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KASHJOL

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THE DEPARTMENT OF LANGUAGES
FEDERAL UNIVERSITY OF KASHERE, GOMBE STATE**

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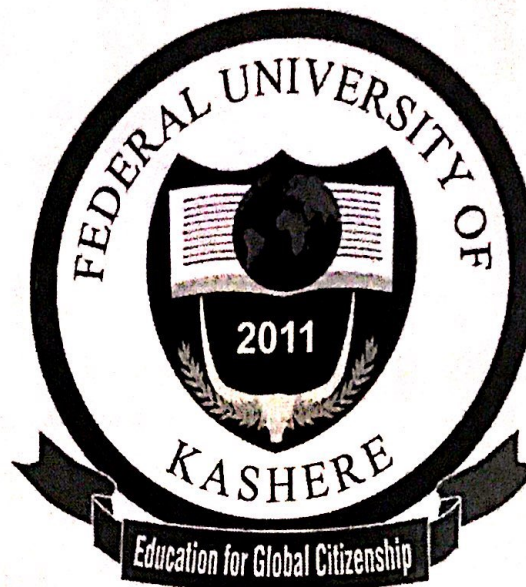
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EDITORIAL

INTRODUCING THE MAIDEN ISSUE OF KASHJOL

One of the major pillars of the University education is research and development, which of course is an integral part of the primary assignment of academics. Peer reviewed journals however are outlets, which give the necessary forum for research enterprise. Today, Ivory Towers are competing in cutting edge researches not only in science and technology but also in humanistic sciences as part of globalization process. Language has taken a lead as a unique instrument for bridging communication gap amongst nations of diverse linguistic and cultural backgrounds. This enhances relevance in both national and global cross-current of happenings, events, and transactions especially in economic and political landscape, which are the hallmark of globalization. This journal is an academic institution set up for the purpose of strengthening research and development across the globe.

While there have been a good number of academic journals all over, KASHJOL combines language, literature with cultural studies in its publications. We are accordingly presenting the maiden edition of our journal KASHJOL, an annual publication of the Department of Languages, Federal University of Kashere to provide a platform for dissemination of research findings, reports, trends, issues, developments, problems and of course analysis in all aspects of languages, linguistic and cultural studies. This journal will continue publishing essays in Arabic, English and Hausa once annually. Hopefully the subsequent contributors will keep addressing the task with zeal and precision.

Setting this project moving, we do hope that prospective authors will be able to participate by sending original and unpublished papers of any of the subjects mentioned below. KASHJOL takes special interest in the following areas of specializations but not exclusive: Linguistics, Sociolinguistics, Applied Linguistics, Arabic Language, Arabic Literature, Literature in Arabic, Arabic Culture, English Language, English Literature, Literature in English, English Culture, Hausa Language, Hausa Literature, Literature in Hausa, Hausa Culture, Translation theories and practice, Literary theories, African and Diaspora Literature, Orature, comparative literature, etc.

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Equivalence in English Translations of Fágúnwà's Igbó Olódùmarè: A Focus on The Forest of God by Gabriel Àjàdí

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Abstract

Translation as the interpretation of meanings from one language to another is essential for intercultural exchange among people in multilingual societies. However, it is not as easy as may be imagined. More challenging is the translation of literary text due to its characteristics. Many studies have shown that finding perfect equivalents for culture-specific expressions (CSEs) usually poses major challenges to translators because of some differences in the ways cultural values are expressed. The aim of this paper therefore is to examine equivalence between Fágúnwà's novel, Igbó Olódùmarè, the source text (ST) and one of its English translations, The Forest of God, the target text (TT) by Gabriel Àjàdí. This aspect is yet to receive the required attention in Yorùbá-English literary studies. The study adopts qualitative research methodology to analyse how the CSEs such as names and proverbs from the ST have been reproduced in the TT. Aspects of a Translation Equivalence Analysis (TEA) model, designed by the researcher serves as our theoretical guide. Findings of the study among others are that: to a large extent, there is equivalence between the ST and the TT messages. The translator employed retention, substitution, omission and direct translation strategies. However, the abuse of the omission strategy and excessive use of annotations are reasons why the target text readers might not enjoy pleasurable reading like the ST readers. The paper therefore concludes that perfect equivalence between ST and TT is impossible; as such translators need to employ varied translation strategies to minimize translation challenges as exemplified in this paper. The paper is in six sections. Section one is the general introduction. Section two introduces and discusses equivalence in translation, culture-specific expressions and translation strategies. Section three presents the Synopsis of the ST while four explains the

Translation Equivalence analysis model. Section five analyses of the texts and highlights the findings. Section six is the conclusion.

Key words: Culture-specific expressions, Descriptive Translation Study, Equivalence, Igbo Olódùmarè, Translation Equivalence Analysis (TEA) model

1. Introduction

There is a symbiotic relationship between language and literature on the one hand and literature and translation on the other hand in any human society as each strengthens and enhances the other. Language plays a significant role in human interaction. It is through language use in literature that people express and transmit beliefs, values, norms and cultures from generation to generation. Literature in its oral and written form and in all genres-poetry, play or prose (essays, short stories and novels) is also one of the most important instruments used to represent societal reality. This is so because "the substance nourishing a creative literary text is normally derived from the natural and social surroundings" (Muslat, 2012, p.43). Hence, literary texts document and preserve the cultures of people that are represented in it.

The art of translation is as old as language (Shafi, 2007) or writing (Selvan, 2010). As human society is blessed with many languages and people of different cultures and races are basically in need to interact in order to share knowledge, exchange ideas, gain economic benefits and overcome challenges of life, translation from one language into another has become essential. According to Steiner (1998, p.51), "translation exists because men speak different languages".

Translation as man's ingenious way of mediating the problems of misunderstanding among people of different linguistic and cultural backgrounds breaks boundaries and removes barriers underlying multilingualism and multiculturalism. It is also used as one of the best practices in many multilingual societies, to document and preserve cultures of speakers of languages of limited diffusion into languages of wider communication (Oláoyè, 1999; Èkúndayo., 2007). Translation is doubtless an important medium of international communication and exchanges.

Translation can be grouped into two broad types: general and specialized. General translation, which involves ordinary, everyday language is not subject-specific and does not require the understanding of specialized terminologies. Examples may include letters, e-mails, magazine and newspaper articles (Hodges, 2011). Medical, Legal, Technical and Literary translations are few examples of specialized translations. The present research is on literary translation and the focus is on a Yorùbá novel and its English translation.

It has been observed that in addition to the problems in the general translation, the preservation of the aesthetic features of the literary text, especially the novel, is another

source of translation difficulties. To an extent, some scholars argue that literary translation is impossible. Others however believe that no matter the linguistic and cultural complexities, translators are expected to produce a target text that is equivalent to the source text (ST). This explains the central position of 'equivalence' in translation.

The word translation means at least two different things: the activity of translating and the product called translation of an original document. Translation as finished product is subject to evaluation, assessment and criticism, all deploying some form of model to compare the original text with the translated. However, there is yet an established concise criterion with which the comparative operation is carried out. This paper in addition to examining equivalence between Fágúnwà's novel; *Igbó Olódùmarè* and one of its English translations titled *The Forest of God* by Gabriel Àjàdí also proposes a model for the comparison.

Daniel Oḽórúnfẹ́mi Fágúnwà, popularly called D. O. Fágúnwà is one of the notable Yorùbá novelists in Nigeria. Though he authored other books, his novel *Igbó Olódùmarè* published in 1949 exhibits the rich aura of African culture from the Yorùbá oral narrative perspective. It is also replete with metaphorical expressions that are considered sources of challenges in translation. Gabriel Àjàdí, a renowned teacher and Theologist of Yorùbá origin popularised the novel in English as *The Forest of God* in 1995, such that it could enjoy a wider readership and criticism. ✓

2. Equivalence in Translation

[Translation has been defined by many theorists from different points of view. Some theorists define it in terms of equivalence relations, while others claim that the notion of equivalence is either irrelevant or damaging to translation studies.] Other theorists steer a middle course and only use the notion of equivalence for the sake of convenience, claiming that the support for the notion is just based on the fact that most translators are used to it rather than it having any theoretical status.

Translation is a means of making available in one language the verbal or written codes of another language. It is also regarded as the process of rendering the meaning of a text in one language, the source text (ST), into another language, the target text (TT), to produce an equivalent text. Catford (1988) also defines translation as the replacement of textual material in one language (SL) by equivalent textual material in other language (TL). It is also described as the transfer of 'message' from one language into another; and as the process of establishing equivalence between a source text (ST) and its target text (TT). Another source also regards translation as a process that comprises the interpretation of the meaning of a text in one language, the source text, and the production of a new, equivalent text in another language, the target text, also called the translation.

From the arrays of definitions it is clear that the scholars have convergent views on the central role of 'equivalence' in translation. So what is 'equivalence'? Equivalence simply means the expression of terms using their equivalents in the target language (Jackson, 2007). Halliday (2001, p.17) also ~~he~~ asserts that: a 'good' translation is a text that is equivalent in respect of those linguistic features which are most valued in the given translation context and perhaps also in respect to the value which is assigned to the source language text. Here equivalence is also used as yardstick to identify a translation that is 'good'.

Similar to the situation with the definitions of translation, equivalence has also caused heated controversy among various theorists. This could be attributed to differences in views held by them regarding what constitute 'equivalence'. Broadly, the theorists can be divided into two main groups. Theorists in the first group such as Jakobson, (1959), Bell (1991) and Baker (1992) are in favour of a linguistic approach to translation. They believe that the main source of translation problems is the difference between the linguistic systems of the two languages. The differences do exert crucial influence upon the process of translation at all linguistic levels and as such can impart on the process of transfer.

Theorists in the second group like Culler (1976) and Hervey and Higgins (1992) believe that translation involves not just two languages, but a transfer from one culture to another. For example they observe that "the most obvious features which may prove impossible to preserve in a translated text (TT) are culture-specific expressions due to cultural gap. To them translating is a process of transfer of meaning from ST to TT. It involves a certain degree of translation loss as there will always be lack of certain culturally relevant features that are present in the ST in the target language (TL). Other factors such as contexts of usage textual function of the texts are also inevitable sources of translation difficulties.

It is worthy of note that despite the controversies, all the theorists lay emphasis on the need to establish equivalent relations between the ST and one or more of its translations, and the fact that the translator needs to learn and apply translation strategies, which are considered as vital tools for overcoming translation problems. Translation strategies are "the procedures conscious or unconscious, verbal or nonverbal used by the translator to solve problems that emerge" (Molina & Albir, 2002, p.508). They play essential roles in finding the solutions to translation problems and are also used for comprehension and reformulation purposes.

Various scholars have proposed different strategies for translating culture-specific expressions but this has led to considerable terminological confusion (Chesterman,

1997). Like any other discipline, there have been differences of opinions on the relevance and the applicability of the strategies.

Several researchers have attempted to investigate and describe the application of various translation strategies, particularly for culture-specific expressions (CSEs) in translated literary texts but the findings of their studies are yet to establish any relationship between the CSEs and the translation strategies used in the texts that were examined. Examples of such studies are Abíóyè (1999), Haroon (2001), Ketteman (2001), Simpson (2007), Rashid-Ali (2008), Al Taai (2011) and Huang (2014).

Rashid Ali (2008) examined how culturally-embedded words are major setback for translators. The study investigated the translation techniques used in capturing the essence of culturally-embedded expressions in the English version of the Malay novel, *Juara* written by National Laureate Othman Kelantan in 1976 and translated as "Champion" by Normah Mohd Noor in 1994. It was done through textual analysis and the findings were presented quantitatively using a statistical test on the relationship between cultural elements and the techniques. Findings of the study suggested that even though there is a strong relationship between cultural elements and translation techniques presented in the text, it is difficult to associate each cultural element to a specific technique.

Huang's (2014) study on cultural translation strategies for children literature attempted to bridge a major gap by establishing a linkage between cultural translation approaches and readers' responses (instead of the researcher's responses), situated in a broad context of parallel texts mediated by cultural translation. Such understanding (and the corresponding literature) was particularly said to be sparse in Chinese-English literature. However, the conclusion in her study left much to be decided on the appropriateness of the translation strategies used for CSEs in the texts she studied.

In Nigeria, critical studies of translated literary texts from Yorùbá into English are yet to receive the desired attention. Researches carried out so far in the field of Yorùbá translation studies has tended to remain too broad in perspective with main focus on religious texts. To the best of our knowledge, Àjàdí (1984; 2005; 2007), George (1997), Rettová (1999), Káyo.dé, (2003), Adébo.wálé (2011) and Qde.bo.de, (2012) are few critical studies on the English translations of Fágúnwà's novels. We are also aware of a few English translation and critical studies on Akínwùmí Ìṣòlá's poetry that have been done by an America-based Yorùbá scholar, Akinloyè Òjò. All of these are certainly outside the areas of equivalence of meanings of culture-specific expressions and the translation strategies that have been used for them as the present study sets out to do.

Qdé.bò.dé's (2012) study is a sociolinguistic approach to the analysis of *The Forest of a Thousand Daemons* by Wo.le Şoyinka. The study is premised on the fact that many

literary and linguistic attempts at Fágúnwà's work have failed to benchmark the text with the speech act theory and the VARIES model simultaneously as he has done in his study. Findings of the study indicated that social institutions affect language (choice and use) a great deal and language, in turn, performs different illocutionary acts among various heterogeneous social groups in a speech community like the Yoruba, which is replicated in the text.

Most of the studies on translation strategies are not on translated Yorùbá literary texts and the few existing ones are certainly outside the focus of the present study, which is to investigate the equivalence in the meanings of CSEs from the perspective of the translation strategies used in the English version.

Furthermore, the multiple difficulties inherent in establishing appropriate criteria for analysing and passing judgment on creative activity like translation remain a serious issue. Based on these facts, there is a need for evaluation that discusses a translation with more than a single adjective and refrains from trashing a translator's work on the basis of isolated errors (Douma (1972), Christ (1982), Maier (1990-91), Hearne (1991), PEN American Centre (2004). This informed the proposed model for this study, which has been taken from different sources.

3. Theoretical Framework

Figure 2 below is an aspect of a proposed Translation Equivalence Analysis Model, which is taken from the main thesis. The model, which incorporates, a slightly modified version of Newmark's (1981; 1988) Culture Categorisation; Pederson's (2007) taxonomy of translation strategies; and aspects of Baker's (1992/2011) levels of translation equivalence is intended to show that a comparison between a source text (ST) and one or more translations as well as between two or more translations (TTs) of a ST should clearly specify aspects of the texts to be compared. It indicates that the starting point of the analysis should begin with the identification and classification of Culture-specific expressions in the ST that the study focuses (as shown in the first compartment of figure 2).

Newmark (1981; 1988) provides a systematic approach that classifies cultural elements in texts into proper names, ecology, material cultures, social cultures, social organisations, and gestures and habits. Alongside the categories are the translation strategies that should be used to translate them as we have summarized in table 1 below. However, in the present study, the scope of his categorisation is widened to accommodate expressions that are specific to Yorùbá culture as embedded in metaphorical expressions like proverb, simile, personification, euphemism, and word-play among others that are replete in the ST.

CSEs in the ST under study were therefore broadly categorised into two namely, conventional and rhetorical CSEs. The conventional are names, ecological features and social cultures, while the embedded include gestures, habits, and figurative expressions that are used for stylistic and didactic effects in the ST. The categorisation is very important in order to establish the connections between the CSEs and the translation strategies that are employed in the TTs.

The second compartment provides guides on the analysis of the translation strategies used in the TTs. It is adopted from Pedersen's (2007) taxonomy of translation strategies, which is divided into Source-oriented and Target-oriented. Source-oriented strategies consist of Retention, Specification (Explication and Addition) and Direct Translation, which can be Calque or Shifted Direct Translation; and Target-oriented strategies, comprises Generalization, Substitution and Omission, as well as Official Equivalent (see figure 1). It sums up Pedersen's Taxonomy of Translation Strategies alongside the abbreviations that he coined in his Doctoral Thesis (Pedersen 2007b, p.301).

This taxonomy is considered to be more elaborate than the strategies that Newmark (mentioned above) presented alongside his categorisation. It is also preferred to Venuti's (1995) Foreignisation and Domestication Strategies. This is not to say that the taxonomy is totally perfect. Like any other theory, it has its weaknesses. This explains why Newmark's (1988b) Seven Approaches to Metaphor Translation are used to support the taxonomy to account for the validity of the translation strategies employed for the rhetorical features in the TT.

The third box is the output of the interaction of the first and second boxes of the model. That is, it shows the reproduced content of the ST that result from the application of the specific translation strategies. In this study only the culture-specific expressions are focused. At this point, the target text (s) can be evaluated. The evaluation can be at the lexical / word, phrase, sentence, paragraph, semantic, pragmatic or textual function level. For this paper, we have only considered the lexical, sentence and semantics as indicated in the box in the centre. Baker's (1992 / 2011) provides insights for this.

Lastly, we can easily point out the similarities and differences between texts under study as the last part of the model indicated.

Table 1: Summary of Newmark's (1981 & 1988) Cultural Categorisation

S/N	CSEs	Examples
1.	Names	Proper, Personal, etc. Place and Thing (in the conventional form)
2.	Ecology	Flora, fauna, winds, plains, hills
3.	Material culture	Food, clothes, houses, towns, transportation
4.	Social culture (artifacts)	Work, leisure activities
5.	Organization	Political, administrative, religion, artistic
6.	Gestures and habits	Smile, thumb-up, nod or shake of the head ,etc.

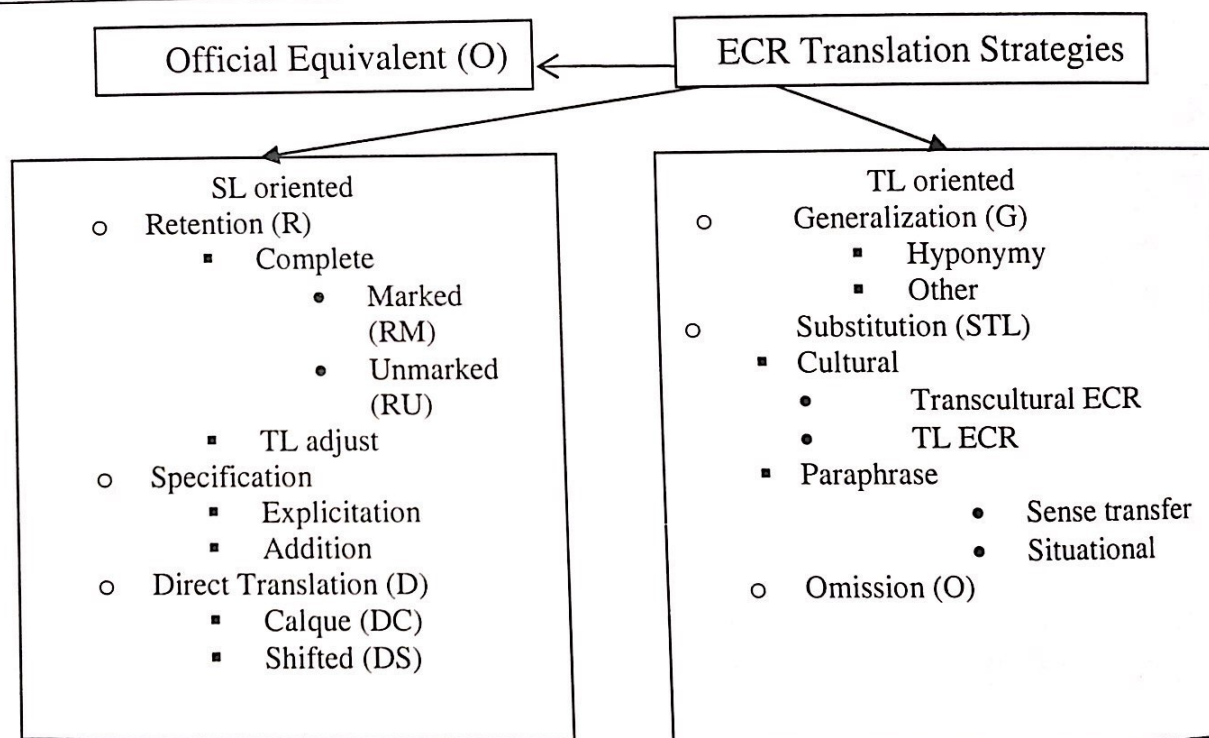


Figure 1: Pedersen's (2007) Taxonomy and abbreviations (source: (Pedersen 2007b, p.301).

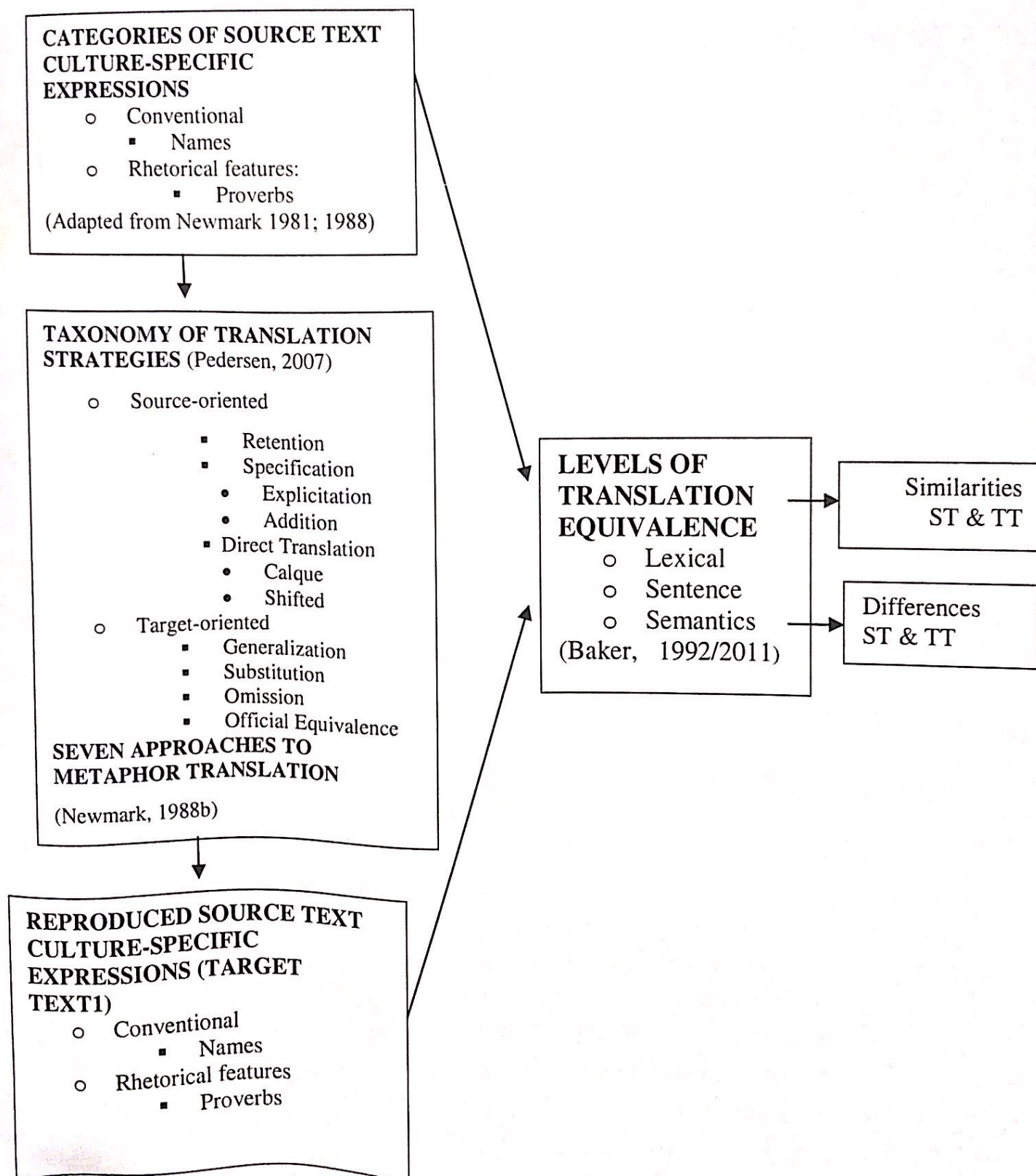


Figure 2: Aspect of a proposed Translation Equivalence Analysis Model (Adapted from Newmark (1981; 1988), Pedersen (2007) and Baker (1992 /2011))

4. Synopsis of *Igbó Olódùmarè*

D. O. Fágúnwà's Novel, *Igbó Olódùmarè* is basically cultural and traditional. It is a novel about the story of *Olówó-Ayé*, the father of *Àkàrà-Òògùn*, who begins his adventure by making a trip to *Igbó Olódùmarè*, out of sheer love for an adventure and a quest for an opportunity to prove himself as a powerful hunter who cannot be daunted by the awe of the unknown - a basic characteristic of the traditional Yorùbá hunter. But in passing through another forest, *Aginjù-Ìdáké Ọ́Ọ́*, on his way; he encounters a strange hairy creature by name *Èṣù-kékeré-Òde*, and they fight. He manages to escape death by blowing on a magic flute, which appeals to the conscience of *Èṣù-kékeré-Òde*, who afterwards resolves never to disturb 'man' from entering *Igbó Olódùmarè* again.

He proceeds on his journey and meets two women one of whom is *Àjẹ dīran* who later becomes his wife. The second part of *Olówó-Ayé's* story is recorded in his own words. He goes out hunting and he finds himself in many curious situations - a tree gets bent during a thunderstorm and he sits on the top only to find himself stranded there when the storm subsides. He appeals to several animals for help but to no avail. He loses his way for three years shortly after this until the intervention of his mother leads to his rescue and meeting with sage, *Bàbá-Onírùngbò-n-yéké*, who takes him to the abode of death.

At the house of *Onírùngbò-n-yéké*, he meets with a group of twenty-four hunters that arrive the house of the sage. The hunters had encounter with *Ọ̀jòlá-Ìbínú* and triumphed. Finally, they arrive back in the domain of the king of *Igbó Olódùmarè* from where the group then make their way home to be re-united with their families. The events and the episodes are those of *Olówó-Ayé's* struggle with the trolls, gnomes, weird creatures and his visits to *Ọ̀gbéni Ikú* (Mr.) Death, and his erstwhile wife *Àrùn* (Miss) Disease. After this experience-packed sojourn in the forest, he finally returns home to join his family, and to rejoice at the sight of his son, *Àkàrà-Òògùn*, who has grown up.

5. Data Presentation, Analysis and Findings

Our focus in this section is to analyse the semantic equivalence in *The Forest of God* from the perspective of the translation strategies that have been employed in the TT for the first sub-category of culture-specific expressions (CSEs) that have been identified in the ST, namely, the Conventional CSEs, which comprise names. In this study, proper names that consist of personal names, non-human (super-human) names and attributes and fictional names are analysed. In the second category, CSEs that are embedded in Rhetorical features proverbs, similes and euphemisms among others are focused. In this paper, proper names and proverbs are focused.

5.1 Proper Names

Proper name refers to "a name which is the name of a particular person, place, or thing" (Richards & Schmidt, 2002, p.429). And according to Soltesz (1967, cited in Vermes, 2001, p. 4), it can also be an expression denoting unique entities and states that are part of the linguistic system of the community to which the denotation of the name belongs. The Yorùbá people's belief in the importance of name is reflected in Fágúnwà's *Igbó Olódùmarè*. He makes use of the names in driving home his themes. All the names serve the author's intention and pass messages that he wants to convey about each of his invented character both human and spirits.

Excerpt 1 below shows how personal names (highlighted in bold type to show the focused CSEs) were rendered in the TT.

Excerpt 1

ST: Òun àti iyá mi fẹ̀ràn ara wọ̀n, wọ̀n sì fi àpẹ̀ere rere lé ilẹ̀ fún àwà Ọ̀mọ̀—èyinì ni, èmi, **Adéyẹmí, Ojúọ̀lápé, àti Ọ̀mọ̀túndé. Réşẹ́ẹ̀lì Ọ̀şúnnyọ̀mí**, tí í ẹ̀ iyá mi jẹ̀ obìnrin tí ó fẹ̀ràn baálé rẹ̀ tí ó sì fẹ̀ràn Ọ̀mọ̀, (Fágúnwà, p. 2).

TT: He and my mother loved each other, and they laid a good example before us children: before me, **Adéyẹmí, Ojúọ̀lápé** and **Ọ̀mọ̀túndé. Réşẹ́ẹ̀lì Ọ̀şúnnyọ̀mí**⁶ who was my mother was a woman who loved her husband and her children very much (Àjàdí, p.42).

In excerpt 1, personal names of the author's family members as well as the name of the Author, *D.O. Fágúnwà* in the epilogue of the ST (Fágúnwà, p.165), which belong to the first category of the ST CSEs in our model, was retained in the TT (Àjàdí, p.190). The consensus among translation scholars is that names as identity should not be translated. In the TT the Complete Retention strategy, as presented in Pedersen's taxonomy in the second aspect of the theoretical model is used for all the six personal names and could be said to be appropriate for this category of name to a large extent. It serves as a means of preserving the names and enhancing the international outlook of the target text readers (TTRs); and as a matter of fact it will create an attitude of understanding towards the people for whom the ST is a heritage.

Above all, the strategy is useful in preserving the names as aspects of CSEs, which is usually one of the purposes of translating, especially from a Language of Limited Diffusion (LLD) like Yorùbá into English, a Language of Wider Communication (LWC) as it is the case with Yorùbá-English translation under study.

For the name **Réşẹ́ẹ̀lì**, the translator could have used the Substitution strategy (Replacing culture with culture) to save the TTRs of some reading difficulty since the

name was originally a loan-word that has been integrated into Yorùbá. The choice of the English equivalent, Rachael seems more appropriate in such context.

Barring this, it could be concluded that, at the word level and with reference to Personal names, the Complete Retention strategy is appropriate, being a Source-oriented strategy that is intended to preserve the cultural values of the ST. Our conclusion is based on the connection earlier established between this category of CSEs and the translation strategy that were proposed by most of the Scholars like Newmark, (1988); Venuti, (1995); Pedersen, (2007) among others and also as supported by previous studies.

5.2 Non-Human (Super-Human) Names and Attributes

Non-Human or Super-Human Names and Attributes refer to expressions that are used in the ST to refer to entities' names or attributes that belong to the Yorùbá religious cosmos as well as the Christian doctrine and few allusions to Islamic names in the ST.

Although the Referent is ultimately God in the general sense, the contexts of usage add more connotations to the interpretation of the ST intended messages and this is expected to be taken into consideration in the process of translating the ST into English in the TT. Let us observe the translation of *Olódùmarè* in Excerpt 2.

Excerpt 2

ST: ... olúkúlùkù wòn sì ti dákè minimini sí ibití *Olódùmarè* sọ
wòn lójò sí... (Fágúnwà, p.1).

TT: ...but every one of them kept deadly silent where **God** had sheltered them... (Àjàdí, p.41).

A closer reading of the texts in Excerpt 2 revealed that the name, *Olódùmarè* is rendered consistently in most of its occurrences in the TT as **God** through the Substitution strategy; a Target-oriented strategy. This is in line with Àjàdí's adoption of the expression as equivalent of *Olódùmarè* in his title for the Novel. This is similar to what obtains in excerpt 3.

Excerpt 3

ST: Nítorí bí èniyàn tilẹ̀ n wọ ẹ̀wù àkísà, tí olúwarẹ̀ sì n da aṣọ aláṣọ bora, sùgbọ̀n tí olúwarẹ̀ kò bá gbàgbé àwọ̀n ẹ̀nítí ó bí i *Olódùmarè* náà kò ní gbàgbé òun... (Fágúnwà, p. 2).

TT: For if a man dresses in rags like a peasant and he is clothed with borrowed clothes, as long as he does not forget those who begat him, **God** will never forget him either... (Àjàdí, p.42).

In the same manner, the expression: *Olódùmarè fi bọ̀tá sí búrẹ̀dì fún mí* (Fágúnwà, p. 5), was also translated as "God had buttered my bread" (Àjàdí, p.45); and *Aṣojú-Olódùmarè* (Fágúnwà, p.108) was rendered as **Representative of God**

(Àjàdí, p.138). We can explain Àjàdí's choice of the word **God** for **Olódùmarè** from the circumstances surrounding him as at the time of translating the ST, which was part of the requirements to earn a Ph.D Degree in the US in 1984; and it is interesting to note that despite the fact that this TT had been revised twice, 1995 and 2005, he still maintains the use of **God**. With regards to this category of names, the Substitution strategy has been used consistently in the TT.

Ẹlédàá is an attribute of *Olódùmarè*, which literally mean **Creator**, as used in the ST (Fágúnwà, pp. 2, 11, 16, 21, 22, 27) but rendered differently in the TT as observed in Excerpt 4.

Excerpt 4.

ST: SùgbỌn bí emi ti ń ronú wỌn-Ọn nì, èdè **Ẹlédàá** yàtỌ sí tẹmi, bẹẹni **Ẹlédàá** gbỌn jù mí lỌ, ìgbà tí ó sì di òwúrỌ ỌjỌ kan báyii, wỌn wí fún mí láti ilé pé, bàbá mí ti lỌ sí Ọrun alákeji...(Fágúnwà, p. 2).

TT: But as I was pondering on these things, (little did I know that) the **creator's** language was different from mine, and **God** was wiser than I, one day, in the morning, a message came to me from home that my father had gone to the vault of heaven (Àjàdí, p.42).

Ẹlédàá in excerpt 4 is rendered as **the creator** in the first occurrence and **God** in the second. Here, Àjàdí failed the acid test of consistency in the translation of **Ẹlédàá** as **God** and also the use of the lower case "c" for "Creator" in that context. The context of usage simply requires the equivalent attributes: **the Creator** or **Maker** as noticed in Excerpts 5 and 6 below in which **Ẹlédàá** has been translated as **the Creator** in TT1 rather than the Proper name **God**.

Excerpt 5

ST: ...LòòótỌ ỌbỌ jỌ ènìyàn púpỌ, o dàbí ẹni pé **Ẹlédàá** fi wỌn ẹ ibátan ara wỌn nì (Fágúnwà, p. 11).

TT: ...In fact, a monkey is very much like a human being; it seems as if **the Creator** made them to be relatives to each other (Àjàdí, p.51).

In this excerpt just as in Excerpt 6 that follows, **Ẹlédàá** is translated as **the Creator**.

Excerpt 6

ST: òni ni ng ó sỌ fún ẹyin ẹbỌra Igbó Olódùmaré pé, nígbàtí **Ẹlédàá** dá ohun gbogbo tí mbẹ nínú ayé tán, ó fi ènìyàn ẹ olórí gbogbo wỌn (Fágúnwà, p.16).

TT: today I will tell, daemons of Igbo Olódùmarè, that when the Creator created everything in the universe, He made man the head of them all (Àjàdí, p.56).

In excerpts 5 and 6, the translation of *Ẹlẹdàá* as the Creator and the following related attributes: *Ọgá-Ọgo* (Fágúnwà, p. 153) translated as the Master of glory in the TT (Àjàdí, p.179) through the Direct Translation strategy seems appropriate as it conveys the ST intended meaning. Other names in this category belonging to the Yorùbá cosmology are: *Àgbọnnirègún* (Fágúnwà, p. 150) and *Odùduà*, which is a contracted form of *Odùduwà* (Fágúnwà, pp. 108; 150). *Àgbọnnirègún* (Fágúnwà, p. 150) translated with annotation as *Àgbọnmirègún*³⁵³ in the TT (Àjàdí, p.176) through the Retention strategy plus annotation. This strategy is akin to Pedersen's Addition strategy that is a Source-oriented strategy. The strategy is also appropriate, although the name in focus is not *Àgbọnmirègún* as found in the TT but *Àgbọnnirègún*.

Odùduà (Fágúnwà, pp. 108; 150) was also rendered *Odùduwà* (Àjàdí, p.138; 176). The Strategy used here are Retention and Explication strategies. The word *Odùduà* was retained and also written in a more explicit form. The use of these strategies for the expressions is in tandem with findings of previous related studies.

Ànjònnú (Fágúnwà, p.13); *Ẹbọra* (Fágúnwà, p.16); *Iwin* (Fágúnwà, pp.14; 16); and other strange creatures (*abàmi ẹdà*) for whom Soyinka had invented the generic word 'ghommid' through a strategy that he referred to as "inventive naming ceremonies" (Soyinka 2010, p.vi), in his (1968) translation of the author's first narrative *Ògbójú Ọdẹ Nínú Igbó Irúnmalẹ* has been rendered variously in TT1. *Ànjònnú* (Fágúnwà, p.13); *Ẹbọra* (Fágúnwà, p.16); and *Iwin* (Fágúnwà, pp.14; 16) have been translated as *daemon* (Àjàdí, p.55; 56) *gnome* (Àjàdí, p.55; 56; 57) *kobold* (Àjàdí, p.100), etc. The strategy used for these names is Calque and has been adopted by other translators of Fágúnwà's narratives such as Dàpò Adéníyì (1994) in his *Expedition to the Mount of Thought: The Third Saga*.

The inference drawn on the translation strategy used for these names is based on the fact that the 'inventive naming ceremonies' as already established by Soyinka is similar to the Calque strategy (nominalisation). This is because it was adopted in order "to find English equivalents for the inhabitants of Fágúnwà's physical universe, most of whom are unknown to the English speakers and possibly many other cultures" (Soyinka, 2010, p.vi). Hence, all instances of the use of any of these names are considered to be used through the Calque strategy, which is also appropriate.

From the textual point of view and that of the Yorùbá religious belief, one can conclude that the Complete Retention and Calque strategies used in the TT as analysed above are apt for this category of names as they did not affect the ST intended messages.

5.3 Fictional Names

A fictional name refers to characterisation in literary text and is regarded as Charactonym in Kalashnikov (2005). Charactonyms are names expressing the characteristics of the bearers, used as part of the writer's intention to drive home his themes or convey messages. They could be expressive name, name with veiled significance and name of a famous person and invented character. The following extracts from both the ST and the TT are some of the Fictional names in the ST and their corresponding translation in the TT:

Excerpt 7

1. Àgùntàn-Ìnàkí (Fágúnwà, p.133) Àgùntàn-Ìnàkí (Àjàdí, p.161);
2. Àjẹ̀dìran (Fágúnwà, p.25) Àjẹ̀dìran (Àjàdí, p.63);
3. Àkàrà-Òògùn (Fágúnwà, p.4) Àkàrà-Òògùn (Àjàdí, p.44);
4. Akòwédìran (Fágúnwà, p. 53) Akòwédìran (Àjàdí, p.88; 106);
5. Bàbá-Onírùngbò-n-yẹ́úkẹ́ (Fágúnwà, pp. 75; 80) **father with bushy beard**; Bàbá-Onírùngbò-n-yẹ́úkẹ́ (Àjàdí, pp. 108; 112);
6. Èniyàn-ṣe-pẹ̀lẹ́ (Fágúnwà, p.132) Èniyàn-ṣe-pẹ̀lẹ́ (Àjàdí, p.161);
7. Ewédayépò (Fágúnwà, p.133) Ewédayépò (Àjàdí, p.161);
8. Ìbànújẹ-Ìsàlẹ́ (Fágúnwà, p.134) Ìbànújẹ-Ìsàlẹ́ (Àjàdí, p.163);
9. Ìdákẹ́rọ́rọ́-Òde (Fágúnwà, p.53) Ìdákẹ́rọ́rọ́-Òde (Àjàdí, p.88);
10. Ìjàmbáforítì (Fágúnwà, p.131) Ìjàmbáforítì (Àjàdí, p.160);
11. Ìwàtútù (Fágúnwà, p.132) Ìwàtútù (Àjàdí, p.161);
12. Olóhùn-dùùrù (Fágúnwà, p. 135) **Organ-voiced** (Àjàdí, p. 166);
13. Olówó-Ayé (Fágúnwà, p.1; 8) Olówó-Ayé (Àjàdí, p.41; 48);
14. Àgbákò (Fágúnwà, p. 4) Àgbákò (Àjàdí, p.44);
15. Aládé-Igbó (Fágúnwà, p. 27) Aládé-Igbó (Àjàdí, p.65);
16. Ànjònnú-Ìbẹ̀rù (Fágúnwà, p. 27) Ànjònnú-Ìbẹ̀rù (Àjàdí, p.65); and
17. Èṣù-kékeré-Òde (Fágúnwà, p. 13) Èṣù-kékeré-Òde (Àjàdí, p.52).

As can be observed in items 1-17, most of the names are rendered through Complete Retention strategy. However, Explicitation strategy is employed in 5 & 12 to render *Bàbá-Onírùngbò-n-yẹ́úkẹ́* as **the father with bushy beard**; (Àjàdí, p.108); and *Olóhùn-dùùrù* (Fágúnwà, p. 135) as **Organ-voiced** (Àjàdí, p. 166). This, we assumed was done in an attempt to present the images intended in the ST.

It must be pointed that the name *Bàbá-Onírùngbò-n-yẹ́úkẹ́* as presented in the ST contrasts with the Character's real outlook for his beard were said to fill the rock and drag after him as he walks, whereas *yẹ́úkẹ́* portrays **little** and not **bushy** as interpreted in the TT. Elsewhere *Bàbá-Onírùngbò-n-yẹ́úkẹ́* is retained in the TT (see Àjàdí, pp.110;

112ff). It is therefore suggested that the **Retention strategy** could provide equivalence for the Charactonyms.

Foods, drinks, clothes, houses, means of transport and other artefacts that are peculiar to Yorùbá speaking people are considered. Observe the translation of some of the expressions highlighted in bold in the following excerpt:

Excerpt 8

ST: ...mo ní nnkan parí nàà wàyí, ìjàngbỌ̀n lé mi kúrò nínú ilé mo bá ìjàngbỌ̀n lórí àpáta, **mo bu òkèlè kọ́já ibi tí ẹnu mi gbà, mo fi omi tútù ro èlùbó, mo fi àkàrà jẹ ìrẹ̀sì, mo gbé gaàrí fún òyìnbó wà mu** (Fágúnwà, pp.3-4).

TT: ...At that point, I thought that that did it: trouble drove me out of the house, and now I have run into trouble on the rock: **I had taken a bigger morsel than my mouth could take; I had prepared yam-flour with cold water.**⁸ **I had used bean cake to eat rice: I had given *gàrí* to a white man to eat** (Àjàdí, pp.43-44).

Food is an important cultural element because of the uniqueness of its ingredients, preparation, tastes and time of serving. And according to Newmark (1988), people who belong to a specific culture are familiar with different sets of food served at a specific time. In the ST, references are made to the main food of the Yorùbá people like *Àmàlà*, also called *Ọ̀kà*. It is usually produced from yam tubers through a process of peeling, parboiling, drying and finally grounding it into powder as *Èlùbó* (p.4) rendered as **yam-flour** in the TT. The strategy used here is Calque. Obviously, the core intent of the expression is not captured with this strategy. It should have been retained in view of the annotation already provided.

Gàrí, made from cassava tubers through the process of fermentation, and in turn fried until it becomes flakes is a common type of food among the ìjẹ̀bú people. It is usually taken by being soaked in water before the main food is ready (similar to appetizer) or as main dish, especially among students or the bachelors. Thus, giving it to a White man seems culturally absurd as the White man always likes to take hot tea or coffee.

Àkàrà is translated as **Bean cake**. This is one of the language transfer strategies in the Nigerian English (Adédíméjì, 2012) that serves as a means of finding an equivalent meaning for *Àkàrà* through **cake** that is already known to the reader. The Strategy used is Substitution.

ìrẹ̀sì, (**Rice**) is just one of the various examples of Loan-translation, otherwise called Calque. Such expressions have been borrowed and integrated into the Yorùbá language. As a matter of fact, due to the contact between the English and the Yorùbá

people, rice is not uncommon among the variety of the foods that Africans (represented by the Yorùbá people) enjoyed but the accompaniment is definitely not *Àkàrà*, as presented; at least if it has to be offered to the White man from whom the meal originated.

Besides foods, clothes are also part of material culture. The highlighted expressions below are some of the Yorùbá clothing presented in the ST and the corresponding translations in the TT.

Excerpt 9

ST: èmi nàà bö asô ara mi sílê, àfi *şòkòtò* l'ó kù sí ìdí mi, èmi tí mo ti dé *filà* rí, tí mo tẹ *filà* mi síwájú kỌngỌ, mo sí *filà* kúrò ní àtàrí, àtẹgùn àlàáfia sì n fẹ sí mi ní ìpàkỌ, ...etí *şòkòtò* funfun bàjẹ, etí *ẹwù agbádá* di pupa...(Fágúnwà, p.1).

TT: I, who had worn a **cap** before, who had tilted **my cap** pointedly towards my forehead, took **my cap** off the crown of my head, and peaceful air was blowing across my head. I also took off my **clothes**, except my **pants** which remained on my buttocks...The cuffs of white **trousers** were dust-stained: **the hems of men's flowing garments** were red (Àjàdí, p.41).

In excerpt 9, *filà* is rendered as a **cap** through the Generalization strategy, *şòkòtò*, in the first instance of its occurrence in the excerpt is rendered as **pants** through Explicitation strategy and in the second instance via Official Equivalence; *ẹwù agbádá* is translated through the Calque strategy as **men's flowing garments**. In all, the rendering of *şòkòtò* as pants and trousers is appropriate. The translations of *filà* and *agbádá* are inappropriate. Retention or Explicitation strategy should have been more appropriate in translating *filà* while Retention strategy plus annotation (Addition) should serve the purpose of translating with regards to core CSEs like *agbádá*.

Other clothing CSEs in this category that are represented in the ST are *dàńdógó* as found in the expression: *Ẹnití ó gbàdúra dàńdógó mẹ wàá bí olúwarẹ kò ní dàńdógó mẹ wàá yíò ní dàńdógó mẹ jọ* (Fágúnwà, p.9) translated in the TT as: "He who prays for ten *dàńdógó*²⁵, if he does not receive ten *dàńdógó*, he would receive eight *dàńdógó* (Àjàdí, p. 49). The strategy used here is Retention and it is appropriate

Also, *aşọ kījipá àgbàlagbà obìnrin* (p.4) translated a **cloth dyed in indigo worn by an old woman** (Àjàdí, p.44) The Explicitation Strategy is used for this expression rather than the recommended Retention Strategy. It should have been rendered as *kījipá cloth worn by an old woman*. Newmark (1988) suggested that the national costume of a country should not be translated as it represents the national identity.

Houses also belong to Material Culture that are laden with the local taste of a community. Each community has its own ideal house design and most of the time it is untranslatable. Some examples in the ST and TT1 are: *ahéré* rendered **farm huts**; *kòrò òyàrá*, **the corners of our room**; *òkè àjà*, **attic**; *àgbàlá*, **backyard**; *ègbé ògiri*, **mud walls**; and *èyìn odi*, **the outside of the city wall** (Fágúnwà, p.1 and Àjàdí, p.41). These expressions are mainly translated through the Direct (Literal) Translation strategy.

The tendency that the strategies communicate the intended meanings of the CSEs can be explained based on the fact that the most obvious differences between houses are the external architecture and the interior design of a house just as the building materials are also unique. Thus, while the traditional Yorùbá house is made of mud the English house is made of bricks. Other expressions in this category are *ondè* (Fágúnwà, p.9); rendered **several magical leather-girdles** (Àjàdí, p.49). *Òrùka àwọ̀n àgbàlagbà* (Fágúnwà, p.9), translated **the magical rings of the elders** (Àjàdí, p.49). Most expressions in this category have been translated through substitution and explication (used as annotation) in the TT.

Means of transportation depicted in the ST is also another aspect of material culture. Example can be found in the text below.

Excerpt 10

ST: *àánú àwọ̀n onímọ̀tò ẹ̀ se mí, ara wọ̀n kún fún èérí, ó dàbí ewéko ojú ònà, àwọ̀n tí ó sì jókòó sí èyìn ọ̀kọ̀, àwọ̀n wọ̀n-ọ̀n nì kun àtíkè ijàngbọ̀n, wọ̀n pupa bí ègbé ògiri*, (Fágúnwà, p.1)

TT: I sympathized with **lorry crew**; their bodies were full of dust. They were as the shrubs by the roadside. **Those who were sitting at the back of the lorry** were powdered as with irksome face powder; they were as rust-coloured as mud walls (Ajadi, p.41).

Àjàdí's translation of *àwọ̀n onímọ̀tò* as **lorry crew** and not as **Motor** or **Vehicle Owner** shows that he adopts the Explication strategy whereby he specifies the type of the vehicle being described in the ST. It must be pointed out that as different countries have their own automobile industry, the name given to each vehicle produced will carry a local meaning. Thus, based on the name of a vehicle, a reader that is from a different culture may not be able to imagine the right kind of vehicle or car of another culture. According to Newmark (1988), it is common for a community to have various names for a car or public transportation system. In the ST, although the word is used from the co-texts and the context of usage, the peculiar nature or type of the motor is easily discernible.

5.4 Proverbs

A good number of proverbs in the novel are employed to enhance the themes and the story. The following proverbs alongside the English translations and the strategies used in the TT under study are evident.

Excerpt 11

1. ST: Bí bàbá mi ti sun iṣu sí iná bẹ̀ẹ̀ nàà ní ó ní fi ojú wá Ọbẹ (Fágúnwà, p.6).
TT: As my father was **roasting yam** in a fire, he was at the same time **inwardly searching for a knife** (Àjàdí, p.46).
2. ST: Nígbàtí àjànàkú bá pàdé àjànàkú dandan ni kí igi má wo lu ara wỌn (Fágúnwà, p.14).
TT: When an elephant meets an elephant, trees must fall, one upon the other (Àjàdí, p.54).
3. ST: Ẹnití ó dúró dé reluwe yóò bá ara rẹ̀ ní Ọrun alákeji (Fágúnwà, p. 16).
TT: He who stands on the 'train's track' will find himself in the vault of heaven (Àjàdí, p.56).
4. ST: Àgbà tí ó rí ejò tí kò sa ara ikú l'ọ nya a (Fágúnwà, p.16).
TT: An adult who sees a snake and does not take to his heels is only hurrying himself to his grave (p.56).
5. ST: Ẹní tí ó gbójú le ogún fi ara rẹ̀ fún ọ̀ṣì ta (p.16).
TT: He who **depends upon diabolic medicine** for his life would be subjected, to **poverty** (Àjàdí, p.56).

The proverbs in excerpt 11 have been translated through Direct / Literal strategy. In translating these expressions and similar ones, two major approaches among Newmark's proposal depending on the purposes of translating, come handy in order to convey the ST intended messages correctly. It is either outright conversion of metaphor to sense (paraphrase) or literal translation.

In 5, the toneless orthography in the ST could be responsible for the skewing error in the translation of *ogún*, inheritance as **diabolic medicine** in excerpt 5, which is the translation for *òògùn*. There abound several instances of this in the TT. However, it is assumed that being a Yorùbá native and scholar, such errors made by the translator are unpardonable as they have seriously imparted on the ST intended meaning. The suggested translation therefore is:

He who depends upon inheritance for his life would be subjected, to poverty.

Conclusion

In this paper, we have examined equivalence in the meanings of culture-specific expressions in Fágúnwà's *Igbó Olódùmarè* and Gabriel Àjàdí's English version, *The Forest of God*. Using insights from Newmark's (1981; 1988) to categorised the CSEs in the ST for

ease of analysis; and Pedersen's (2007) taxonomy of Translation strategies to analyse the corresponding English versions as well as Baker's (1992 / 2011) outline of translation equivalence comparison, a model was developed for the analysis of the selected texts. From the excerpts presented, the study revealed that to a large extent, there is equivalence between the ST and the TT. In addition, it was established that the translator employed retention, substitution, direct translation and omission strategies in an attempt to communicate the intended meaning of the culture-specific expressions (CSEs).

However, the abuse of the omission strategy is noticed. Some expressions like the ones discussed in the excerpts above and the illustrative pages used in the ST for some aesthetics were omitted. For instance, pages viii, 23, 39, 48, 64, 76, and 144 of the ST, have been omitted. Also, excessive use of annotations as found in the TT might not provide the target readers with pleasurable reading that is similar to the ST readers'. The paper concludes that to achieve equivalence between ST and TT, translators need to adopt specific translation strategies to communicate the intended meanings of the CSEs as exemplified in this paper.

It is suggested that competent and professional translators in Nigeria should translate works of notable creative writers in indigenous language medium, particularly Yorùbá, into English so as to expand the readership and widen scholarship of Yorùbá literary texts.

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