different utterances for analysis.

Analysis and result

Using CLAN, information about the typologies of CS had been extracted and a qualitative and quantitative analysis had been done. Below is an example of CLAN Output sheet.

```
*** File "son-A5-cal-L2.cha": line 565.
*MTR:   ma si@s:son trente deux wo dan@s:son la craie wo no a se@s:son %snd:"son-A5-cal-
L2"_1126999_1131124
%gls:   no don't write it give him the piece of chalk
%cs:    (1)intra|feedb|MTR
----------------------------------------
*** File "son-A5-cal-L2.cha": line 587.
*MTR:   la craie wo din zaa@s:son %snd:"son-A5-cal-L2"_1206660_1221565
%gls:   take the piece of chalk
%cs:    (1)intra|inst|MTR
----------------------------------------
*** File "son-A5-cal-L2.cha": line 592.
*MTR:   virgule dan gamey ra@s:son %snd:"son-A5-cal-L2"_1227218_1231796
%gls:   put the comma between them
%cs:    (1)intra|inst|MTR
----------------------------------------
*** File "son-A5-cal-L2.cha": line 649.
*MTR:   war si n'da@s:son questions yan@s:son %snd:"son-A5-cal-L2"_1415675_1433009
%gls:   you don't have questions ?
%cs:    (1)intra|reform|MTR

   Strings matched 93 times
```

Figure 1. example of CLAN Output sheet

In the above figure, the command: combo +t* +t%gls: +t%cs: son-A5-cal-L2*.cha +sintra*MTR   has been used to extract all intra-sentential CS produced by the teacher during the course of calculation. The first line of each utterance provides information about the file name and line number. In this case, the file name is 'son-A5-cal-L2.cha'. The second line gives the utterance produced. In this example, the line starts with *MTR which is the code for the teacher. All the utterances in this output are produced by the teacher as requested through the command used. The following line is an English translation of the utterance and start with %gls. The next line starting with %cs gives information about the type of CS, the function and the participant who produced it. The last line of the CLAN Output sheet shows the number of occurrences for the typology of CS identifies in the command. In the above example the teacher makes use of 93 intra-sentential CS.

Quantitative analysis of the CS utterances

The quantitative analysis of the CS utterances deals with the number of CS produced by each of the participants (teacher and pupil) during the different courses that composed our research data. The analysis took into consideration the different typologies of CS used. The tables below present the quantitative results for the teachers for each of the recorded courses.

Table 4. A*verage of CS produced by the teachers*

Courses	Inter-sentential CS	Intra-sentential CS	Extra-sentential CS	Total
son-A4-gram-L2	100 (21.14%)	63 (13.31%)	3 (0.63%)	166 (35.09%)
son-A5-cal-L2	22 (11.82%)	93 (50%)	8 (4.30%)	123 (66.12%)
son-A4-lec-L1	9 (2.91%)	24 (7.76%)	14 (4.53%)	47 (15.21%)
bam-A4-bio-L1	13 (4.71%)	55 (19.92%)	11 (3.98%)	79 (28.62%)
bam-A5-lec-L2	19 (25.33%)	13 (17.33%)	5 (6.66%)	37 (49.33 %)

For the grammar course (son-A4-gram-L2), we had a total of 524 produced utterances (473 produced by the teacher). The inter-sentential CS is the most produced type in this course with an average of 21.14%. When it comes to the course of calculation son-A5-cal-L2), out of 271 utterances produced,

186 were done by the teacher. As opposed to the son-A4-gram-L2 course, here is the intra-sentential CS which appears to be the most used one with an average of 50%. The total number of utterances produced during son-A4-lec-L1 course is 478 (309 of which was done by the teacher). Although the text was in French, the teacher had been explaining it in Songhoy, and then make use of a higher number of intra-sentential CS. The biology course (bam-A4-bio-L1) was composed of 402 utterances, 276 of which were produced by the teacher with more intra-sentential CS (19.92%). For the last video, which is relatively short, there was a total number of 96 utterances (75 of which were done by the teacher). Here too, the inter-sentential CS is the most produced type of CS with 25.33% done by the teacher. The following table represents the quantitative results of the CS produced by pupils.

Table 5. Average of CS produced by the pupils

Courses	Inter-sentential CS	Intra-sentential CS	Extra-sentential CS	Total
son-A4-gram-L2	4 (7.84%)	2 (3.92%)	0 (0%)	6 (11.76%)
son-A5-cal-L2	3 (3.52%)	5 (5.88%)	0 (0%)	8 (9.41%)
son-A4-lec-L1	14 (8.28%)	0 (0%)	0 (0%)	14 (8.28%)
bam-A4-bio-L1	32 (25.39%)	4 (3.17%)	0 (0%)	36 (28.57%)
bam-A5-lec-L2	1 (4.76%)	0 (0%)	1 (4.76%)	2 (9.52%)

During the grammar course (son-A4-gram-L2), the pupils produced 51 CS utterances out of a total of 524. The inter-sentential CS is the most produced type in this course with an average of 7.84%. When it comes to the course of calculation (son-A5-cal-L2), out of 271 utterances produced, 85 were done by the pupils. As opposed to the son-A4-gram-L2 course, the intra-sentential CS appears to be the most used one with an average of 5.88%. The total number of utterances produced during son-A4-lec-L1 course is 478 (169 of which was done by the pupils). The pupils used more inter-sentential CS than any other typology. The biology course (bam-A4-bio-L1) was composed of 402 utterances, 126 of which were produced by the pupils. The pupils produced more inter-sentential CS (25.39%). For the last video, there was a total number of 96 utterances (21 of which were done by the pupils). Here too, the inter-sentential CS is the most produced type of CS with 4.76% done by the pupils.

The quantitative analysis shows on the one hand that CS occupies an important part of teachers' interaction in 4th and 5th grades with the total averages ranging from 28.62% to 66.12%. This may be related to the explanatory function which may lead to the use of pupils' L1 and the need to make the content accessible to them. They also produced more intra-sentential types of CS than any other typology. The pupils on the other hand produced less CS utterances with the total averages ranging from 8.28% to 28.57%. Their speeches were only related to question answering and giving feedback.

Qualitative analysis of the CS utterances

The qualitative analysis reveals the use of CS for didactic purposes. The teachers switch to make requests, give orders or instructions for a particular task. In addition, they also used it for clarification, explanation or emphasis on a particular aspect. Moreover, CS was also employed when dealing with examples, feedback or approval of a pupils' comment. The pupils' use of CS also carried didactic functions when they ask for clarification or give feedback.

Some of the CS utterances seemed not to play didactic functions. They are more dealing with familiarity or solidarity with the interlocutor's language. Those items have been coded based on the word category or function. The different functions identified, and their codes are the following.

Table 6. Identified CS functions

Didactic functions identified in the corpus	Codes
Request	*Reqt*
Explanation	*Exp*
Emphasis	*Emph*
Instruction	*Inst*
Filler	*Fill*
Example	*Exa*
Feedback	*Feedb*
Approve	*Approv*
Order	*Ord*
Non-didactic functions identified in the corpus	**Codes**
Meta-term	*Mterm*
Conjunction	*Conj*
Familiarity	*Fam*
Solidarity	*Soli*

To take an example, below is an output of the reading course in Bambara. It is an extraction of the inter-sentential CS produced by the teacher during that course.

```
●  ●  ●                          CLAN Output
> combo +t* +t%gls: +t%cs: *bam-A5-lec-L2*.cha +sinter*MTR
inter*mtr
combo +t* +t%gls: +t%cs: *bam-A5-lec-L2*.cha +sinter*MTR
Mon Feb 26 13:09:31 2024
combo (26-Oct-2023) is conducting analyses on:
  ALL speaker main tiers
     and those speakers' ONLY dependent tiers matching: %GLS:; %CS:;
****************************************
From file <bam-A5-lec-L2.cha>
----------------------------------------
*** File "bam-A5-lec-L2.cha": line 19.
*MTR:   a  ka kan ka tigɛ yɔrɔ jumɛn@s:bam  %snd:"bam-A5-lec-L2"_89950_105541
%gls:    where should we cut it
%cs:     (1)inter|reqt|MTR
----------------------------------------
*** File "bam-A5-lec-L2.cha": line 42.
*MTR:   a fɔrɔ ki ku tigɛ kan hakɛla@s:bam %snd:"bam-A5-lec-L2"_135603_145557
%gls:    you were asked to divide them into syllables
%cs:     (1)inter|exp|MTR
----------------------------------------
*** File "bam-A5-lec-L2.cha": line 48.
*MTR:   Diakite i tɛ sabali wa@s:bam %snd:"bam-A5-lec-L2"_146954_150549
%gls:    Diakite , stop
%cs:     (1)inter|ord|MTR
----------------------------------------
```

Figure 2. Inter-sentential CS during bam-A5-lec-L2

The reading course was in French, but the teacher switches to Bambara to make request (line 19), to give an explanation (line 42) and to give an order (line 48). During that same course, the teacher also made use of intra-sentential CS for other didactic purposes. The figure below is an illustration of such usage.

```
*** File "bam-A5-lec-L2.cha": line 99.
*MTR:   sini@s:bam cahio bεε be@s:bam corriger
%gls:   tomorrow we will correct the copybooks
%cs:    (1)intra|reform|MTR
----------------------------------------
*** File "bam-A5-lec-L2.cha": line 102.
*MTR:   a ye@s:bam cahier bεε datugu an k'a@s:bam correction kε walanbala@s:bam %snd:"bam-
A5-lec-L2"_248800_255383
%gls:   close the copybook we are going to correct on the board
%cs:    (1)intra|inst|MTR
----------------------------------------
*** File "bam-A5-lec-L2.cha": line 144.
*MTR:   a lajε kɔsɔbε i ko@s:bam RE de ye a kan hakε fɔlɔ ye@s:bam %snd:"bam-A5-lec-
L2"_316126_320006
%gls:   look at it very well you said that RE is the first syllable
%cs:    (1)intra|reform|MTR
----------------------------------------
*** File "bam-A5-lec-L2.cha": line 193.
*MTR:   ohon@s:bam bien a syllabe fɔlɔ e ko kalantan@s:bam %snd:"bam-A5-lec-
L2"_445282_451585
%gls:   good read the first syllable
%cs:    (1)intra|reqt|MTR
```

Figure 3. Intra-sentential CS during bam-A5-lec-L2

In line 99, the teacher made a reformulation of the given instruction in Bambara while inserting the French words 'cahier' and 'corriger'. Again, the same line is given in line 102 with those French word inserted into Bambara utterances. Through that repetition, more than giving an instruction, the teacher is also emphasizing it. In the last utterance (line 193), the teacher inserted the French word 'syllabe' while making a request. That is also a way of dealing with activities related to pupils' metalinguistic awareness of the meta-terms in French. The meta-terms are specific terms used to define or identify an element of language. The use of those meta-terms in L2 while speaking in L1 fulfills a didactic function when it applies to metalinguistic activities.

CS may also deal with the insertion of meta-terms with no didactic functions. For example, during the grammar course in Songhoy about declarative, affirmative and negative sentences, the teacher makes use of intra-sentential CS to show the difference between the three types of sentences.

```
----------------------------------------
*** File "son-A4-gram-L2.cha": line 194.
*MTR:   n'ga tii@s:son la phrase  déclarative ihinkanto@s:son %snd:"son-A4-gram-
L2"_397402_399728
%gls:   is the declarative sentence the second one
%cs:    (1)intra|mterm|MTR
----------------------------------------
*** File "son-A4-gram-L2.cha": line 197.
*MTR:   n'ga tii@s:son la phrase négative  %snd:"son-A4-gram-L2"_399728_401153
%gls:   is the negative sentence
%CS:    (1)intra|mterm|MTR
----------------------------------------
*** File "son-A4-gram-L2.cha": line 200.
*MTR:   macin se i ga nee@s:son phrase négative %snd:"son-A4-gram-L2"_401153_403065
%gls:   what is called negative sentence ?
%cs:    (1)intra|mterm|MTR
----------------------------------------
*** File "son-A4-gram-L2.cha": line 203.
*MTR:   macin se i ga nee@s:son phrase déclarative donc %snd:"son-A4-gram-L2"_403065_405022
%gls:   so what is called declarative sentence
%cs:    (1)intra|mterm|MTR
26Oct23[E][CHAT] 265
```

Figure 4. An output of son-A4-gram-L2

During this grammar course, there was a significant number of insertion of French meta-terms (phrase, affirmative, negative, declarative) into Songhoy utterances. The teacher did not even name those

sentences in Songhoy. He kept using the French words even when he was explaining in L1. Similarly, during calculation in Songhoy, the word 'nombre' (number) has been used everywhere instead of the Songhoy based word. Maybe the French terms are the most accessible ones to the teacher, but it may also signal the lack of appropriate terminology in L1, unawareness of the terminology in L1 or unfamiliarity with the L1 terminology.

Such use of meta-terms in intra-sentential CS may lead to the development of some linguistic gap in the L1. It is essential to remind that the transitional model of bilingual education in Mali is based on the idea that the L1 mastering may help in the efficient mastering of the L2. The L2 is then acquired through comparison and reformulations between the two languages. Therefore, a mastery of the L1 meta-terms is essential for not only the fluidity of explanation, but also for the understanding of L2 meta-terms.

In addition to the meta-terms, the study also reveals the use of some inserted items due to familiarity. For example, the French expression for request 'est ce que' and conjunctions are largely used while speaking in L1.

```
---------------------------------------
*** File "bam-A4-bio-L1.cha": line 104.
*MTR:   mais@s:fra an bɛ saga faga cogodi %snd:"bam-A4-bio-L1"_336826_338606
%gls:   how do we slaughter the sheep
%cs:    (1)intra|conj|MTR
---------------------------------------
*** File "bam-A4-bio-L1.cha": line 128.
*MTR:   donc@s:fra nan tilarala , aw bɛɛ kelen kelen na ka kan ka muru fanw tɔgɔ fɔ %snd:"bam-A4-
bio-L1"_352598_359126
%gls:   at the end of the course each of you should be able to name the different part of a knife
%cs:    (1)intra|conj|MTR
---------------------------------------
*** File "bam-A4-bio-L1.cha": line 133.
*MTR:   est ce que@s:fra aw il y a famu ya ? %snd:"bam-A4-bio-L1"_361307_362561
%gls:   have you understood ?
%cs:    (1)intra|reqt|MTR
---------------------------------------
*** File "bam-A4-bio-L1.cha": line 144.
*MTR:   he aw bɛ kuluw de kɔnɔ mais@s:fra aw ba ɲɛsin ne de ma %snd:"bam-A4-bio-
L1"_379728_392283
%gls:   you are in your group but you all should look at me
%cs:    (1)intra|conj|MTR
---------------------------------------
```

Figure 5. Example of non didactic CS in bam-A4-bio-L1

The French conjunctions 'mais' in line 104 and 'donc' in line 128 and line 144 have their equivalence in the L1 but because people are familiar with their usage, they tend to replace the L1 based words. There is no didactic functions behind such intra-sentential CS with French conjunctions. Their insertion is more a question of familiarity than anything else. In addition to the French conjunctions, the French expression for request 'est ce que' in line 133 is another instance of CS with non didactic purposes. Other words have also been identified as inserted because of familiarity and constitute that category. CS is a normal result of languages in contact. As a fact, the functions it plays in casual settings seem to occur within the classroom context.

The extra-sentential CS composed of fillers and interjections also marked the speech of teachers. Those fillers are sometimes French adverbs voilà, conjunctions like donc, or French adjectives bien, bon.

```
----------------------------------------
*** File "bam-A4-bio-L1.cha": line 153.
*MTR:   voilà@s:frs n'a ka daw ye aw bɛ ardoisiw ta %snd:"bam-A4-bio-L1"_405333_412568
%gls:   if you want you can use your slates
%cs:    (1)tag|filler|MTR
----------------------------------------
*** File "bam-A4-bio-L1.cha": line 210.
*MTR:   donc@s:fra kulu bɛɛ nana ka jaabi sɛbɛn %snd:"bam-A4-bio-L1"_923018_926430
%gls:   so all of the groups have put their answers on the board
%cs:    (1)tag|filler|MTR
----------------------------------------
*** File "bam-A4-bio-L1.cha": line 309.
*MTR:   bien@s:fra an ka kulu wolonwulanan mɔgɔw lamɛn %snd:"bam-A4-bio-
L1"_1090741_1094034
%gls:   good let listen to group seven
%cs:    (1)tag|filler|MTR
----------------------------------------
*** File "bam-A4-bio-L1.cha": line 314.
*MTR:   ana jiri bon@s:fra sisan nan ya jatiminɛ kulu minu ya jaabi %snd:"bam-A4-bio-
L1"_1095762_1100691
%gls:    and the wood now if we look at the different answers
26Oct23[E][CHAT] 69
```

Figure 6. An output of bam-A4-bio-L1

The extra-sentential CS mostly occurs when the course is in the L1 with the French words used as fillers. When the course is in L2, the extra-sentential CS items are mostly composed of interjections.

DISCUSSION

From this analysis, CS seems to be an important part of bilingual classes language contact phenomenon in Mali. As mentioned by Hornberger (2005) "bi/multilinguals' learning is maximized when they are allowed and enabled to draw from across all their existing language skills (in two+ languages), rather than being constrained and inhibited from doing so by monolingual instructional assumptions and practices" (p. 607). In the same vein, Anderson (2008) has called for flexible approaches to pedagogy to respond to bilingual learning contexts.

CS can then be used as a tool for bilingual education and open ways to more confidence in learning. Arthur and Martin (2006) described the pedagogic potentials behind CS as a way to increase inclusion, participation, and understandings and accomplishment of the learning processes. They talked about the "pedagogic validity of codeswitching" (p. 197) and considered ways in which the research might contribute to a "teachable" pedagogic resource.

The pedagogical role of CS leads to the coining of a new term: translanguaging (Williams, 1994). Translanguaging, the switch between the learning languages, has become almost synonymous with CS in bilingual teacher education circles (Gort, 2012; Palmer & Martínez, 2013; Poza, 2017; Sayer, 2013; Li, 2017). According to Garcia (2009), translanguaging and CS are different in the sense that CS is an external linguistic concept, where bilinguals alternate from one code to another whereas, translanguaging is based on the premise that bilinguals have one unitary language system that enables them to draw on and use features of their named languages (García, Ibarra Johnson & Seltzer, 2017; Orellana & García, 2014). Whatever the terminology used is, CS deserves research in order to improve learning and classroom practices in general.

Tentative model of CS

The objective of this framework is to help teachers develop a didactic set of reasons and purposes for pedagogical CS. It intends to avoid the random use of CS in the classroom context and more specifically, it uses for non-didactic purposes.

To do so, some questions need to be answered:

➤ Is CS used in the classroom context?

➤ Does it fulfill any didactic function?

➤ Does it facilitate learning?

➤ Do teacher-training schools take into account the realities of classroom languages use in such context?

After analysis, the answer to all of the above questions is "yes", except for the last one. In fact, the teacher training schools do not take into account the bilingual education classroom context and specifically the use of CS in such environment. CS appears to be an instructional strategy used by teachers to facilitate the learning process. That is why this tentative model of CS is formulated through recommendations on how to use CS for didactic purposes.

The recommended situations for making use of CS in the classroom are the following:

✧ To help pupils understand new and specialized vocabulary and expression, through reformulation, explanation, paraphrasing.

✧ To facilitate the learning of new content, through examples, emphasis, cultural or thematic comparison.

✧ To deal with meta-linguistic awareness of pupils through request, emphasis, explanation.

✧ To improve pupils' participation and involvement through request, instruction, feedback.

✧ To promote pupils' language production and prevent them from blocking situations.

What need to be avoided:

✧ To be careful with the use of intra-sentential CS with meta-terms with non-didactic purposes. Such a type of CS may lead to linguistic gaps in one of the languages used and then does not promote strong bilingualism. Mastering of the meta-terms in both languages are essential for the fluidity of the explanation and even reformulation the other language.

✧ To avoid the systematic use of CS for a question of familiarity or solidarity in order to offer more space for the practice and acquisition of the L2.

✧ To minimize the use of extra-sentential CS

CONCLUSION

Different types of CS are used in the classroom such as inter-sentential CS, intra-sentential CS and extra-sentential CS. It conveys different functions as well like explanation, request, emphasis, feedback, reformulation .CS is an important element of bilingual education, the usage of which needs to be constrained to didactic purposes in the classroom context. It is to be used in a way to facilitate learning and make the content more accessible to pupils. Some usages of CS which are not related to didactic functions need to be avoided.

Acknowledgements

REFERENCES

Anderson, J. (2008). Towards integrated second language teaching pedagogy for foreign and community/heritage languages in multilingual Britain. *Language Learning Journal*, 36, pp. 79–89.

Arthur, J., & Martin, P. (2006). Accomplishing lessons in postcolonial classrooms: Comparative perspectives from Botswana and Brunei Darussalam. *Comparative Education*, 42, pp. 177–202

Baker, C. (2003). Biliteracy and transliteracy in Wales: Language planning and the Welsh national curriculum. In *N. Hornberger (Ed.), Continua of biliteracy*. Clevedon, UK: Multilingual Matters.pp. 71–90

Baker C. (2001). *Foundations of Bilingual Education and Bilingualism*. Clevedon, UK.

Creese, A., & Blackledge, A. (2008). Flexible bilingualism in heritage language schools . Paper presented at *Urban Multilingualism and Intercultural Communication*, Antwerp, Belgium.

Cummins, J. (2005). A proposal for action: Strategies for recognizing heritage language competence as a learning resource within the mainstream classroom. *Modern Language Journal*, 89, 585–592.

Cummins, J. (2008). Teaching for transfer: Challenging the two solitudes assumption in bilingual education. In *J.Cummins & N.H.Hornberger(Eds.)*.

García, O. (2009). *Bilingual education in the 21st century: A global perspective*. Oxford: Wiley Blackwell.

García, O., Ibarra Johnson, S. & Seltzer, K. (2017). *The translanguaging classroom: Leveraging student bilingualism for learning*. Philadelphia, PA: Carlson.

Gort, M. (2012). Code-switching patterns in the writing-related talk of young emergent bilinguals. *Journal of Literacy Research*, 44(1), pp. 45–75.

Gravelle, M. (1996). *Supporting bilingual learners in schools*. Stoke-on-Trent, UK: Trentham Books.

Guiré, I. and Parisse, C. (2017). Vers une didactisation de l'alternance codique à l'école bilingue au Burkina Faso. In *Dynamiques éducatives au Burkina Faso : Bilan et perspectives*. Ouvrage collectif de l'Atelier de Recherche sur l'Education au Burkina (AREB). Harmattan Burkina, pp. 151–174.

Gumperz, J. J. (1982). *Discourse Strategies*. Cambridge: Cambridge University Press.

Heller, M. (1999). *Linguistic minorities and modernity: A sociolinguistic ethnography*. London: Longman

Hornberger, N. H. (2005). Opening and filling up implementational and ideological spaces in heritage language education. *Modern Language Journal*, 89, pp. 605–609.

Hudson, R. A. (1996). *Sociolinguistics*. 2nd ed. New York: Cambridge University Press.

Jacobson, R. & Faltis, C. (Eds.). (1990). *Language distribution issues in bilingual schooling*. Clevedon, UK: Multilingual Matters.

Li, W. (2017). Translanguaging as a practical theory of language. *Applied Linguistics*, 39(1), pp. 9–30.

Lin, A. M. Y. (2005). Critical, transdisciplinary perspectives on language-in-education policy and practice in postcolonial contexts: The case of Hong Kong. In *A. M. Lin & P. W. Martin (Eds.), Decolonisation, globalisation: Language-in-education policy and practice*, pp. 38–54. Clevedon, UK: Multilingual Matters.

Martin, P. (2005). "Safe" language practices in two rural schools in Malaysia: Tensions between policy and practice. In *A. M. Lin & P. W. Martin (Eds.), Decolonisation, globalisation: Language-in-education policy and practice*, pp. 74–97. Clevedon, UK: Multilingual Matters.

MacSwan, J. and Faltis, C. J. (2020). *Codeswitching in the classroom: Critical Perspectives on Teaching, Learning, Policy, and Ideology*. New York:Routledge.

MacWhinney B. and Wagner J. (2010). Transcribing, searching and data sharing: The CLAN software and the TalkBank data repository. *Gesprächsforschung*, pp. 154-173.

Maurer, B. (2007), Aspects didactiques de l'éducation bilingue français-langues africaines au Mali. *Revue de l'Université de Moncton*, pp 9-22.

Myers-Scotton, C. (1993). *Social Motivations for Code Switching Evidence: from Africa*. New York: Oxford University Press.

Nounta, Z. (2015). *Eveil aux langues et conscience métalinguistique dans les activités de classe des écoles bilingues du Mali*. Doctorat Thesis. Option: Sciences du langage. Université Paris-ouest Nanterre.

Nurhamidah, Fauziati, E., & Supriyadi, S. (2018). Code-Switching in EFL Classroom: Is It Good or Bad?. *Journal of English Education*, 3(2), pp. 78-88.

Orellana, M. F. & García, O. (2014). Conversation currents: Language brokering and translanguaging in school. *Language Arts*, 91, pp. 386–392.

Palmer, D. & Martínez, R. A. (2013). Teacher agency in bilingual spaces: A fresh look at preparing teachers to educate Latina/o bilingual children. *Review of Research in Education*, 37(1), pp.269–297.

Poplack, S. (1980). Sometimes I'll start a sentence in English y termino en espanol: 'Toward a typology of code switching'. *Linguistics*, 18, pp. 581-616.

Poza, L. (2017). Translanguaging: Definitions, implications, and further needs in burgeoning inquiry. Berkeley *Review of Education*, 6(20), pp. 101–128.

Sayer, P. (2013). Translanguaging, TexMex, and bilingual pedagogy: Emergent bilinguals learning through the vernacular. *TESOL Quarterly*, 47(1), pp. 63–88.

Shin, S. J. (2005). *Developing in two languages: Korean children in America*. Clevedon, UK: Multilingual Matters.

Sakaria, S. and Priyana, J. (2018). Code-Switching: A Pedagogical Strategy in Bilingual Classrooms. American *Journal of Educational Research*, vol. 6, no. 3, pp. 175-180.

Swain, M. (1983). Bilingualism without tears. In *M. Clarke & J. Handscombe (Eds.), On TESOL '82: Pacific perspectives on language learning and teaching* . Washington, DC: TESOL, pp. 35–46.

Touré, K. (2022). *Phenomenon of Bilingualism in Mali: A Case Study of Bambara/French Codeswitching and Borrowing*. Unpublished Doctorate Thesis in Sociolinguistics. Institut de Pedagogie Universitaire, Bamako:Mali.

UNICEF. (2021). *Étude multi-pays sur le multilinguisme et le bi-plurilingue scolaire au Burkina Faso, Mali et Niger. Rapport UNICEF*, décembre 2021.

Van Lier, L. (2008). The ecology of language learning and sociocultural theory. In *A. Creese, P. Martin, & N. H. Hornberger (Eds.), Encyclopedia of language and education*, Vol. 9. Ecology of language (2nd ed.,). Boston: Springer Science + Business Media. pp. 53–65.

Williams, C. (1994). *An evaluation of teaching and learning methods in the context of bilingual secondary education*. Unpublished doctoral dissertation, University of Wales, Bangor.

Zentella, A. C. (1981). T 'a bien, you could answer me en cualquier idioma: Puerto Rican codeswitching in bilingual classrooms. In *R. P. Duran (Ed.), Latino language and communicative behavior*. Norwood, NJ: Ablex. pp. 109–131.

Place of African Languages in Written Literature

Diby KEITA, Mahamadou Karamoko Kahiraba KOITA

Dr., Université des Lettres et Sciences Humaines de Bamako
keita.diby@yahoo.fr, ORCID: 0009-0007-1031-116X

Master's degree, Université des Lettres et Sciences Humaines de Bamako
koitamahamadoukk9@gmail.com ORCID: 0009-0009-0683-5141

ÖZET

Bu çalışma, Afrika dillerinin yazılı edebiyat içindeki rolünü ve bu dillerin kültürel mirası koruma, kimlik oluşturma ve yaratıcı ifade üzerindeki katkılarını incelemektedir. Birçok Afrika eseri, İngilizce, Fransızca ve Portekizce gibi sömürge dillerinde yazılmakta, ancak yerel dillerin yeterince temsil edilmemesi önemli bir sorun teşkil etmektedir. Çalışma, dilsel dışlanmanın Afrika edebiyatının özgünlüğü ve erişilebilirliği üzerindeki etkilerini ele almaktadır. Amaç, Afrika dillerinin edebiyat içinde kullanılmasının kültürel bağlamı güçlendirme, dilsel çeşitliliği destekleme ve eserlerin daha geniş kitlelere ulaşmasını sağlama potansiyelini değerlendirmektir. Teorik çerçevede, dil, güç ve kimlik ilişkisini ele alan postkolonyal edebiyat teorisi ve sosyodilbilimden yararlanılmaktadır. Çalışma, nitel bir yöntemle Afrika dillerinde ve sömürge dillerinde yazılmış eserleri analiz etmektedir. Bulgular, Afrika dillerinde yazmanın kültürel özgünlük sağladığını ve yerel okuyucularla güçlü bir bağ kurduğunu gösterirken, yazarların sınırlı yayın fırsatları, dar bir okur kitlesi ve ekonomik zorluklarla karşılaştıkları tespit edilmiştir. Buna rağmen, Afrika dillerinin edebiyat alanında yeniden canlandırılmasına yönelik artan bir hareket bulunmaktadır. Çalışma, Afrika dillerinde yayıncılığı desteklemek amacıyla politika ve finansman mekanizmaları oluşturulmasını önermektedir. Ayrıca, çok dilli eğitimin teşvik edilmesi ve hükümetler, yayıncılar ve edebi kuruluşlar arasında işbirliklerinin artırılması, Afrika dillerinin edebiyat içindeki kullanımını pekiştirebilir ve bu dillerin küresel edebiyat alanındaki sürekliliğini sağlayabilir.

Anahtar Sözcükler: *Afrika Dilleri, Kültürel Temsiliyet, Dilsel Çeşitlilik, Mirasın Korunması, Yazılı Edebiyat.*

ABSTRACT

This study examines the role and representation of African languages in written literature, highlighting their contribution to cultural preservation, identity formation, and creative expression. While many African literary works are produced in colonial languages such as English, French, and Portuguese, the underrepresentation of indigenous languages remains a significant challenge. The study explores the problem of linguistic marginalization and its impact on the authenticity and accessibility of African literature. The primary objective is to assess how the use of African languages in literature can enhance cultural relevance, promote linguistic diversity, and democratize access to literary works. The theoretical framework draws on postcolonial literary theory and sociolinguistics, emphasizing the intersection of language, power, and identity. Methodologically, the study employs a qualitative approach, analyzing a selection of literary texts written in both African and colonial languages. Key findings reveal that while writing in African languages fosters cultural authenticity and resonates deeply with local audiences, authors face challenges such as limited publishing opportunities, smaller readership, and economic constraints. Despite these barriers, there is a growing movement advocating

for the revitalization of African languages in literature. The study recommends the establishment of policies and funding mechanisms to support publishing in African languages. Encouraging multilingual education and partnerships between governments, publishers, and literary organizations can further bolster the use of African languages in literature, ensuring their continued relevance and vitality in the global literary landscape.

Keywords*: African Languages, Cultural Representation, Linguistic Diversity, Heritage Preservation, Written Literature.*

INTRODUCTION

The history of African literature is intricately connected to the continent's linguistic diversity. From ancient oral traditions transmitted across generations to modern written forms, African languages have served as vital channels for expressing and preserving stories, histories, and cultural values. However, the colonial legacy significantly marginalized indigenous languages, elevating European languages in the realm of written literature. Despite these challenges, there has been a renewed interest in reclaiming African languages for literary expression, largely driven by movements advocating cultural revitalization and decolonization (Ngũgĩ wa Thiong'o, 1986; Appiah, 1992).

This study explores the dynamic landscape of African literature, analyzing the historical, social, and political factors that have shaped the use and representation of indigenous languages in written texts. It addresses the complexities of language choice, translation, and the pursuit of linguistic authenticity in African literary works. Furthermore, it examines the evolving role of African languages in the global literary arena, considering how writers negotiate between maintaining local linguistic identities and meeting the expectations of international audiences. By interrogating power dynamics inherent in language selection and accessibility, this research highlights the enduring significance of African languages in written literature.

The evolution and inclusion of African languages in literature have played a pivotal role in reshaping cultural identity and literary expression. Historically, African literary traditions were firmly rooted in oral storytelling, which encapsulated the histories, philosophies, and identities of various communities. However, colonialism introduced foreign languages that often-displaced indigenous tongues in formal written contexts, posing challenges to preserving cultural heritage and authentic African narratives (Achebe, 1975). In response, counter-hegemonic movements have sought to reintegrate African languages into literature, emphasizing their capacity for cultural preservation and innovation.

This research specifically examines how African languages influence literary production by analyzing case studies such as the works of Chinua Achebe, Ngũgĩ wa Thiong'o, and contemporary authors from Nigeria, Kenya, and South Africa. These case studies reveal the nuanced interplay between language and literature, addressing broader socio-political questions of identity, resistance, and inclusivity. By doing so, the study illuminates the central role of African languages in enriching literary expression, preserving cultural identity, and fostering social cohesion.

To achieve these goals, this research investigates several key areas. First, it traces the historical trajectory of African languages in written literature, from their oral origins to contemporary literary forms. It also examines the socio-political dynamics shaping language representation and accessibility in African texts. Second, it highlights contributions by African-language writers to global literary discourse, demonstrating their role in addressing questions of identity and resistance. Additionally, the study assesses the impact of globalization, digital technologies, and diasporic experiences on the vitality and visibility of African languages in literature. Finally, it proposes strategies for promoting linguistic diversity and inclusivity in African literary spaces.

The primary research question guiding this investigation is: How has the use of African languages in written literature evolved from pre-colonial times to the present, and what impact has this evolution had on preserving and revitalizing indigenous cultures and identities? This study aims to celebrate the resilience of African languages and their vital contribution to the literary and cultural heritage of the continent.

METHOD

The methodology for this study adopts a qualitative approach combined with a systematic review of the literature to explore the role of African languages in written literature. Selection criteria for texts and reports prioritize linguistic diversity, geographic representation, and a mix of genres. This ensures a comprehensive analysis of works written in various African languages alongside those in colonial languages for comparative insight. Content analysis is employed to identify recurring themes, linguistic patterns, and cultural expressions, with findings contextualized within broader socio-political and historical frameworks. Examples of texts include works by prominent authors such as Ngũgĩ wa Thiong'o in Kikuyu and Chinua Achebe in Igbo, as well as lesser-known authors representing under-documented languages. This approach ensures a nuanced understanding of the challenges and opportunities in revitalizing African languages within written literature, offering actionable insights for fostering linguistic and cultural inclusivity.

RESULT AND DISCUSSION

The integration of African languages in written literature has garnered significant scholarly attention. This focus highlights both the successes and challenges faced in this endeavor. This section presents key findings and a discussion on the role and impact of African languages in contemporary written literature.

Exploration of African languages in literature

African languages in literature play a vital role as both preservers of cultural identity and innovators of literary form. Their dual nature allows for the blending of oral traditions such as proverbs, folklore, and songs with written narratives, creating works that are both rooted in heritage and forward-looking. This integration not only revitalizes storytelling but also challenges dominant literary paradigms shaped by colonial influences.

Authors like Ngũgĩ wa Thiong'o exemplify the transformative power of writing in African languages. In works like *Decolonising the Mind* (1986), Ngũgĩ emphasizes the importance of reclaiming linguistic identity to resist cultural erasure. Similarly, contemporary writers such as Mazisi Kunene and Sindiwe Magona continue to infuse African languages into their works, fostering a deeper connection with local audiences while offering global readers a window into the richness of African cultures.

The impact of African language literature extends beyond its cultural significance, reaching global audiences with fresh perspectives and unique storytelling methods. Authors who write in indigenous tongues reframe narratives to ensure authentic representation of African stories. This approach allows their works to resonate deeply with local audiences while reaching international readers.

However, the growth of African language literature faces challenges, including limited publishing opportunities, inadequate funding, and the dominance of colonial languages in educational systems. For instance, Wole Soyinka has highlighted the systemic neglect of indigenous languages in literature, urging for greater institutional support to ensure their survival and relevance. Addressing these challenges requires sustained efforts, such as translation initiatives, grants for local authors, and greater investment in grassroots publishing. By supporting African languages in literature, the global literary

community can help preserve linguistic diversity while enriching storytelling for audiences worldwide. Recent works like Chimamanda Ngozi Adichie's essays "*The Danger of a Single Story*" (2009), and Ngũgĩ's fiction remind us of the enduring relevance and transformative potential of literature grounded in African languages.

The exploration of African languages in literature also reflects the continent's historical context. Before written literature emerged, African societies relied heavily on oral traditions, which were vital for cultural transmission. Storytelling, epic poetry, folktales, proverbs, and songs served as essential tools for preserving history, imparting moral lessons, and fostering community cohesion. Scholars like Isidore Okpewho discuss this oral tradition in works like African Oral Literature: Backgrounds, Character, and Continuity (1992). He emphasizes its role in shaping African identities and communities.

Incorporating these oral traditions into written literature allows contemporary African writers to draw from a wellspring of cultural heritage. This blending of oral and written forms can be seen in the works of Bessie Head and Ayi Kwei Armah, who use narrative styles that echo oral storytelling techniques. Their works exemplify how the integration of indigenous languages and oral traditions fosters a rich literary tapestry that speaks to both local and global audiences.

Furthermore, the impact of African languages in literature is evident in various literary movements across the continent, such as the African Renaissance and Afrofuturism, where writers actively engage with themes of identity, resistance, and cultural revival. Wole Soyinka, a prominent figure in African literature, illustrates this through his use of Yoruba in his plays and poetry, infusing his works with a sense of cultural richness and depth.

The integration of African languages into literature plays a pivotal role in preserving cultural heritage and providing authenticity to storytelling. By drawing from oral traditions and indigenous languages, African writers create a vibrant body of work that reflects the continent's diverse cultures and perspectives. This exploration highlights the power and beauty of African languages in shaping literary expression and fostering a deeper understanding of the human experience. As African literature continues to evolve, the significance of indigenous languages remains a central theme in the quest for cultural identity and representation in the global literary landscape.

The role of African languages in literature reflects a rich tapestry of cultural heritage and identity. Historically, some African civilizations, such as ancient Egypt, Ethiopia, and the Mali Empire, developed early writing systems, including the Ge'ez script and Ajami, which adapted Arabic for local languages. These systems were used for religious and administrative purposes, establishing a foundation for written expression in Africa. However, the colonial period imposed European languages as the official mediums of education, marginalizing indigenous languages and disrupting the transmission of oral and written traditions. Despite these challenges, many African writers resisted colonial dominance by incorporating native languages into their works, exemplified by the rise of Swahili literature in East Africa and the production of Yoruba and Hausa texts in Nigeria.

The incorporation of indigenous languages into literature can be traced back to Africa's rich oral traditions, where storytelling, proverbs, and songs played pivotal roles in cultural transmission. The oral narratives preserved histories conveyed moral lessons and fostered community cohesion. With the advent of written literature, African authors began to integrate these oral elements, using their native languages to reflect the essence of their cultures. Notably, Kenyan writer Ngũgĩ wa Thiong'o has been a vocal advocate for writing in indigenous languages. In his influential essay Decolonising the Mind: The Politics of Language in African Literature (1986), he argues that language is not merely a communication tool but also a carrier of culture. Ngũgĩ asserts, "Language, any language, has a dual character: it is both a means of communication and a carrier of culture" (p. 56). This duality emphasizes

how language facilitates social interaction while also embodying the traditions, values, and histories of its speakers.

Moreover, Ngũgĩ highlights the significance of writing in African languages as a powerful statement of cultural identity and resistance against colonialism. He states, "We who write in African languages are not just producing literature; we are affirming our cultural identity and resisting cultural imperialism" (p. 67). This perspective underscores that African language literature is not solely a literary endeavor; it is also a reaffirmation of cultural heritage amidst ongoing struggles against cultural domination.

Chinua Achebe's Things Fall Apart exemplifies the effective integration of African languages into literature. Achebe weaves Igbo proverbs, idioms, and folktales into the narrative, enriching the reader's understanding of Igbo culture. For instance, the proverb "Proverbs are the palm oil with which words are eaten" (p. 98) encapsulates the significance of proverbs in Igbo communication, adding depth and context to the dialogue. Achebe's integration of the original Igbo proverb "Ilu bu mmanu eji eri okwu" highlights his commitment to bridging cultural and linguistic gaps, enhancing the narrative while preserving native traditions.

Despite the opportunities that writing in African languages presents, challenges remain. The limited reach of African language literature is a significant concern, exacerbated by the lack of standardized orthographies and underdeveloped publishing infrastructure. Additionally, the dominance of colonial languages in education and media restricts visibility and readership for African language literature. Nonetheless, a growing movement advocates for the promotion of linguistic diversity, with organizations and scholars supporting initiatives to publish and translate works in indigenous languages. This resurgence is vital for ensuring that African stories are told authentically, preserving the continent's literary heritage.

In short, the exploration of African languages in literature illustrates the continent's cultural richness and resilience. African writers have demonstrated that language transcends mere communication; it serves as a vessel for cultural expression and identity. As the literary landscape becomes more inclusive and diverse, voices in African languages will continue to enrich global literature, offering new perspectives and insights into the human experience. Through their works, these authors affirm the value of their cultural heritage and contribute to a more comprehensive understanding of Africa's literary landscape.

Cultural preservation and identity

The role of African languages in written literature is crucial for cultural preservation and identity. Prominent African writers, such as Chinua Achebe, emphasize the significance of using indigenous languages to express the richness of African cultures, histories, and worldviews. This discussion explores the impact of African languages in literature and highlights their importance for cultural preservation and identity, along with notable passages that illustrate these themes.

African languages are essential for safeguarding the continent's diverse cultural heritages. Literature written in indigenous languages plays a key role in preserving traditional stories, proverbs, customs, and oral histories that might otherwise fade away. This preservation allows future generations to access the cultural wisdom and knowledge of their ancestors. As Ngũgĩ wa Thiong'o notes in Decolonising the Mind: The Politics of Language in African Literature (1986),

The choice of language and the use to which language is put is central to a people's definition of themselves in relation to their natural and social environment, indeed in relation to the entire universe. Hence language has always been at the heart of the two contending social forces in Africa of the twentieth century (p.23).

This statement highlights the profound importance of language in shaping individuals' identities and their interactions with the world. The choice and use of language extend beyond practical communication; they are deeply connected to cultural, social, and political contexts. Furthermore, incorporating African languages in literature reinforces cultural identity and pride among speakers while challenging the dominance of colonial languages and promoting linguistic diversity. This practice empowers communities by affirming their languages as valuable for literary and scholarly discourse. As Chinua Achebe notes in his essay "The African Writer and the English Language,"

Is it right that a man should abandon his mother tongue for someone else's? It looks like a dreadful betrayal and produces a guilty feeling. But for me, there is no other choice. I have been given the language and I intend to use it. (1958, p.12)

This quote reflects the complex emotions and conflicts encountered by individuals who write in a language that is not their mother tongue, especially in a post-colonial context. It reveals feelings of betrayal and guilt alongside a pragmatic acceptance and determination to utilize the language in which they have been educated. Africa's linguistic landscape is incredibly rich, with thousands of languages contributing to its diversity. By promoting literature in various African languages, we can enhance this diversity and counter the homogenizing effects of globalization and colonial legacies. Literature in indigenous languages serves as a powerful tool for political and social empowerment, addressing local issues, raising awareness, and mobilizing communities in their native tongues, thus making the messages more relatable and impactful.

Molefi Kete Asante emphasizes this connection in his work, The Afrocentric Idea (1987), stating, "Our languages are our history. They tell us where we have been and where we are going. To discard them is to discard a piece of ourselves" (p. 55). This quote underscores the intrinsic link between language, history, and identity, highlighting the profound loss that occurs when languages are abandoned, as they carry the essence of a people's past, present, and future. The inclusion of African languages in written literature is essential for cultural preservation and authentic representation. It strengthens identity, fosters linguistic diversity, and empowers communities. As African writers continue to create works in their native languages, they contribute to a richer, more diverse literary landscape that honors and sustains the continent's cultural heritage.

Literary diversity and representation

Writing in African languages plays a crucial role in diversifying the global literary landscape. By embracing indigenous languages, African authors not only preserve and promote their rich cultural heritage but also offer new perspectives that challenge the literary conventions shaped by colonial languages. Writing in African languages provides a means of reasserting African identity and expression, counteracting the historical marginalization of these languages in both the literary and academic worlds.

The impact of African language literature extends beyond local borders. Works written in indigenous languages, often translated into global languages, introduce readers to a variety of narrative styles, storytelling techniques, and cultural frameworks that have been overlooked by the dominant literary traditions. For instance, authors like Ngũgĩ wa Thiong'o, who transitioned from English to Kikuyu, emphasize the importance of linguistic self-determination as a means of cultural decolonization. *Caitaani Mũtharabaini* (1980) also known as *Devil on the Cross* this novel, written in Kikuyu, was Ngũgĩ's first major work in an African language after he abandoned writing in English. In *Devil on the Cross*, Ngũgĩ critiques the socio-political corruption and the effects of colonialism and neocolonialism in Kenya. Writing in Kikuyu allowed him to engage with local Kenyan communities more directly and intimately, ensuring that his messages reached a wider audience, particularly those who spoke Kikuyu

but might not be proficient in English. Through this novel, Ngũgĩ demonstrates how African languages can be powerful tools for social change and empowerment, reinforcing his belief that language is central to cultural survival. His works, along with those of authors like Sindiwe Magona and Mazisi Kunene, offer global readers unique insights into African histories, philosophies, and societal structures, enriching the broader literary canon.

However, the production and distribution of African language literature face significant challenges. Writers often struggle to find publishers who are willing to print works in indigenous languages due to market pressures and the dominance of European languages. This issue is compounded by the limited availability of translation services and the lack of institutional support for these languages within education systems. Despite these challenges, the increasing recognition of African languages in literary circles is helping to bridge this gap. Authors, scholars, and organizations are advocating for more robust support for African language literature through initiatives like translation projects and grants that aim to elevate these voices on the global stage.

The inclusion of African languages in written literature significantly enhances literary diversity and representation. This practice acknowledges and celebrates the continent's linguistic richness, providing a platform for a multitude of voices and perspectives that might otherwise be marginalized. Here is a deeper look at the importance of literary diversity and representation through African languages, along with passages that underscore these themes. First, African languages bring unique literary forms, such as proverbs, oral narratives, folktales, and traditional poetry, into written literature. These forms enrich global literary traditions and offer new ways of storytelling that are deeply rooted in African cultures. Then, Writing in African languages allows for the expression of diverse worldviews and cultural philosophies. It provides readers with insights into different ways of understanding the world, contributing to a more inclusive global literary canon. That is why Ngũgĩ wa Thiong'o in "Decolonising the Mind: *The Politics of Language in African Literature*, (1986)":

Language, any language, has a dual character: it is both a means of communication and a carrier of culture. Through language, human beings make sense of the world and express and communicate their thoughts. Language as culture is the collective memory bank of a people's experience in history. (p. 24)

This quote illustrates the dual nature of language as both a means of communication and a repository of culture. It highlights how language shapes our understanding of the world, facilitates expression and interaction, and serves as a collective memory of people's historical experiences. In essence, language not only allows for communication but also acts as a carrier of culture, playing a crucial role in preserving the collective memory of communities. Recognizing and preserving this dual character of language is vital for maintaining cultural diversity, identity, and continuity.

Furthermore, African writers who utilize their native languages often experiment with innovative literary techniques and styles. This experimentation enriches the diversity of literary expression and challenges the conventions established by literature in colonial languages. Writing in African languages provides authentic representations of African life, capturing the true essence of cultural practices, social norms, and daily experiences. It avoids the distortions that can arise when African narratives are conveyed in foreign languages. Chinua Achebe emphasizes this in Things Fall Apart (1958), stating, "Among the Ibo, the art of conversation is regarded very highly, and proverbs are the palm oil with which words are eaten" (p. 55). This quote highlights the cultural significance of conversation and proverbs among the Igbo people, underscoring the importance of eloquence, wisdom, and communication in Igbo society. Proverbs enrich dialogue and convey cultural values, making them an essential part of the social fabric. Understanding this dynamic provides deeper insights into Igbo society and its emphasis on eloquence and cultural continuity.

Challenges and opportunities

The role of African languages in written literature is both pivotal and complex. While these languages offer rich, diverse traditions that shape the cultural landscape of the continent, their presence in formal written literature faces significant challenges. Historically, the dominance of colonial languages such as English, French, and Portuguese has overshadowed African languages in literary spaces. This marginalization poses a dilemma for authors who seek to express their cultures and identities through indigenous tongues. However, opportunities are emerging through initiatives that seek to revive and promote African languages in literature, highlighting the potential for growth in this field despite its challenges.

We have many challenges. Firstly, the publishing industry remains one of the most significant barriers to African language literature. Many publishing houses are reluctant to print works in African languages due to perceived financial constraints and limited readership. Even though some African nations have a considerable population speaking indigenous languages, these markets remain underserved, and publishers may prioritize works in colonial languages for commercial viability.

Secondly, there are limited formal educational structures that support the study and publication of African languages. Many African countries do not have sufficient academic resources dedicated to teaching these languages at a high level, and the lack of trained translators further compounds the issue. This results in a situation where African authors are forced to choose between writing in a colonial language or facing the difficulties of publishing in their native languages. Besides, the prestige associated with colonial languages often leads to the devaluation of African languages. Many African writers may feel that their works in indigenous languages may not be as widely respected or understood, which could influence their international recognition. This social stigma, which devalues local languages, can discourage both writers and readers from embracing literature in African languages.

Despite these challenges, several promising opportunities are emerging to address the publishing and linguistic diversity issues in African literature. First of all, digital platforms offer an affordable and accessible alternative for African writers to publish their works in indigenous languages. Websites, e-books, and social media have allowed African authors to bypass traditional publishing constraints and reach a global audience. The rise of these platforms also means that African language literature can find its way into global markets, enhancing its reach and visibility. Moreover, many governments are beginning to recognize the importance of preserving African languages through literature. For instance, South Africa's Department of Arts and Culture has provided grants to support the publication of African language literature. Additionally, universities are increasingly establishing programs that foster African language research and encourage students to write in indigenous languages. That is why Ngũgĩ wa Thiong'o *Decolonising the Mind* (1986) says, "Language is not just a means of communication; it is a carrier of culture, history, and identity. When a people lose their language, they lose their sense of identity" (p.67). This quote underscores the vital connection between language and cultural identity, highlighting the importance of African languages in literature as a tool for cultural preservation.

Secondly, Global initiatives such as the *African Literature Translation Initiative* have been instrumental in translating African language literature into widely spoken global languages. These projects not only promote African authors but also introduce new perspectives and diverse voices to international readers. This increases the global recognition of African languages and creates pathways for African language literature to be appreciated worldwide. That is why Sindiwe Magona in *When the Village Sleeps*, (2021) states, "We cannot afford to let our stories be told by others; we must tell our own stories, in our own way, using our own languages" (p.34). Magona emphasizes the necessity of using African languages in

literature to ensure that African stories are authentically represented and remain in control of their narrative.

Various grassroots movements are emerging to promote the use of African languages in literary and cultural contexts. For example, initiatives that support reading clubs and literary festivals dedicated to African language literature are helping to build a local audience. These community-driven efforts can create a sustainable literary ecosystem where African language authors can thrive. That is why Chinua Achebe (1958) opines, "The African writer should aim to use English in a way that brings out his message subtly but strongly, weaving into it the richness of his culture and language. But for true freedom, the native languages must also flourish" (p.55). These quotes reflect the deep commitment of African writers to preserve and promote their languages, despite the obstacles they face, while also pointing to the significant opportunities that exist to further empower African language literature globally.

In conclusion, although African language literature faces considerable challenges, the rise of supportive initiatives and new technologies offers significant opportunities. Investing in these opportunities enables African writers and publishers to build a more equitable and vibrant literary landscape. This effort helps preserve and promote the rich diversity of African languages.

Impact on literacy and education

Utilizing African languages in education can significantly enhance literacy rates by allowing children to learn more effectively in their mother tongues, thereby establishing a stronger foundation in reading and writing. As noted in the UNESCO Report on Mother Tongue Education (1953), "Children who are first taught to read and write in their mother tongue are more likely to become literate and stay in school longer" (p. 44). This underscores the vital role of mother tongue education in promoting literacy and educational attainment, as it supports children's cultural identity and fosters a more inclusive and effective learning environment. Additionally, learning in a familiar language enhances cognitive development and critical thinking skills, enabling students to grasp complex concepts more easily and gain a deeper understanding of the material. Ngũgĩ wa Thiong'o emphasizes this point in "Decolonising the Mind: The Politics of Language in African Literature (1986)," stating, "Language, any language, has a dual character: it is both a means of communication and a carrier of culture. Through language, human beings make sense of the world and express and communicate their thoughts" (p. 43).

Moreover, Integrating African languages into the curriculum makes education more culturally relevant. It helps students connect with their heritage and see the value in their own cultures and traditions. Chinua Achebe in "Morning Yet on Creation Day" (1975): "The writer's duty is to explore in depth the true state of his society and to expose all that he finds good and all that he finds shameful (p14)." This quote encapsulates the ethical and moral responsibility that writers often feel towards their society. The quote underscores the writer's role as a critical observer and chronicler of society. Writers support ethical issues and constructive change by delving into and revealing both the good and bad parts of their community. This helps readers gain a better knowledge of societal reality.

Finally, promoting education in African languages ensures inclusivity, particularly for rural and marginalized communities where local languages are predominantly spoken. This can reduce educational disparities and foster equality. Wole Soyinka's "Ake: The Years of Childhood" (1981) argues: "Our schools taught us in English, our exams were in English, and our success was measured by our proficiency in a language that was not our own (p.23)." This statement highlights the pervasive influence of English as a medium of instruction and assessment in many educational systems around the world, particularly in contexts where it is not the native language. The quote underscores the complex dynamics surrounding language in education. While English proficiency can offer opportunities for

global communication and mobility, it also raises important questions about equity, cultural identity, and the inclusive education of diverse linguistic communities. Balancing these considerations requires thoughtful policies and practices that prioritize both academic achievement and cultural preservation.

The inclusion of African languages in written literature has a profound impact on literacy and education, as well as on cultural representation. It improves literacy rates, enhances cognitive development, makes education more inclusive and culturally relevant, and empowers marginalized voices. Despite challenges such as resource limitations and standardization issues, the benefits of embracing African languages in literature and education are immense. We can improve international literature, protect cultural heritage, and advance educational equity by giving priority to these languages.

CONCLUSION

The inclusion of African languages in written literature is pivotal for the preservation and celebration of Africa's rich cultural heritage. It serves not only as a medium for storytelling but also as a vehicle for expressing the diverse worldviews and philosophies inherent in African societies. Embracing African languages in literature has far-reaching implications for cultural preservation, identity, literacy, education, and representation. African languages in literature play a crucial role in preserving cultural practices, traditions, and histories. They help maintain the linguistic heritage of the continent and foster a sense of pride and identity among African communities. Through writing in their mother tongues, writers can convey the true spirit of their cultures and guarantee that customs and knowledge are carried on for upcoming generations.

The place of African languages in written literature is integral to the cultural, educational, and literary advancement of the continent. We can make sure that Africa's distinctive voices are preserved and celebrated by giving these languages priority and advancement. This approach will also contribute to their global recognition and appreciation. This commitment to linguistic diversity and cultural representation enriches not only African societies but also the broader tapestry of world literature.

REFERENCES

Achebe, Chinua. (1958). *The African writer and the English language. In C. Achebe, Morning yet on creation day (p. 12).* London: Heinemann.

Achebe, Chinua. (1958). *Things Fall Apart.* London: Heinemann.

Achebe, Chinua. (1966). *A Man of the People.* London: Heinemann.

Achebe, Chinua. (1975). *Morning Yet on Creation Day: Essays.* Garden City, NY: Anchor Books.

Asante, Molefi Kete. (2003). *The Afrocentric Idea (Rev. ed.).* Philadelphia, PA: Temple University Press.

Kunene, Mazisi. (1965). *Emperor Shaka the Great: A Zulu Epic.* London: Heinemann.

Magona, Sindiwe. (2021). *When the Village Sleeps.* Johannesburg: Picador Africa.

Matsitle, Mokgadi. (2019). *The Sun Will Rise Again.* London: Bloomsbury Publishing.

Ngũgĩ wa Thiong'o. (2012). *In the House of the Interpreter: A Memoir.* London: Vintage Books.

Ngũgĩ wa Thiong'o. (1980). *Devil on the Cross (C. O. N. M. Ngũgĩ, Trans.).* London: Heinemann.

Ngũgĩ wa Thiong'o. (1986). *Decolonizing the Mind: The Politics of Language in African Literature.* London: James Currey.

Ngũgĩ wa Thiong'o. (2004). *Something Torn and New: An African Renaissance.* New York: Basic Civitas Books.

Okoro, Dike (Ed.). (2023). *Mazisi Kunene: Literature, Activism, and African Worldview.* London: Routledge.

Okpewho, Isidore. (1992). *African Oral Literature: Backgrounds, Character, and Continuity.* Bloomington, IN: Indiana University Press.

Soyinka, Wole. (1972). *The Man Died: Prison Notes.* London: Rex Collings.

Soyinka, Wole. (1981). *Aké: The Years of Childhood.* New York: Random House.

Tutuola, Amos. (1952). *The Palm-Wine Drinkard.* London: Faber and Faber.

Tutuola, Amos. (1963). *My Life in the Bush of Ghosts.* London: Faber and Faber.

UNESCO. (1953). *Report on Mother Tongue Education (p. 44).* Paris: United Nations Educational, Scientific and Cultural Organization.

UNESCO. (2008). *Mother Tongue Matters: Local Language as a Key to Effective Learning.* Paris: UNESCO Publishing.

UNESCO. (2009). *UNESCO Atlas of the World's Languages in Danger.* Paris: UNESCO Publishing.

Exploring Classroom Organisational Forms and Teacher Talk Time in Malian English as a Foreign Language (EFL) Classes

Moussa SOUGOULE

Dr., Université des Lettres et des Sciences Humaines de Bamako (ULSHB)
moussasougoule1@gmail.com *ORCID: 0009-0009-8647-8227*

ÖZET

Bu çalışma, Malili İngilizceyi Yabancı Dil Olarak Öğrenen (EFL) sınıflarında sınıf organizasyon biçimlerini ve öğretmen konuşma sürelerini inceleyerek, bunların dil edinimi ve yeterlik gelişimi üzerindeki etkilerini ele almaktadır. Gözlemsel bir araştırma deseni kullanılarak, 10 öğretmenin gerçekleştirdiği 30 ders analiz edilmiştir. Araştırma, öğretmenlerin tercih ettikleri sınıf organizasyon yapılarını ve öğretim sürecindeki konuşma sürelerinin öğrenci katılımına oranını belirlemeyi amaçlamaktadır. Bulgular, gözlemlenen derslerin %70'inde "ikili ve grup çalışması" etkinliklerinin yoğun olarak tercih edildiğini ortaya koymuştur. Bu durum, özellikle kalabalık sınıflarda öğrenci katılımını artırmaya yönelik bir çözüm olarak değerlendirilmektedir. Ancak, sonuçlar öğretmenlerin sınıf içi konuşmalarda belirgin bir şekilde baskın olduğunu ve bu durumun öğrencilerin aktif dil kullanımı ve iletişim becerilerini geliştirme fırsatlarını sınırladığını göstermektedir. Çalışma, dil öğreniminin etkin bir şekilde gerçekleşebilmesi için öğrenci merkezli yaklaşımların benimsenmesi ve sınıf içi etkileşimlerde denge sağlanması gerektiğini vurgulamaktadır. Bu bulgular, EFL bağlamlarında öğrenme çıktılarının iyileştirilmesine yönelik dengeli sınıf etkileşimlerini destekleyen literatüre katkı sunmaktadır.

Anahtar Sözcükler: *Malili EFL Sınıfları, Sınıf Dinamikleri, Gözlem Çalışması, İkili ve Grup Çalışması Etkinlikleri, Öğretmen-Öğrenci Etkileşimi*

ABSTRACT

This study explores classroom organizational forms and teacher talk time in Malian English as a Foreign Language (EFL) setting, emphasizing their influence on language acquisition and proficiency development. Using an observational research design, 30 lessons delivered by 10 teachers were analysed to identify preferred classroom structures and the balance between teacher talk and student participation. The findings reveal that 70% of the observed lessons predominantly utilized pair and group work activities, particularly in response to the challenges posed by large class sizes. However, the results also indicate that teacher talk time significantly outweighs student talk time, with teachers maintaining a dominant role in classroom discourse. This teacher-centered approach, while facilitating structured instruction, limits opportunities for students to engage in active language use and practice essential communication skills. The study underscores the need for more student-centered strategies to foster greater learner participation and interaction, which are crucial for effective language learning. These findings contribute to the growing body of research advocating for balanced classroom interactions to enhance learning outcomes in EFL contexts.

Keywords: *Malian EFL Classes, Classroom Dynamics, Observational Study, Pair-group Work Activities, Teacher-student Interaction*

INTRODUCTION

English as a Foreign Language (EFL) education in Mali is a dynamic field that warrants continuous investigation to optimize instructional practices and enhance student learning outcomes. Central to the effectiveness of EFL instruction are the classroom organizational forms and teacher talk time, which shape the learning environment and influence students' language acquisition and proficiency development.

Classroom organizational forms denote the diverse methods used to arrange and administer a classroom in order to support learning. This encompasses the layout of furniture, seating arrangements, grouping methods (such as whole class, small groups, or individual tasks), and established routines for managing transitions, materials, and activities.

Whole-class teaching refers 'students sitting in rows listening to a teacher who stands in front of them (Harmer 2001, p.114)'. This type of teaching is thought to have advantages and disadvantages. According to Harmer (2001), whole-class teaching promotes a sense of belonging among students, which is important for teachers to cultivate. When everyone participates in the same activity, it fosters a collective experience. This method is ideal for situations where the teacher needs to take control, such as giving explanations and instructions, as it avoids the need to repeat these for smaller groups. It allows teachers to assess the overall mood and progress of the class rather than focusing on individuals. Many educational settings prefer this approach because it provides a secure environment where both students and teachers feel comfortable working together under the teacher's guidance.

In short, whole-class teaching, despite its drawbacks, offers several advantages such as consistency in instruction and the ability to cover a broad curriculum efficiently. It ensures that all students receive the same information simultaneously, promoting a unified learning experience. However, while it is beneficial for delivering structured content and maintaining classroom management, it can limit individual expression and participation. Balancing whole-class teaching with opportunities for smaller group activities or individualized instruction can help mitigate its disadvantages and enhance overall student engagement and learning.

Pair-work is an activity used for language teaching. In this style of teaching, 'students can practise language together, study text, research language or take part in information-gap activities. They can write dialogues, predict the content of reading texts, or compare notes on what they have listened to or seen (Harmer 2001, p.116)'. In other words, this highlights the variety of interactive activities in language learning. Students practice together, study texts, and research language, fostering collaboration. Engaging in tasks like writing dialogues, predicting content, and comparing notes enhances comprehension and makes learning more dynamic and immersive. Additionally, according to (Irkinovich, 2021), pair work is a collaborative organizational method where participants work in pairs to complete tasks together. It is advised for a range of exercises, including language practice, structured speech activities, and genuinely communicative tasks.

Unlike pair-work activity, group-work is an activity in which more students are involved in the activity. This type of activity 'allows [students] to do range of tasks for which pair work is not sufficient or appropriate (Harmer 2001, p.117)'. To put it differently, this type of activity allows students to engage in tasks that go beyond the scope of pair work. It provides opportunities for more complex, collaborative learning experiences that pair work alone cannot achieve, fostering a deeper and more comprehensive understanding of the material. Similarly, Group work is a collaborative organizational method where three to eight students work together simultaneously to solve a task. It is characterized by each student's commitment to the collective effort, the ability to cooperate towards a common goal, mutual support

and accountability, self-critique, and evaluation of individual success or failure in the context of the group's work, as well as an interest in the group's outcomes (Irkinovich, 2021). In group work activities, students sit together, face each other, and discuss a problem openly. This setup encourages free communication, allowing students to use the language freely in the classroom without feeling self-conscious (Abdullah, 2016).

Group-work is praised to foster learner independence by enabling students to independently make group decisions, rather than relying on teacher instructions. It cultivates deeper cooperation and negotiation skills than pair-work, while providing a more private setting than activities conducted in front of the entire class (Harmer 2001).

According to (Sowell, 2018), there are numerous benefits to incorporating pair and group work in the language classroom, but one of the most important is that they offer chances for interaction in the second language (L2), which is crucial for language acquisition. We should incorporate pair and group work activities for several reasons: interaction is vital for language acquisition, students benefit from hands-on learning, and these activities are less intimidating, fostering a range of skills and competencies.

Teacher talk time (TTT) refers to the amount of time during a lesson or instructional session that the teacher spends speaking or presenting information to the students. It is contrasted with "student talk time" (STT), which is the time that students spend actively participating in discussions, asking questions, and engaging in activities. Haliti (2019, p.14) states 'STT represents the amount of time that students use in classroom to produce the language that they learned'. In other words, STT reflects the classroom time students spend actively using the language they have learned. In short, prioritizing STT encourages active participation and application of language skills, which are essential for language proficiency. It complements other teaching strategies and contributes significantly to the overall learning experience in the classroom. Additionally, Pour et al. (2023) discuss the allocation of speaking opportunities between teachers and students in the classroom. TTT represents the time teachers spend talking during lessons, whereas STT indicates the duration students actively engage in speaking activities.

Several voices emphasize the role of teacher talk as an input for learning. Aisyah (2016, p. 63) stated that 'teacher talk focuses on the talking time that teachers have in a lesson. Moreover, it serves as input for students, especially in EFL classrooms. Teacher talk affects the results of the teaching and learning process.' Additionally, Cardenas (2013, p. 18) adds that teacher talk is "the means of providing students with input in the second language, especially when the possibilities for learners to communicate in the L2 outside the classroom are limited – as in countries where English is not spoken as a second language."

However, according to Harmer (2007), excessive Teacher Talking Time (TTT) is counterproductive because it reduces the opportunity for students to practice speaking, which is essential for their learning. When teachers dominate the conversation, students miss out on other important activities like reading and writing. Therefore, effective teaching involves maximizing Student Talking Time (STT) and minimizing TTT.

In other words, the best lessons are those where STT is maximised in order to give students more chances to practice speaking. Additionally, an effective teaching approach should prioritise Student Talking Time over Teacher Talking Time. Therefore, minimising TTT and maximising STT are key strategies for enhancing student learning and participation in the classroom. In their study, Pour et al. (2023) assert that teachers should take on 'a balanced approach to classroom interaction.' They highlight that a high TTT may indicate that students are not getting enough chances to practice speaking English, which is essential for language acquisition.

In short, teachers must be aware of their talking time. Excessive talking, even if comprehensive, can prevent students from practicing speaking or engaging with other inputs like reading or listening to recordings. Additionally, students might become bored if they constantly listen to the teacher (Harmer, 2001). However, this style of learning has some disadvantages. It favors the group over the individual, making everyone do the same activities at the same time and pace, which limits individual students' chances to express themselves. Many students are reluctant to participate in front of the whole class due to the fear of public failure. This approach may also discourage students from taking responsibility for their own learning, as it often emphasizes knowledge transmission from teacher to student rather than fostering independent discovery or research. Additionally, whole-class grouping is not ideal for communicative language teaching or task-based sequences, as communication is more difficult in large groups compared to smaller ones. In smaller groups, sharing materials, speaking informally, and maintaining eye contact is easier, which aids in successful task resolution (Harmer, 2001).

Despite their critical importance, there remains a paucity of research examining these aspects of pedagogy within the context of Malian EFL classrooms.

This study seeks to address this research gap by exploring the classroom organizational forms and teacher talk time in Malian EFL classes. Understanding the dynamics of classroom organization and teacher-student interaction is essential for informing pedagogical strategies that promote effective language learning experiences for students.

Through observations conducted across multiple EFL classrooms in Mali, this research aims to shed light on the prevailing instructional practices and their implications for student engagement and language learning outcomes. By investigating the extent to which teachers employ different organizational forms and the distribution of talk time between teachers and students, this study seeks to contribute valuable insights to the field of EFL pedagogy in the Malian context.

Overall, this study endeavours to provide a comprehensive understanding of the classroom dynamics in Malian EFL classes, laying the groundwork for future research and informing instructional practices aimed at fostering optimal language learning experiences for students.

The research question guiding this investigation is:

- What is the prevalent classroom organizational forms and patterns of teacher talk time in Malian English as a Foreign Language (EFL) class?

It is hypothesized that a significant proportion of Malian EFL classes predominantly utilize pair-group work activities, and teachers predominantly dominate classroom discourse, resulting in limited student participation in verbal interaction during instructional sessions.

METHOD

This study utilizes an observational research design to examine the classroom organizational forms and teacher talk time in Malian English as a Foreign Language (EFL) classroom. The research was conducted across 30 lessons taught by 10 different teachers. The primary aim was to identify the organizational strategies employed in the classrooms and to assess the balance between teacher talk time (TTT) and student talk time (STT). Data was collected through direct observations, focusing on the types of group work (whole-class, pair-work, group-work) and the allocation of speaking opportunities between teachers and students. The observations aimed to determine how these organizational structures influenced student engagement and language learning outcomes. The research provides a comprehensive overview of how classroom dynamics, specifically the distribution of talk time and group activities, impact the effectiveness of language learning in the Malian context.

FINDINGS

This section analyses the findings from data collected through the structured observation designed to observe Malian EFL teachers' teaching practices. In all, 30 lectures of ten (10) teachers were observed. The researcher had an observation checklist to be filled. Teachers were observed while teaching to see if the behaviours listed in the observation checklist occur in the teaching process. The main objective of the observer was to find out which classroom organizational forms were prevailed and the degree of teachers' talk time.

Classroom organisational forms in Malian EFL classes

Item 1. Classroom organisational forms

a) ☐   Pair work activity

b) ☐   Group work activity

c) ☐   Whole-class teaching
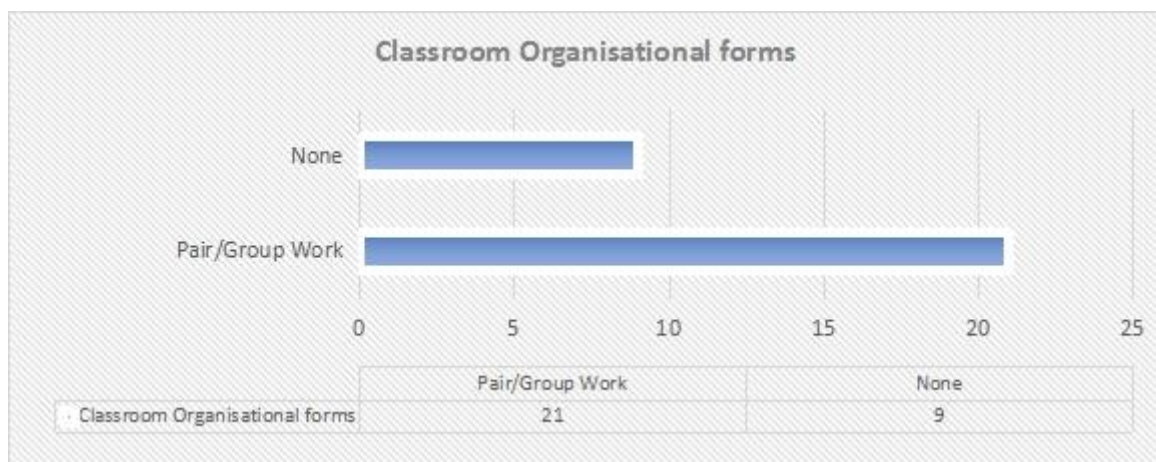
Figure 1: Classroom organisational forms

There are several classroom organisational forms that can be effective in developing speaking skills. It is important to note that creating a supportive and positive learning environment is crucial in helping students develop their speaking skills. Encouragement and constructive feedback can go a long way in building confidence and improving performance. Among the classroom organisational forms, the researcher has chosen three types: pair, group work activities and whole-language teaching, and observed teachers while teaching to stick the ones that occur during the teaching process.

As it can be seen on figure 1, seventy (70%) of the observed lectures frequently use "pair-group" activities in class. Teachers use these activities to deal with large classes. Most secondary school classes are overcrowded. Use of these activities is more popular than the other types. Pair and group work activities can be effective with large classes, as they provide an opportunity for students to collaborate, communicate, and work together towards a common goal.

On the other hand, thirty (30%) of the lectures mainly focused on other activities such as grammar exercises done individually or reading texts and answering questions individually. The results indicate that most lectures observed mainly focused on the use of pair and group work activities, which could imply that these teachers hold somehow a view of language as a means of communication.

Teachers' talks time in Malian EFL classes

Item 2: Teachers' talking time

a) ☐   High

b) ☐   Moderate

c) ☐   Low
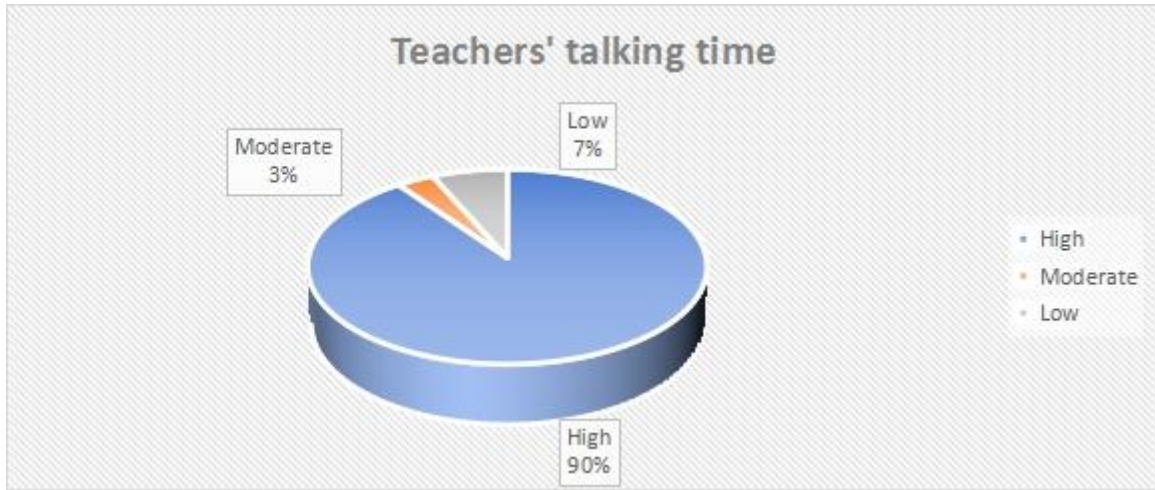
Pie-chart 1. Teachers' talks time

The amount of talking time that a teacher should have in a second or foreign language classroom can vary depending on several factors, including the goals of the class, the level of the students, and the teaching method being used. Communicative teaching method is given greater opportunities to use the target language. The teacher's role is to facilitate, monitor, and provide support, rather than to dominate the conversation.

The above question seeks to determine the teacher's talking time while teaching. The researcher observed teachers while teaching to determine how much is their talking time in the classroom on a basis of the scale from "high to low". Hence, "high" represents the highest talking time, which means that teacher dominate the classroom interaction. "Moderate" means that both teacher and learners take part in the classroom interaction. "Low" indicates that students dominate the conversation, which means that teacher has less talking time. Therefore, "high" means teacher has more talking time; "moderate" means that teacher has an average talking time; and "low" means that learners have more talking time than teacher has.

In this respect, the pie-chart 1 indicates that, in the observed lectures, teachers dominate the conversation, which means that teacher is the only person to talk. Students sit and listen what he or she is saying. The good thing in this may be that students can practice their listening ability through listening to the teacher if the teacher has the correct pronunciation, but it could be better if they practice both skills at the same time. Thus, teachers should give more speaking time to students to develop their speaking ability. At the beginning, students may be shy, but teachers should insist and encourage them to use the language. The only way to speak a language is to practice. This can only be possible if learners are engaged in real communication activities.

In the end, the most important thing is to create a supportive and engaging language learning environment that promotes student interaction and the use of the target language. The teacher's talking time should be flexible and adjusted according to the needs of the students and the objectives of the lesson.

RESULT AND DISCUSSION

Regarding classroom organizational forms, the findings indicate a predominant use of pair-group activities, which account for 70% of observed lectures. This suggests that Malian EFL teachers commonly employ collaborative learning strategies to engage students and facilitate language acquisition. Pair and group work activities offer opportunities for students to interact, communicate, and collaborate, particularly beneficial in large class settings where individual attention may be limited (Johnson, Johnson, & Smith, 1998; Long & Porter, 1985). However, it is noteworthy that 30% of the observed lectures focused primarily on individual activities such as grammar exercises or reading tasks. This disparity underscores the need for further exploration into the rationale behind teachers' choice of instructional strategies and their alignment with language learning objectives.

The analysis of teachers' talk time reveals a notable trend wherein teachers predominantly dominate classroom discourse, with students primarily listening passively. This finding underscores the importance of reevaluating the balance of teacher-student interaction in EFL classrooms. While teachers play a pivotal role in facilitating language instruction, excessive teacher talk time may hinder students' active participation and speaking practice, which are essential for language fluency development (Walsh, 2002; Chaudron, 1988). It is imperative for teachers to adopt a more student-centered approach, where learners are encouraged to actively engage in communicative activities to enhance their speaking skills. Providing opportunities for authentic communication and fostering a supportive learning environment are crucial steps towards promoting active student participation and language proficiency development.

In sum, the results underscore the importance of creating a supportive and engaging language learning environment that promotes student interaction and the use of the target language. Teachers should strive to strike a balance between teacher-led instruction and student-centered activities, ensuring that students have ample opportunities to practice speaking and engage in meaningful communication (Nunan, 1991; Richards & Rodgers, 2001). By fostering an environment that prioritizes active student participation and communication, Malian EFL classrooms can better cater to the diverse learning needs of students and facilitate their language learning journey effectively.

CONCLUSION

The present study was designed to examine the classroom organizational forms, and the teacher talk time in Malian EFL classrooms. The principal research question addressed was: What are the typical configurations of classroom organization and patterns of teacher talk in EFL classrooms in Mali?

The results showed that English as a Foreign Language (EFL) teachers in Mali frequently prefer pair and group work activities to other methods. This preference is probably due to the congestion experienced by Malian EFL classes, making the teachers in such classes believe that these are the most appropriate activities to involve all students in the lesson actively. Further, as it was pointed out, pair and group work are also known to contribute to improving learners' speaking abilities. However, the findings also indicated that the classroom interactions tend to be mostly teacher-centred, hence providing little room for the learners to be to practice the language.

Therefore, the findings emphasize the significance of an engaging and supportive language learning environment in Malian EFL classrooms. While pair-group work activities dominate, reflecting a positive trend toward collaborative learning, the substantial teacher talk time suggests a need for a more balanced approach. Encouraging active student participation is crucial for language proficiency development. Teachers should aim to integrate more student-centred activities, allowing learners to practice speaking and engage in meaningful communication. By doing so, Malian EFL classrooms can better address the diverse learning needs of students, promoting a more effective and interactive language learning experience.

REFERENCES

Abdullah, A. (2016). Group Work Activities for Improving Speaking Skills. *English Education Journal (Eej)*, 389-401. https://jurnal.usk.ac.id/EEJ/article/view/4591/3964

Chaudron, C. (1988). *Second language classrooms: Research on teaching and learning.* Cambridge University Press.

Haliti, T. (2019). Teacher Talking Time Vs Student Talking Time: Encouraging Speaking inEFL Classroom - Case Study at the "Sami Frasheri" Gymnasium in Prishtina". *International Journal of Sciences: Basic and Applied Research (IJSBAR), 47*(2), 12-21.

Harmer, J. (2001). *The Practice of English Language Teaching.* Harlow: Longman.

Harmer, J. (2007). *How to teach English.* England: Pearson Education Limited.

Irkinovich, N. (2021). The Importance of Pair work and Groupwork activities in Teaching English in Technical Universities. *International Journal Of Word Art*, *4(1)* 210-216. DOi: 10.26739/2181-9297ТОШКЕНТ-2021

Johnson, D. W., Johnson, R. T., & Smith, K. A. (1998). Cooperative learning returns to college: What evidence is there that it works? *Change: The Magazine of Higher Learning, 30*(4), 26-35.

Long, M. H., & Porter, P. A. (1985). Group work, interlanguage talk, and second language acquisition. *TESOL Quarterly, 19*(2), 207-228.

Nunan, D. (1991). Communicative tasks and the language curriculum. *TESOL Quarterly, 25*(2), 279-295.

Pour, K., Rad, N., & Rayani, E. (2023). The Ratio of Teacher Talking Time (TTT) to Student Talking Time (STT) in Iranian EFL Classes: An Observational Multi-Class Analysis. *Journal of Teaching English Language Studies, 8*(3).

Richards, J. C., & Rodgers, T. S. (2001). *Approaches and methods in language teaching.* Cambridge University Press.

Sowell, J. (2018). Pair and Group Work in the Language Classroom. *International Journal of English: Literature, Language and Skills*, *7(2)* 79-88. ISSN 2278-0742, www.ijells.com

Walsh, S. (2002). Construction or obstruction: Teacher talks and learner involvement in the EFL classroom. *Language Teaching Research, 6*(1), 3-23.

Necip Mahfuz'un Miramar Romanının Çevirilerinin Karşılaştırılması

Şakir DEMİRBAŞ

Öğretmen, Millî Eğitim Bakanlığı, e-mail: efesakirdemirbas@gmail.com ORCID: 0009-0002-5789-7958

ÖZET

Türkçe İnsanoğlu edebiyata büyük önem vermiş ve edebiyatı insan yararına kullanıvermiştir. Edebiyata önem veren toplumlardan biri de Mısırlılardır. Mısırlı Necip Mahfuz ülkesini edebiyat alanında tanıtanların başında gelip Nobel edebiyat ödülü almıştır. Mirâmâr, yazarın önde gelen sembolik romanlarındandır. Yazar bu romanında 1960'lı yılların Mısır'ını anlatmaktadır. Mirâmâr, İskenderiye'de bir pansiyonun adıdır. Mirâmâr Pansiyonu bir ülke metaforu olabilecek şekilde birbirinden farklı altı karakteri anlatmaktadır. Mahfuz bu karakterler üzerinden Mısır insanının psikolojisini bize aktarmaktadır. Yazar dünyada ve ülkemizde bilinmekte olup Nobel edebiyat ödülü aldıktan sonra daha bilinir hale gelmiştir. Yazarın eserleri Türkçeye de çevrilmiştir. Bu çalışmada yazarın Mirâmâr romanı ve aradil kullanılarak Türkçeye yapılan çevirilerinin karşılaştırılmaları çeviri eş değerliği ve eş değersizliği açısından incelenmektedir. Yazarın kitabından on beş çeviri pasajı karşılaştırmalı olarak verilmektedir. Yazarın romanlarının bazıları Arapçadan Türkçeye doğrudan çevrilirken, bazı eserleri de ara dil olan İngilizceden Türkçeye çevrilmektedir. Bu çeviriler ara dilden hedef dil olan Türkçeye çevrildiğinden anlamda büyük kayıplar oluşmakta ve bu da metinden estetik bir zevk alınmasını önlemektedir. Yapılan çevirilerden estetik zevk alınması için çevirilerin kaynak dilden hedef dile düzgün bir şekilde çevrilmesi gerekmektedir. Bu çeviriler yapılırken biçimsel çeviri yerine anlamsal çevirinin yapılması önem arz etmektedir. Mirâmâr romanını Türkçeye ara dilden çeviren Yüksel Peker ve Suat Ertüzün anlam kayıplarının oluşmasına sebebiyet vermiştir. Türkiye'de ve dünyada daha güzel çevirilerin yapılması kaynak dilden hedef dile çevirilerle mümkün olup bunun da ehil eller yoluyla yapılması büyük önem taşımaktadır. Bu da Arapça bilenlerin çeviri alanlarına yönelmeleriyle mümkün olması beklenmektedir.

Anahtar Sözcükler: *Necip Mahfuz, Roman, Eşdeğerlik, Çeviri, Ara Dil*

Comparison of Negiub Mahfouz's Miramar Novel Translations

ABSTRACT

Humanity has given great importance to literature and has used literature for the benefit of humankind. One of the societies that attach importance to literature is Egypt. Egyptian Necip Mahfouz was one of those who promoted his country in the field of literature and received the Nobel Prize in literature. One of the author's

leading symbolic novels is Miramar. In this novel, the author describes Egypt in the 1960s. Miramar is the name of a hostel in Alexandria, Egypt. The Miramar hostel describes six various characters in a way that could be a metaphor for a country. Mahfouz conveys the psychology of the Egyptian people through these characters. The author is known in the world and in our country, and he has become more well-known after receiving the Nobel Prize in Literature. The author's works have also been translated into Turkish. In this study, the author's novel Mirâmâr and the comparisons of its translations into Turkish by using the interlanguage are analysed in terms of translation equivalence and non-equivalence. Fifteen translation passages from the author's book will be given comparatively. While some of the author's novels are translated directly from Arabic into Turkish, some of his works are translated into Turkish from the intermediate language English. Since these translations are translated from the intermediate language to the target language, Turkish, there is a significant loss of meaning, And this prevents, the aesthetic enjoyment of the text. In order to get aesthetic pleasure from the translations, Translations must be translated properly from the source language to the target language. When making these translations, it is important to make semantic translation instead of formal translation. Yüksel Peker and Suat Ertüzün, who translated the novel Mirâmâr into Turkish from the intermediate language, caused loss of meaning. It is possible to make better translations in Turkey and in the world through translations from the source language to the target language, and it is of great importance that this is done by competent hands. This will be possible with the orientation of those who know Arabic to the fields of translation.

Keywords: Negiub Mahfouz, Novel, Equivalence, Translation, Interlanguage

GİRİŞ

Çeviri dünya medeniyetleri açısından önemlidir. Dünya medeniyetine katkıda bulunan unsurların başında çeviri gelir. Bunun yanı sıra toplumlar arasında iletişimin kurulması ve bilgi akışının sağlanmasında çevirinin rolü büyüktür. (Yücel, 2020, ss. 14-20). Kaynak dildeki bir ifadeyi hedef dilde eşdeğeriyle ifade edebilme çok zor olmasına rağmen sadece çeviri yoluyla mümkündür. (Şevik-Şimşek, 202, s. 91). Çeviri diller arasında düşünsel ve estetik yönden eşdeğerlik sağlamaktır. (Popoviç, 1970, s. 78).

Eşdeğerlik çeviride ana dildeki metin ile hedef dildeki metin arasında aynı anlamı ifade edebilme çabasının bir sonucudur denilebilir. (Özcan, 2017, s. 619).

Geçmişten günümüze Araplar da çeviri faaliyetlerine önem vermiştir. Klasik dönemin önemli âlimlerinden el-Câhız'ın Kitâbu'l Hayevân adlı eserindeki çeviri ile ilgili görüşleri de bu anlamda önemlidir. Câhız şiir çevirisinin zor olduğunu ve çevrilemeyeceğini öne sürmüştür. El-Câhız Arapların hikmeti transfer edilse bile, vezin denilen o mucize kaybolur diyerek şiirde çevrilemezliği öne çıkarmaktadır (Suçin, 2021, ss. 63-64). El-Câhız bunu kendi dönemi için söyler ama günümüzde klasik şiir anlayışı değişip hece ölçüsü ağırlık kazandığından El-Câhız'ın savunduğu bu görüşün etkisinin önemli ölçüde zayıfladığı söylenebilir. El-Câhız'la aynı görüşleri Ovidiu Matiu da savunarak şiirin çevrildiği zaman özelliklerini kaybedeceğini ifade eder (Matıu, 2008, s. 127).

Şiir düzyazı gibi değildir çevirisi özen ister. Düzyazı çevirisi şiir çevirisine göre daha kolaydır. Düzyazı biçimden daha çok anlama yani dinamik eşdeğerliğe odaklanır. Bu konuda klasik âlimlerden Huneyn Bin İshak'ta dinamik eş değerliliği öncelemesi anlamında önemlidir (Suçin, 2021, s. 60).

İyi bir çevirmen hem anadil ve kültürüne hem de hedef dil ve kültürüne hâkim olmalıdır. (Civelek & Baran, 2020, s. 223). Bunun yanı sıra çeviri yapan kişiler kaynak ve hedef dil arasında eşdeğerliği sağlayabilmenin ancak çeviri strateji yöntem ve tekniklerini uygulamakla mümkün olabileceğini bilmelidirler. (Baran, 2022, s. 1144). Çeviri medeniyet yaratan unsurların başında gelmektedir. Bu anlamda bir ülke için çevrilen kitap sayısı önem arz etmektedir. Çeviri ile ilgili sayısal verilere baktığımızda The Index Translation (IT, s. 2009) veri tabanına göre 1970 yılından günümüze kadar 15 Arap ülkesi 8749 kitap çevirisi yaparken, İsrail 10018, İran 10792, Türkiye 11871, Japonya 124554, İspanya 209633, Almanya 239754, kitap çevirisi yayınlamıştır. (Suçin, 2012, s. 151). Çeviri bilimde hem anadil hem de hedef dil çeviri sürecinin en önemli ki unsurlarıdır (Suçin, 2013, ss. 1-271).

Günümüzde alanına hâkim bir çevirmen çeviri yapacağı dillere ve kültürüne hâkim olması gerektiği kadar, çeviri bilim çerçevesinde çeviri stratejilerine de hâkim olması, gerektiği durumlarda bu stratejileri kullanabilecek yeterliğe sahip olması gerekir. Bunun yanı sıra çeviri eleştirmeni çeviri metnini dilin yapısı ve çeviriye ait tüm özellikler bakımdan inceleyebilmelidir. (Aksoy, 2001, s. 2).

Dünya medeniyetine yön veren bir anlamda çevirilerdir denilebilir. Çevirmenler insanlığının geleceğini şekillendirme konusunda önemli bir role sahiptir. Çevirmen, çeviri yapacağı her iki dilin de yapısını, kültürünü çok iyi bilmesi gerekir. Ancak iyi bir çevirmenin en önemli rehberi çeviri strateji yöntem ve teknikleridir. (Aksoy, 2002, s. 7). Çeviride altın eş değerlik de önem arz etmektedir (Kocabıyık, 2021, ss. 1-162).

Snell ve Hornby çeviri yaparken iki stratejiden bahsetmektedir. Bunların ilkine yerelleştirme ikincisine ise yabancılaştırma stratejisi demektedirler (2006, s.10). Çeviride önemli olan unsurlardan birisi hatta en önemlisi çevirmendir. Bir metin kaynak dilden hedef dile çevrilirken artık çevirmen işin içindedir (Göktürk, 2016, ss. 104-105). Çeviride amaç kaynak dildeki anlamın hedef dilde aynı hissi uyandırmasıdır. Böylece eşdeğerlikte sağlanmış olur. (Aktaş, 1996, s. 94).

Nida ve Taber için çeviride eş değerlik kavramı önemlidir ve önemine işaret eder (1982, s. 24). Newmark ana dilden hedef dile çeviri yaparken okurun alacağı estetiksel hazzın da atlanmaması gerektiğini savunur (1988, s. 83).

Necip Mahfuz'un Mirâmâr adlı romanı Arapça olarak kaleme alınmıştır. Daha sonra İngilizceye çevrilmiştir. Türkçeye çevirisi de Arapça orijinal metninden değil ara dil İngilizceden yapılmıştır. Bu çalışmada ara dil kullanılarak yapılan çevirilerdeki anlam kayıpları, anlam daralmaları, eş değerlik sorunları ele alınmış ve değerlendirilmiştir.

Necip Mahfuz'un Hayatı

11 Aralık 1911'de Kahire'nin Cemâliye semtinde doğan Necip Mahfuz ilk ve orta öğrenimini Abbâsiye'de tamamlamıştır. 1934 yılında Kahire Üniversitesi Felsefe Bölümü'nü bitirmiş yine aynı bölümde "İslam Felsefesinin Estetiği" adlı yüksek lisans tezine başlamış çalışmalarını bitiremeden edebiyat üzerinde yoğunlaşmıştır. Devletin farklı kurumlarında çeşitli kademelerde görev yapmıştır. Gazetenin birinde köşe yazarı olarak çalışmış, roman ve hikâyeler yazmıştır. Dostoyevsky, Shakespeare, Maupassant, Ibsen, Tolstoy, Chekov, Albert Camus, François Mauriac, Sartre, Flaubert gibi edebiyatçılardan etkilense de daha çok Arap yazarlardan Abbas Mahmûd el-Akkâd ile Tâhâ Hüseyin'in tesiri altında kalmıştır. İlk olarak ʿAbessü'l-Aḳdâr, Râdûbîs ve Kifâhu Tîbe gibi eski mısır tarihini konu edinen eserleri telif etmiştir. Sonra toplumsal olayları anlatan Zukaku'l Midak, Beyne'l-Kasreyn, Kaaru'ş- şevk ve es-Sukkeriyye adlı romanları modern Mısır edebiyatına kazandırmıştır. 1952-1959 arası devrimin de etkisiyle edebiyata bir süre ara verdikten sonra 1959 yılında Evlâdu Hâretinâ, el-Lis ve'l-kilâb, es-Summân ve'l-harîf, et-Tarîk, eş-Şehhâz, Sersere fevka'n-Nîl ve Mîrâmâr adlı sembolik romanlarını kaleme almıştır. Mahfûz'un yazmış olduğu romanlar Mısır halkının yaşadığı toplumsal olayları tüm gerçekliği ile gözler önüne sermiştir. Nobel ödülü almasında bu gerçekliğin etkisi büyüktür. Eserlerinde yerel Arapça yerine "fusha" denilen standart Arapçayı kullanmıştır. Eserlerinin pek çoğu doğrudan Türkçeye çevrilmiş olup bazı eserleri de ara dil İngilizceden Türkçeye çevrilmiştir. Necip Mahfuz 30 Ağustos 2006 tarihinde vefat etmiştir (Yıldız,2009, ss. 348- 350). Aşağıdaki tabloda Necip Mahfuz'un ara dil İngilizceden Türkçeye yapılan çeviriler görülmektedir (Özcan, Dağbaşı, & Demir, 2023, s. 305).

Romanın Arapçada ve Türkçede Adı	İngilizceden Çevirmeni/Yayınevi

Mîrâmâr (1967)	Suat Ertüzün / Kırmızı Kedi
Mîrâmâr (1989), (2010)	Yüksel Peker / Adam
et-Tarîk (1964)	Işıl Alatlı / Hit
Arayış (2012)	
Bidâye ve Nihâye (1949)	Işıl Alatlı / Hit
Başlangıç ve Son (2011)	
el-Merâyâ (1972)	Işıl Alatlı / Hit
Aynalar (2010)	
Hadratu'l-Muhterem (1976)	Işıl Alatlı / Hit
Muhterem Efendim (2012)	
Es-Semmân ve'l-Harîf (1962)	Işıl Alatlı / Hit
Güz Yılgınlığı (2013)	
Beyne'l-Kasrayn (1956)	Işıl Alatlı / Hit
Saray Gezisi / Kahire Üçlemesi I. Kitap (2008)	
Kasru'ş-Şevk (1957)	Işıl Alatlı / Hit
Şevk Sarayı / Kahire Üçlemesi II. Kitap (2008)	
es-Sukkeriyye (1957)	Işıl Alatlı / Hit
Şeker Sokağı / Kahire Üçlemesi III. Kitap (2008)	
es-Serâb (1948)	Işıl Alatlı / Hit
Serap (2010)	
Asru'l-Hubb (1980)	Dilek Şendil / Kırmızı Kedi
Aşk Zamanı (2010)	
el-Kernek (1974)	Leyla Tonguç Basmacı / Kırmızı Kedi
Karnak Kafe (2008)	
Evlâdu Hâratinâ (1967)	Leyla Tonguç Basmacı / Kırmızı Kedi
Cebelavi Sokağı'nın Çocukları (2008)	
Kuştimur (1988)	Utku Umut Bulsun / Kırmızı Kedi
Kuştimur Kahvehanesi (2012)	
Melhametu'l-Harâfîş (1977)	Volkan Atmaca / Kırmızı Kedi
Ezilenler (2013)	
El-Hubb tahte'l-Matar (1973)	Ayça Çınaroğlu / Kırmızı Kedi
Yağmurda Aşk (2018)	
The Time and the Place: And Other Stories (1992)	Ayça Çınaroğlu / Kırmızı Kedi
Zaman ve Mekan (2019) (Hikaye seçkisi)	
eş-Şehhâz (1965)	Erdal Alova / Bordo Siyah/Hit
Dilenci (2009)	
Efrâhu'l-Kubbe (1981)	Aslı Çıngıl / Kırmızı Kedi
Düğün Evi (2010)	

Yukarıdakilere ek olarak hem Arapçadan hem de ara dil İngilizceden çevirisi yapılan eserler de bulunmaktadır. Bunlar da şunlardır:

Romanın Arapçada ve Türkçede Adı	İngilizceden Çevirmeni/Yayınevi	Arapçadan Çevirmeni/Yayınevi
el-Bâkî mine'z-Zemen Sâ'a (1982) Zamanın Hükmü (2011) / Nil'in Üç Çocuğu (1992)	Utku Umut Bulsun / Kırmızı Kedi	Kadir Polater / İnsan
Yevme Kutile'z-Za'îm (1985) Başkanın Öldürüldüğü Gün (1992/2010)	İlknur Özdemir/ Kırmızı Kedi	Lütfullah Göktaş / Ağaç
el-Liss ve'l-Kilâb (1961) Hırsız ve Köpekler (1996/2009)	Avi Pardo / Kırmızı Kedi	Rahmi Er / Vadi
el-Kâhiretu'l-Cedîde (1945) Kahire Modern (2016) / Savrulan Kahire (2005)	Olcay Boynudelik Arlı / Kırmızı Kedi	Halim Öznurhan / Meneviş
Zukâku'l-Midakk (1947) Midak Sokağı (1977), (2011) / Sokaktakiler (1989)	Leyla Tonguç Basmacı / Kırmızı Kedi Güler Dikmen / Cem	Hasan Akay / İnsan

Bu çevirilerin yanı sıra sadece kaynak dil Arapçadan Türkçeye çevirisi bulunan eserler bulunmaktadır, bu eserlerin İngilizce ara dil ile yapılmış çevirileri henüz bulunmamaktadır. Bu romanlar da şunlardır:

Romanın Arapçada ve Türkçede Adı	Arapçadan Çevirmeni/Yayınevi
es-Summân ve'l-Harîf (1962) Bıldırcın ve Sonbahar (2000)	Ali Ekber Aliyev / Kaknüs
Leyâlî Elf Leyle (1982) Binbirinci Geceden Sonra (2002)	Said Aykut / Oğlak
Hânu'l-Halîlî (1946) Han el Halili / Hân el Halîlî'de (1999)	Bedrettin Aytaç / Hit / Papirüs
Rihle İbn Fattûme (1983) İbn Fattume'nin Seyahati (2013)	Doç. Dr. Nevzat H. Yanık / Hit
Sersera fevka'n-Nîl (1966) Nil Üstünde Gevezelik (2012)	Rahmi Er / Hece

Necip Mahfuz'un bazı romanlarının da Türkçeye çevirisi hiç bulunmamaktadır. Bu eserler de şunlardır ve çevrilmeyi beklemektedirler:

1. Abesu'l-Akdâr (1939)

2. Râdûbîs (1943)

3. Tîbe Kifâhu (1944)

4. Kalbu'l-Leyl (1975)

5. el-Âişu fi'l-Hakîka (1985)

6. Hadisu's-Sabâhi ve'l-Mesâ (1987)

Genel anlamda bakıldığında Necip Mahfuz'un 34 romanının 28 tanesini Türk okuyucu okuyabilmektedir. Bu da Türkiye'de ona karşı ne kadar teveccüh olduğunu gösteren bir delil sayılabilir. 1988 yılında Nobel Edebiyat Ödülü'ne layık görülmesi onun hem dünyada hem de Türkiye'de daha yakından takip edilmesine ve okunmasına vesile olmuştur. Hayatı ve eserleri ile ilgili birçok araştırma ve tez yapılmıştır (Yıldız, 2009, ss. 17-18).

Mirâmâr Romanı

Mirâmâr Necib Mahfuzun 1967 yılında yayınladığı, sembolik romanlarından biridir. Roman, Mısır'ın İskenderiye şehrindeki Mirâmâr isimli küçük bir pansiyonda yaşanan olayları anlatmaktadır. Mirâmâr, Yunan asıllı yaşlı bir kadın tarafından işletilen, müşterisi ve çalışanı fazla olmayan, kapasitesi oldukça sınırlı, küçük bir oteldir. Romanda, pansiyonda kalan müşteriler yaşadığı aynı olayları her biri ayrı ayrı anlatmaktadır.

Roman incelendiğinde öne çıkan bazı karakterlerle karşılaşılmaktadır. Bunlardan ilki köyden kaçan genç ve güzelliği ile dikkatleri üzerine çeken Zehra'dır. Zehra, Serhan el-Bahîrî adlı gence âşık olur. Serhan ise Zehra'nın okuma yazma dersi aldığı kadın öğretmene ilgi duyar ve onunla sözlenmeye karar veriler. Zehra bunu öğrenir ve üzgün bir şekilde köyüne geri döner. Bu anlatılan hikâye ilk önce Âmir Vecdî'nin gözünden anlatılır. Âmir Vecdî Vefd Partisi taraftarı eski bir gazeteci olarak bilinmektedir

(Yıldız, 1998, s. 277). Âmir Vecdî yaşlanınca kadim dostu olan Mariana'nın küçük mütevazı oteline gelmiştir. Dini bütün bir insandı Âmir Vecdî. Zehra'ya karşı farklı bir merhameti vardı. Onu çok severdi ve onun için daima dua ederdi.

Tantanın önde gelen ailelerinden birinin oğlu, beyaz tenli, normal boylarda olan Hüsnü Allâm romanda ikinci sıradaki anlatıcı karakterdir. Hüsnü Allâm olayları kendi zaviyesinden anlatır. Romanda, toplumdaki olumsuzlukların başkahramanıdır. Romanda üçüncü karakter Mansur Bâhî isminde bir gençtir. Düriye isminde bir kızı sevmektedir. Ancak Zehra ve Serhan'da olduğu gibi kız başkasıyla evlenmiştir. Mansur Bâhî'yi polis şefi olan abisi, Arkadaş çevresi bir örgüte mensup olduğu gerekçesiyle İskenderiye'ye tayin olmaya mecbur bırakmıştır. Polis şefi abisi Mansur Bâhî'yi cezalandırarak İskenderiye Radyosu'na tayinini çıkartır. Mansur Bâhî gurbet ellerde dostlarından uzak kalmış, sevdiği kız tarafından da reddedilmiş bir halde Mirâmâr pansiyonunda hayata küsmüş bir şekilde yaşamaya devam eder. Romanda Serhan el-Bahîrî dördüncü anlatıcıdır. Romanın en önemli karakterlerindendir. İplik fabrikasında muhasebe müdür yardımcısıdır. Aynı zamanda da bazı sivil toplum kuruluşları yönetim kurullarında görev almaktadır. İyi bir işi olmasına rağmen o bir an önce, kısa yoldan zengin olma planları yapmaktadır. Her ay birkaç kamyon iplik çalarak piyasaya sürmeyi düşünürler. Ancak bu düşüncelerini çeşitli sebeplerden dolayı hayata geçiremezler. Serhan el-Bahîrî bunun üzerine intihar eder. Romanda son olarak olaylar beşinci sırada tekrar Âmir Vecdî'nin gözünden değerlendirilir. Roman Rahman Suresinin ayetleriyle son bulur.

Stratejiler ve çeviri

Günümüzde çeviri bilimin kuram ve stratejiler öncülüğünde yapılması iki dil arasında eşdeğer çeviri yapılabilmesini kolaylaştırmıştır. Yapılan çevirilerin çeviri kuram ve stratejiler kullanılarak yapılması gerekir. (Suçin, 2013, s. 30). Çeviride, hem kaynak dil hem de hedef dilin iyi bilinmesi önemlidir. Bu konuda Cahız çevirmenin yapacağı çeviri için kaynak dil ve hedef dile hâkim olmanın hedef dil okuyucu üzerinde olumlu etki bırakacağını dile getirmektedir. (el-Cahız, 2003, s. 137).

Özellikle çeviri yaparken eş değerliliği sağlamak adına Newmark şu stratejileri öne sürer:

1. Aktarma: Ödünçleme olarak da adlandırılır. Kaynak dildeki bir ifadenin veya bir kelimenin erek dilde ki yazımının korunması ve o dildeki okunuşuyla ifade edilmesidir.

2. Yerlileştirme: Ana dildeki bir ifadeyi hedef dildeki karşılığıyla ifade edebilme sürecidir.

3. Kültürel eş değerlik: Ana dilde, o dilin kültürüne ait bir kelimenin hedef dilin kültürünün aynı anlamı karşılaması durumudur. Bu strateji çeviride kültür unsurlarını çevirmede oldukça etkindir.

4. İşlevsel eş değerlik: Ana dildeki kültür öğelerinin hedef dilde ana dilin kültürüne bağlı kalmaksızın eşdeğerliğin sağlanmasıdır.

5. Betimleyici eş değerlik: Kaynak dildeki kültüre ait öğelerin erek dilde birden fazla kelime ile ifade edilmesidir.

6. Çok bileşenli tahlil: Kaynak dildeki bir kelimenin anlamının incelenip benzer ve farklı yönleri değerlendirilip, en fazla kullanılan anlamının eşdeğeri olan kelimeyle çeviri yapılmasıdır. Kaynak dildeki sözcük anlamın hedef dilde karşılığı yoksa aynı anlamı veren ekleme yapılır.

7. Eş anlamlılık: Ana dilde kullanılan bir kelimenin hedef dilde ya eşanlam ya da yakın anlamıyla eşdeğerliğin sağlanmasıdır.

8. Öykünme/ alıntılama: Kaynak dile ait yapıların, ifadelerin ve isimlerin aynı şekilde hedef dile aktarılmasıdır.

9. Yer değiştirme: Kaynak dildeki ifadelerin gramer yapısı bakımından hedef dilde eşdeğerliği sağlanamadığı zaman hedef dilin dilbilgisi yapısında değişiklik yapılarak eşdeğerliğin sağlanmasıdır.

10. Düzenleme: Kaynak dilin metnindeki anlamın hedef dile aktarıldığında anlamsız olması, anlamın tam olarak verilememesi durumunda çevirinin tekrar düzenlenip aktarılmasıdır.

11. Makul standart çeviri yapma: Ana dilde kullanılan o dile özgü bazı sözcüklerin hedef dilde eşdeğerlerinin olamaması halinde hedef dil okuyucuları tarafından bilinen, aynı denkliğe sahip karşılığıyla çeviri yapılmasıdır.

12. Ödünleme/telafi: Ana dildeki kullanılan bir kelimenin anlamı hedef dilde kullanılan ifadeler içinde anlamını yitirmesi, metnin diğer kısımlarında telafi etme durumudur.

13. Redaksiyon ve genişletme: Kaynak dilde anlamı çok açık olmayan sözcüklerle ifade edilmiş bir metnin hedef dile aktarılırken anlamı daha açık ve güçlü ifadelerle çevrilmesi durumudur.

14. Açımlama: Ana dildeki bir ifadeye anlam ilave edilme işlemidir. Bu, anlamca zayıf metinlerin çevirisinde yaygın olarak kullanılır.

15. Çift süreç kullanımı: Çeviri yapan kişinin bir sözcüğü çevirirken birkaç stratejiyi kullanarak anlamı vermesidir.

16. Notlar, eklemeler, açıklamalar: Kaymak dildeki kelimeyi açıklamaya yönelik eklemeler ve açıklamalar ilave ederek yapılan çeviridir. Bu eklenme ve açıklamalar metindeki cümlelerde olabileceği gibi metnin sonunda dipnot olarak ta verilebilir.

17. Çıkarma: Ana dil metnindeki bir kelimenin hedef dildeki metinde kullanılmaması işlemidir. (Newmark, 2010: 81-93).

Çevirilerin karşılaştırılması

Bu bölümde, yazarın asıl metni ile Türkçeye yapılan dört çeviri değerlendirilmektedir. İngilizce ve Türkçe çeviriler kitaplarının yayınlanış zamanına göre sıralanmıştır. Suat Ertüzün'ün iki çevirisi aynı olup sadece yayınevleri değişik olduğundan ilk çeviri olan Turkuaz Kitap çevirisi dikkate alınmıştır.

1- Necip Mahfûz, Mîrâmâr, Şuruk Yayınları, 2. Baskı, Kahire 2007, s.1-223.

2- Necip Mahfûz, Mîrâmâr, Çev. Fatma Moussa Mahmoud (Fâtıma Mûsâ Mahmûd), The American University in Cairo Press, 1. Baskı, Kahire 1978, s.1-1744-

3- Necip Mahfûz, Mîrâmâr, Çev. Yüksel Peker, Adam Yayıncılık, 1. Baskı, İstanbul 1989, s.1-162.

4- Necip Mahfûz, Mîrâmâr, Çev. Suat Ertüzün, Turkuaz Kitap, 1. Baskı, İstanbul 2010, s.1-181

5- Necip Mahfûz, Mîrâmâr, Çev. Suat Ertüzün, Kırmızı Kedi, 1. Baskı, İstanbul 2013, s.1-175

Aşağıda bu vermiş olduğumuz sıralama baz alınarak 15 (on beş) cümle ihtiva ettiği çeviri stratejileri kapsamında incelenmiştir.

BULGULAR ve ÇEVİRİ KARŞILAŞTIRMA ÖRNEKLERİ

Tablo 1. Çeviri Örneği

Şuruk	المحتويات
	عامر وجدى
Kaynak	منصور باهى
Metin	سرهان البحيرى
	عامر وجدى
	5

Erek Dil/Ara dil	İçindekiler
Kahire Amerikan Üniversitesi İngilizce	1. Amer Wagdi
	2. Hosny Allam
	3. Mansour Bahy
	4. Sarhan al-Beheiry
	5. Amer Wagdi (p. Giriş 5).
Erek Metin **Yüksel Peker**	İçindekiler kısmı yok ama aynı isimlerle beş bölüm halinde verilmiş. 7-15. sayfada John Fowles'in Necip Mahfûz hakkında yazdığı yazı Talat Yazıcı çevirisiyle verilmiş. Ayrıca 161 ve 162. sayfada notlar verilmiş.
	1. Ömer Vecdi (s.17)
	2. Hüsnü Âlem (s.58)
	3. Mansur Bahi (s.85)
	4. Sarhan el-Beheri (s.119)
	5. Ömer Vecdi (s.152)
Erek Metin **Suat Ertüzün**	İçindekiler
	Emir Vecdi
	Hüsnü Allam
	Mansur Bahi
	Serhan el-Beheri
	Amir Vecdi (s.5).
Örnek Metin	İçindekiler
	´Âmir Vecdî
	Hüsnî Allâm
	Mansûr Bahî
	Serhân el-Behîrî
	Âmir Vecdî (s.5).

Amer Wagdi yazarken Vecdî kısmındaki "e"yi kalın yazıldığı gibi Amer kısmındaki "e"'yi de "a" olarak yazılabilirdi. Yine Serhân el-Behîrî' ismini İngilizce Sarhan al-Beheiry yazarken Serhan İngilizce de Sarhan olmuş, el-Behîrî' ise Bahairy olarak yazılabilirdi. Bu noktada kaynak dil olan Arapçadan The American University in Cairo Press aracılığıyla çevrilen ara dil olan İngilizce çevirinin kaynak dil odaklı yapılmadığı görülmektedir. Bu anlamda İngilizce çeviri yapan mütercim burada biçimsel eş değerliği ihmal etmiş ama isimler anlam kaybına uğramadığından dinamik eş değerliği ihmal etmemiştir. Ara dil İngilizceden Türkçeye çeviren Suat Ertüzün ´Âmir'i "Emir" olarak, Yüksel Peker'in ise ´Âmir'i "Ömer" diye çevirerek, Eugene Nida'nın dinamik eş değerliğe uygun bir şekilde çevirdiği anlaşılmaktadır. Kahire Amerikan Üniversitesi'nin yaptığı birebir çeviri biçimsel eş değerlik bağlamında uygulanmaya çalışıldığı anlaşılmaktadır. Ancak Suat Ertüzün ve Yüksel Peker kaynak metinden hedef metne çevirirken ara dil İngilizceden çevirmiş, ana dil olan Arapçadaki ifadelerin bazılarında anlam kayıpları olduğu görülmektedir. Ancak kaynak metin Arapçadan erek metnin Türkçeye yapılan örnek metin çevirisinde hem biçimsel hem de dinamik eş değerliliğin öncelendiğini ve istenen anlamda bir çeviri ortaya konulduğunu görüyoruz. Kahire Amerikan Üniversitesi'nden Fatma Moussa Mahmoud (Fâtıma Mûsâ Mahmûd)'un yaptığı ara dil İngilizce çeviride ´Âmir "Amer" yazılmıştır. Bu yazım doğru gibi

görünse de Amer'in "Amar" olarak yazılabilirdi. Çünkü İngilizcedeki "e" ler diğer dile aktarılırken "a" diye aktarılmaktadır. Mütercim, Serhân'ı "Sarhan" olarak yazabilirdi. Amer Wagdi "´Âmir Vecdî" olarak yazılması uygun olabilirdi. Ancak İngilizcede ´Âmir Vecdî "Amer Wagdi" olarak yazılır.

Tablo 2. Örnek Çeviri

Şuruk	و قلب الذكريات المبللة بالشهود و الدموع
Kaynak Metin	**7**
Ara dil **İngilizce**	Core of nostalgia steeped in honey and tears (p. 1).
Erek Metin **Yüksel Peker**	Tatlı dil ve gözyaşıyla sulanıp büyümüş özlemin ruhu (s.17).
Erek Metin **Suat Ertüzün**	Bal ve gözyaşına bulanmış özlem duygusunun özü (s.7).
Örnek Metin	Tanıklar ve gözyaşlarıyla ıslanan gönül hatıraları/nostaljiler (s.7)

Kaynak dil Arapçadan ara dil İngilizceye çeviren Fatma Moussa Mahmoud bu cümleyi "Core of nostalgia steeped in honey and tears" şeklinde çevirmiştir. Fatma Musa'nın doğru çevirdiği iki kelime burada anılara denk gelen *nostalgia* ve *tears*'dır. Yani anılar ve gözyaşlarıdır. Fatma Musa, *honey* ve *core* kelimesi kaynak metinde yer almamasına rağmen ekleme stratejisini kullanarak hedef dil odaklı çeviri yaptığı anlaşılmaktadır. Bu da erek dil okuyucusunun çeviriden daha fazla keyif almasını sağlayabilir.

"Bal ve gözyaşına bulanmış özlem duygusunun özü" şeklinde çeviren Suat Ertüzün ara dil olan ingilizcede *nostalgia* kelimesini Türkçede aynı anlamda kullanımıyla verebilirdi. Ancak burada çevirmen kendi anlam dünyasındaki anlamıyla sözcüklere döktüğü görülmektedir. Nostalgia kelimesi Türkçede İngilizce ile hemen hemen aynıdır. Nostalji olarak Türkçeye Yunancadan geçmiş olan nostalji kelimesi *nos to* kelimesinden türetilmiştir. Nos to memleketine geri dönme isteği anlamına gelirken nostalji hem geçmişe hem de vatana duyulan derin özlem demektir. Bu kelime -k eki aldığında cümle içerisinde sıfat olarak kullanılır. Örnekler: 1- Nostaljik bir film 2- Nostaljik müzikler.

Nostalji kelimesiyle eş ve yakın anlamlı olan sözcükler şu şekilde sıralanabilir:

"Özlem, hasret, Tahassur etmek, Yanıp Yakılmak, Gözünde Tütmek"

Türk Dil Kurumuna göre Nostalji kelimesi iki anlama gelir. İlk anlam şimdiki zamandan ziyade geçmişte olma isteği, geçmiş yaşamı özleme. İkinci anlam ise onlarca yıl öncesine ait olan (hürriyet, 2022, s.1).

Kaynak kültürdeki bir öğenin erek dile aynı öğelerle aktarımını ödünçleme yoluyla yapılırken, yapılan bu çeviride bunun gerçekleşmediği görülmektedir. Oysaki "nostalgia" kelimesi, Newmark'ın kültürel ödünçleme stratejisi yoluyla Suat Ertüzün ve Yüksel Peker tarafından Arapçadan alınabilirdi.

Suat Ertüzün ve Yüksel Peker, Newmark'ın betimleyici eş değerlik stratejisini uyguladığı ve sözcüğü sözcüğüne çeviri yolunu tercih etmediği görülmektedir. Ancak cümlelerin bu şekilde aktarılması

durumunda cümlenin kaynak dil okurunda uyandırdığı etkiyi, erek okurunun biraz da olsa hissetmemesine yol açacaktır.

Kaynak dildeki anlam, ara dile aktarılırken değişmesi muhtemeldir. Bu yolla hedef metindeki bakış açısı değiştirilir veya yeniden düzenlenir. Buna çeviri stratejisinde Değiştirme/ Dönüştürüm diyoruz ki bu strateji burada uygulandığı görülmektedir.

Özellikle Yüksel Peker'in çevirilerinde zaman zaman anlam kayıpları olabilmektedir. Yüksel Peker bu cümleyi "Tatlı dil ve gözyaşıyla sulanıp büyümüş özlemin ruhu" şeklinde çevirmiştir. Peker sadece "gözyaşı" kelimesini biçimsel ve dinamik eş değerlik anlamında çevirdiği anlaşılmakta olup, cümlenin kalan kısmında çıkarma, eksiltme stratejisini uyguladığı görülmektedir.

Kaynak dilden çiri yapan Fatma Moussa Mahmoud ve ara dilden çeviri yapan iki Türk çevirmen cümleyi yorumlama yoluyla ara dilden erek dile aktardığı anlaşılmaktadır. Yapılan bu eklemeler, metnin işlevini değiştirmiş, erek okurun anlamasını kolaylaştıracak bir etki göstermediği görülmektedir. Çevirinin erek odaklı bir anlayışla yapılmadığı anlaşılmaktadır.

Örnek metinde cümle "Tanıklar ve gözyaşlarıyla ıslanan gönül hatıraları" şeklindedir. Kaynak cümleye bakıldığında örnek metnin çevirisinin hem biçimsel ve dinamik eş değerliliği yakaladığı görülebilir.

Tablo 3. Örnek Çeviri

Şuruk		ماريانا
Kaynak Metin		**7**
Ara dil İngilizce	Mariana (p. 1).	
Erek Metin Yüksel Peker	Mariana (s.17).	
Erek Metin Suat Ertüzün	Mariana (s.7).	
Örnek Metin	Mâriyânâ (s.7.)	

Kaynak metinde "Mâriyânâ" geçerken İngilizce çevirinin Mariana olarak çevrildiğini görüyoruz. İngilizcede bu kelime daha rahat söylenir diye kabul edilebilir ama özel isimler bütün dillerde aynı yazılır. Kaynak dil Arapçadan erek dil olan Türkçeye Mâriyânâ olarak çevrilmesi gerekirken Türkçeye çeviri yapan iki mütercim de ara dilden çeviri yaptığı için ara dil İngilizce çeviriyi esas almışlardır. Burada Eugene Nida'nın biçimsel eş değerliği yerine dinamik eş değerliği tercih ettiği görülmektedir.

Tablo 4. Örnek Çeviri

Şuruk	ها أنا أرجع إليك أخيرا يا إسكندرية
Kaynak Metin	**7**

Ara dil İngilizce	Alexandria, I am here (p. 1).
Erek Metin Yüksel Peker	İskenderiye, buradayım (s.17).
Erek Metin Suat Ertüzün	İskenderiye ben geldim (s.7).
Örnek Metin	İskenderiye sonunda sana kavuşabildim (s.7).

Alexandra kelimesinin kökeni "el-İskenderiyye"'dir. Avrupa dillerinde "e"ler "a" olarak yazıldığı için Arapça olan harfi tarif "el" takısı "al" diye çevrilmiş İskenderiyye ise "Exandria" olmuş ve Arapça harfi tarif ve diğer kelimenin birleşmesiyle Alexandra kelimesi oluşmuştur. Türkçeye çeviri yapan Suat Ertüzün ve Yüksel Peker ara dil İngilizceden çevirmelerinden dolayı kelimeyi biçimsel eş değerlik sağlanamayıp dinamik eş değerliği sağladığı anlaşılmaktadır.

ها أنا أرجع إليك أخيرا يا إسكندرية bu kaynak cümle İngilizceye "I finally come back to you, Alexandria" şekilde de tercüme edilebilirdi. Fatma Moussa Mahmoud cümlede eksiltme ve çıkartma stratejisini uyguladığı görülmektedir. Bunun da kaynak dildeki cümlenin hedef dile aktarımı konusunda anlam kaybına yol açabileceği aşikârdır.

Suat Ertüzün de ara dil İngilizceden yaptığı çeviride cümleyi yorumlayıp eksiltme yaptığı anlaşılmaktadır. Bu noktada Yüksel Peker ara dil İngilizceye sadık kalarak Fatma Moussa Mahmoud gibi çeviri yapmıştır. Sonuç olarak yapılan çeviriler de eş değerlilik sağlanamamıştır.

Tablo 5. Örnek Çeviri

ŞURUK Kaynak Metin	نعم يا فندم
Ara dil İngilizce	Yes, monsieur (p. 2).
Erek Metin Yüksel Peker	Evet, bayım? (s.17).
Erek Metin Suat Ertüzün	Evet, Mösyö (s.7).
Örnek Metin	Evet, ey Efendim (s.7).

Burada Necip Mahfûz "efendim" anlamında Osmanlı Türkçesinden Mısır'a geçen bir kelimeyi "fendim" olarak kullanmayı yeğlemiştir. Fatma Moussa Mahmoud İngilizceye "Sir" olarak çevrilecek

bir ifadeyi "Monsieur" olarak çevirmiştir. Bu Fransızlar'ın Mısır'ı kültürel anlamda ne denli etkilediğinin göstergelerinden biridir. Burada Batı ülkelerinden Fransızcaya kültürel anlamda bir öykünme söz konusudur.

Fransızca bir kelime olan "bey" anlamındaki "Monsieur" sözcüğünü Fatma Moussa Mahmoud "Monsieur" olarak çevirmiştir. Bu durum Fatma Moussa Mahmoud'un Fransızlara öykünmesinin bir örneğidir. Fatma burada eksiltme yaparak ekleme stratejisini uygulamıştır. Yüksel Peker'de ara dildeki çeviriye sadık kalarak aynı şekilde yani "Monsieur" olarak çeviri yapmıştır. Yüksel Peker'in "bayım" diye çevirmesi ilginçtir. Hâlbuki bu kelime aynen alınabilirdi. Bu, kültürel ödünçleme olarak adlandırılır. Suat Ertüzün ve Yüksel Peker'in çevirilerinde kaynak dil Arapçadaki ifadelerin ara dil İngilizceden çeviri yapılmalarından dolayı anlam kayıplarının olması anlaşılabilir bir durumdur. Ancak ara dil kullanılmadan Arapçadan Türkçeye çeviri yapılsaydı, yaşanan anlam kayıplarının en aza inme ihtimali oldukça yüksek görünmektedir.

Tablo 6. Örnek Çeviri

ŞURUK Kaynak Metin	عامر بك
Ara dil İngilizce	Amer Bey! Monsieur Amer! (p. 2).
Erek Metin Yüksel Peker	Ömer Bey (s.18).
Erek Metin Suat Ertüzün	Emir Bey (s.8).
Örnek Metin	Âmir Bey (s.8.)

Kaynak kitapta Âmir Bey "Âmir Bek" olarak yazılıdır. Bek kelimesi Osmanlıcadan Arapçaya geçmiş özelde de Mısır Arapçasında da kullanılır olmuştur. Burada Osmanlıca bir kelime olan "Bek" kelimesi kaynak dilden alınarak hedef dile neredeyse aynen aktarılmıştır. Yani bu cümlede ödünçleme/telafi stratejisine başvurulmuştur. Fatma Moussa Mahmoud "Bek" kelimesini İngilizceye "Bey" diye çevirmeyi tercih etmiştir. Ayrıca Fatma Moussa Mahmoud burada ikilemeye de başvurmuştur. Fatma Moussa burada ikileme yaparken önce Osmanlıca bir kelimeyi ödünçleme almış sonra bu kelimenin Fransızca karşılığı olan "Monsieur" kelimesini de ödünçlemiştir. Yani Fatma Moussa "bey" kelimesi karşılığında iki dilden ödünçleme/telafi stratejisine başvurmuştur. Bu da Fatma Moussa'nın burada iki dile birden öykündüğü görülmektedir. Suat Ertüzün Âmir Beyi "Emir Bey" diye çevirmiş, Yüksel Peker ise Âmir ismini "Ömer'e dönüştürmüştür. Burada kaynak dilden erek dile çevirinin önemi anlaşılmaktadır. Bu cümlede Türk iki çevirmenin Suat Ertüzün ve Yüksel Peker'in dinamik eş değerliliği sağladığı görülmektedir.

Tablo 7. Örnek Çeviri

ŞURUK Kaynak Metin	أستاذ عامر
	8

Ara dil **İngilizce**	Monsier Amer (p. 3).
Erek Metin **Yüksel Peker**	Ömer Bey (s.18).
Erek Metin **Suat Ertüzün**	Mösyö Emir (s.7).
Örnek Metin	Üstad Âmir (s.7.)

أستاذ,فندم, بك kelimelerinin Arap halkı nazarında farklı bir yeri vardır. Kaynak dilden ara dile ve Türkçeye çeviren mütercimler bu kelimeler arasındaki nüansa dikkat etmeyerek hepsini ya Bey ya da Mönsier veya Mösyö olarak çevirdikleri görülmektedir. Aslında kaynak dilden erek dile "üstad" diye çevrilebilir ve kelime kültürel ödünçleme / telafi stratejisi doğrultusunda alınabilir. Fatma Moussa Mahmoud " "أستاذ بك", "فندم," kelimeleri için "Mönsier" demeyi tercih etmektedir. Hâlbuki aralarında az da olsa anlam farkı vardır. Yüksel Peker "Âmir" ismini "Ömer" olarak çevirmekle yerleştirme stratejisi uygulamıştır. Yüksel Peker, Fatma Moussa Mahmoud için hedef dil olan; Peker için ara dil olan İngilizceden "Mönsier" ü "Bey" olarak çevirmiştir. Burada Yüksel Peker ekleme stratejisini kullanmıştır. Suat Ertüzün ise Fatma Moussa Mahmoud gibi "Mönsier" olarak çevirmiştir. Ertüzün kendisi için ara dil olan İngilizceye sadık kalmıştır. Aslında çevirmenler örnek metindeki gibi "Üstad Âmir" olarak çevirebilirlerdi. Farslar Üstad olarak kullanırken Türk Dil Kurumu kelimeyi "üstat" olarak almaktadır. Halk Arapçasında "z" ler "d" olarak yazılmakta olup Suriye, Filistin, Lübnan ve Ürdün'ün doğu kesimi de bu kelimeyi "üstad" olarak kullanmaktadır. "üstat" kelimesinin kökeninin Farsça olduğunu söyleyenler de vardır. Kelime genelde iki anlamda kullanılmaktadır.

"1. Bilim ya da sanat alanında üstün bilgisi ve yeteneği olan kimse.

2. tkz. Senlibenli konuşmada erkekler arasında seslenme olarak kullanılır: Üstadım nasılsınız?"

Türkçede sözcükler b,c,d,g ünsüzleri ile bitmez. Bu ünsüzler p,ç,t,k haline gelir. Üstad kullanımı Türkçeye uygun değildir. "Üstat" Türkçe ses uyumu açısından uygundur. Ancak sözcük yabancı kökenli zaten Üstad şeklinde söylemek çok da yanlış değil de diyebiliriz. Üstad kelimesinin kökeni hakkında etimolojik olarak şöyle söyleyebiliriz:

"Farsça ustād veya awstād veya ustā اوستاد/اوستا "bilgi ve zanaat sahibi, öğretmen, sanatkâr" sözcüğünden alıntıdır. Farsça sözcük Orta Farsça (Pehlevice veya Partça) aynı anlama gelen avastād sözcüğünden evrilmiştir. Bu sözcük Avesta (Zend) dilinde ava-stāta- "başında duran, öncü, veli" sözcüğünden alıntıdır. Avestaca sözcük Hint avrupa Anadilinde yazılı örneği bulunmayan *stā-ta- "duran" kökünden türetilmiştir. Bu kök Hintavrupa Anadilinde yazılı örneği bulunmayan *stā- "durmak" kökünden türetilmiştir (etimolojiturkce)".

Tablo 8. Örnek Çeviri

ŞURUK Kaynak Metin	مدخل البنسيون هو لم يتغيّر **8**
Ara dil İngilizce	The place hasn't changed a bit (p. 3).
Erek Metin Yüksel Peker	Burası pek fazla değişmemiş (s.18).
Erek Metin Suat Ertüzün	Burası hiç değişmemiş (s.8).
Örnek Metin	Pansiyonun girişi hiç değişmemiş (s.8.)

مدخل البنسيون هو لم يتغيّر Arapça olan bu cümlenin birebir İngilizce karşılığı "The entrance to the pension is unchanged"dır. Fatma Moussa Mahmoud bu cümleyi "The place hasn't changed a bit" şeklide çevirmeyi tercih etmiştir.

Fatma Moussa Mahmoud "Pansiyon" kelimesini belirli yer "The place" yaparak kelimeyi değiştirmiş yani cümlede çıkartma ve eksiltme stratejisini uygulamıştır. Kaldı ki "pansiyon" kelimesi Fransızcadan Arapçaya girmiş bir kelimedir. Bu kelimeyi yazar kültürel ödünçleme stratejisi kapsamında almıştır. Fatma Moussa Mahmoud "Pansiyon" kelimesi yerine "hostel, pension, lodgings, guesthouse, boardinghouse" kelimelerini kullanabilirdi. Fatma Moussa Mahmoud'un kaynak dilden hedef dile yaptığı çeviride "The place" ve "a bit" kelimelerinin karşılığı yoktur.

Suat Ertüzün ise "Pansiyonun girişi hiç değişmemiş" cümlesini "Burası hiç değişmemiş şeklinde çevirdiği görülmektedir. "Burası" kelimesi kaynak cümlede yoktur. Yüksel Peker ise "burası" ve "pek fazla" kısmı dışında çeviriyi doğru yapmış ama istenen anlamı yakalayamamıştır. Yüksel Peker burada ekleme stratejisini uygulayıp kaynak dilde olmayan kelimeleri çevirisine eklediği görülmektedir. Dolayısıyla her iki çeviride de biçimsel eş değerliğin sağlanamadığı açıkça görülmektedir.

Tablo 9. Örnek Çeviri

ŞURUK Kaynak Metin	الشكر لله علي أنّك في صحة جيدة **9**
Ara dil İngilizce	Thank heaven you're in good health (p. 3).
Erek Metin Yüksel Peker	Tanrı'ya şükür, sağlığın yerinde (s.18).
Erek Metin Suat Ertüzün	Çok şükür sağlığın yerinde (s.8).

Örnek Metin	Sağlığın yerinde Allah'a şükürler olsun (s.8.)

Fatma Moussa Mahmoud burada "Allah" kelimesini çıkarma stratejisi kapsamında çıkararak biçimsel eş değerliği sağlayamamıştır. "Heaven" İngilizcede "cennet, gökyüzü, gök, sema, mutluluk" anlamlarına gelmektedir. Fatma Moussa Mahmoud "Allah" kelimesini cümleden çıkararak ekleme stratejisi kapsamında "Heaven" kelimesini eklemiştir. Yüksel Peker kaynak metinde olan "Allah" kelimesini "Tanrı" diye çevirmiştir. Suat Ertüzün ise ara dil yani ikinci dilden yaptığı çeviride hem "Allah" hem de "Tanrı" kelimesini çıkararak çıkarma stratejisini uygulamıştır. Hâlbuki bu cümle kaynak dil Arapçadan doğrudan Türkçeye çevrilseydi alternatif çeviri olarak verilen örnek metinde de ifade edildiği gibi "Sağlığın yerinde Allah'a şükürler olsun" şeklinde çevrilebilirdi. Çünkü Allah kelimesi Arapça ve Türkçede aynı anlama geldiği için erek dil okuyucusu hitap etmesi bakımından daha uygun olabilirdi.

Tablo 10. Örnek Çeviri

ŞURUK **Kaynak** **Metin**	و أنت أيضا يا مسيو عامر إلمس الخشب **9**
Ara dil **İngilizce**	And so are you, Monsieur Amer –touch wood (p. 3).
Erek Metin **Yüksel Peker**	Senin de öyle,- Nazar değmesin, Ömer Bey! (s.18).
Erek Metin **Suat Ertüzün**	Senin de öyle Mösyö Emir. Tahtaya vur (s.8).
Örnek Metin	Senin de sağlığın yerinde tü tü Nazar değmesin/tahtaya vur Mösyö Âmir (s. 9). Senin de öyle nazar değmesin tahtaya vur Mösyö Âmir

Yazarın bizzat kendisinin Fransızlara öykünerek yani kültürel ödünçleme yaparak "Mösyö" kelimesini Fransızcadan aldığı anlaşılmaktadır. Hedef dil İngilizce de ise Fatma Moussa Mahmoud'un "Monsieur" kelimesini kullandığı görülmektedir. Fatma Moussa Mahmoud'un yaptığı çeviride biçimsel eş değerliğin sağlandığı görülmektedir. Kaynak cümlede kullanılan "Tahtaya vur" yani "touch wood"'u İngilizce olarak çevrildiğinde tek başına belki bir anlam ifade etmeyebilir. Ama cümlenin bağlamı bütünsel olarak düşünüldüğünde "touch wood" kendince bir anlam ifade etmektedir. Suat Ertüzün'de ara dil yani ikinci dilden "tahtaya vur" diye çeviri yapmıştır. Hâlbuki tahtaya vurmak geleneği Orta Asya Türk geleneği olan Şamanizm inancından gelmektedir. Suat Ertüzün' ün bu öbeği yerleştirme stratejisi kapsamına almadığını görmekteyiz. Hâlbuki bu öbek "tü tü Nazar değmesin" ya da "kulağıma küpe" şeklinde çevrilip dinamik eş değerlilik sağlanabilirdi. Suat Ertüzün'ün "Tahtaya vur" şeklindeki çevirisini Yüksel Peker "Nazar değmesin" şeklinde çevirmiştir. Bu cümlede Yüksel Peker'in yaptığı çeviride biçimsel ve dinamik eş değerliği sağlanmış görünse de Âmir isminin Ömer diye çevrilmesi yerleştirme stratejisini uyguladığı görülmektedir. Ayrıca Suat Ertüzün ve Yüksel Peker'in "Bey" ve "Efendi" yerine burada "Mösyö" yü kullandığı görülmektedir. Hâlbuki önceki sayfalarda "efendim" ve

"üstad" yerine de "Mösyö" kelimesinin kullandığı görülmektedir. Burada ara dilden yapılan iki çeviride de ekleme ve çıkarma stratejisinin uygulandığı anlaşılmaktadır.

Tablo 11. Örnek Çeviri

ŞURUK	
Kaynak Metin	منذ.... منذ...أقلت للإقامة ؟
	- نعم يا عزيزتي إ, رأيتك آخر مرة منذ حوالى عشرين عاما ..
	واختفيت طيلة ذلك العمر !
	.. العمل و الهموم
	..أراهن على أنك زرت الإسكندرية مرات و مرات فى تلك الأعوام
	.. أحيانا , و لكن و طأة العمل كانت شديدة , و أنت أدرى باالصافة
	..و أعرف أيضا جحود الرجال
	.. ما ريانا يا عزيزة , أنت أنت الإسكرية
	..تزوجت طبعا-
	-كلا بعد !
	تساءلت مقهقهة
	و متى تتم النية و تقدم؟-
	9
Ara dil **İngilizce**	Since… Since… did you say to stay?
	Yes. My dear. I can't have seen you for some twenty years.
	It's true. You never turned up once during all that tıme.
	I was busy.
	I bet you came to Alexandria often enough.
	Sometimes. But I was too busy. You know what a journalist's life is like.
	I also know what men are like.
	My dear Mariana, you are Alexandria to me.
	You married, of course.
	No. Not yet.
	And when will you marry, monsieur? She asks teasingly (p.3).
Erek Metin **Yüksel Peker**	En son… En son… burada kalmaya mı dedin?
	Evet, dostum. Neredeyse yirmi yıldır görmedim seni.
	Doğru bu kadar zamanda bir kez bile uğramadın.
	İşim vardı.
	İskenderiye'ye yeterince sık geldiğine bahse girerim.
	Ara sıra geldim. Ama çok işim vardı. Bir gazetecinin hayatının neye benzediğini bilirsin.
	Erkeklerin neye benzediğini de.
	Sevgili Mariana'm, sen İskenderiye demeksin benim için.
	Herhalde evlendin.
	Hayır henüz değil.

Takılarak soruyor, Peki ne zaman evleneceksiniz, mösyö? (s.18).

Erek Metin	Ne kadar… Ne kadar… Kalmaya'mı dedin?
Suat Ertüzün	Evet canım. Yirmi yıldır seni görmüyorum.
	Doğru onca zamandır bir kez bile kalkıp gelmedin.
	Çok işim vardı.
	İskenderiye'ye sık sık geldiğine bahse girerim.
	Bazen. Ama işim çok oluyordu. Bir gazetecinin hayatının nasıl olduğunu sen de bilirsin.
	Erkeklerin nasıl olduklarını bilirim.
	Sevgili Mariana, benim için İskenderiye sensin.
	Evlenmişsindir tabii.
	Hayır. Henüz değil.
	Peki, ne zaman evlenmeyi düşünüyorsun Mösyö? diye soruyor sataşarak (s.9).
Örnek Metin	Siz en son en son ne zaman burada kalmıştınız?
	Evet hayatım, seni yaklaşık olarak en son yirmi yıl önce görmüştüm.
	Ve bu süreçte ortalarda gözükmedin!
	İş güç ve de sorunlar.
	O yıllarda İskenderiye'yi defalarca ziyaret ettiğinize dair bahse girerim..
	Bazen, ama iş yoğunluğum vardı. Ve gazetecilik mesleğini bilirsiniz.
	Erkeklerin yoğunluğunu da bilirim.
	Mariana canım, sen tatlısın...
	- Elbette evlenmişindir.
	-Allah yazdıysa bozsun!
	Kahkaha atarak:
	- Peki, öyle bir niyetin var mı varsa ne zaman evlenmeyi düşünüyorsun Mösyö? diye soruyor (s. 18).

منذ.... منذ...أقلت للإقامة ؟ Arapça kaynak cümledeki bu ifade İngilizceye Eugene Nida'nın biçimsel eş değerlilik kapsamında aynen çevirildiği görülmektedir. Yapılan İngilizce çeviri ve Türkçe çeviriler biçimsel eş değerlik kapsamına alınabilir. Burada منذ derken o günün tarihini düşünmekte yani şey şey diyerek o günü hatırlamaya çalışarak zaman kazanmak istemektedir. Yüksel Peker ve Suat Ertüzün'ün aradil İngilizceden yaptıkları çeviride biçimsel eşdeğerlik sağlanamadığı görülmektedir. "Since… Since… did you say to stay?" Bu cümle ne zaman ne zaman kalmıştınız söyler misiniz? Şeklinde alternatif olarak çevrilebilirdi. Yüksel Peker "En son… En son… burada kalmaya mı dedin?" şeklinde çevirmiş, Suat Ertüzün ise "Ne kadar… Ne kadar… Kalmaya'mı dedin? " şeklinde çevirmiştir. Aslında otel sahibi yirmi yıl oteline uğramayan eski müşterisinin en son ne zaman otelinde kaldığını hatırlamaya çalışmaktadır. Hem kaynak dil Arapçadaki hem de aradil İngilizce cümle ile Türkçeye çevirisi karşılaştırıldığında anlam kaybı olduğu görülecektir.

اختفيت طيلة ذلك العمر !" bu cümle alternatif olarak "bu süreçte ortalıkta gözükmedin şeklinde çevirebilir. Bu cümlenin karşılığı İngilizcede **"It's true. You never turned up once during all that tıme."** şeklinde

çevrilmiştir. "Evet doğru" kısmı, İngilizceye çeviren Fatma Moussa Mahmoud tarafından eklendiği anlaşılmaktadır. "Once" kelimesi de aynı şekilde çevirmen tarafından eklenmiştir. Zira Arapça cümlede bir kez kelimesinin karşılığı yoktur. Yüksel Peker ve Suat Ertüzün'ün çevirilerinin kaynak dil Arapça cümleye daha yakın anlaşılmaktadır. Bu durumda Türkçeye yapılan her iki çevirinin de dinamik eşdeğerliği sağladığı görülmektedir.

<div dir="rtl">

لعمل و الهموم
</div>

Cümlesini İngiliz çevirmen "meşguldüm" diye çevirirken; Yüksel Peker "işim vardı". Suat Ertüzün ise "çok işim vardı" şeklinde tercüme etmiştir. Hâlbuki burada kastedilen işlerin yoğunluğu, iş güç ya da dünya meşakkati diye çevrilebilirdi. Burada Türkçeye yapılan her iki çeviri ara dil İngilizce den yapıldığı için biçimsel eş değerlik açısından uyum sağlamıştır.

<div dir="rtl">

و أعرف أيضا جحود الرجال
</div>

Bu cümle yani erkeklerin çabalarını/uğraşlarını bilirim biçimsel cümlesi Türkçe söylenirse erkeklerin ne halt yediğini bilirim olarak da çevrilerek yerlileştirme çeviri stratejisi uygulanabilirdi. İngiliz mütercim başta olmak üzere Türk mütercimlerde buna dahil biçimsel olarak doğru anlamı veremedikleri gibi anlamsal eş değerliliği de sağlayamamışlardır. Hatta burada anlam odaklı düşünülüp "erkeklerin ne halt yediğini" şeklinde yerlileştirme de yapılabilirdi. Evlenmişindir tabi cümlesi yerlileştirilerek öteki dil olan Türkçeye Allah yazdıysa bozsun şeklinde bir çeviri tercih edilebilirdi.

Genel anlamda baktığımızda Mahfuz'un da yazarken cümlelerinde yanlışlıklar bulunduğunu İngilizceye çeviri yapan mütercimin de Türkçe mütercimlerinde Eugene Nida'nın biçimsel eş değerliliği öncelediğini görmekteyiz.

Tablo 12. Örnek Çeviri

ŞURUK	<div dir="rtl">لا زواج , لا أبناء , اعتزلت العمل , انتهيت يا ماريانا..</div>
Kaynak Metin	<div dir="rtl">شجعتني بحركة من يدها فواصلت قائلا!</div>
	<div dir="rtl">عند ذلك نادتني الإسكندرية , مسقط رأسي , و لما لم يكن لى فيها من قريب حى فقد قصدت الصديق الباقى لى فى دنياى</div>
	<div dir="rtl">جميل أن يجد الإنسان صديقا يقاسمه و حدته-</div>
	<div dir="rtl">أتذ كرين أيام زمان؟</div>
	<div dir="rtl">قالت بصوت مأساوى</div>
	<div dir="rtl">ذهبت بكل جميل-</div>
	<div dir="rtl">ثم فى شبه غمغمة</div>
	<div dir="rtl">و لاكن علينا أن نعيش</div>
	10
Ara dil İngilizce	No wife, no family. And I've retired. I repply somewhat irritably. I'm finished. She encourages me to go on with a wave of her hand.
	I felt the call of my birthplace. Alexandria. And since I've no relation I've turned to the only friend the World has left me.
	It's nıce to find a friend in such loneliness.
	Do you remember the good old days?
	It's all gone, She says wistfully.
	But we have to go on living, I murmur (p.3).

Erek Metin **Yüksel Peker**	Ne Karım ne ailem var. Emekli oldum. Sinirleniyorum. Tükendim ben. El işaretiyle bana cesaret vererek konuşmaya devam etmemi istiyor. Doğduğum yerin beni çağırdığını hissettim. İskenderiye. Hiçbir akrabam olmadığından, dünyanın bana bıraktığı tek dosta döndüm yeniden.
	Böyle bir yalnızlıkta dost bulabilmek ne güzel.
	Eski güzel günleri hatırlıyor musun?
	Hepsi bitti diyor gözleri dalarak.
	Ama yaşamaya devam etmek zorundayız, diye mırıldanıyorum (s. 19).
Erek Metin **Suat Ertüzün**	Karım yok, ailem yok. Ve emekli oldum. Biraz aksice cevap veriyorum. İşim bitti. Elini sallayarak devam etmemi söylüyor. Doğduğum yerin beni çağırdığını hissettim. İskenderiye'nin. Akrabam da olmadığından yüzümü dünyanın bana bıraktığı tek dosta çevirdim.
	Bu yalnızlıkta bir dost bulmak güzel.
	Eski güzel günleri hatırlıyor musun?
	Dalgınlıkla, hepsi geride kaldı, diyor.
	Ama hayat devam ediyor diye mırıldanıyorum (s. 9).
Örnek Metin	Karım yok, ailem yok. Ve emekli oldum. Hayatımın sonuna geldim
	Mariana el hareketiyle beni cesaretlendiriyor ve şöyle diyorum:
	Doğduğum yer İskenderiye'nin beni çağırdığını hissettim. Akrabam da olmadığından yüzümü dünyanın bana bıraktığı tek dosta çevirdim.
	Bu yalnızlıkta bir dost bulmak güzel.
	Eski güzel günleri hatırlıyor musun?
	Dalgınlıkla, hepsi geride kaldı, diyor.
	Ancak yaşamamıza devam etmek zorundayız diye söyleniyorum/mırıldanıyorum (s.9).

Çevirilerde ilginç olanın mütercimler tarafından ekleme stratejisini işe koşmalarıdır. Bu pasajda mütercimlerden İngilizceye çeviren mütercim metinde olmayan "I reply somewhat irritably" cümlesini eklemiştir. İngilizceden çeviri yapan iki Türk mütercim de doğal olarak İngilizceden çeviri yaptıkları için bu yanlışı tekrar etmişlerdir. Yüksel Peker bu cümleyi sinirleniyorum şeklinde çevirirken; Suat Ertüzün ise "Biraz aksice cevap veriyorum" diye çevirmeyi tercih etmiştir. Dolayısıyla çevirmenler ekleme stratejisini işe koşmuşlardır. Aslında metinde olmayan bir şeyi metne sokmak metne ve yazarına ihanettir. Heredot'un çevirmen haindir dediği kısım burası olsa gerek diye düşünülebilir.

<div dir="rtl">و لاكن علينا أن نعيش</div>

Bu cümleyi Suat Ertüzün dışında herkes doğru çevirmişken Ertüzün Umberto Eco'nun aşırı yorum diye söylediği şeyi yapmış çok serbest bir çeviri yapmıştır.

Tablo 13. Örnek Çeviri

Şuruk	<div dir="rtl">تهلل وجهها فى سعادة شاملة، ماريانا، مهم عندى جدا أن يمتد بك</div>
Kaynak **Metin**	<div dir="rtl">العمر بعدى و لو يوما واحد حتى لا أضطر إلى البحث عن مأوى</div>
	<div dir="rtl">جديد . ماريانا إنك شاهد حى على أن التاريخ ليس و هما ، من</div>
	<div dir="rtl">عهد الإمام إلى اليوم.</div>
	13

Ara dil İngilizce	She beams with pleasure. Mariana, let's hope I may be the first of us two to go; no more shifting quarters. There you are, a living proof that the past was no illusion, even from the days of my great master down to the present moment (p. 7).
Erek Metin Yüksel Peker	Keyifle gülümsüyor. Mariana, umarım bu dünyayı daha önce terkeden ben olurum; sürekli yer değiştirmekten bıktım. Büyük Liderimin devrilişinden bu yana, geçmişin bir kuruntu olmadığına kanıt olarak, işte karşımdasın sen (s. 21).
Erek Metin Suat Ertüzün	Yüzü keyifle ışıl ışıl parlıyor. Mariana, umarım ikimiz içinden ilk giden ben olurum; artık yer değiştirmek yok. İşte buradasın, ta büyük üstadımla olan günlerden şu ana kadar geçmişimin bir yanılsama olacağının canlı kanıtı (s. 12).
Örnek Metin	Mutluluk yüzünden okunuyordu. Mariana, umarım bu dünyayı ilk terk eden ben olurum. Bir günlüğüne bile olsa artık yer değiştirmek istemiyorum. Mehdi'den zamanın imamından bugüne sen geçmişin bir yanılsama olacağının kanıtı olarak canlı bir tarih/tanık olarak karşımda duruyorsun.

Yüzü her şeyi kapsayan bir mutlulukla parladı, Mariana, sana uzanmak benim için çok önemli.

Benden sonra bir ömür, bir gün de olsa sığınak aramayayım diye.

yeni . Mariana, sen tarihin bir yanılsama olmadığına canlı bir tanıksın.

İmam döneminden bugüne

"Zevkle parlıyor. Mariana, umarım ikimizden ilk giden ben olurum; artık değişen çeyrek yok. İşte buradasın, büyük ustamın günlerinden bugüne kadar geçmişin bir yanılsama olmadığının canlı bir kanıtısın." İngilizcenin Türkçesi

عهد الإمام إلى اليوم.

Kısmını Fatma Moussa "my great master" diye çevirmiştir. İngilizce bu kısmın Türkçesi büyük usta olarak çevrilebilir. Yüksek Peker bu kısmı Büyük liderimin devrilişinden diye çevirmiş; Suat Ertüzün ise büyük üstadımla olan diye çevrilmeyi tercih etmiştir. Mahfuz'un Hz. Hüseyin cami ve bu cami içerisinde bulunan Hz. Hüseyin'in makamesini ömrü boyunca annesi ile ziyaret ettiğini ve Hz. Hüseyin'i aracı kılarak Allah'tan şefaat dilediğini biliyoruz. Bu anlamda burada عهد الإمام إلى اليوم bu kısım Hz. Hüseyin'in şehadetinden günümüze kadar bütün İslam mezheplerinde ve tek tanrılı dinlerde beklenen Mehdi'dir. Burada Fatma Moussa dahil olmak üzere Türk mütercimler yanlış çevirmişlerdir. Bu da çeviride dini bilginin yani uzmanlığın önemini ortaya koyması anlamında önem arz etmektedir. Bu kısımda mütercimler hem biçimsel hem devingen eşdeğerliliği sağlayamamışlardır.

Tablo 14. Örnek Çeviri

Şuruk Kaynak Metin	لم تكن متأكدا من وجود ماريانا ثم و صلت بحماس لتكن إقامة دائمة فنظرت إلى يدى التى ذكرتنى بيد مومياء فى المتحف المصرى **10**

Ara dil **İngilizce**	You were not sure you'd find Mariana. Now you'll stay here with me forever. I look at my hand and think of the mummies in the Egyptian Museum (p.4).
Erek Metin **Yüksel Peker**	Mariana'yı bulacağımdan emin değildim. Şimdi burada sonsuza dek benimle kalacaksın. Ellerime bakıyorum ve birden Mısır Müzesi'ndeki mumyaları düşünüyorum (s.19).
Erek Metin **Suat Ertüzün**	Mariana'yı bulacağından o kadar emin değildin demek, Artık sonsuza kadar burada benimle kalabilirsin. Eline bakıyorum ve aklıma Mısır Müzesi'ndeki mumyalar geliyor (s.10).
Örnek Metin	Mariananın varlığından emin değilsen sonsuza kadar burada kalabilirsin dedi coşkuyla. Elime baktığımda Mısır Müzesi'ndeki bir mumyanın eli aklıma geldi.

لم تكن متأكدا من وجود ماريانا**.**

Bu cümlede Mariana'yı bulamadığını söylüyor pansiyoncu yani Mariana'nın varlığından kesin emin değilsen sonsuza kadar bu pansiyonda kalabilirsin diyor. Ama Fatma Moussa İngilizceye çeviride Mariana'yı bulacağından emin değilsen diye çevirmiş. Yüksel Peker sen zamirini ben şeklinde çevirerek "Mariana'yı bulacağımdan emin değildim." diye çevirmeyi tercih ederken; Suat Ertüzün ise "Mariana'yı bulacağından o kadar emin değildin demek" bu şeklide çevirmeyi tercih etmiştir. Burada Ertüzün İngilizceden doğru aktarırken Yüksel Peker'in İngilizce tercümeyi yanlış çevirmesi başka İngilizce çevirilerden çeviri yaptığını akla getirmektedir.

Burada tekil مومياء mumya kelimesinin "المومياوات" şeklinde çevrilmesi de diğer hatalardan birisidir. İngilizce çevirisinde tekil olan mumya kelimesinin "the mummies" şeklinde hem çoğul hem belirli çevrilmesi sıkıntıdır. Çünkü Arapça metinde mumya tekil ve belirsiz olup el takısı almamıştır. Tekil olan mumya İngilizce ve Türkçe çevirilerinde çoğul olarak çevrilmiş Eugene Nida'nın stratejisi açısından bakıldığında hem biçimsel hem dinamiksel/devingen eş değerliliğin sağlanamadığı anlaşılmaktadır.

Tablo 15. Örnek Çeviri

Şuruk **Kaynak Metin**	لا تقل حجرتى فى شىء عن الحجرات المطلة على البحر. مستوفية لحاجتها من الأثاث و المقاعد المريحة ذات الطابع القديم. و لتبق الكتب فى صندوقها إلا ما ندر مما قد أراجعه فيمكن وضعه فوق التا رابيزة أو التسرحية. لا يعيبها شىء إلا أن جوها يسبح فى مغيب دائم لأنها تطل على منور كبير يتسلق على جدرانه سلم الخدم حيث تهر القطط و يتناجى العاملون**.** **11**
Ara dil **İngilizce**	My room is pleasant enough, quite as good as any of the seaward rooms I used to occupy in the past. I have all the furniture I need. Comfortable, old-fashioned chairs. But there is no place fort he books; I'd better leave them in the box and take out only a few at a time. The light here is not very good, a sort of constant twilight. My window opens onto a big air shaft, and the service stairs are so close that I can hear alley cats chasing up and down and cooks and chambermaids carrying on their affairs (p.4).

Erek Metin **Yüksel Peker**	Odam oldukça sevimli; eskiden tuttuğum deniz manzaralı odalar kadar güzel. Gerçekten her türlü eşya var. Konforlu, eski tip sandalyeler. Ama kitaplar için yer yok; onları bavulda bırakıp gerektikçe birkaçını dışarı çıkarsam daha iyi. Burada ışık pek yeterli değil, bir çeşit değişmeyen alacakaranlık. Pencerem büyük bir hava bacasına açılıyor, servis basamakları da o kadar yakın ki, yiyecek peşinde aşağıya yukarıya koşuşan sokak kedilerini, pişirilen yemekleri ve oda hizmetçilerinin ayak seslerini duyabiliyorum (s.19).
Erek Metin **Suat Ertüzün**	Aslında odam yeterince güzel; geçmişte yerleştiğim deniz gören odalar iyi. İhtiyacım olan tüm mobilyaya sahibim. Rahat, eski moda koltuklar. Fakat kitaplara yer yok; iyisi mi onları kolide bırakıp gerektikçe bir ikisini çıkarayım. Buradaki ışık pek yeterli değil, sürekli bir tür alacakaranlık içindeyim. Pencerem büyük bir havalandırma boşluğuna açılıyor ve servis merdiveni o kadar yakın ki, yukarı aşağı koşturan kedilerle işlerine bakan aşçı ve hizmetçilerini duyabiliyorum (s.10).
Örnek Metin	Odamın deniz manzaralı odalardan geri kalır yanı yok hani. Oda ihtiyacı olan tüm konfora sahip mobilyalar ve otantik sandalyelerde cabası. İnceleyebileceğim nadir kitaplar hariç diğer kitaplar sandıkta kalabilir ve trabzanın üst kısmına yerleştirilebilir. Buradaki ışık pekiyi değil, bir tür sürekli alacakaranlık. Pencerem büyük bir hava bacasına açılıyor ve servis merdivenleri o kadar yakın ki sokak kedilerinin aşağı yukarı kovalamalarını ve işlerini yürüten aşçılarla oda hizmetçilerini duyabiliyorum

Fatma Moussa'nın İngilizce tercümesinin Türkçesi şu şekildedir:

"Odam yeterince hoş, geçmişte kaldığım deniz manzaralı odalar kadar iyi. İhtiyacım olan tüm mobilyalara sahibim. Rahat, eski moda sandalyeler. Ama kitaplara yer yok: Onları kutuda bırakıp her seferinde birkaç tane çıkarsam iyi olur. Buradaki ışık pekiyi değil, bir tür sürekli alacakaranlık. Pencerem büyük bir hava bacasına açılıyor ve servis merdivenleri o kadar yakın ki sokak kedilerinin aşağı yukarı kovalamalarını ve işlerini yürüten aşçılarla oda hizmetçilerini duyabiliyorum"

Arapça bu kaynak لا نقل حجرتى فى شىء عن الحجرات المطلة على البحر cümlenin İngilizce ve Türkçe çevirilerinin yanlış yapılarak hem biçimsel hem dinamiksel eş değerliliği sağlayamadığı anlaşılmaktadır. Fatma Moussa'nın (Fatma Musa) bu cümleyi **"Odam yeterince hoş, geçmişte kaldığım deniz manzaralı odalar kadar iyi"** şeklinde çevirdiği görülmektedir. Yüksel Peker bu cümleyi "Odam oldukça sevimli; eskiden tuttuğum deniz manzaralı odalar kadar güzel" şeklinde çevirirken; Suat Ertüzün ise "Aslında odam yeterince güzel; geçmişte yerleştiğim deniz gören odalar iyi." şeklinde çevirmeyi tercih etmiştir. Burada istenen dinamik eş değerlik sağlanamamıştır. Yüksel Peker Arapça ve İngilizcede olmayan "gerçekten" kelimesini Türkçe çevirisine ilave etmiştir. Genel anlamda bakıldığında bu cümlelerin kısmi de olsa eş değerliliği sağladığını görülmektedir.

SONUÇ

Çeviri, insanların diğer insan topluluklarını ve kültürlerini tanıyıp, o dillerde yazılmış edebi eserleri okuyup anlamalarını sağlayan muhteşem bir kavramdır. Her toplumun kendine ait kültürü vardır. Dilleri de bu kültüre göre şekillenmiştir. Kültürler arası farklılıklar olduğunda çeviride anlam kayıplarının olması yadsınamaz bir gerçeklik olarak karşımıza çıkar. Çevirmenin tam da bu anlamda rolü büyük önem taşımaktadır. Çevirmen kaynak dildeki anlamı hedef dile aktarırken eşdeğerliği sağlayabilmesi büyük önem taşır. Eşdeğerliği sağlayamadığı ölçüde anlam kayıpları yaşanacaktır. Çevirmenin iyi bir çeviri yapabilmesi için kaynak dil kültürüne hâkim olduğu gibi, aynı zamanda hedef dil ve kültürüne de hâkim olması gerekir. Necîb Mahfûz 1988 senesinde Nobel Edebiyat Ödülüne layık görüldüğün tüm dünyada ve özellikle Türkiye'de ilgi görmüş ve eserlerinin bazıları tercüme edilmiştir. Ancak eserlerinin birçoğu, İngilizceden Türkçeye aradil kullanılarak tercüme edilmiştir. Bunun nedeni ise Arapçadan Türkçeye çeviri yapan çevirmen sayısının oldukça az olmasıdır.

Necîb Mahfûz Mirâmâr adlı romanını Arapça olarak yazmış ve 1967 yılında yayınlamıştır. Mirâmâr romanı Arapçadan İngilizceye 1993 yılında çevrilmiş bir süre sonra da İngilizce ara dilden de Türkçeye çevrilmiştir.

Genel anlamda Arapça İngilizceye Türkçe metinlere karşılaştırılıp değerlendirildiğinde anlam kayıplarının olduğu dolayısıyla da eşdeğerlik sağlanamadığı görülmüştür. Yapılacak çeviriler, ara dil kullanılmadan doğrudan kaynak dilden yapıldığında anlam kayıplarının minimum düzeye indiği ve eşdeğerliğin sağlandığı görülecektir. Anlam kayıplarını en aza inmesi çevirmenin yeterli olmasıyla doğrudan ilgilidir. Çevirmen çeviri konusunda yetenekli olmalıdır.

Mirâmâr romanının Türkçe çevirilerinde yaşanan anlam kayıpları aradil İngilizceden çeviri yapılmasıdır. Eğer Arapçadan Türkçeye doğrudan çeviri yapılsaydı Arap ve Türk kültürünün de birbirine yakın olması da dikkate alındığında kaynak dildeki anlamı kaçırmadan, eşdeğerliği yakalamış, okuyucu tarafından daha zevkli bir çeviri olması muhtemel olacaktı. Üniversitelerimizde Arapça bölümlerinde çok değerli akademisyen hocalarımız ve çevirmenlerimiz bulunmaktadır. Ülkemizdeki bu potansiyel değerlendirilmeli ve Arapçadan Türkçeye doğrudan çeviriler yapılmalıdır.

KAYNAKLAR

Aksoy, N. B. (2001). Çeviride çevirmen seçimleri ışığında çeviri eleştirisi. *Hacettepe Üniversitesi Edebiyat Fakültesi Dergisi,* 4 (3), s.1-16.

Aksoy, N. B. (2002). *Geçmişten günümüze yazın çevirisi* (1. bs.). Ankara: İmge Kitabevi.

Aktaş, T. (1996). *Çeviri işlemine genel bir bakış.* Ankara: Orsen Matbaacılık.

Baker, M. (2011). *In Other Words: A coursebook on translation* (2. bs.). USA: Routledge.

Baran, E. (2022). Necib Mahfûz'un "Evlâdu Hâratinâ" adlı romanının Türkçe ve İngilizce çevirilerinin karşılaştırılması. *Rumelide Dil ve Edebiyat Araştırmaları Dergisi*, (26), 1141-1154. DOI: 10.29000/rumelide.1074099

Civelek, Y. & Baran, E. (2020). Necib Mahfuz'un "Esir Üniforması"nın Türkçe Çevirileri Üzerine (Çeviri Stratejileri ve Çeviri Eşdeğerliliği Açısından İnceleme). Nüsha, 20 (51), 215-246. DOI: 10.32330/nusha.732698

Göktürk, A. (2016) *Çeviri: Dillerin Dili* (12. bs.). İstanbul: Yapı Kredi Yayınları

Gürçağlar, Ş. T. (2022) *Çevirinin ABC'si.* İstanbul: Say Yayınları

Mahfouz, N. (1978). Miramar. Çev. Fatma Moussa Mahmoud, Trevor Le Gassick. Cairo: The American University in Cairo Press.

Mahfûz, N. (1979). *Miramar.* Kahire: Mektebu'l Mısr

Mahfûz, N. (2013). *Miramar.* Çev. Suat Ertüzün. İstanbul: Kırmızı Kedi Yayınları

Mahfûz, N. (1989). *Mîrâmâr,* Çev. Yüksel Peker, 1. Baskı, İstanbul: Adam Yayıncılık.

Matiu, O. (2008) Translating Poetry. Contemporary Theories and Hypotheses. *Professional Communication and Translation Studies*. 127-134

Newmark, P. (1988). *A textbook of translation.* New York- London: Shanghai Foreign Language Education Press.

Özcan, M., Dağbaşı, G. & Demir, Y. M. (2023). Necîb Mahfûz'un Mirâmâr adlı romanının ara dil İngilizceden yapılan Türkçeye çevirisi ile Arapça kaynak metninin karşılaştırmalı bir incelemesi. *Uluslararası Dil, Edebiyat ve Kültür Araştırmaları Dergisi* (UDEKAD), 6 (2), s. 302-320. DOI: https://doi.org/10.37999/udekad.1365043

Özcan, M. (2017). Nobel Ödüllü Mısırlı Yazar Necip Mahfuz'un el-Kahiretu'l-Cedide Adlı Romanının Türkçe Çevirisindeki Dil Oyunlarının Eşdeğerlik Açısından incelenmesi. *Turkish Studies*. 12 (7), 619-632.

Popoviç, A. (1982). *The Concept Shift of Expression in Translation Analysis* (Çev: Y. Salman. Yazko Çeviri).

Snell-H. M. (2006). *The turns of translation studies: new paradigms or shifting viewpoints*? Amsterdam; Philadelphia: J. Benjamins Pub.

Suçin, M. H. (2012). *Dünden Bugüne Arapçaya Çevirinin Serüveni*. Ankara: Kurgan Edebiyat Yayınları

Suçin, M. H. (2013). *Öteki dilde var olmak: Arapça çeviride eşdeğerlik* (2. bs.). İstanbul: Say Yayınları.

Şevik, Ş. F (2021): *Kuramdan Uygulamaya Çeviri Eğitimi*. 1 Baskı. İstanbul: Çizgi Yayınları.

Venuti, L. (2004). *The translator's invisibility: a history of translation*, London and New York.

Yücel, F. (2020*): Çevirinin Tarihi*. 2. Baskı. İstanbul: Çeviribilim Yayınları

Kocabıyık, H.S. (2021*). Çeviribilimde Yeni Bir Kuram Altın Eşdeğerlilik*. 1. Baskı. Ankara: Gazi Kitabevi.

Yıldız, M. (1998). Necîb Mahfûz'un Mîrâmâr adlı romanı üzerine bir inceleme, EKEV Akademi Dergisi, 1 (2), 275-298.

Yıldız, M. (2009). *Necîb Mahfûz: hayatı, eserleri ve Türkçe çevirileri, Nüsha*, 29, 17-28.

Yıldız, M. (2019). Necîb Mahfûz. *TDV İslâm Ansiklopedisi*, EK-2, 348-350. https://islamansiklopedisi.org.tr/necib-mahfuz.

Yıldız, M. & Kurt, G. (2018). Çeviride kayıplar sorunu: Necîb Mahfûz'un yevme kutile'z-za'îm adlı eserinin Arapça ve İngilizceden Türkçeye çevirisi ile Arapça kaynak metninin karşılaştırmalı bir incelemesi. *Çeviribilim ve Uygulamaları Dergisi*, (25), 1-34. DOI: 10.37599/ceviri.513961

Mediha MANGIR, Türkiye Türkçesinde İletişim Fiilleri, Konya: Palet Yayınları, 2023, 163 s.

Berna Nur BÖĞREK

Doktora Öğrencisi, Ondokuz Mayıs Üniversitesi
bernanur773@gmail.com, ORCID: 0000-0001-8259-5340

Eda EKEN

Doktora Öğrencisi, Ondokuz Mayıs Üniversitesi

eda15550@hotmail.com, ORCID: 0000-0002-2294-565X

Toplumların dünya görüşleri ve maddi-manevi kültürleri, dil kullanımları üzerinde derin etkilere sahiptir. Bir dil, içerdiği kavramlar, ifade biçimleri, dilbilgisi yapıları ve hatta ses yapısıyla bir toplumun yaşam biçimini, düşünce dünyasını, dinsel inançlarını, gelenek ve göreneklerini, kültürel değerlerini yansıtır.

Değişen ve gelişen dünya düzeni, iletişim biçimlerinin ve kanallarının değişmesine yol açsa da bu, dilin en yetkin ve kullanışlı iletişim aracı olduğu gerçeğini değiştirmez. İnsanların iletişim kurma gereksinimi, yeni olay, durum ve kavramlarla karşılaşması ve bunlara karşılık bulma çabası dillerin söz varlığı üretiminde etkili olmuştur. Söz varlığı ögelerinden fiiller, evrensel dil ulamları çerçevesinde isimlerle birlikte anılan ikinci önemli kategoridir. Yaygın olan görüşe göre isim kökleri, dilin kendi başlarına var olan bağımsız durumdaki ögeleridir. Fiillerin gerçekleşmesi ise nesnelere/varlıklara bağlıdır. Michel Foucault, fiilin her söylemin vazgeçilmez koşulu olduğundan ve onun olmadığı yerde dilin bulunduğunu söylemenin olanaksızlığından söz eder. Foucault'ya göre dil eşiği, fiilin ortaya çıktığı yerde, söylemin kıyısında, tam olarak işaretlerin dil hâline geldikleri noktada yer alır.[1]

İnsanın, çeşitli olay akışlarından ya da durumlarından oluşan yaşantıları, birer süreç (process) olarak değerlendirilir ve bu süreçler dilde fiiller ve fiil grupları ile karşılanır. Son dönem çalışmalarında fiillerin farklı ölçütlere göre (biçim bilgisel, söz dizimsel, anlamsal) sınıflandırıldıkları gözlemlenir. Bu sınıflandırmaların birçoğunda sözel süreçleri karşılayan iletişim fiillerinin ana başlık olarak

---

[1]Foucault, M. (2015). *Kelimeler ve Şeyler*. çev. M. A. Kılıçbay. Ankara: İmge Kitap Yay.

değerlendirildiği görülür. İletişim fiilleri, bir dilin söz varlığı içerisinde iletişim esnasında duygu, düşünce ve bilgilerin aktarılmasında kullanılan fiillerdir.

Türkiye Türkçesinde İletişim Fiilleri adlı bu çalışma, Türkiye Türkçesinde insanın hareketlerini, kılışlarını, oluşlarını, durumlarını karşılayan, cümlenin ana ögesi ve kurucusu olan fiillerin sözel sürece yönelik kavram alanına giren türlerini ele almaktadır. Mediha Mangır tarafından kaleme alınan bu çalışma, Ekim 2023'te Palet Yayınları aracılığıyla okurlarla buluşmuştur.

Mangır bu eserini, Türkiye Cumhuriyeti'nin 100. yılı dolayısıyla

"Türkiye Cumhuriyeti'nin 100. yılına

Bizi bu günlere İLen ecdada

Bu günleri geleceğe İLecek evlatlara

şeklinde iletişim kelimesinin kökünü de önceleyen bir ithafla başlatır. Çalışma, *Giriş, Kelime Türleri ve Fiil, Türkçe İletişim Fiilleri* ve *Sonuç* bölümlerinden oluşmaktadır. *Giriş* (s. 15-43) bölümünün ilk kısmında dil ve kökenine dair bilgilerin yanı sıra dilin özellikleri, fiillerin dilin kökeni tartışmalarındaki konumu ve dilin iletişim aracı olma özelliği üzerinde durulmuştur. Girişin diğer bölümünde ise iletişim amaçları, iletişim ögeleri ve bu ögelerin dilin işlevleriyle ilişkisine yer verilmiş, bölüm sonunda da iletişim türleri ve etkileşimleri ele alınmıştır.

Kelime Türleri ve Fiil başlıklı ikinci bölümde (s. 44-76), kelime türleri içinde fiilin yeri belirlenmiş, fiil sınıfları üzerine yapılan çalışmalar sunularak iletişim fiillerinin, fiil sınıflandırmalarındaki yeri tartışılmıştır. Bölümün sonunda Türkçede iletişim fiilleri üzerine yapılan çalışmaların yer aldığı değerlendirme kısmı bulunmaktadır.

Türkçe İletişim Fiilleri başlıklı üçüncü bölümde (s. 77-103), Türkçe iletişim fiilleri biçim bilgisi, anlam bilimi, söz dizimi ve edim bilimi bakımından dört başlıkta değerlendirilmiştir. Biçim bilgisi bakımından ele alınan Türkçe iletişim fiilleri, tarihî Türkçe metinlerden alınarak kök fiiller, gövde (türemiş) fiiller ve birleşik fiiller açısından incelenmiştir. Araştırmacı, bu bölümde iletişim fiillerini anlam bilimsel bakımdan tek anlamlılık ve çok anlamlılık başlıklarında ele almış, iletişim fiillerinin çok anlamlılığa bağlı olarak anlamsal rol yapılarındaki değişimlerini tanık cümlelerle göstermiştir. Ayrıca bu bölümde iletişim fiilleri, söz dizimsel açıdan değerlendirilirken iletişim fiillerinin birçok dilde olduğu gibi Türkçede de söz aktarımlarında rol aldıkları belirtilmiştir. Fiillerin söz dizimsel kalıp değişimlerinin, söz aktarmalarındaki iletişim fiillerinin rollerini değiştirdiği üzerinde durulmuş, doğrudan söz aktarımlarında çoğunlukla *de-* fiilinin kullanıldığı tanık cümlelerle gösterilmiştir. Edim bilimsel açıdan da ele alınan iletişim fiilleri, alıcıdaki etkilerine göre kesinleme, yöneltme, yükleme, dışavurma, duygu ifade edenler ve değerlendirme ifade edenler şeklinde sınıflandırılarak söz edimleri ve iletişim fiilleri ilişkisi üzerinde durulmuştur.

Dilsel ürünlerin betimlenmesi, çözümlenmesi ve yorumlanmasında cümlenin odağı olarak nitelenen fiillerin belirleyici olduğunu ifade eden yazar, kitabın son bölümü olan sonuç ve öneriler bölümünde (s. 105-155) bazı tespitleri sıralamıştır. Ayrıca yazar bu bölüme sözel süreci karşılayan iletişim fiilleri sözlüğü eklemiştir. Sözlükte, sözel süreci karşılayan ve konuşma sürecinde yer alan fiillerin belirlenmesinde, fiilin gerçekleşme sürecine katılanlar arasında konuşucu katılanın iletişim fiilleri için yeter şart olduğu belirtilmiştir. Birleşik fiillerin belirlenmesinde de isim+yardımcı fiil kalıbının esas alındığı, deyim özelliği gösteren yapıların ve kurucular arasında metaforik ilişki bulunan fiillerin sözlüğe eklenmediği belirtilmiştir. Sonuç bölümünden sonra gelen Kaynakça (s. 157-163) kısmında, çalışmada yararlanılan kaynaklar alfabetik olarak sıralanmıştır.

Türkiye Türkçesinde İletilim Fiilleri kitabı, iletişim fiillerini biçim bilimsel yönden ele alarak sözel iletişim fiillerinin yapılarını sunması, anlam bilimsel açıdan tek anlamlılık ve çok anlamlılık gibi kavramlar etrafında iletişim fiillerinin anlam ekseninin belirlenebilmesi ve fiillerin çok anlamlılığa bağlı

olarak rol yapılarındaki değişimlerin olabileceğini göstermesi bakımından özgün değerdedir. Ayrıca çalışma, iletişim fiillerini söz dizimsel açıdan değerlendirerek tanık cümlelerden hareketle fiillerin anlam değişimine bağlı olarak söz dizimsel kalıplarının da değişebileceğini ortaya koyması ve edim bilimsel açıdan da söz edimlerinin iletişim fiilleriyle ilişkili yapılar olduğunu belirtmesi bakımından alana katkı sağlayacaktır.

Büyük bir titizlikle hazırlanan bu çalışma için öncelikle Mediha Mangır'a daha sonra da bu kitabı okurlarla buluşturan Palet Yayınlarına teşekkür ederiz.

KAYNAKLAR

Foucault, M. (2015). Kelimeler ve Şeyler. (çev.) M. A. Kılıçbay. Ankara: İmge Kitap Yay.

Mangır, M. (2023). Türkiye Türkçesinde İletişim Fiilleri. Konya: Palet Yay.