



**TRANSLATION STUDIES
ASSOCIATION OF NIGERIA**

JOURNAL FOR TRANSLATION STUDIES IN NIGERIA (JTSN)

**A Journal of the Translation Studies
Association of Nigeria (TSAN)**

**Volume 1, 2022
ISSN: 2955-151X**

Editorial Policy

Vision

The *Journal for Translation Studies in Nigeria (JTSN)* is the official annual journal of the Translation Studies Association of Nigeria. Its vision is to offer a high-level publication outlet to scholars from Nigeria and beyond who are researching into translation and interpreting to disseminate their work in order to advance the field of Translation and Interpreting Studies in Nigeria and to place Nigeria in the discourse on translation and interpreting globally.

JTSN publishes well-researched articles on all aspects/genres of translation and interpreting studies from different theoretical and analytical standpoints. It welcomes interdisciplinary research, which includes but is not restricted to politics, history, sociology, anthropology, archaeology, religious studies, linguistics, cultural studies, development studies, media studies, multimedia studies, among others. Articles could be on translation and interpreting involving any language pair, so long as they are relevant to the Nigerian context. Articles should however clearly demonstrate their contribution to existing knowledge. *JTSN* also welcomes reviews of key books on translation and interpreting as well as translations of seminal articles on translation and interpreting into indigenous Nigerian languages, English, French or Arabic. *JTSN* publishes both general and special issues. Scholars interested in guest editing special issues of the journal should contact the Secretary.

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Editorial

The publication of the *Journal for Translation Studies in Nigeria*, the first journal in Nigeria solely dedicated to Translation Studies is an indication that translation has come of age in Nigeria. The quality of the articles, their diversity and profundity further strengthen our opening assertion. The papers are wellresearched and built on solid theoretical and methodological background backed up with scholarly language.

It is very heartening to observe that the papers have gone beyond the hackneyed embryonic stage of translation where discussions in translation (especially among experts of French in Nigeria) were dominated by the sevenfold procedures of Jean-Paul Vinay and Jean Darbelnet. Translation scholars in Nigeria have sufficiently broadened their horizon to discuss intelligently a rich variety of translational issues. This is encapsulated in the articles.

Patronized by seasoned authors reflecting different backgrounds, the articles in this peer-reviewed maiden issue were chosen after a very rigorous assessment. Researchers in translation and allied fields, teachers and students will find this journal to be very useful. The proof of the pudding is in the eating. Scholars in the field are therefore invited to the academic meals provided generously in the pages of this journal. The *Journal for Translation Studies in Nigeria* provides a wonderful forum for translation and translatoologists to get involved in crosspollination of ideas. Critical articles on theoretical or empirical issues are welcome.

It will be unfair to close the editorial comments without appreciating the founding team of scholars who worked tirelessly to establish this Journal. It will be recalled that the decision to float this journal was taken in 2018 during the maiden general meeting of African Translation Studies Association (ATSA) Group in Nigeria which was held in Delta State University, Abraka. The laudable efforts of Professor Rita Mebitaghan, Dr Miriam Birma and others have seen the light of day. They deserve accolade from the fast growing body of translators in Nigeria.

Prof. Isaiah Bariki
University of Ilorin

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Abdulhakeem Zubair

Abstract

This paper discusses relationships between the concepts of Translation and adaptation by analyzing its apparent challenges in Sumair Abdu Robihi's translation of Wole Soyinka's *Ake: years of childhood* into Arabic. This research is novel as it explores a subject matter that is rarely investigated by Arabic scholars in Nigeria. The study adopts descriptive and analytic methods. Findings indicate that the Yoruba poems in Soyinka's *Ake* are not complex, yet Sumair's translation did not adequately capture some of the contextual meanings in the source text. It was further established that Sumair Employed pragmatic adaptation such as omission, expansion, exoticism, creation and transcription. These findings could be applied to other similar works of authors from different background in the effort to further the studies of translators.

Introduction

This paper examines the relationship between translation and adaptation by studying differences, approximations and intercrossing between the two concepts in the field of literary translation. The discussion critically examines Sumair's translation of Soyinka's "*Ake, Years of Childhood*" to illustrate the concepts of adaptation in translation studies to illustrate the differences between languages and cultures.

Recalling Toury (1995), the best approach to translation relies on the application of eclectic factors such as an understanding of the sociocultural forces that constitute a component of the meaning potentials of text in the source. Since the concept of translation is made up of complex interrelationships, it is inevitably marked by multiple "identities", depending on "the forces that govern the decision process at a particular time" (Gentzler, 1993, p. 128). Translation would thus not be easily reduced to a fixed concept, but could be thought of as forming a "changing" textuality, whose margins are set up by discursive practices, among other factors.

As Hermans points out, translation is an institutional practice connected with discursive and norm intercrossing which may be in conflict, and which may legitimate certain translating options. Norms are not independent of local

conditions, and of the social relations within communities, regardless of whether these relations are material (economic, legal, and financial) or what Pierre Bourdieu calls "symbolic", i.e. relations that have to do with status, with legitimacy, and with who confers legitimacy. Of course, in large, complex and differentiated societies, a vast multiplicity of different, overlapping and often conflicting norms coexist. The translator's work is inevitably entangled in several of these networks at once [...] the translator enters an existing network of discourses and social relations. (Hermans 1997, p. 10)

The starting point for this discussion is a dazzling memoir of an African *childhood* from Nobel Prize-winning Nigerian novelist, playwright, and poet, *Wole Soyinka's* Aké: the *Years of Childhood* gives us the story of *Soyinka's* boyhood before and during World War II in a Yoruba village in western Nigeria called Aké. Ten years later, precisely in 1991 Sumair Abdu Robih, an Egyptian writer was overwhelmed with the amazing story of the Nigerian novelist translated it to Arabic language with the title: أكيه، تاونس قلاوف طلا Let us examine some challenges the translator encountered during this difficult task by analyzing the translated text (compared to the source-text) and target audience notion.

Some of the challenges of the translator in this task were the author's usage of some Yoruba expressions that are very difficult for a non-yoruba to understand. Despite the fact that, some footnote and English translation of some of these expressions were provided in the book. Example of such is "*ibanuje Ko m'omode, Ko m'agba*" which means sadness has no regards for age disparities". Sumair translates it as ام ناك ناس دنلا اري غص وا اري بك adapting the word "sadness" to "regret and death". The analysis provided is meant to reflect upon the possibility of thinking of the terms "translation" and "adaptation", as being made up neither of a univocal Identity nor of a clear-cut, absolute difference independent of any contextualization. We assume that boundaries between the two concepts are not intrinsic. However, the concepts do not lack boundaries (otherwise this would just mean a naïve reduction of one term to the other). The boundaries here are marked by their complex "re-dimensioning" in terms of discourses in which both concepts of translation and adaptation, and the respective textual corpora they cling to be inscribed.

Local and Global Adaptation context in Sumair's Arabic Translation of Aké.

Majority of translators face various hindrances caused by inequalities of source and target realities such as translating idioms, proverbs, and poems. It is therefore, possible to suggest that adaptation is meant to eliminate these

inequalities during translation work. In this paper, we will examine the local and global adaptations in Sumair's work using the most common factors which necessitates adaptation in translation in line with Mona Baker and Gabriela Saldanha (Baker, Saldanha 2011:41) suggestions listed below.

- 'cross-code breakdown' (there are no lexical or any other kinds of equivalents in the target language);
- 'situational or cultural inadequacy' (contexts and views of a source text cannot be properly applied to the target text);
- 'genre switching' (a need to switch from one genre to another);
- 'disruption of a communication process' (a need to address a different type of readership).

Having highlighted the aforementioned factors, it is observed that Sumair's approach to the source text is either limited to a certain part of it (applied to a certain difficulty in the source text) or 'strategic' (applied to the text as a whole to deal with the complex of difficulties). Let us examine the word "*Abiku*" as used by the author in the source language, this word is purely Yoruba expression used deliberately by the author to insert local colour into his work which means - according to Yoruba beliefs and traditions - "a born child who later died and born again then died and born again". It is important to note that, this ideology is alien to the world view of the Arab and presents a significant challenge of finding an equivalent in the target language. In addition, the context and view of the source text cannot be properly applied to the target text due to differences in cultural, belief, tradition and religion background. This type of word can be found in many places in the work of Soyinka. Example of such is "*Egungun*", "*Oro*", "*agidi*", "*ikokore*" and a host of others. Furthermore, Sumair explores the two types of adaptation in his work which are 'local and global adaptation'.

As a rule in translation studies, the use of *local adaptation* is triggered by situational difficulties in the process of translation. This kind of adaptation is applied to isolated parts of a given text to cope with the 'intrinsic' structural, pragmatic, social or cultural translation difficulties. As a local operation, adaptation helps to shorten the distances between source and target texts. We find it reasonable to compare local adaptation to a translation technique, as they both serve to overcome isolated problems of a source text and have a very limited effect on the target text as a whole (Baker, Saldanha 2011). Going by this submission, Sumair in his work, explore this technique which can be clearly noted in the first paragraph of the target language compared with the source.

An illustration of the two texts according to the two authors; Soyinka reads in his first paragraph on the book under study:

The sprawling undulating terrain is all of Ake. More than mere loyalty to the personage gave birth to a puzzle and a resentment that God choose to look down on his own pious station, the parsonage compound, from the profane heights of Itoko. There was of course the mystery of the Chief's stable with live horses near the crest o the hill, but beyond that, the dizzying road only sheered upwards from one noisy market to the other, looking down across Ibarapa and it Ake into the most secret recesses of the parsonage itself (Soyinka 1981:1).

Sumair in his own version translated the text as follows:

كانهيو دنع ذاع فترم) وكوتو وأ) ذاك ل يطسبا ساقلا اب يرق ذم سار ل تلامث ك لذ
رخا لطي د لع رث ك ل خادم ري د لا قير سلا" ذ كاً.... ضراً قجوم تم قيه مارت مو ف ارطلا
(Sumair,1991:1) ق يرطلا جرء تملا دعا صلا ذم ق وس ب حاص د لإ ق وس

While looking at Sumair translation, it is observed that he deliberately omitted some expressions in the source text due to some situational challenges but tried to adapt to social and cultural difficulties in rendering the text to the target language. This approach reflected in many areas of Sumair's translation of the source text, Ditto to the second, third, fourth and even fifth paragraph in the first chapter of the book. As a matter of fact there are so many omissions in the exercise done by the translator which is categorized in this study a local adaptation from the translator.

Global adaptation, on the contrary, is usually applied to the entire text and is caused by 'extrinsic factors' of the source text. Translator scholars define global adaptation as a process which may occur not only when translating from one language into another similarly to what we are currently studying in Sumair work, but also within one and the same language. This kind of global adaptation is called 'monolingual adaptation' (Baker, Saldanha 2011: 34). To illustrate monolingual adaptation, one can give an example of adapting a novel for a play or turning a play into a movie such as 'Omuti' by Kola Ogunmola which was translated as 'The Palm Wine Drunkard and his Dead Palm-wine Tapster in the Dead's Town' which was published by Faber in London 1952. However, this paper will focus on the process of bilingual adaptation only i.e. Arabic and English.

A decision to carry out global adaptation may be taken by a translator which leads to the reconstruction of the whole text 'by changing its purpose, functions or impact on the target audience' (Baker, Saldanha 2011: 46). In this study, it is observed that the translator did not use this technique in order to maintain the meaning in the source and target languages. It is also important to note that the notion of global adaptation can correlate with that of a translation strategy viewed as set forth in (Volkova 2012: 51). For this research, it will suffice to emphasize the 'flexibility and variability' of a translation strategy used by the translator. (Volkova 2014).

Linguistics Peculiarities of Yoruba Language and Arabic in Sumair's Work

The type of translation applied by Sumair in this work can be termed as inter-semiotic translation, we shall therefore, study the challenges and the difficulties encountered by the translator to find equivalents between some Yoruba terms used by the author and Arabic translation. One of the challenges is the fundamental difference between Yoruba and Arabic grammar language. These peculiarities are found in Yoruba proverbs, idioms, and incantations. Other peculiarities are embedded in the use of drums (*bata and gangan*) to communicate. To understand the meanings communicated through this medium, requires a total immersion in Yoruba poems in particular and Yoruba culture in general. We can precisely say that the initiation age for *bata* starts from age 6 to age 24 or even beyond. (Asobele: 2016:67). It is not just anybody that can acquire this type of education in Yoruba society because most of the drummers and poets are being a target of patronage by kings and noble personalities within the society. Traditionally, the poets and drummers performed every morning at the early hours in the palace for the pleasure and entertainment of the kings and notable chiefs and guests. They jealously keep these techniques among themselves as a heritage for their offspring which are being transferred from generation to generation.

In this study, we are most concerned about the world of spirit briefly narrated by Soyinka in the book under study while describing his uncle Sanya and his friend Bukola whom he believed were not part of this world. On one hand, it is important to note here that Sumair omitted this important and interesting part of some of Yoruba beliefs and customs according to their tradition where Soyinka described his uncle as *Oro* "a kind of tree daemon". In this narrative, he used some Yoruba expressions which are a bit difficult for non-native speaker to comprehend such as "*Oro, egungun*", translated as a Ghommid, a wood of spirit which is also believed to live in the ground; also this expression "*Sanya wo niyen? Bo o lo o ya mi, o di kitipa kitipa!*" translated as "if you aren't moving get out

of my way" and the word *agidi*. Perhaps the translator might not be familiar with the type of environment of the author because Arabs are not familiar with daemon tree due to unavailable forest in their immediate environment. Of course, the Arabs world, strongly believe in daemon, ghost and other strange phenomenon as mentioned in much Arabic literatures.

On the other hand, Sumair did a good translation in describing Soyinka's friend "Bukola" while narrating her ordeal in the book, according to the author, she was an *abiku* i.e. a child who is born, then dies, born again and dies in a respective cycle. The translator translated it thus:

"فطلا يذلا دلاوي مـث تـومي مـث دلاوي مـث تـومي انكهو" which is a very good translation that captured the real meaning of the word *abiku*. In addition to this, all conversations that followed the narration of Bukola's ordeal in the translated work were perfectly done by Sumair.

Ake and Intertextuality: The (Im)possibility of Translation

The version of Ake years of childhood in Arabic analyzed here raises the issue concerning the boundaries between translation and adaptation. Sumair's work is deemed to be "untranslatable" due to cultural and intertextual references related to the source-text. The notion of "adaptation" would bear at least two meanings in this context. On one hand, since some expressions in the book "Ake" is considered to be "untranslatable", its adaptation means an abridgement that overlooks language problems in order to make it suitable for a specific audience such as Arabic readers. In this case, intertextuality stands for abridgement or simplification. On the other hand, adaptation may be what curiously makes a source-text translatable: a technique which could recreate new wordplay and situations able to restore parallel, reciprocal meaning effects. This assertion leads us to analyze the (im)possibility of translation of Yoruba poems into Arabic because it version will poses some challenges in poem rhyme in some cases.

Yoruba poems, on the other hand, do not have regulations governing Arabic poems composition, however, its formulation is incredibly complex. It is important to note that Yoruba poems contained in Soyinka's Ake are not complex, yet some of the translated version of the poems in Sumair's work is not targeting the contextual meaning in the source language while few are not translated; a translation that remove its musicality in the target language. Let us take for instance this poem (Soyinka 1981: 86-87) :

Ile o, Ile o

Ile o, Ile o
Baba (Iya) r le re
Ile lo lo tara
Baba re' le re
Ile lo lo, ko s'ina
Sumair translation goes thus:

المنزلة، لزمنلا
بهذه ربه كلاً اناس لزمنلا
قر شام
بهذه ربه كلاً لزمنلا
(Sumair 1991: 79) لزمنلا دب قملا هب ... هنا نزل لضب هق يربط

The Arabic translated version of this poem is good but its musicality could not be retained, because he could not compose it in a way to retain the music of the Yoruba version. In addition to this, another poem was not translated perhaps because of its complexity and idiomatic nature; the poem read thus (Soyinka 1981: 81):

Igba o l'owo
Tere gungun maja gungun tere
Igba o lese
Tere gungun maja gungun tere
Igba mi l'awon O
Tere gungun maja gungun tere

Soyinka did not originally compose this song; it was used in his book while remembering a tale about the tortoise, which was narrated to him by his father. The origin of this song is from *Ifa* (a Yoruba religion and system of divination). Ifa says that this person is about to embark on a journey, Ifa warns him not to go on the journey at this period in order not to face danger. Ifa advises this person to offer *ebo* (rituals). On this, Ifa says:

Tere gungun maja gungun tere
Dia fun Alabahun Ajapa
Ti nlo oko alero lodun
Ebo ni won ni ko waa se
O koti ogbonyin sebo
Nje igba n l'ahun
Tere gungun maja gungun tere
Igba o l'owo
Tere gungun maja gungun tere

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Igba o lese
Tere gungun maja gungun tere
Igba mi l'awon O
Tere gungun maja gungun tere

Translation

Tere gungun maja gungun tere
Ifa's message for Alabahun Ajapa the land Tortoise
When going on an annual farm cultivation
He was advised not to go
He refused and went
Now, Igba, the calabash is chasing Alabahun
Tere gungun maja gungun tere
Igba has no hands
Tere gungun maja gungun tere
And Igba has no legs
Tere gungun maja gungun tere

The rhyme *Tere gungun maja gungun tere* is an aesthetic language of the spirits in Ifa religion which cannot be interpreted except by an Ifa priest and their disciples. Soyinka, despite being a Yoruba by origin did not translate this rhyme in his footnote due to its aesthetic nature. This type of poem exposes the challenges of translation to a non Yoruba speaker to translate its poems. This does not connote that there is no aesthetic or spirit languages in Arabic literature. The Arabs also have their *Alfu laylah wa layla* by Sharastan, *Kalilah wa Dumnah* by Abdullah ibn Muqofa', *Al-hayawan wal-bukhala'* by Al-Jahiz, *Al-'abarat wan-Nazorat* by Al-Manfaluti and *Hadith 'isa ibn Hisham*. This assertion shows that there is communication despite some challenges to establish equivalent in Arabic language of certain Yoruba phenomenon which are not known to Arabs. Also, there are some Yoruba orthographies particularly its delicacies that conform to tropical climate which remain untranslatable to other European and Middle-Eastern languages; examples of such are *moin-moin*, *agidi*, *eko*, *eba*, *Iyan*, *egusi*, *ekuru*, *abiripo*, *ikokore* and the likes. Soyinka deliberately used these expressions to insert local color in his work for non Yoruba speakers to have a taste of the language which Sumair did not translate in his work.

The dialogue between audience, translation and adaptation is a fundamental element in the way translators and adaptors come up with their work, raising a question as to the audience for which Sumair might have been writing. Although Sumair's work has been nourished by new possibilities of reception, it has also been inscribed into discourse networks brought about by translators

and adaptors in their readings, supported by the institutional basis of publishing houses. These networks are based on discursive spaces that legitimize decisions made in translations and adaptations by means of limiting the room for acceptability of their readings.

The relationship between audience and reading plays a central role in the way translators and adaptors read the source-text.

Pragmatic and Sociocultural Adaptation in Sumair's work

When linguistics shifts its focus from investigating the nature and the pure structure of a language to the actual use of a language, the translation studies switched its direction. Scholars worked out various kinds of approaches based on a speaker's/writer's use of a particular language for a particular purpose in a particular situation and concentrated on a hearer's/reader's understanding of a text (Baker, Saldanha 2011). As a result, there appeared theories describing the pragmatic aspects of translation and the way a pragmatic potential of a source text can be reflected in a target text.

The first definition of *pragmatic adaptation* was also put forward by Albrecht Neubert. To his opinion, pragmatic adaptation is the process of adaptation of a translated work 'to the needs of the target language audience' (Neubert 1968: 34). Another definition is proposed by a Finnish scholar Inkeri Vehmas-Lehto (2002), who suggests that pragmatic adaptation is applied to modify those source text elements which, translated as is, 'would not work properly in the target language' (Vehmas-Lehto 2002: 101).

Panu Kosonen (Kosonen 2011) proclaims that pragmatic adaptation refers to the 'modification of the source text in order to produce the text which conforms to the needs of a new language environment' (Kosonen 2011: 63). We consider this notion to be the most suitable one for our research as it does not limit the process of pragmatic adaptation in any way and reveals its essence.

Now that the notion of pragmatic adaptation is defined, we need to examine the type of techniques used by Sumair in the target text to imply the use of pragmatic adaptation. Because when it is applied to a particular part of a given text, it's used by a translator as one (or several) of the following translation techniques of pragmatic adaptation (Kosonen 2011: 56):

- i. Omission

This technique was used by the translator in the book under study by omitting some paragraphs in his work. The examples of this can be found in each chapter of the source text compared with the target text.

ii. Expansion (explication of source information)

The translator applied this concept while translating the second paragraph in the second chapter of the source which read thus: "*At a set hour in the morning, one of the bigger ones seized the chain which dangled from the bell-house, tugged at it with a motion which gave the appearance of a dance and the bell began pealing.*" (Soyinka 1981: 22):

This was translated as follow:

٥١ ل٤ق٤ملا ن٤م سرج ل٤ز٤ملا ا٤ب ٤ف سرجلا ٤ف ن٤ ٤نرلا ا٤ب تو ت٤اكر٤ تلاو٤ ن٤ ب٤م
٥٢ سرج ل٤ز٤ملا ن٤ا ك٤ م٤ه٤ا ٤ف ن٤ ع٤اس حا٤ صلا٤ ش٤ ق٤ سلا سلا (Sumair 1991:24) 5

iii. Exoticism

This concept is substitution by rough equivalents during translation activities. It is observed that the translator applied this technique in his work, which can be seen in this paragraph of the source text:

"Only the school room of the primary school shared this closeness to the woods and they were empty at night, fenced by rough plastered walls by the windowless rear walls of its houses by tumuli of rocks which the giant trees tried vainly to obscure, Ake personage with its corrugated roofs gave off an air of fortifications. Secure within it, we descended or climbed at will into overlapping, interleaved planes, sheer rock-face drops, undergrowths and sudden hideouts of cultivated fruit groves. The hibiscus was rampant. The air hung heavy with the perfume of lemon leaves, guavas, mangoes, sticky with the sap of boum boum and the secretion s of the rain-tree. (Soyinka 1981: 2):

This was translated as follow:

ط ٤ح٤ ا٤ب ن٤ا ت٤ س٤ب ٥ه٤ا ف لا ت٤ ٤ح ا٤ك ن٤ ب٤ ت٤خن ت٤ ن٤ا كو ٥ز٤ ب٤خلا ٥جزا ط ءاو٤لاو
ر٤ط٤لا ط ق٤اس٤ ت٤ملا ن٤ ل٤ع ق٤ارولا ا٤ ت٤ ن٤ا ك ل٤و ص٤ف ٥ سرجملا ٥٤ ن٤ا٤٤ ب٤لا ٥غر٤اف ٤ف ل٤ ٤لا
ق٤ ن٤ارب ق٤اروا ن٤وم ٤لا لا ف ا٤و جلاو و٤ ن٤املاو ا٤جز٤ م٤م ق٤ ن٤ارب ر٤ا ج ش٤ا م٤وب م٤وب ت٤ ازرق ا٤و
ا٤ ب٤شم

(Sumair 1991:9) ق٤ ٤لاظلا ٥٤ ساو لا را ش٤ ت٤نلا٥

iv. Creation (a target text preserves only the most essential information of a source text).

This technique can be illustrated with this song by Soyinka in the source text: "Osiki Oke Oniyan, a ti mwa e, a ko ri e." (Soyinka 1981: 25) The translation goes thus:

ديس ع ناب لا اطاط بلا ، اند ثحب ك نع ي ف لك ناكم اند لشد فو ي ف روڤ علا ك يلع
(Sumair 1991:30)

Moving on to sociocultural adaptation in translation, we would like to quote Eugene Nida, who postulates that 'for a truly successful translation, biculturalism is even more important than bilingualism, since words only have meanings in terms of the cultures in which they function' (Nida 2001: 82). This point of view is supported by Christiane Nord, who claims that 'translating means comparing cultures' (Nord 2001: 34). People of various cultures naturally differ in the way they write messages and construct sentences, and sociocultural situations they apply those sentences to vary as well. The essence of sociocultural adaptation lies in the fact that a translator should take into account both the source and the target cultures, be aware of the differences and, as a mediator between the source and the target cultures, decide which culture the translation should fit into.

Sociocultural adaptation, too, can either be a translation technique or a translation strategy. If adaptation is applied to an isolated part of a source text, it can be revealed through various translation techniques of sociocultural adaptation. In this paper we shall identify four only among the sociocultural adaptation techniques used by the translator in the book under review:

- i. Transcription or transliteration of the original notion.
This strategy was used by the translator especially in some Yoruba nouns that cannot be translated such as *Ajayi*, *Bukola*, *Sanya*, *Wole*, *Osiki*, *Iyan*, *Debo*, *Lawanle* among others.
- ii. Translation by cultural substitution.
The translator rarely used this type of technique due to the fact that Yoruba culture is extremely different compared with Arabian culture, therefore this concept can hardly be noticed in his translation.
- iii. Translation by omission or addition.
Critically looking at the translated work under study, we observe that this technique was often used by the translator in carrying out this art in the following paragraph:

The pomegranate was most niggardly in producing. It yielded its outwardly hardy fruit only once in a while, tended with patience by the thick-veined hands and face which belonged to someone we only knew as Gardener. Only Gardener could be trusted to share the occasional fruit among the small, dedicated band of pomegranate watchers, yet even the tiniest wedge transported us to the illustrated world of the Biblical Tales Retold.... (Soyinka 1981: 3)

قرجش نامر لا ت ناك يه قديس ناته سد بلا مل نكت ومنت اريتك نم
نكل

ة سد نكل ردقب ام ت ناك ل ي تارت مايأ داحلا دعاست ي ف اومن.
روذب

ي ناته سد بلا هيب قف ورعلا هجووف ولأملا ان يدل وه يذلا ي ن تعي

نالك

نامر لا قرم قدحاو لك نيج ك لذاو دقف ناك اهجات نا لاي لق....
قرج شب

(Sumair 1991:10)

iv. Translation using a loan word with or without explanation.

Using this strategy, the translator has retained the original text in his work in some of the words as contained in the source text such as *Cana lily*, *Bougainvillea*, *boum-boum*, *dates*, *Onirin Jeje*, *Lagi lagi*, *Jamani*, *Asoro ma gbesi*, *Sere*, *Brother Buba* among others.

Conclusion

From the foregoing, after defining the concept of local and global adaptation, we examined in this paper the translation work of Dr. Sumair in relation with this concept. It was observed that the translator was faced with various hindrances caused by inequalities of source and target realities. Hence, adaptation was applied to eliminate these inequalities. The study identified some challenges encountered by the translator - a non-native Yoruba speaker- in finding equivalents between some Yoruba and Arabic words arising non-isomorphism between the two languages. The author inserted some Yoruba expressions to add some local color in his autobiography. The translator therefore, resorted to use some translation techniques in the target language,

which is regarded as pragmatic and sociocultural adaptation techniques; it includes omission, expansion, exoticism, creation, transcription or transliteration, translation by cultural substitution, translation by omission or addition and translation using a loan word.

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