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University of the Witwatersrand, Johannesburg South Africa



Fagunwa in Translation: Aesthetic and Ethics in the Translation of African Language Literature

A research report submitted to the Faculty of Humanities, University of Witwatersrand Johannesburg, in partial fulfillment of the requirements of the degree of Masters of Arts.

MODUPE ADEBAWO

Johannesburg 2016

Co-supervised by Isabel Hofmeyr and Christopher Fotheringham

DECLARATION

I declare that this research report is my own, unaided work. It is being submitted in partial fulfilment of the requirements for the degree of Master of Arts at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any other degree or examination at any other university.

_____

Modupe Oluwayomi Adebawo.

August 8, 2016.

ABSTRACT

This study focuses on the aesthetics and ethics of translating African literature, using a case of two of D.O. Fagunwa's Yoruba novels, namely; *Igbo Olodumare* (1949) translated by Wole Soyinka as *In the Forest of Olodumare* (2010) and *Adiitu Olodumare* (1961) translated by Olu Obafemi as *The Mysteries of God* (2012). More specifically, the overall aim of this study is to determine the positions of these target texts on the domestication and foreignization continuum. The study of these texts is carried out using a descriptive and systemic theoretical framework, based on Descriptive Translation Studies (DTS), Polysystem theory and the notion of norms of translational behaviour. The descriptive approach is extended by drawing on ideological and ethical approaches to translating postcolonial and marginalized literature. Lambert and Van Gorp's model for the description of translation products is used in exploring the position of Fagunwa's translated novels in the target literary system. A close comparative analysis of a number of extracts from the two target texts and their corresponding source texts is conducted in order to determine the approaches taken by both translators in their translation of the distinctive stylistic features of Fagunwa's prose. Building on the work of Christopher Fotheringham (2015) in the field of stylistic analysis of translated African prose, this study describes and analyses the occurrence of shifts of formal literary features between these target texts and their corresponding source texts. This is done by employing Antoine Berman's scheme of deforming tendencies and Anton Popovič's scheme of stylistic shifts as the basis for the translational shift analysis.

DEDICATION

This research report is dedicated to three important people, whose contributions to my life have laid the foundation for the success of this study. The first is my Father, Dr. Owolabi Olutokunbo Adebawo. Iba'dupe! What would I have done without your support and encouragement? When the whole world doubts the reasonableness and eventual success of this journey, you stood firmly by me, encouraged me and supported me with all I need to achieve a brilliant success. Thank you for believing in me against all odds.

The next are the two phenomenal women whose motherly love, discipline and tenacity has made a great impact on my life. Although the cold hands of death had snatched them away from me yet, the foundation of pertinacity, tenaciousness and assiduity which they have laid in me, remains a strong force that continues to propel me towards achieving success in all facets of my life. To "Iye-dúpé", Mrs. Abólánlé Oládùnní Adebawo, my mother and first teacher, who taught me to read and write fluently in Yoruba language from a very tender age and to her mother, Mrs. Susannah Adeniwun Efunniyi, who during my primary school days, always ensured that I did not miss my school bus every morning and that I wrote all my assignments after school. Your favourite adage "a stitch in time saves nine" has made me detest procrastination up till this point in my life. Thank you my mothers. Nítòtóó ìyá dún ní, béèni naa sì ni ìyà jé wúrà iyebíye tí akò lè foworà".

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CHAPTER ONE

INTRODUCTION

Daniel Olorunfemi Fagunwa is one the precursors of the Yoruba novelistic tradition. His influence on the African literary scene transcends the Yoruba geographical horizon as he is also one of the leading West African writers who popularized the fantastic form which the African novel sometimes assumes, a feature which he inherited from Yoruba oral tradition. According to Ayo Bamgbose (1974), "Fagunwa has had a profound influence on the development of the novel in Yoruba and until comparatively recently almost all the Yoruba novels followed Fagunwa's pattern of the wandering hero (generally a hunter) and his experiences in a forest or some other locale, peopled by supernatural beings" (p. 5). Bier is emphatic about Fagunwa's centrality in the Yoruba novelistic tradition:

> Fagunwa's main claim to greatness as a Yoruba novelist lies in his language... He twists it in his own way to express his feelings and those of his characters. Indeed, it may be truly said that in creativeness and invectiveness, he has no equal as a writer in the language. He has an ear for its music and rhythm and many of the passages in his novels have a poetic quality about them
>
> (Bier, 1967, p. 52).

Bier's claim that Fagunwa makes use of a unique and novel style in his Yoruba language novels, makes an examination of the translation of his texts into English an extremely interesting avenue of study (given also their foundational role in Nigerian literature in that language too). This study, which focuses on two of Fagunwa's novels, namely, *Igbó Olódúmarè* and *Àdìitú–Olódùmarè* translated as *In the Forest of Olodumare* by Wole Soyinka and *The Mysteries of God* by Olu Obafemi considers the techniques employed by the translators of these novels in their

attempts to achieve stylistic adequacy insofar as the original author's style is concerned. In the light of the underlying issue of the asymmetrical power relationship that exists between third world languages (in this case Yoruba) and the languages of the former colonialists (in this case English) this study also evaluates the approaches of these translators in terms of various ethical strategies for translating literary products emanating from the third world as prescribed by theorists in cultural studies and postcolonial studies paradigms of translation studies. These are concerned with countering the disparity between these two languages of differing prominence and strength in translation.

AIM

The objects of this study are the English translations of two of D.O. Fagunwa's Yoruba novels, namely; *Igbó Olódúmarè* (1949) translated by Wole Soyinka as *In the Forest of Olodumare* (2010) and *Àdìitú–Olódùmarè* (1961) translated by Olu Obafemi as *The Mysteries of God* (2012). The overall aim of this study is to determine the positions of these target texts on the domestication and foreignization continuum. The study of these texts is carried out using a descriptive and systemic theoretical framework, based on Descriptive Translation Studies (DTS), Polysystem theory and the notion of norms of translational behaviour. The descriptive approach is extended by drawing on ideological and ethical approaches to translating postcolonial and marginalized literature. Lambert and Van Gorp's model for the description of translation products is used in exploring the position of Fagunwa's translated novels in the target Polysystem. A close comparative analysis of a number of extracts from the two target texts and their corresponding source texts is conducted in order to determine the approaches taken by both translators in their translation of the distinctive stylistic features of Fagunwa's prose. Building on the work of Christopher Fotheringham (2015) in the field of stylistic analysis of translated

African prose, this study describes and analyses the occurrence of shifts of formal literary features between these target texts and their corresponding source texts. This is done by employing Antoine Berman's scheme of deforming tendencies and Anton Popovič's scheme of stylistic shifts as the basis for the translational shift analysis. Finally, drawing on the results of the analysis of these two novels, some ideological issues concerning the evaluation of products of African literary translation, especially from the perspectives of the individual styles of each translator, the qualification of an ideal translator and an ideal translation product are nuanced and debated.

RESEARCH QUESTIONS

1. What are the distinctive stylistic features of Fagunwa's prose that may lend themselves to difficulties in translation?

2. Where do Soyinka and Obafemi's English translations of D.O Fagunwa's *Igbó Olódúmarè* and *Àdìitú–Olódùmarè* lie on the domestication and foreignization spectrum proposed by Lawrence Venuti (1998)?

3. How does the individual style of language of these translators, who are themselves writers of African literature, manifest in their target texts?

4. What techniques do the translators employ in attempting to mimic the distinctive stylistic features of Fagunwa's prose? This question is approached making use of Antoine Berman's scheme of deforming tendencies and Anton Popovič's scheme of stylistic shifts.

5. How does Even-Zohar's contention that "when a literature of a minority language is translated into a stronger language, the literature takes up the norms of the powerful language, thereby becoming target-oriented" (Even-Zohar, 1978, p. 120), bear out in the case of Fagunwa's novels, which were translated by Nigerian translators.

RATIONALE

In this study, I have chosen to focus on Polysystem theory and the norms of translational behaviour. These theoretical principles of translation are put into practice using Lambert and van Gorp's (1985) model for describing translations. Polysytem theory, which postulates that "when a literature of a minority language is translated into a stronger language, the literature takes up the norms of the powerful language, thereby becoming target-oriented" (Even Zohar, 1978, p. 120) has mostly been applied to the translation of literature from marginalized cultures into world recognized languages. This study is unique in the sense that, this theory is considered in relation to the case of the Yoruba novel, which is a product of an African language, being translated into acculturated English in the Nigerian context. Furthermore, the fact that the translators in question are erudite scholars and themselves members of the source culture that produced the source texts in question, also affords a golden opportunity to investigate the benefits of Gayatri Chakravorty Spivak's recommendations on the need for a translator of postcolonial literature to be indigenous and conversant with the "rhetoricity of the original" as well as in a position of "love" and empathy with the source in order to jettison the politics of inequality which has been in existence between the culture of the former colonies and the languages of the ex-colonialists in translation (Spivak,1993/2003, p. 181). According to Spivak:

> The task of the translator is to facilitate this love between the original and its shadow, a love that permits fraying, holds the agency of the translator and the demands of her imagined or actual audience at bay. The politics of translation from a non-European woman's text too often suppresses this possibility because the translator cannot engage with, or cares insufficiently for, the rhetoricity of the original
>
> (Spivak, 1993/2003, p. 181).

This study creates an avenue to evaluate how these translators have been able to utilize their knowledge of the system, structure and rhetoric of the Yoruba language in their translations of the distinctive stylistic features of Fagunwa's narratives, evident in the selected source texts for this study. It also affords an opportunity to study how each translator's individual profile as a text-producer in his own right with his own idiolect and style in the course of their semantic transfer between the Yoruba language and the acculturated English in the Nigerian context.

Furthermore, the argument that translation has played an active role in the colonization process and in disseminating an ideologically motivated image of colonized people is a theme in the field of postcolonial translation studies (Tejaswini Niranjana, 1992, p. 33). Theorists in this field have contributed significantly to this discourse through their various investigations into postcolonial interactions on the crucial issues of identity, difference, and power (Spivak, 1993/2004, p. 371-372). They have suggested various ways of translating the "third world" literatures into these so-called "languages of power" without disrupting the identity or muffling the voices of the "subaltern" author (Spivak, 1993/2004, p. 371). This study builds on, and contribute to, the debates on these contentious issues of power relations in the field of translation studies, by tracing the effects of translation on the texts which I have chosen for this study. I believe the outcome of my study of these chosen texts from a marginalized culture will contribute to and enrich the existing body of knowledge, on the global perception and reception of products of translation from the global south.

Brief Synopsis of Igbo Olodumare and Adiitu Olodumare

In this section of this study, I present a synopsis of D.O. Fagunwa's *Igbó Olódúmarè* and *Àdìitú–Olódùmarè* in order to avoid cumbersome reference to these works later in the study, particularly at the source and target text comparison phase. This is also helpful in laying a

foundation for the detailed analysis of the stylistic features of these novels at the micro-textual analysis level of this study.

Igbó Olódúmarè (In the Forest Of Olodumare)

Igbó Olódúmarè is a phantasmagoric tale centred on the life and adventures of Olowo-aiye, the father of Akaara-ogun. The adventures of Olowo-aiye begin on his way to Igbo Olodumare (a forest). While passing through Aginju-idake-roro, Olowo-aiye encounters a fearsome creature, known as Esu-kekere-ode. This creature challenges him to a fight and he is only able to escape unharmed by playing a magic flute. After this battle with Esu-kekere-ode, Olowo-aiye continues on his journey. As he approaches Igbo Olodumare, Olowo-aiye encounters two witches. He falls in love with one of them named Ajediran. This woman accompanies him to Anjonu-iberu the gate keeper of Igbo Olodumare. Anjonu-iberu is a fearsome creature whose hairy head emits smoke. At the gate of Igbo Olodumare, Olowo-aiye is told he will not be admitted into the forest unless he confesses his sins. A hot argument ensues between Anjonu-iberu and Olowo-aiye, which later results in a bloody fight that leads to the death of Anjonu-iberu, the tyrannical gate keeper of Igbo Olodumare. The king of Igbo Olodumare hears about Olowo-aiye's victory over Anjonu-iberu the ghommid (a coinage of Soyinka referring to composite ghost and human) who has been terrorizing his community and is very pleased. He rewards Olowo-aiye by giving Ajediran to him in an elaborate marriage ceremony. A monument in remembrance of the victory over Anjonu-iberu is also erected on the site of the battle.

The second part of Olowo-aiye's story as related by himself consists of his adventure in the bush while on one of his hunting expeditions. He narrates his ordeal during a thunderstorm in the bush, when he decides to sit on the branch of a tree while waiting for the thunderstorm to subside; only for him to discover that he is stuck to the tree after the storm. He appeals to a

duiker, a hare and a mouse for help but only the mouse is able to give him useful advice that helps set him free. Shortly after this incident, he loses his way in the bush and has to live wild in the bush for three years until his mother's spirit intervenes and he is rescued. After his rescue, he meets a sage named Baba-onirungbon-yeuke. This man takes him to the house of Death where they find a motley collection of seven people in different states. They hold a meeting with Death who introduces himself boastfully and explains the causes of the death of those seven people whose remains are found in his house. His reason ranges from old age, to motor accident, to retribution, poison, insanity, illness and punishment. Olowo-aiye declines a second invitation to the house of death due to the frightening experiences he had the first time. Baba-onirungbon-yeuke narrates to him his life story and four other moral stories which include the story of the palm wine tapper, the story of two lovers, the story of the vanity of human wishes and the story of the enchanted fishes.

After the story-telling session, a group of twenty-four hunters arrive at the house of the sage. These hunters are well acquainted with Olowo-aiye. Like him, they have also lost their way in the bush. The most prominent among them are Ijambaforiti, Enia-se-pele, Agutan-inaki, Ewe-daiyepo, Ibanuje-isale and Olohu-duru. This group of hunters and Olowo-aiye set out on the journey homeward. The sage advises them on how to face the hazards of the journey. On their way, they arrive at the Kingdom of the Snakes, which is headed by a king called Ojola-ibinu a sworn enemy of the human race. The king casts a spell on them and begins to kill and eat them one after the other. It is at this place they lose Aguntan-inaki, one of their companions. The group is able to kill the king through the help of one of his guards, who conspires with them to retrieve their weapons. After an encounter in the Snake Kingdom, they arrive at the Kingdom of the Seven Deadly Women where they lose another compatriot named Ibanuje-isale. As soon as they walk pass the Kingdom of Seven Deadly Women, they meet a mysterious troll who delivers

a letter from their erstwhile host, Baba-onirugbon-yeuke; Olowo-aiye replies to this letter immediately. Finally the hunters arrive back in the territory of the king of Igbo Olodumare, from where the group makes its way home to be reunited with their families.

Àdìitú–Olódùmarè (The Mysteries of God)

The novel *Àdìitú–Olódùmarè* revolves around the life and adventures of a man named Adiitu Olodumare. Adiitu is the son of Ipoju-diran and Obiri-aye. Both parents are natives of a town named Ilakose. Adiitu's father was very rich at the beginning of his life, but ended up in penury due to his being a wastrel and an insatiable womanizer. Adiitu's adventure began the day his father gave him one shilling and sixpence to procure food for the family from the city of Ifehinti. On his way to Ifehinti, Adiitu encounters a strange man to whom he narrates the story of his parents' hardship. The man pities him, gives him food and clothes and shows him a banana plantation. He authorizes him to come every Monday to get bananas from the farm to sell in order to sustain his family. After his encounter with this man, Adiitu proceeds on his journey to Ifehinti. He arrives at Ifehinti, procures the food he was asked to buy and returns to Ilakose. On reaching Ilakose, Adiitu finds his mother critically ill and at the point of death. Her illness is said to have resulted from the extreme pangs of hunger she had to endure while Adiitu was away buying food. Adiitu revives his mother with a portion of the food he brought with him. Adiitu then plans his return trip to Ifehinti.

The night before his journey to the banana plantation in Ilakose, Adiitu dreams that he has a fearsome encounter with a supernatural creature named Ijogbon. He fights through the night with this creature in his dream. On reaching the plantation the following day, Adiitu is arrested by the owner of the farm and is handed over to the law enforcement agents. He is accused of theft and all his efforts to explain his strange encounter with the man who showed

him the farm and authorized him to pick bananas there fail. Adiitu is tried and sentenced to death. However, before the set date of his execution, the stranger who gave Adiitu access to the farm is identified and Adiitu is set free. On his return to Ilakose, Adiitu is faced with the reality of his parents' penury. He decides to abandon the town and go in search of greener pastures.

Adiitu finds himself in a mysterious forest where he encounters crocodiles, lions, elephants and other wild creatures. He dwells in this jungle for seven years during which he tames and befriends wild animals. One of his close friends in the jungle is a lion. The lion shows him a mysterious cave in the forest, filled with elephant tusks. During his seventh year in this jungle, Adiitu walks into a town named Ajedubule. In this town, he sells some of the ivory from the cave and becomes very rich. He also befriends a rich man in the town who dies shortly after his arrival. This man had developed a strong attachment to Adiitu during their brief encounter and had made him a beneficiary in his will. The fortune Adiitu inherits from this man increases his wealth. Adiitu then decides to visit Ilakose to see his parents. On his arrival, Adiitu is shocked to find the badly decayed bodies of both his parents who he learns died from hunger many weeks before his arrival. Adiitu gathers their bones and gives them a fitting burial. He institutes a scholarship scheme and donates a clock tower to his village after the burial ceremony.

After the burial ceremony Adiitu also dreams about heaven. In the heaven of his dream he finds himself in a glass environment. He discovers in this dream that many people who were influential in life are made servants in heaven. He also discovers a schedule showing the appointed time of death of every human being as well as a record of all good and evil done by human beings. He also finds his parents looking very healthy and happy in heaven. They converse with him giving him advice about the future.

Adiitu returns to Ajedubule and falls in love with a lady named Iyunade. This lady frustrates his efforts to court her for a long time. One day, unknowing to each other, they both

board the same boat to ferry them across the sea to another town. While at sea, a strong wind blows and their boat capsizes. They are both lucky to swim safely across the sea and they find themselves on a deserted island. They are stranded on this island for two months; during their stay on this island Iyunade falls in love with Adiitu and starts reciprocating his love gestures. Towards the end of their stay on the island, Iyunade is abducted by a tribe of cannibals but she is rescued by Adiitu. Shortly after her rescue, the couple encounters a fishing crew on the island who offers them passage home. As the couple are preparing for their marriage, a treacherous friend of Adiitu, named Esu-leyin-ibeji, who has been coveting Iyunade, decides to sabotage their marriage plans. He proposes to Iyunade telling her Adiitu has been unfaithful to her. He also plans to assassinate Adiitu. His plans are, however, uncovered and foiled and he is arrested and executed by order of the king.

The couple gets married and according to the custom of their society they visit the house of Enu-dun-juyo a place where the new married couple is counselled. Mogaji Ile Enu-dun-juyo, who is the head of this household, is a sage and a talented storyteller. He entertains the couple with many didactic stories during their visit. Three stories recounted in the text are the stories of Esanbo which centre on the rivalry and treachery among wives in a polygamous family, the story of Kotemilorun, a man who sells his soul to the devil in exchange for riches and the story of Obedini and his brother Obedeji, which centres on love, jealousy and betrayal amongst brothers.

Adiitu's wife, Iyunade proves barren for the first nineteen years of their marriage, but delivers a set of twins in the twentieth year. She later has four other children. At a certain point in their lives, their community experiences a civil war and two of these children are reportedly killed at the war front. These children came back home mysteriously on the day Adiitu is conferred with a chieftaincy title by his community. Adiitu and his family are reunited and live happily.

The above synopsis of *Igbó Olódúmarè* and *Àdìitú–Olódùmarè* have apart from helping to contextualise this study have also help to establish the mythical realist nature of these narratives, which is a peculiar nature of the African novelistic tradition derived from the African oral tradition. Other features of the African novel will be discussed in the course of this study.

CHAPTER TWO

LITERATURE REVIEW

The lingering debate on the constitution of a suitable language for producing African literature first emerged at the Makerere conference of 1962, between scholars who believed that an "authentic" African literature must be produced in an African language, and those who were ambivalent about this idea of authenticity, but believe an Africanized European language is equally suitable for documenting the African experience. This division has affected the field of African literary studies which is divided into African literature in indigenous languages and African literature in European languages. In this section of this study, I review relevant literatures on the origin and definition of African literature in order to shed more light on this language question and consider its implications for the objectives of this study, which focus on issues arising from translating African literature written in an African indigenous language into a European language. In addition, a review of relevant literature on the features and techniques of translating postcolonial African literature is also included in order to elucidate the reasons behind some the decisions made by the translators responsible for translating the source texts chosen for this study. This review ends with a section titled "D.O Fagunwa as Yoruba novelist". This section starts with a presentation of the biography of D.O. Fagunwa in order to situate him within the Yoruba literary system; relevant literatures on the style of his narratives are reviewed in order to justify the reason why I have chosen from the corpus of his works for this study and features his narratives have inherited from Yoruba oral tradition that may pose a challenge to translators are also discussed which is the data for my micro-analysis in this study.

The origin and definition of African literature

The early period of recognition of written African literarure as a distinct, though loosely coherent, tradition can be traced back to the late 1950s and the early 1960s. This period also coincides with the early post-independence era of some prominent African states like the Republic of Ghana, which was the first African nation to assert its independence from the United Kingdom in 1957, followed by Nigeria whose independence came on October 1, 1960. The first African novel, which gained recognition during this period, was Chinua Achebe's *Things Fall Apart*, published in 1958. This novel is regarded as the first postcolonial African novel, earning its author a pre-eminent position in the African literary canon. There are however other African novels pre-dating it which have not garnered as much recognition and publicity. An example is Amos Tutuola's *The Palm Wine Drinkard*, a novel which was published in 1952, by a Nigerian novelist in the Fagunwa tradition. Apart from this, Akinwunmi Isola (2002, p. 132) has also identified I. B. Thomas's *Itan Igbesi Aye Emi "Segilola Eleyinju Ege"*, published in 1928 as the first Yoruba novel. So too the writings of D.O. Fagunwa pre-date the advent of *Things Fall Apart*, with the appearance of *Ogboju Ode ninu Igbo Irunmole* (1939), *Igbo Olodumare* (1949), *Ireke Onibudo, Irikerindo ninu Igbo Elegbeje* and *Adiitu Olodumare* published in 1949, 1954 and 1961 respectively. Emeka Nwabueze (2000, p. 189) also acknowledges some other early indigenous African novels, which predate Achebe's *Things Fall Apart* like Peter Abrahams's *Dark Testament* (1942) and R.E. Obeng's *Sixpence* (1943). These African novels, produced during the colonial period, predate Chinua Achebe's *Things Fall Apart* but never made it into the canon of African Literature. These contradictions and polemics necessitate a proper definition of African literature.

What is African Literature?

The quest to define African literature started at the conference of African writers of the English expression held at the University of Makerere in Kampala, Uganda in 1962. This conference is significant in the history of African literary studies, due to the fact that it was the first of its kind held on the African continent, featuring African literary scholars and critics who came together for the purpose of discussing the fundamentals of African literary identity, values and aesthetics at a period in the history of the African continent, when the colonial period was in decline. It was also at this gathering that the debate on the question of the suitable language for documenting African literature, a debate which has remained unresolved, first ensued.

After this gathering, two groups of African literary writers emerged. A group of writers led by Ngugi wa Thiong'o regarded African literature as a kind of literature which is written in African indigenous languages for African people. This group of writers believed that literary works produced in English or any other European languages do not qualify to be regarded as African literature. In his essay entitled *I Write in Gĩkũyũ* (1990, p. 73), Ngugi in reference to this debate on the suitable language for documenting African literature, maintains that any literature written in a European language cannot be regarded as African literature. According to him, "What we have created is another hybrid tradition, a tradition in transition, a minority that can only be termed as Afro-European literature that is, literature written by Africans in European languages". In his essay titled *Decolonising the Mind: The Politics of Language in African Literature* (1994), Ngugi explained further that, "language is the most important vehicle through which that power [colonization] fascinated and held the soul prisoner" (1994, p. 9). According to him, "the bullet was a means of physical subjugation while language was the means of

psychological subjugation" (Ngugi, 1994, p. 9). Ngugi explained that his decision to "write in Gĩkũyũ language, a Kenyan language, an African language, is part and parcel of the anti-imperialist struggles of Kenyan and African people" (p. 28). Ngugi is not the only scholar who shares this opinion and views against writing African literature in European languages. Obiajunwa Wali, another ardent supporter of this notion, also wrote a rejoinder on this conference in 1963. According to him:

> ...the whole uncritical acceptance of English and French as the inevitable medium for educated African writing is misdirected and has no chance of advancing African literature and culture. In other words, until these writers and their western midwives accept the fact that any true African literature must be written in African languages, they would be merely pursuing a dead end, which can only lead to sterility, uncreativity, and frustration
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> (Wali, 1963, p. 97).

This position, maintained by those writers who support African language use in African literature, was strongly opposed by other African writers like Chinua Achebe who believed that the European languages, which African nations have acquired during the era of colonialism, can also be subverted to bear the burden of narrating the African experience. According to Achebe in his essay titled "The African Writer and the English Language" (1965), Achebe explains his position as follows; "I feel that the English language will be able to carry the weight of my African experience. But it will have to be new English, still in full communion with its ancestral home, but altered to suit new African surroundings" (1965, p. 103). In his own words, "I have been given the English language and I intend to use it" (1965, p. 102). He explained that, "… the price a world language must be prepared to pay is its submission to many kinds of uses" (1965, p. 100). He admonishes that, "The African writer should aim to use English in a way that brings out his message best without altering the language to the extent that its value as a medium of international exchange will be lost" (1964, p. 100). According to him, an African writer "should

aim at fashioning an English which is at once universal and able to carry his peculiar experience" (1964, p. 100). However, Achebe does not condemn African writers who choose to write in their mother tongue as he concludes by saying that, "I hope, though, that there will always be men, like Chief Fagunwa, who will choose to write in their native tongue and ensure that our native literature will flourish side by side with the national one" (1964, p. 102).

Over the years, it has however become apparent that literary writing in African languages has continued to grow at a slower pace in comparison with those written in European languages. The reason for this is not far from the economic and political consequences attached to a decision to write in an African language, which an upcoming African literary artist, who earns his living solely from literary writing, cannot afford to bear. This is because the major means of publishing and distribution of literary materials for most third world countries still lies in the hands of European publishing companies, even after the era of colonialism has ended. As rightly observed by Graham Huggan (1989), the global market does operate in a way to tolerate cultural differences, but to castigate cultural differences (Huggan, 1989, p. 29). Huggan proceeds further to say that the global book market is biased towards Euro-American culture, thereby making it a model for other cultures to emulate. "This time involving the reincorporation of the various post-colonial heterodoxies within the admittedly pluralist and decentred, but now increasingly institutionalized domain of European/American" values (Huggan, 1989, p. 27).

African literary artists therefore continue to pursue their art in Africanized European languages in order to avoid being on the wrong side of the political and economic forces that control the African book industry. As observed by Penina Malama (2002), "through the intensification of capitalism in Africa the control over the book production industry has fallen increasingly into the grips of multinational companies whose economic interest is served by the promotion of international languages" (p. 11). She explained that "literature in Kiswahili, Shona,

Zulu, Yoruba and other African languages lack international prominence and recognition" (p. 11). This is because the European book industries prefer to subject these works to "commodity fetishism- mystification or levelling-out of historical experiences (Huggan, 1989, p. 26). This has been regarded by Sarah Brouillette (2007) as "exoticization" i.e. a "wilful activity in which the beholders are the majority participant" with the emphasis on "aestheticization and dehistoricization" (Brouillette, 2007, p. 16).

These limitations have also been acknowledged by Maria Tymoczko (1999) who explained that "... American cultural and economic hegemony means that to succeed as writers, many authors feel an imperative either to write in English or to be translated into English" (1999, p. 32). This constraint is however not limited to writers who write in African languages alone. As observed by Nwabueze (2000, p. 203), the economic policies of these publishing companies also hinder the works of African writers, who are new on the African literary scene, from getting into the canon of African literature. According to him, this is because those reputable, international publishing companies are usually interested in publishing the works of well-established African writers, whose works they are sure will fetch them more pecuniary gains. In rare cases when they decide to publish upcoming African writers, they will not print adequate copies that will circulate enough to make a considerable impact in publicizing such writers. This situation also affects the translation techniques of postcolonial African literature. These same market forces that determine those African writers who get published also dictate those who get translated and the techniques of such translation. This is because the European book industry favours the fluent style of translation in which non-European literatures translated into European languages are made to read fluently in the target language, thereby obliterating the any mark of difference in the target text (Venuti, 2008, p. 1).

Apart from the economic and the political constraints which I have explained above, the decision to write in an African language will also limit the audience of an African writer who chooses to toe the line in his or her writing career. This is because of the cultural composition of most third world countries which comprises various ethnicities who did not share much in common until colonialism forced them to merge together as one political entity. An apposite example of this is the Nigerian nation, where we have over five hundred and twenty-one languages with nine of them now extinct. In the Nigerian situation, any writer who chooses to write in any of these ethnic languages might only end up passing his message across to the members of his ethnicity and kinsmen, who speak the same language as him. In this case the population of his audience will only be determined by the population size of his ethno-linguistic group, which might be smaller if he does not belong to any of the three major tribes which are the Hausa, Igbo and Yoruba. Achebe (1964) also shares this view. While using the same Nigerian situation as an example, he explained that, "the national literature of this country is any literature written in English and the ethnic literatures are those written in Hausa, Igbo, Yoruba, Efik, Edo, Ijaw e.t.c" (p. 94-95). According to him, the country which we know as Nigeria today began not so very long ago as the arbitrary creation of the British"(p. 94). He explains further that, "there are areas of Africa where colonialism divided up a single ethnic group among two or three powers. But on the whole it did bring together many people that had hitherto gone their separate ways and gave them a language with which to talk to one another" (p. 95).

In the light of the impossibility of "cramm [ing] African literature into one neat definition" (Achebe, 1964, p. 92) and the realities of this inconclusive debate on the question of language suitable for documenting African literature, African writers have seen the art of translation as an escape route from this language quagmire. According to Pamela Olubunmi

Smith and Daniel Kunene (2002), translation is "a safe haven" from the troubles of deciding which language is suitable for writing Africa literature. According to them, apart from making world literature more available to people around the world, this will also encourage writers of African literature to write in their mother tongue (Pamela Olubunmi Smith and Daniel Kunene (Eds.), 2002, p. 2). So also, critics who are notable for supporting African creative writing in African languages have also subscribed to the practice of translation. A famous example of this is Ngugi, who usually translates his novels into English after writing them in Gĩkũyũ'. In fact Ngugi has been criticized by some of his colleagues for translating his novels to English because of his criticisms against the use European languages in documenting African literature. Some have regarded his position on this issue of Language in African literature as hypocritical as they wonder what advantage his initial writing in Gĩkũyũ' confers when he will still translate the same text into English. For example Joseph Mbele (1992) while criticizing Ngugi's on his notion that "a work remains the same in translation" (p. 148) queries "why is it essential for him to write in Gĩkũyũ first? If translation offers such an efficient bridge between languages, as he could just as easily write in English and then have his work translated into Gĩkũyũ" (p. 148). So also Ken Saro-Wiwa, (1992) believes that Ngugi has taken his decision to write in Gĩkũyũ "because he had already made his mark as a writer in English, [so] his works have become instant subjects of translation into English, enabling him to live by his writing. If this were not the case, he might not be so sure of his decision" (1992, p. 156).

The position of African writers and critics, regarding the translation of African literature from one language to another leads me to a discussion on the features and techniques of translating African literature.

Features and Techniques of Translating African Literature

The characteristics of African literature that distinguish it from European literature are its use of African oral forms, culture specific items and African speech patterns. These features have become a subject of interest to translation scholars interested in African literature over the years. As observed by Gyasi Kwaku (2006), the novel quality in modern African literature that distinguishes it from European literature is "its relationship to African languages and the great heritage of orature in those languages" (p. 103). For example, scholars of Yoruba prose literature have identified the features of orality commonly found in Yoruba prose. Afolabi Olabode is emphatic in this regard in his essay titled "Stylistic Embedding in Yoruba Literature" (1995):

> Poetic embedding is also a common feature in the Yoruba novels. Most of the Yoruba novelists are fond of this. There is always the embedding of various poetic types when one is being performed and also in folktale sessions, there is always the interpolation or songs in the form of leader-chorus or responsorial pattern and even in social discourses, it is regarded a mark or good communicative competence for any speaker to be able to weave appropriate proverbs, aphorism and analogies into discussion, hence it is said that "the proverb is the vehicle of speech." So, in the Yoruba novels there are occasions where poems are embedded in the course of narration to either emphasize the point being stated or to give the character a poetic portrait
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> (Olabode, 1995, p. 15-16).

In this same essay, Olabode also discussed other features of Yoruba prose which include:

(1).The use of Yoruba Oral poetry which is the Oriki (Yoruba praise poetry), which Olatunde Olatunji (1984, p. 93-97) "called multiple references to the subject of the oriki". Quoting Olatunji, Olabode explained the phenomenon of the Oriki as where " a person is referred to by several different kinds of names and the genealogy of the subject of the oriki, traced by linking him with his ancestors and offspring, by the use of phrases like: omo..., baba..., and oko...; "offspring of..." "Father of..." and "husband of..." respectively (p. 4). He continues

that Oriki "is used by the Oriki chanter to whip up the subject's sentiment and emotion as it reminds him of his past, his present and what is expected of him to bequeath to his off-springs [sic.]" (p. 4). Furthermore, he explained that, "in the process of creating the above feature, the chanter may make use of embedded elements. These can be in form of either sentence of the occasional proverbial or idiomatic expressions" (p. 4).

(2). "The use of "characterizational elements" (p. 12). He explained that "these elements are used for character identification and description. In it, the character's physical appearance is described to the minutest detail" (p. 14).

(3). "The embedding of stories, or story-lets within the main story" (p. 13). He explained further that, "the Yoruba "Ayajo" which is a form of incantation usually makes use of this type of story-embedding by incorporating a myth based on analogy before the incantation is applied to express the chanter's wishes on the target" (p. 13).

All these descriptions of the oral features of the Yoruba novel done by Olabode (1995) are apposite since they are also the distinguishing stylistic features of Fagunwa's novel we encounter in the course of this study. In this study, I have limited myself to the use of orality due to the relevance of this feature to the translated works of D.O. Fagunwa. Orality is a product of African tradition, which evolved into the written form when literacy and formal education was introduced into African cultures, by European missionaries, during the colonial era. Written translation in Africa also accompanied colonization, just like literacy as both were introduced into African societies by the colonial masters. During the colonial era, it became necessary to translate between the languages of the two cultures in order to facilitate their mission among the natives. To this end they began to appoint translators drawn from the first African converts. It is this knowledge that literacy and studies in European languages came into Africa through colonialism that made the pro-African languages group of scholars, whose notions I have

explained previously, object to the production of African literature in European languages which they believed were forced upon Africans by the colonial masters (Ngugi, 1994, p. 9). It is this same notion that has led some postcolonial translation scholars to advocate the use of translation strategies that counter the asymmetrical power relationship between third world indigenous languages and European languages (Niranjana, 1992, p. 33).

It is however important to note that due to the language divide in African literature, there is translation, understood in the ordinary sense of the word, "translation" of African language texts into European languages and then there is translation, understood more in the sense of "mediation" when African writers attempt to represent African epistemologies in European languages. In the translation of African language texts into European languages, there is usually a source text which is the original text and a target text which is the product of the translation process. An example of this is the situation at hand in this study, where we have two Yoruba novels of D. O. Fagunwa been translated into English by Wole Soyinka and Olu Obafemi. This type of translation is not very common between African indigenous languages and European languages, due to the fact that most African literary writers prefer to represent their thoughts in European languages due to the economic and political reasons which I have explained above. In fact, all postcolonial African literatures written in European languages are products of this "transference" or "transposition" between African thought and European languages.

Scholars in the field of African studies have employed different terminologies in reference to this process of mediation. For example, Peter Vakunta (2011) has regards it as "interlingual" translation" (p. 1). According him, "this is a process whereby the creative writer conveys the thought pattern, cultural specificities and worldview of indigenous people into European languages" (p. 1). Gyasi (2003) also defined it as a creative translation process that leads to the production of a text...and the development of an authentic African discourse" (p.

151) while Chantal Zabus (1991) regarded it as "the writer's attempt at texualizing linguistic differentiation in the ex-colonizer's language" (p. 23). According to Gane (2003), quoting J.M. Coetzee, the difference between translation of African language texts into European languages and "translation" in the sense of "mediation" i.e. .when African writers attempt to represent African epistemologies in European languages is that "translation of African language texts into European languages tries to narrate a text in the target language, with little or no influence from the source language while transference uses the target language to present the alterity of the source culture" (p. 132).

The process of translating African language texts into European languages or mediating between African thoughts and European languages which I have explained above, broadens the language choice of an African creative writer as he can now choose to write in his indigenous African language and then translate the written texts into European language like the pro-African language writers do e.g. Ngugi who writes his novels first in Gĩkũyũ and then translate later to English, Oyono Mbia who writes first in his native Bulu language and then translate to French or Antjie Krog who writes in Afrikaans and then translate into English. In fact an African writer who utilizes the European language in his writing can still choose to have his written text translated into another European language, for example Chinua Achebe's *Things fall Apart* being translated into Spanish or German languages. This is why Paul Bandia (2006) regarded the translation of African literature written in one European to the other as a double "transposition process" (Bandia, 2006, p. 349). The first process in this case is the initial representation of African thoughts in European languages while the second process i the translation of the initial text into another European language.

Although the translation of African language texts into European languages and the mediation between African thoughts and European languages which I have explained above may

appear to be dissimilar due to the language divide, it is however important to know that both forms of literary representations have been duly catered by the postcolonial theory of translation, which is my main theoretical framework for this study. Postcolonial theory of translation emanates from the cooperation between the disciplines of postcolonial studies and translation studies in the 1990s, when translation studies took a "cultural turn" by moving from study of the text to culture and politics (Jeremy Munday, 2008, p. 125). During this period certain translation studies scholars began to draw on postcolonial theories while some postcolonial theorists began to draw on certain theories of translation.

Postcolonial translation studies scholars believed in the inadequacies of western translation theories in the study of postcolonial literary translation. This is because it encourages the asymmetrical power relationship that existed between the literatures of the former colonies and the language of the former colonizers (Niranjana, 1992, p. 2). Example of these scholars is Tejaswini Niranjana. In her essay titled, "Siting Translation: History, Post-structuralism, and the Colonial Context" (1992).

Niranjana, analyses three main shortcomings which render European theories of translation unfit for use in the analysis of third world literatures, while condemning the western orientation of translation studies discipline from the standpoint of a poststructuralist theorist. According to her, translation studies have until recently not considered the question of power imbalance between different languages. So also, the concepts underlying much of Western translation theory are flawed ("its notions of text, author, and meaning are based on an unproblematic, naively representational theory of language"). Apart from that, the "humanistic enterprise" of translation needs to be questioned, since translation in the colonial context builds a conceptual image of colonial domination into the discourse of Western philosophy (p. 48-49).

Some of these propositions are also in line with the view of African literary scholars on the language issue in African literature.

Postcolonial translation studies scholars have therefore suggested various theories of correcting this power imbalance evident in the translation of third world literatures which are also useful in the analysis of African literature. For example, Niranjana (1992, p.167-186) proposes two strategies for overcoming these inadequacies. These include the avoidance of "western metaphysical representation" and the employment of an "interventionist" approach by a translator. According to Niranjana, western metaphysical representation can be avoided by identifying and countering the various means by which western translation practices suppresses the image and cultural identity of third world nations. She also explains that the employment of an "interventionist" approach will also help to avoid the assimilation of the African text into the Western literary discourse (Munday, 2008, p. 135).

These suggestions by Niranjana (1992) also agree with Schleiermarcher's notion on the valorization of the foreign. Here Schleiermarcher considers two templates on which a "true" translation can be carried out. According to him, either a translator leaves the writer in peace as much as possible and moves the reader towards him, or leaves the reader in peace as much as possible and moves the writer towards the reader. Schleiermacher however, prefers the strategy of moving the reader towards the writer as this does not entail a translator writing as the author would have done, had it been that he is writing in the target language. This opinion of Schleiermacher is the basis of Lawrence Venuti's concept of invisibility and visibility of a translator. In this concept, Venuti regards the strategy of "domestication" and "foreignization" as the translator's choice of text to translate and the translation method. He sees the domestication strategy as "an ethnocentric reduction of the foreign text to [Anglo-American] target-language "values", which entails translating in a transparent, fluent, "invisible" style in order to minimize

the foreignness of the target text. On the other hand, Venuti regards foreignization as "entailing" the process of choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language" (Venuti, 1998/2008). Venuti has, however, signaled his preference for the concept of "foreignization", which he also regarded as "minoritizing" translation. In his book titled, *The Scandals of Translations* (1998, p. 13-20), Venuti explains this concept as the deliberate inclusion of foreign elements in order to make the translator visible in his translated work and to also stir up a consciousness of the foreignness of the text in his target audience.

African literary scholars and critics also believe that in the course of translating African literature into European languages, a translator must employ certain theories and principles of translation which could be slightly different from those employed in translating European literature, in order to achieve the representation of these features of African oral tradition in the target language. This is why some critics have suggested that African literature should only be translated by African translators. For example, Maxwell Okolie (2000) is of the opinion that African literature if "translated by a translator who is not conversant with or close to the culture and the specifics that make it alive, then the translation resulting from such a text fails to communicate the spirit of the culture, producing a sterile, literal translation which does not "re-create" or reproduce the people" (p. 208). Gyasi (2003) also advise that "the [African] translator in addition to his or her linguistic competence must be able to show proof of certain extra-linguistic abilities that consist in analyzing and interpreting the context in which the African literary text is embedded" (p. 106). The usefulness of the recommendations of these scholars could also be tested in this study, whose target texts have been translated by translators who are members of the culture that produces the source texts.

Some African scholars and critics have also made suggestions on the strategies for translating African literature especial its distinctive features of orality. For example Kwame Antony Appiah (2000) suggests the strategy of "thick translation" According to him, the purpose of thick translation is "to locate the [target] text in a rich cultural and linguistic context" (Appiah 2000, p. 427). In this case, a translator uses textual features like footnotes or a glossary of terms to explain the culture specific items which the source texts have inherited from the source culture in his target text. Concerning this form of translation, Maria Tymoczoko (1999) explained that:

> [i]n post-colonial writing the amount of cultural material that is explained explicitly serves as a kind of index of the intended audience and of the cultural gradient between the writer/subject and the audience, with greater amounts of explicit material indicating that a text is aimed at the former colonizers and/or a dominant international audience. In such cases cultural background is, so to speak, explicitly "frontloaded" for the reader
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> (Tymoczoko, 1999, p. 29).

Tymoczoko believes that in translating marginalized literatures like African literature, "the information load of translations of such marginalized texts is often very high". Information load, in this case would mean the fore-knowledge the target audience needs to have about the cultural background of the text in order to aid their understanding of the text. She explained that, "[T]he translator must either make some decisive choices about which aspects to translate - that is, do a partial translation of the literary information in the text - or seek a format that allows dense information transfer through a variety of commentaries on the translation" (Tymoczko, 1995, p. 17). She also explained that:

> It is tempting to identify the greater range of paratextual commentary permitted to the translator as another difference between literary translation and post-colonial writing. In the form of introductions, footnotes, critical essays, glossaries, maps, and the like, the translator can embed the translated text in a shell that explains necessary cultural and literary background for the receiving audience and that acts as a running commentary on the translated work. Thus, the translator can manipulate more than one textual level simultaneously, in order to encode and explain the source text
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> (Tymoczoko, 1999, p. 22).

I proceed to review the stylistic features of Fagunwa's narratives in relation to the peculiar features of African literature which I have explained above.

D.O Fagunwa as Yoruba novelist

Daniel Olorunfemi Fagunwa was born in Oke Igbo in the present day Ondo State of South-Western Nigeria. He was born in the year 1903 into a family of Oro worshippers who later converted into Christianity and was christened Daniel Orowole Fagunwa (Olubummo 1963, p. 6). As a result of his Christian indoctrination while studying with the Christian missionaries during his formative years, he replaced his middle name "Orowole" which means (Oro enters the house) with "Olorunfemi" which means (God loves me). Hence he was popularly known and referred to as, Daniel Olorunfemi Fagunwa.

Fagunwa started his writing career during the period when the Yoruba language, like many African languages, was still in the process of gaining the status of a standardized written language. His first novel titled *Ogboju Ode ninu Igbo Irunmole* which was written in the year 1936 was bought and published by the Church Missionary Society (CMS) in 1938. His next work was entitled *Iranse Eni Olorun ti leyin* (1939). This was also bought by the CMS. As documented in Ayo Bamgbose's *The Novels of D.O Fagunwa*, (1972, p. 3), part of this novel was re-worked into his next novel entitled *Igbo Olodumare* which was written between 1940 and 1942 while Fagunwa was a teacher in Owo. This novel was published by Nelson Publishers on July 1949. His novels, *Ireke Onibudo, Irekerindo ninu Igbo Elegbeje* and *Adiitu Olodumare* were published in 1949, 1954 and 1961 respectively. Apart from his experimentation with the novelistic genre, he also explored the genre of travelogue with his publication of *Irinajo; Apa kini and Apakeji* in (1949) which was a serialized account of his journey to Britain and *Itan Oloyin* in (1959). He carved a niche for himself in the genre of the short story in the collection of

folk tales edited by him in *Asayan Itan* (1959) and *Taiwo Ati Kehinde*; a primary School Yoruba Reader which he co-authored with L. J. Lewis. After his death the collection of short stories titled *Ojo Asotan* which he co-authored with L. Lasebikan was published in 1964 by Heinemann.

Fagunwa has had a profound influence on the development of the Yoruba novel. His influence can also be seen in the works of the Anglophone African writers who are memebers of the Yoruba culture and indeed most creative writers from the Nigerian origins who are interested in the fantastic form of the African novel. Example of these includes Amos Tutuola, Ben Okri and Wole Soyinka. As observed by Abiola Irele (1975), "the novels in the Fagunwa tradition ranges from an outright imitation of his style to serious and imaginative adaptations of some of his narratives" (p. 5). For example, Amos Tutuola's *The Brave African Huntress* is an adaptation of his *Ogboju ode ninu Igbo Irunmole* (*A Brave Hunter in the Forest of Thousands Demons).*

Many of Fagunwa's novels have been translated into the English language in order to make them available to non speakers of the Yoruba language. His O*gboju Ode Ninu Igbo Irunmole* was translated into English by Wole Soyinka, as *The Forest of a Thousand Demons: A Hunter's Saga* in 1968, and by Olaoye Abioye into French as *Preux Chasseur dans la Forêt Infestée de Démons* in 1989. His *Igbo Olodumare* was translated into English as *The Forest of God* in 1995 by Gabriel Ajadi while Wole Soyinka also translated this same book into, *In the Forest of Olodumare* in 2010. Dapo Adeniyi translated his *Irinkerido ninu Igbo Elegbeje* into *Expedition to the Mount of Thoughts* in 1994, while Olu Obafemi translated *Adiitu Olodumare* into *The Mysteries of God* in 2012. Femi Osofisan also adapted his *Ireke Onibudo* for the stage and entitled it, *The Fabulous Adventures of the Sugar Cane Man.* D. O. Fagunwa died on December 7, 1963 at Bida in Niger State, when he accidentally fell and drowned in the river Niger, while waiting to cross the river by a ferry, during one of his trips as a representative of Heinemann Educational Books.

Style in Fagunwa's prose

Apart from writing during the early period of Yoruba literature, Fagunwa's writings possess some aesthetic qualities that endeared him to the heart of his readers. First among this is his use of language. According to Ulli Beier, in his book titled, *D.O. Fagunwa: A Yoruba Novelist* (1967):

> …Fagunwa has the humour, the rhetoric, the word play, the bizarre imagery that Yorubas like and appreciate in their language. He impresses the reader with his knowledge of classical Yoruba and he is as knowledgeable in proverbial expressions as an old-oracle priest… He uses the language creatively and inventively, constantly adding to the traditional stock of imagery and enriching the language
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> (Beier, 1967, p. 189).

Irele (1975, p. 101-102) also commends Fagunwa for the aesthetics of his language use, saying he is a master of the Yoruba language. He proceeds further to say that his "language expresses in particular the extraordinary sense of humour with which he infuses his subject matter. The atmosphere in each of his novels, despite their "ghostly" character, is constantly lightened by touches of warm, familiar humour" (p. 102). In the same vein, while commenting on his observation on his use of language, Gabriel Ajadi (1998) asserts that:

> Obviously, Fagunwa's aesthetic vision, artistic prowess, vividness of imagination, and all his literary excellence are manifested in his powerful and compelling use of language… it is almost impossible to read through his works without catching many glimpses of his dazzling and delightful use of language as he employs a full range of rhetorical means, such as metaphors, symbols, proverbs, epigrams, parallelism, and so on
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> (Ajadi, 1998, p.186).

Apart from the linguistic aesthetics of Fagunwa's works, critics have also acknowledged his fusion of motifs from the Yoruba oral tradition and the English epic tradition which is

another unique quality of his work. According to Bamgbose (1974) "Aesop's Fables, classical Greek mythology, Marlowe's *Doctor Faustus,* Defoe's *Robinson Crusoe* and scenes from Shakespeare, Milton and Chaucer all served as sources of inspiration for Fagunwa" (p. 8-30). This is much more evident in his first novel entitled, *Ogboju Ode ninu Igbo Irunmole* translated as *Forest of Thousand Demons* by Wole Soyinka, which like Defoe's *Robinson Crusoe* and Homer's *Odyssey* centres on the adventure of a group of hunters stranded in a bush of ghosts and the encounter of these with various supernatural beings like Trolls, Ghommids and Cyclops just like we have in the Greek Mythologies (*Forest of Thousand Demons,* p. 74-75).

Bernth Lindfors (1982) also observed the influence of English classical works, especially John Bunyan's *The Pilgrim's Progress* on his writings. This can be substantiated in his use of allegorical characters like Helpmeet, Peril, Loss and Starvation in the manner of Bunyan and also his frequent injection of the doctrine of Christianity into his narrative by sermonizing on the spiritual significance of the occurrences in the narrative for didactic effects and also using the Christian God as an agent of change, retribution and *deus ex machina* which often rescues the hero from his peril (p. 13).

Apart from the above, the unique structure of his novels has also attracted accolades from critics in African literary scholarship. Pamela Olubunmi-Smith (2008) explained that Fagunwa's texts are characterized by a grand design—a pervasive, conscious architectural design to delight the eyes, stimulate the ears and challenge the mind. According to her, like picture-stories their design and effect makes them as much auditory as they are visual and graphic, imbuing them with a quality of oral performance (p. 746-747). She also commends his skilful use of proverbs, metaphors, hyperbole and idiophones. According to her, his carefully designed narrative technique which combines the first person narrative, the dream device, the story within the story

and the cross reference are what make his style unsurpassed and his sensibility remarkable (p. 747).

In the course of examining the various views of African scholars on the distinctive features of Fagunwa's narrative and the features of African orality evident in African literature, especially those of the Yoruba origin, it has become apparent that Fagunwa's novels inherited their use of ornamental descriptions and exaggerated expressions from the Yoruba oral tradition. I now turn to considering the challenges which a translator interested in translating Fagunwa's novels into any European language would likely encounter in the course of the translation process.

Stylistic features that may cause difficulties in translation

The major stylistic feature of Fagunwa's narratives which may cause difficulties in translation is his elaborate descriptions and exaggerated expressions. These contain different figures of speech in which a translator might find difficult to express in any European Language, without distorting the linguistic aesthetics of the Yoruba language as evident in the source text and also incurring adverse semantic implications on those Yoruba expressions. This is due to some of the peculiar features Yoruba language which contravenes the linguistic conventions of the European languages, especially the English language. The first notable linguistic difference between the Yoruba language and the English language is in the phonology of both languages. The Yoruba language is a tonal language, in contrast to the English language which is non-tonal. The implication of this on the semantics of the Yoruba language is that the meaning of words is sometimes dictated by the tones which in writing are usually signified by the tonal marks carried by those words. For example: " igbá" means "calabash", "igba" means "two hundred", "ìgbà"

means “period”, ìgbá means “egg plant ”, while the same igbà could also mean a “climbing rope” for the depending on the position of the tonal marks carried by the letters. So also, the word “òjò” means rain, “ojo” means cowardice, “òjó” name of a boy, “ojó” means day. This tonal feature also makes it easy for sentences to be composed in rhyming patterns which can be accompanied by acoustic instruments like the talking drum. This rhythmic feature of the Yoruba language has been explored by Fagunwa in his various instances of elaborate expressions and florid descriptions in his narratives as evident in the body of his works chosen for this study. Apart from the above, the Yoruba language is also a syllable-timed language, in contrast to the English language which is a stressed-timed language. So also the Yoruba language as an African language contains various elements of African oral tradition which manifests itself in the everyday communication of the people depending on the situation that warranted a communication and the individual mastery of the linguistic and stylistic feature of language.

In the course of my critical engagement with Fagunwa’s *Igbó Olódúmarè* (*In the Forest of Olodumare*) and *Àdìitú–Olódùmarè* (*The Mysteries of God*) the two texts chosen for this study, I have been able to identify some eleven distinctive stylistic features which these novels have inherited from the Yoruba oral tradition, which may cause difficulties in translation. These features include his use of idiophones, parallel sentences and extended images, expressive imagery, hyperbole, personification, simile, sequences of short sentences, aphorisms, the use of insults and derogatory words, the use of negative description, the use cultural epithets and praise singing and the use of incantatory expressions. I have identified these features due to the frequency of their occurrence in the two novels chosen for this study and owing to the fact that all of them possess qualities that could actually pose serious challenges in translation, due to the differences in the cultures and linguistic structures that produce the texts. This situation has

therefore made the presence of these features a productive ground for the study of stylistic transfer of form and phonoaesthetics in African literary translation.

CHAPTER THREE

THEORETICAL FRAMEWORK

The theoretical framework of this study builds on the work of Fotheringham (2015) in the field of stylistic analysis of translated African prose. This study, which focuses on the aesthetic and ethics of translating African language literature into European languages, makes use of a similar descriptive and systemic analytical framework as used by Fotheringham (2015) for that same purpose.

The relationship between postcolonial translation theory and descriptive translation studies could be considered conflicting because the inherent neutrality upon which DTS relies would seem to conflict with the politically motivated stance of postcolonial translation studies which concerns itself with the study of cultural products originating from third world countries. Venuti is of the opinion, however, that DTS requires a further evaluative step from a politically motivated standpoint, he says in this regard:

> Toury's method… must still turn to cultural theory in order to assess the significance of the data, to analyse the norms. Norms may be in the first instance linguistic or literary, but they will also include a diverse range of domestic values, beliefs, and social representations which carry ideological force in serving the interests of specific groups. And they are always housed in the social institutions where translations are produced and enlisted in cultural and political agendas
>
> (Venuti, 1998, cited in Munday, 2001, p. 145).

Based on this call to inflect DTS studies with a politically engaged stance which concerns itself with the politics of representing third world literatures, Fotheringham (2015), in his study on Nuruddin Farah's African novels written in an acculturated English and translated into Italian, has successfully combined both frameworks. In his study entitled *History's Flagstones: Nuruddin Farah and Italian Postcolonial Literature* (2016), he has shown that regardless of the conflicting stance of both theories on the study of translation products, scholars in the field of

translation studies can still effectively combine the use of both frameworks in their analysis of translation products. Fotheringham (2015, p. 23) while discussing his approach in his study base on these frameworks, explains that, he chose to "make use of the most valuable aspects of DTS and systems approaches: that they provide a framework with which to position and analyze translations within the target-system and as facts of that system alone". He explains further that, "[I] see no contradiction in taking a further step and evaluating from a politically engaged stance what I have been able to observe using a DTS framework" (Fotheringham, 2015, p. 23). This study serves as a further study aimed at a further exploration on the possibilities of successful combination of both theoretical frameworks for empirical studies on literatures of a minority culture being translated to world class languages.

The aspects of both theoretical frameworks which I have chosen for use in this study and their importance to my objectives of this study have therefore been described accordingly. The sub-section which I have entitled, "Theory and Practice of Postcolonial Translation", explains the aim and scope of postcolonial translation theory which is the umbrella theory for this study. This section is important in order to explain and justify my choice of this theoretical framework and the reasons for some of the choices made by the translators in question in this study, which is evident in my analysis of the target texts. The section which I have entitled, "Ethical Approaches to Postcolonial Literary Translation" is a continuation of the theory and practice of postcolonial translation. This section explains the importance of Lawrence Venuti's scholarship on ethics of postcolonial literary translation to this study. It also intimates a clearer understanding of his recommendations on the positions taken by the target texts chosen for this study on the foreignization and domestication continuum. I have decided to examine this section because of the importance of Venuti's scholarship to my aim and objectives of this study. There is a section which I have titled "Systemic Approaches to Translational Analysis". This section combines

discussions on Descriptive Translation Studies, Polysystem Theory, Norms of translational behavior and Lambert and van Gorp's model on describing translation, which is based on Even-Zohar and Toury's earlier works. This section is important because this study takes on a descriptive and systemic theoretical framework, based on Descriptive Translation Studies (DTS), Polysystem theory, the notion of norms of translational behavior and Lambert and van Gorp's model on describing translation which will be used to explore the position of Fagunwa's translated novels in the target Polysystem. The last part of this section is titled, "analysis of shift of equivalence in postcolonial literary translation". Here discussions on notion of shift of literary aesthetics will be considered in the light of Anton Popovič's shift of expression framework and Antoine Berman's framework for the "negative analytic" of translation. This mode of stylistic enquiry also draws on the methods employed in Fotheringham's (2015) doctoral thesis. This analysis is important in order to establish how the shift of equivalence occurs between the coupled pairs of the chosen texts for this study. I have chosen to combine both frameworks due to the fact that they both fit perfectly into the analysis of shifts in postcolonial literary translation. Anton Popovič's shift of expression framework which cuts across all levels of the text, will help me bring to light the general system of the translation in the chosen texts with its dominant and subordinate elements, while Antoine Berman's scheme of deforming tendencies which shows specifically the analysis of cultural deformation process in translation studies will aid me in my evaluation of the techniques employed by translators in their bid to translate the foreignness in a source text which usually obfuscates the identity of the target text as a translated work in the target culture, by making it read fluently in the target language.

The Theory and Practice of Postcolonial Translation

Postcolonial translation studies have been able to reveal the contributions of Western translation practices to the establishment and maintenance of power and authority over the colonized. Given the important role played by translation during the colonial period, and indeed in the postcolonial world which continues to be shaped by the structures implemented during the reign of European imperialisms, the relationship between translation studies and postcolonial theory can be said to be based on the assessment of the asymmetrical power relationship that exist between the culture of the formerly colonized and the ex-colonizers (Niranjana, as quoted in Munday, 2012, p. 203). Susan Bassnett and Harish Trivedi (1999), in a collection of essays entitle: *Postcolonial Translation: Theory and Practice,* term the inferior presentation of the ex-colonies by the former colonizers as an aspect of the more "shameful history of translation" (p. 5). While acknowledging the interrelatedness between colonialism and translation, they see the power relationship between the languages of the former colonizers and the ex-colonies in translation as, an unequal struggle of various local languages against, "the one master language of our post colonial world [which is the] English [language], they see translation as a battleground in the postcolonial context" (p.13). Spivak (1993/2000), in her seminal essay, *The politics of translation,* also acknowledges the power politics inherent in translating third world literatures. While speaking out against Western feminists who expect feminist writing from outside Europe to be translated into the language of power, such as English, Spivak explains that such will only eliminate the identity of politically less powerful individuals and cultures, thereby resulting in what she termed as "translationese" (p. 399/400): a banalisation of the source-language. The above statement is not to say that Spivak totally condemns the translation of third

world literatures into European languages but she condemns the fluent translation strategies employed by translators which efface the unique cultural qualities of these texts in translation. This happens because of the power politics inherent in the field of translation that has granted primacy to these languages of the former colonialists. Spivak recommends a translation strategy that will warrant that the translator intimates an understanding of the language and the situation of the original in order to ensure an ethical translation that will not over simplify and over-assimilate the cultural world view of third world nations. This is a case in point in this study where we have Wole Soyinka and Olu Obafemi two translators of Yoruba origin translating D.O. Fagunwa's Yoruba novels into English language.

Various strategies of resistance to the domination of these languages which reinscribe Eurocentric chauvinism, have been suggested by other theorists in the field of postcolonial translation studies. For example Tejaswini Niranjana (1992) in her book *Siting Translation: History, Post-structuralism, and the Colonial Context*, calls for an "interventionist, speculative, and provisional approach" from the translator (p. 173). She explains that the postcolonial translator must call into question all aspects of colonialism and liberal nationalism (p. 167). According to her, it is not just a question of avoiding Western metaphysical representations, but a case of "dismantling the hegemonic West from within and deconstructing and identifying the means by which the West represses the non-West and marginalizes its own otherness" (p. 171). Bill Ashcroft, Gareth Griffiths and Helen Tiffin (2002, p. 6) suggest the use of a number of textual strategies used by postcolonial writers in their politically marked appropriation and abrogation of hegemonic languages of their former overlords. They mention textual strategies which include glossing untranslated words, the use of inter-language, syntactic fusion, code switching, and vernacular transcription (p. 37-76). In the same way that postcolonial writing marks for difference for political reasons, so too should a translator of postcolonial texts employ

a translation ethic which maintains this political engagement in the target text. Lawrence Venuti (1998) recommends the application of an "ethics of difference" which involves the use of a foreignization strategy which "entails choosing a foreign text developing a translation method along lines which are excluded by dominant cultural values in the target language" (Venuti, 1997, p. 242). I discuss these concerns in the next section. Venuti's views on the technique of foreignization are broadly similar to that of Schleiermacher (1813/2004, p. 49) with his idea of the "valorization of the foreign": a translation strategy which "leaves the writer in peace, as much as possible and moves the reader towards the writer". Venuti, like the postcolonial scholars, is concerned with an ethics of representation. I will now examine his recommendation on this approach to literary translation.

An Ethics of Representation in Postcolonial literary Translation

Lawrence Venuti in his seminal book *The Invisibility of the Translator: A History of Translation* (1995/ 2008), focuses on the ethical reasons for making a translator visible in the target-text and strategies for achieving this aim in the translation of marginalized literatures into world languages. He criticizes the notion of "translator invisibility" which is the prevailing tradition in the Anglo-American book industry. An invisible translator implies a translation which does not appear to be a translation. With invisibility comes domestication in translation where a translator translates fluently into English a foreign text in such a way that the result is a lucidly readable target text which creates an illusion of transparency. This technique of fluency shrouds the presence and efforts invested by a translator towards achieving the production of the target text, due to the elimination of every trace of the "foreign" in the target text, which is made to read fluently as though it were a linguistic product of the target culture.

Venuti defines this concept of domestication as “an ethnocentric reduction of the foreign text to the norms of the target-language”, which encourages a fluent and “invisible” style of translation that reduces the foreignness in the target text (Venuti, 1998, p. 214). He considers the foreignization strategy as “a highly desirable… strategic cultural intervention” which sets out to send the reader “abroad “by sensitizing the receiving culture to the linguistic and cultural differences inherent in the foreign text. Venuti also terms foreignization as a strategy of “resistancy” (1995, p. 305-306), that is to say a strategy which resists the ideological dominance of the target culture by highlighting the foreign identity of the source text.

Even though Venuti’s work does not directly include third world literatures, the applicability of his call to curtail the excesses and the domineering attitude of the Anglo-American book industry on the translation of the other European literatures to English Language is, nonetheless, coherent and applicable to the ideology of postcolonial theory of literary translation. Based on this common concept of power politics, which runs through Venuti’s notion of translator visibility or invisibility and postcolonial translation theory, this study has adopted Venuti’s recommendations on how to achieve this ethical translation of marginalized literature, applying them in a dynamic and flexible linkage with an overall descriptive and systemic framework.

Systemic Approaches to Translational Analysis

Descriptive Translation Studies deals with the description of the phenomena of translation. Its main aim is to study, describe, explain and also predict in a systematic and controlled way, the outcome of a translation exercise (Toury, 1982, p. 23). It is an empirical research tool in translation studies that promotes the understanding of translation in the context of its operation within socio-cultural contexts. It centres on the actual facts, rather than merely

speculating about the process of translation (Toury, 1982, p. 24). It also promotes the idea that in translation, observable facts are not only pertinent but are integral to the complete understanding of translator's choices at the level of selection of corpus and during the process of decision making.

DTS is premised on the belief that the examination and understanding of the problems of translation from a source-oriented perspective historically hindered the development of translation studies as an empirical discipline due to the fact that this approach neglects description and explanation of testable assumptions (Toury, 1980, p. 79). DTS is a function-related approach as it takes cognizance of the function of a target text in relation to the target system. DTS is also a goal-oriented approach which sets out to understand translation studies in a comprehensive manner beyond mere linguistic comparison between source text and target texts or the source culture and target culture (1980, p. 81). DTS holds that in translation the target text system is the most important element of any study because it is the system that initiates a cross−cultural interchange. I have chosen to situate this study within this DTS research framework which is purely descriptive, systemic studies due to the similarities which I have been able to draw between the challenges of translating smaller European literatures into bigger European languages and translating African literatures of the African language expression into European languages in the postcolonial situation.

Polysystem theory

Polysystem theory sees translated literature as a system operating in the larger social, literary and historical systems of the target culture. Like its daughter DTS, Polysystem theory concerns itself with the norms and laws of translation (laws understood in the descriptive sense used in the natural sciences as opposed to the prescriptive sense used in jurisprudence).

Polysystem theory emphasizes that translated literature functions as a system in its own right in two distinct ways, which include the way the TL selects works for translation and the way translation norms, behaviour and policies are influenced by other co-systems. According to Even-Zohar (1997), all systems (of which translated literature is the most active) interact within the Polysystem. This "Polysysystem is a heterogeneous, hierarchized conglomerate (or system) of systems which interact to bring about an ongoing, dynamic process of evolution within the Polysystem as a whole" (Shuttleworth and Cowie, 1997, p. 176). In a Polysystem hierarchy, if the apex of the system is occupied by an innovative literary type, then the lower strata will most likely be occupied by the conservative types. In a situation where the conservative forms occupy the topmost position, innovation and renewal will likely come from the lower strata, otherwise, a period of stagnation will take effect (Even-Zohar, 1978, p. 120).

Even-Zohar (1978), posits that in a literary Polysystem, translated literature occupies the primary position where the following three situations prevail.

(1). When a literature is newly established and needs to depend on existing literatures for ready-made models.

(2). When a literature is weak and needs to import the lacking literary types, especially in a situation when a smaller nation is dominated by the culture of a larger one.

(3). When there is a critical turning point in literary history, when previously established models are no longer sufficient, or when there the literature of the country is insufficient, thereby creating rooms for foreign models to assume an eminent position.

According to Polysytem theory, if translated literature assumes a secondary position, then it represents a peripheral system within the Polysystem. [In this case], it has no major influence over the central system and even becomes a conservative element, preserving conventional forms and conforming to the literary norms of the target system (Even-Zohar, 1978/2004, p. 203). This

secondary position is regarded as the normal position for translated literatures (1978/2004, p. 203). However, the translated literature itself being a stratified system, could also occupy a primary position in a situation where it is being translated from major source literatures. An example would be the Hebrew literary Polysystem published between the two world wars, when translations from Russian were primary, but translations from English, German and Polish were secondary.

According to Even–Zohar (1978 as quoted in Munday, 2012, p. 168), "in a literary Polysystem, the position occupied by translated literature dictates the translation strategy to be employed. In a situation where the translated literature occupies a primary position, then translators may not be required to follow the target literature models and will be more prepared to break conventions, in this way producing a TT that is a close match in terms of adequacy and reproducing the textual relations of the ST. The influence of the foreign language itself may then lead to the production of new models in the TL for non- translated and translated languages" (p. 168). In other words, "if translated literature is secondary, translators tend to use existing target culture models for the TT and produce more "non-adequate" translations (p. 197).

The application of the knowledge of Polysystem theory is very pertinent to me in this study for two major reasons;

1. It is a descriptive study which examines the effects of translating literatures from smaller languages into more powerful languages: Yoruba novels into English language.

2. It takes detailed cognizance of the approaches taken to achieve a translation and determines if and how a translation is performed in the first place, based on the target literary system or the literary system of the source culture. This is a major determinant of the form a translation will assume either on the domestication or the foreignization plane.

One of my aims in this study is to determine the position of the selected English versions of D.O. Fagunwa's Yoruba novels within the English literary polystem. Apart from this, I also intend to find out if it is always true as postulated by Polystem theory that when a literature from marginalized culture move into a stronger literary-cultural systems, that such literature tends to adopt the prevailing norms of such systems, using the case of these two Yoruba novels and their English translations. The position of these texts will further help me to situate them within the domestication and foreignization continuum.

Toury's Concept of Norms of Translational Behaviour

Gideon Toury developed a general theory of translation, which is target oriented in nature, modeling after Itamar Even-Zohar's Polysystem theory. He proposes a three-phase methodology for systematic DTS, which incorporates a description of the product and the wider role of the socio cultural system. This three phase methodology involves:

1. Situating the text within the target cultural system.

2. Locating the shifts of equivalence between a coupled pair and creating a framework for analyzing these identified shifts within a source text and the target text segment.

3. Attempting generalizations about the underlying causes which motivated these shifts based on the positioning of the texts within the target system (Toury, 1995, quoted from Munday 2012, p. 185).

The aim of Toury's scholarship on DTS is to make generalizations regarding the decision-making processes of the translator and then to "reconstruct" the norms that have been in operation in the translation and make hypotheses that can be tested by future descriptive studies. According to Toury, norms are the translation of general values or ideas shared by a community on what is right or wrong, adequate or inadequate, a set of performance instructions appropriate

for and applicable to particular situations (Toury, 1995, p. 55). Toury explained that these norms are socio-cultural constraints which are specific to a culture, society and time (p. 54).

Toury identified three different kinds of norms which are at play at different stages of the translation process. These include basic initial norms, preliminary norms and operational norms and textual-linguistic norms. According to Toury, the basic initial norm refers to a general choice made by translators. In a translation process a translator can decide to subject himself to the norms realized in the ST or to the norms of the target culture or language. If he leans towards the norms of the ST, then the TT will be adequate and in a situation where the norms of the TT prevail then the translation will be acceptable (p. 57). He, however explains that "the poles of adequacy and acceptability are on a continuum since no translation is ever totally adequate or totally acceptable and shifts - obligatory and non-obligatory - are inevitable, norm-governed and a true universal of translation" (p. 57). Toury explains that preliminary norms can be displayed as translational policy and choices governing the directness of translation. He explains that "translation policy" is a factor determining the very selection of texts for translation in a specific language, culture or time. He also explain "directness of translation" as relating to questions concerning the tolerance of the TT culture to the practice of the translation, the languages involved, i.e. whether translation occurs through an intermediate language and whether the practice is camouflaged or not. Toury explained operational norms as the presentation and linguistic matter of the TT. According to him, this consists of matricial norms and textual-linguistic norms. Matricial norms relate to the completeness of the TT form. It includes factors like; omission or relocation of passages, textual segmentation, and the addition of passages or footnotes. Textual-linguistic norms govern the selection of TT linguistic material it includes notions like; lexical items, phrases and stylistic features. Toury believes that the examination of

the ST and TT should reveal shifts in the relations between the two that have taken place in translation.

This study combines Toury's concept of norms of translational behaviour Lambert and van Gorp's model on describing translation in order to determine the basic initial norm of Wole Soyinka and Olu Obafemi in their respective translation of D.O Fagunwa's *Igbó Olódúmarè* and *Àdìtú–Olódùmarè*. The combined use of these two models in this study is meant to reflect the general choices made by these translators in question, According to Gideon Toury (1995) if a translator subjects himself to the norms of the source text then his target text will be adequate but in a situation where he chose to subject himself to the norms of the target text then the translation will be acceptable (p. 57). The identification of the norms in operation in Wole Soyinka's *In the Forest of Olodumare* and Olu Obafemi *The Mysteries of God* will help to situate these texts on the adequacy and acceptability continuum.

José Lambert and Hendrik van Gorp's Model on Describing Translation

Lambert and van Gorp's proposed model (1985) for the description of translations offers a productive framework for DTS research by helping to determine the nature of the target text orientation. In the last two decades, this model has been effectively used by scholars and researchers in the field of translation studies as a model "aimed at mapping out certain aspects of a set of texts ... [and its] principles and objectives spring from [a] practical research context" (Hermans, 1999, p 64-65). Discussing Lambert and van Gorp's model for the description of translations, Theo Hermans (1999) explains that:

> It is comprehensive but at the same time open and flexible. It seeks to avoid reducing the analysis to a comparison between texts divorced from their context. Instead, it stresses that translation analysis involves the exploration of two entire communication processes rather than two texts
>
> (Hermans, 1999, p. 65).

Lambert and van Gorp's model draws on Even-Zohar and Gideon Toury's earlier works, where they provided a scheme for the comparison and description of the relationship between a ST and a TT based on author, text and reader framework. Lambert and van Gorp (1985) further divide this scheme into four sections:

1. Preliminary data: this consists of information on title page, metatexts (preface, etc.) and information on the general strategy of the translation i.e. (whether the translation is partial or complete). The results here should lead to hypotheses concerning levels 2 and 3.

2. Macro-level: this addresses the division of the text, titles and presentation of the chapters, the internal narrative structure and any overt authorial comment. The outcome of this analysis should generate hypotheses about the micro-level (level 3).

3. Micro-level: this is the identification of shifts on different linguistic levels. These include the lexical level, the grammatical patterns, narrative, point of view and modality. The results should interact with the macro-level (level 2) and lead to their "consideration in terms of the broader systemic context".

4. Systemic contexts: here micro- and macro-levels, text and theory are compared and norms identified. Intertextual relations (relations with other texts, including translations) and intersystemic relations (relations with other genres, codes) are also described.

I have chosen to consider three criteria out of the four levels of analysis provided by Lambert and van Gorp. These three criteria are the preliminary data analysis, macro-level and micro-level data analysis stages. I have chosen these three criteria for their relevance to my aim and objectives of this study. These three criteria will be combined with Even-Zohar's polysystem theory and Toury's norms of translational behavior in my analysis, in order to reflect on the interplay between theory and practice within the descriptive translational studies framework.

Analysis of Stylistic Shifts in Postcolonial Literary Translation

Differences of any kind that occur in the process of translation are termed *shifts* in descriptive studies. It is extremely important to recall that the term *shifts* is a neutral and non-prescriptive designation, shifts being considered an inevitable consequence of translation, the application of which is non-evaluative but rather a means of identifying source-language and target-language pairs for the purposes of comparative analysis. Shifts mostly result from an attempt to deal with the systemic differences between source text and target text languages. In order to effectively link the notion of translation shift to the changes that occur in the literary properties of a target text, it is important to first consider the particular properties of the source text in question. Earlier in this study I indentified the distinctive stylistic features of Fagunwa's prose, evident in his novels chosen for this study, which may have resulted in difficulties in translation. In my micro–analysis level of this study, a combination of Anton Popovič's shift of expression framework and Antoine Berman's framework for the "negative analytic", is used as the basis for analyzing and instituting discussions on how shifts of equivalence occurs in between the coupled pairs of the chosen texts for this study. These analyses focus on the features identified and chosen accordingly from specific portions of these source texts and their corresponding target texts. According to Anton Popovič (1970, p. 85), an analysis of the shift of expression, applied to all levels of the text, will bring to light the general system of the translation, with its dominant and subordinate elements. In his definition of translation equivalence, he distinguishes four types of equivalence in literary translation. These include linguistic equivalence, pragmatic equivalence and stylistic equivalence. This study focuses on his seven classifications for examining stylistic equivalence as presented in Jaroslav Špirk's essay (2009) on the influence of Popovič, which includes:

1. Stylistic leveling. This is the simplification of the expressional qualities of the original.
2. Stylistic intensification. This is the exaggeration of the expressional qualities of the original.
3. Stylistic transformation. This is the change in the expressional values of the model (source).
4. Stylistic substitution. This is the replacement of the original expressional features by domestic ones (encompasses words, phrases and idiomatic expressions).
5. Stylistic compensation. This is the compensating for untranslatable elements, often in another place, by stylistic means unique to the translation's language.
6. Stylistic standardization. This is translating by stylistic means typical of the translator's language and literature.
7. Stylistic individualization. This is translating by stylistic means untypical of the translator's language and literature.

This study also combines Anton Popovič's seven classifications to the analysis of the shift of expression in the chosen texts in order to bring to light the general system of the translation that runs through theses source texts and their corresponding target texts.

Antoine Berman's scheme of deforming tendencies shows the analysis of cultural deformation process in translation studies. Berman's postulation on the analysis of the shift of equivalence within this framework agrees with Lawrence Venuti's views and recommendations on the foreignization technique of literary translation. Like Venuti, Berman condemns the practice of "systematic effacement" which Venuti (2000) translates as "negative analytic". This negative analytic, according to Berman, constitutes an analysis of different domestication strategies used by translators to make foreign texts fluently readable to the target audience. He opines that such naturalization tendencies occur at the expense of elements of the foreign language and culture contained in the source text. Berman (1984) describes twelve deforming tendencies in his negative analytic. These deforming elements are Rationalization, Clarification, Expansion, Ennoblement, Qualitative impoverishment, Quantitative impoverishment, Destruction of rhythms, Destruction of underlying networks of signification, Destruction of linguistic patternings, Destruction of vernacular networks or their exoticization, Destruction of

expressions and idioms, Effacement or the superimposition of languages. In this study, I have chosen to preoccupy myself with nine out of all these deforming tendencies. These nine are

1. Rationalization: This is the remolding of the syntactic structure of the source text and leaning it towards a certain discursive pattern;
2. Clarification: This is an attempt to make in the target text lucid what is obfuscated in the source text;
3. Expansion*:* This technique tends to make the target text longer than the source text. This is often as a result of "empty" explicitation that unshapes the rhythm of the work to "over translation" and to flattening. This "fluent" style of translation reduces the clarity of work's "voice".
4. Ennoblement: This is a tendency on the part of some translator to improve on the original by rewriting in an elegant style. This results in a target text that is too popular or steeped in its use of colloquialisms.
5. Qualitative impoverishment: This is the replacement of words and expressions with the TT equivalents that lacks their sonorous richness or correspondingly, their signifying or "iconic" features. By iconic Berman means terms whose form and sound are somehow related to their sense or meanings. This is very much applicable to the Yoruba language due to the tonality of the language.
6. Destruction of rhythms: Although more common in poetry, it is still possible for rhythm to be destroyed in the prosaic genre. Rhythm is important to me in this study due to the tonal nature of the Yoruba language which I have explained in my discussion on the peculiarity of Fagunwa's novels. Destruction of rhythm can occur in deformation of word order and punctuation.
7.The destruction of linguistic patternings: This when a translator changes the pattern of sentence constructions as organized in his source text by applying techniques such as rationalization, clarification and expansion which will mak his target text linguistically homogenous, but "incoherent" by destroying the original its original lay-out.
8. The destruction of vernacular networks or their exoticization: This is the erasure of the local speech and language pattern which plays a role of establishing the setting of the source text. This exoticization may include the act of a total erasure of such vernacular words or placing them in italics, which is also tantamount to isolating them from the co-text or seeking a target language equivalent to the source language words.
9. Destruction of expressions and idioms: This happens when the translator tries to substitute the figures of expression, e.g. an idiom or a proverb, by its equivalent expressions in the target language. Berman considers this ethnocentric act of playing with equivalent to be an attack on the discourse of a foreign work.

I have chosen these nine features due to their relevance to the distinctive features of Fagunwa's narratives which I discussed above. The micro-textual analysis of my ST and TT pairs in this study combines discussions of these eight features and the seven features of Anton

Popovič's shift of expression framework. At this micro-textual analysis level, the problems inherent in the assimilation of the foreign elements contained in selected source texts by their corresponding target texts, are identified and discussed.

CHAPTER FOUR

This chapter consists of the method of analysis and the comparative analysis of the two original texts by Fagunwa and their respective translations by Soyinka and Obafemi. The chapter is divided into a section on the method by which the research proceeds followed by a structured application of that method to the data set.

METHOD

This study is based on Lambert and van Gorp's model (1985) for describing translation, and a combination of Anton Popovič's shift of expression framework and Antoine Berman's framework on the "negative analytic" of translation. Lambert and van Gorp framework is a continuation of Even-Zohar and Toury's framework for systematic description of the translation procedure within the literary polysystem. This framework is useful because this study is a product-based comparative descriptive analysis of the translations of two Yoruba novels by D.O. Fagunwa in the English target system. Anton Popovič's shift of expression framework is a model that cuts across all levels of the text and also explains the general system of the translation in a chosen text with its dominant and subordinate elements. Antoine Berman's scheme of deforming tendencies is a model that shows specifically, the analysis of cultural deformation process in translation studies. It also shows the techniques employed by translators in their bid to translate the foreignness in a source text which usually obfuscate the identity of the target text as a translated work in the target culture, by making it read fluently in the target language. I am combining these two frameworks for the analysis of my shift of stylistic aesthetics in this study because apart from the fact that they both fit perfectly into the analysis of shifts in postcolonial literary translation, they will also bring to light the general system of the translation that runs through theses source texts and their corresponding target texts.

First analytical phase

The first analytical phase of this study combines Toury's (1995) initial norms and Lambert and van Gorp's (1985) preliminary data analysis model. This first phase of my analysis is done in three stages using these above explained models.

In the first stage of this analytical phase, I start by first positing the initial norms that may have governed Soyinka and Obafemi's translations based on the preliminary data offered by Igbó Olódúmarè in relations to *In the Forest of Olodumare* and *Àdìtú–Olódùmarè* in relation to the *Mysteries of God*. These data include information regarding meta-textual considerations of the target texts such as the cover of the book, title and title page; whether a translation is identified as a translation, or merely as an imitation, or an adaptation, the mention or omission of the translator's name; and the general translation strategy (Lambert and van Gorp, in Hermans 1985, p. 51). In this stage of my analysis, by performing a general examination of the TTs in relation to these above stated guidelines, which I have studied, I then establish a broad hypothesis regarding the norms that governed the translator's approach.

The second stage of my analysis in this phase of this study is also modelled after Lambert and van Gorp's suggestions for the macro-level analysis of the translated text. Here, I will evaluate such textual aspects as division of texts, chapter titles and the authorial comments in both source texts and their target texts. I have chosen to evaluate these three features due to the nature of my study and the nature of the Fagunwa's texts which I have chosen specifically for this study. This type of analysis will help me to establish a general hypothesis regarding whether the micro-level aspects of the text can be assumed to be SL-orientated or TL-orientated in both target texts. This is also related to Toury's matricial (operational) norms which are also

determined by the outcome of macro-level analysis. This is because operational norms contend with those decisions that direct the actual translation process and also affect the "modes of distributing linguistic material in [a text], as well as the textual make-up and verbal formulation as such" (Toury, 1995, p. 58). In this second stage of the first analytical phase of this study, using Lambert and van Gorp's model on a macro-level analysis of the TTs, I aim to draw provisional conclusions regarding the nature and the orientation of the chosen target texts in this study.

Based on Lambert and van Gorp's model for describing the micro-analysis level of translation, the third stage of this first analytical phase of this study, considers stylistic shifts between Fagunwa's source texts and their corresponding target texts. Having described the shifts, I then conduct an analysis and evaluation of the effects of these shifts on the postcolonial textuality of the novels. Parameters for the evaluation of the effects of these shifts are based on some of the distinctive features of Fagunwa's narratives which I have identified earlier on in this study. The figurative elements to be considered will include the use of simile, aphorisms, and expressive imagery. This is done within the first three chapters of *Igbó Olódúmarè*. Out of all the previously identified features of Fagunwa's narratives, I have singled out these three features to be examined in this second stage of the first analytical stage of this study in order to avoid needless repetition since these same set of data will still be used more elaborately in the second analytical phase of this study in relation to Anton Popovič's seven classifications for examining shift of expression and Berman's twelve classifications of deforming tendencies.

At the end of my preliminary, macro and micro-level data analysis in the first phase of this study, I will venture to draw some overall conclusions while comparing the styles of both translators. This will provide me with an insight on the position of Soyinka and Obafemi's English translations of D.O. Fagunwa's *Igbó Olódúmarè* and *Àdìitú–Olódùmarè* on the

domestication and foreignization spectrum. I will also give a thorough explanation on how the individual style of language of these translators who are themselves writers of African literature have manifested in their target texts, thereby answering my second and third research questions in this study.

Second Analytical Phase

This phase of this study is a micro-structural analysis, which is grouped according to the stylistic features of Fagunwas's narrative that could pose challenges in translation, which I have identified previously in this study. These include idiophones, parallel sentences and extended images, expressive imagery, hyperbole, use of negative description, personification, and simile, sequences of short sentences, incantatory expressions, cultural epithets and praise singing, the use of insults and derogatory words. I have chosen to examine these features as they appear in the first three chapters of *Igbó Olódúmarè* and the first three chapters of *Àdìitú–Olódùmarè* and their corresponding target texts. *Igbó Olódúmarè* contains eight chapters. I analyse a total of seven pages in the novel selected from thee four chapters. These seven pages contain a total of fourteen paragraphs with some of the paragraphs containing as many as twenty-seven lines while some contain as few as two lines. *Àdìitú–Olódùmarè* contains ten chapters. I select a total of thirteen pages from the first four chapters of the novel to analyse. These thirteen pages contain a total of fifty-one paragraphs of varying lengths.

My decision to choose my chapters for discussion this way has been informed by two major reasons. The first is the unequal length of the two novels. The first three chapters of *Igbó Olódúmarè* occupy pages 1-52 of the novel while the first four chapters of *Àdìitú–Olódùmarè* occupy pages 1-45 of the novel. If I had chosen an equal number of chapters for my analysis of these two novels the data set would have been substantially larger than could adequately be studied in a research report of this kind. Secondly, almost all of the paragraphs in these chapters

contain rich content for analysis of distinctive linguistic and stylistic features. Limiting my scope to these chapters of each source texts and their corresponding target texts enables me to avoid needless repetition and also ensure that I perform a consistent analysis and provide proper, sequential organization of my analysis, within the stipulated length of this research report. My analysis in this second stage of this study is done by instituting and linking a discussion on Anton Popovič's seven classifications for examining shifts of expression and Berman's twelve classifications of deforming tendencies.

There are two segments on each stylistic element, one on Soyinka's source text, (*Igbó Olódúmarè*) and his target text (*In the Forest of Olodumare*) and the other on Obafemi's source text (*Àdìitú–Olódùmarè*) and his target texts (*The Mysteries of God*). Under each stylistic element there is an introduction discussing the element, followed by examples from each text on the particular element under discussion. A literal translation in each section of the chosen example is also provided and discussions based on the related feature out of Anton Popovič's seven classifications for examining the shift of stylistic equivalence and the nine selected features out of Berman's twelve classifications of deforming tendencies are linked to the style of translation of each translator. At the end of this second phase of my analysis in this study, I draw a preliminary conclusion on the overall style of both translators. The preliminary conclusions form the bases for my submission and conclusion in the third phase of this study.

Third Analytical Phase

In this phase, which is modelled after Toury's third step of DTS analysis, generalizations are made about the whole translation process while drawing upon the outcome of the second phase of this study (preliminary data analysis and the macro-level analysis) and the preliminary-conclusions drawn from the third phase of the study. At the end of this phase conclusions relating to the positions occupied by Soyinka and Obafemi's English translations of D.O.

Fagunwa's *Igbó Olódúmarè* and *Àdìitú–Olódùmarè* on the domestication and foreignization spectrum are provided. Problems inherent in the assimilation of the foreign elements contained in the selected source texts for this study by their corresponding target texts, in the light of Antoine Berman's scheme of deforming tendencies and Anton Popovič's scheme of stylistic shifts are also identified and the position of Even-Zohar in his polysystem theory which opines that, "when a literature of a minority language is translated into a stronger language, the literature take up the norms of the stronger language, thereby becoming, target oriented" (Even-Zohar, 1978, p. 120), is also tested in the case of Fagunwa's novels.

Igbó Olódúmarè and *In the Forest of Olodumare*

First stage of the first analytical phase

Preliminary data analysis

Describing D.O. Fagunwa's Igbó Olódúmarè

The first edition of *Igbó Olódúmarè* was published in 1949 by Thomas Nelson Publishers in the United States. Thomas Nelson is a world leading publishing firm founded in West Bow, Edinburg, Scotland in 1798 by Thomas Nelson. The company is a subsidiary of HarperCollins, the publishing Unit of News Corp. The company's headquarters is in Nashville, Tennessee United States. This publishing company is notable for publishing Christian motivational books, Bibles and prayer books. The publishing company's acceptance of Fagunwa's *Igbó Olódúmarè* might not be unconnected to the fact that Fagunwa began his writing career with the Christian Missionary Society (CMS) who bought his first manuscript for 20 pounds, after winning a writing competition organized by them in 1936. This manuscript was also published in 1938 by Thomas Nelson (Bamgbose, 1974, p.3). Apart from this, Fagunwa's themes in this novel and his

other narratives are preoccupied with the tenets of the Christian faith. He condemns practices which run contrary to Christian religious beliefs, like polygamy, adultery, treachery and deceit. He also emphasizes the omnipotence of the Christian god who sometimes appears within the plot of his narratives in the form of *deus ex machina* to save his characters from peril. The cover page of *Igbó Olódúmarè* is printed on a dark green background; this edition was produced in 2005. The title of the book is written at the topmost part of the book in white printed block letters with Yoruba tonal marks. The name of the author is written in the lower part of the book in yellow coloured, block letters which also carry Yoruba tonal marks. Between the title of the book and the name of the author there is a picture of two strange looking men standing in a forest setting. The cover of the novel can be observed below:

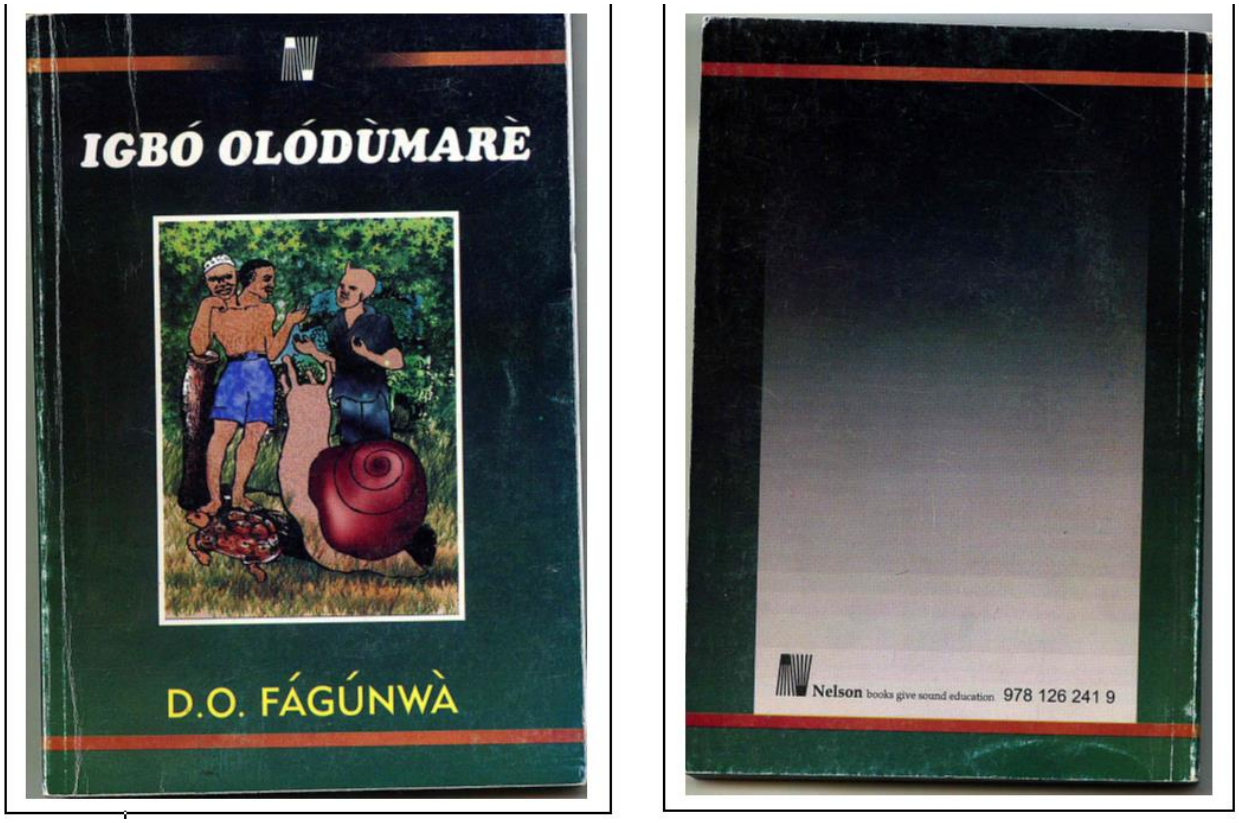


fig 1: The front and back covers of Igbó Olódúmarè by D.O. Fagunwa

One of the men represented has two heads on his neck with one of which sports a small, white, traditional cap, casually worn by Yoruba men called "Filla". The other man standing beside him who appears to be holding a conversation with him has a tiny horn on top of his head. Standing beside these men is a giant snail almost the size of a human being. A tortoise can also be seen in this picture standing at the feet of this two-headed man. This picture affirms the presence of the African mythical realism in the narrative. This is otherwise known as the "fantastic" form in the African novelistic genre.

Igbó Olódúmarè contains a preface to the novel. This preface contains a copy of the picture on the front cover the novel and some additional information about the narrative from D.O. Fagunwa. In this preface, it is indicated after the title of this novel that the narrative is the second part of Fagunwa's *Ògbójú Ode nínú Igbó Irúnmolè* (1938) which had also been previously translated by Soyinka as *The Forest of a Thousand Demons: A Hunter's Saga* in 1968. The link between these two novels can also be confirmed in the plot of the story which centres largely on the same set of characters who went on an expedition to *Igbó Irúnmolè* (forest of four hundred demons), embarking on another expedition with Olowo-aiye the protagonist of *Igbó Olódúmarè*. The same odd looking picture on the cover of the novel is also repeated in the preface with the caption below it, saying "Igbin tobi ju Ijapa lo ninu *Igbó Olódúmarè*", the literal translation of this in English is "The snail is bigger than the tortoise in the forest of Olodumare". This caption also emphasizes the presence of the features of the Yoruba oral tradition in the book. Common characters in Yoruba folk tale are the tortoise and the snail. These two animals are believed to be very wise in the Yoruba mythical world. The back cover of the novel does not contain any information about the book. It only has the logo of the publishing company and the motto which says, "Nelson books give sound education".

In the preface to the narrative, D.O. Fagunwa also recommends this novel for all sexes and ages on the African continent who can read the Yoruba language fluently. He also recommends this book for pupils in senior classes in primary schools and those in the secondary schools preparing for the Cambridge A Level examination. He also recommends it for any reader who wants to gain more wisdom. This preface summarizes the author's intention to impart knowledge with this novel. Apart from this, this authorial recommendation also justifies the great many didactic lessons embedded in the plot of the novel. His recommendation of this book for students also explains why this book is written in a standard Yoruba language with no colloquial expressions. Fagunwa in this preface also expresses his thanks to his readers for their warm reception of the first part of the story which he published as a novel titled *Ògbójú Ode nínú Igbó Irúnmolè*. He also expressed his hope that school heads would also recommend this second part of the novel for use in their various schools.

Igbó Olódúmarè also contains a dedication to the author's late father, J. Fagunwa (Esq.) who according to his biography by Bamgbose (1974, p. 3) contributed immensely to his education but died in an untimely way. He also dedicates this novel to all the foremost Christian missionaries who had contributed immensely towards and the growth and development of the Yoruba language literature in Nigeria.

According to the information in the preface, the novel was reprinted in "1950 (twice), 1951, 1952 (twice), 1953, 1954, 1955, 1956, 1957 (thrice), 1958, 1959, 1960 (twice), 1964, 1968, 1970, 1971, 1973, 1975, 1976, 1977, 2005, 2008, 2011, 2013" (Fagunwa, 2005, p. 5). This high number of re-prints made of the book since it was first published in 1949, shows that the novel has enjoyed a very positive reception within the Yoruba culture that produced it. *Igbó Olódúmarè* also contains a table of contents where the divisions of chapters in the narration are

clearly set out and their page numbers provided to guide its reader as they read through the novel.

Describing Wole Soyinka's Igbó Olódúmarè

In the Forest of Olodumare is a translation of D.O. Fagunwa's *Igbó Olódúmarè* by Wole Soyinka. This novel was published in the 2010 by Nelson Publishers Limited in association with Evans Brothers Limited in Ibadan Oyo State Nigeria. Evans Brothers is a British publishing house founded in 1908 by Sir Robert Evans and his Brother Edward. The aim of this company is to make available indispensable books and resources for teachers and children. This publishing company has its various branches in Africa including Nigeria. The company became insolvent in September 2012. The cover page is similar to that of its source text. This is obvious in the fact that the picture of the two weird looking men, standing in a forest-like setting, similar to the one on its source text, can also be seen in the same position on this target text. I.e. In the middle of the cover page, separating the book title from the author and translator's name.

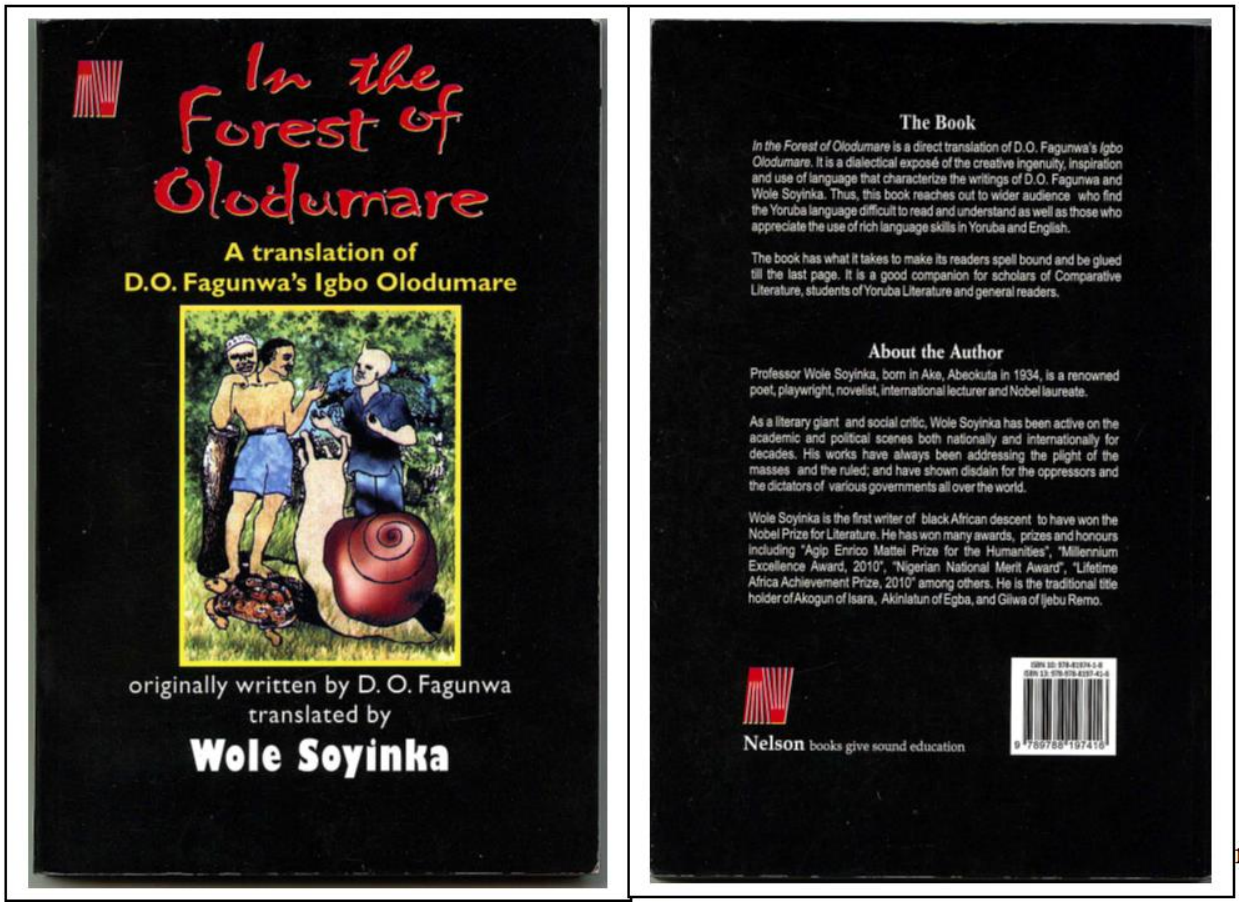


fig 2. Front and back covers of In the Forest of Olodumare translated by Wole Soyinka

The use of this picture might be explained as an attempt at a foreignization strategy on the part of the translator or an exoticizing strategy on the path of the publisher, which may relate to the fact that books from Africa are generally depicted as the exotic "other" in European countries. However, this single picture is not enough evidence to judge until all other features on the cover page are considered. The title, *In the Forest of Olodumare* is a partial translation of Fagunwa's *Igbó Olódúmarè.* This is evident in the fact that the translator retained the word "Olódúmarè", a name which refers to the almighty God in the Yoruba cosmology, while adding the preposition "in" to show the relationship between the nouns "forest" and "Olódúmarè*"*. The back translation of the original title, *Igbó Olódúmarè* means "The Forest of God".

Unlike in the source text, where it is indicated after the title that this novel is the second part of Fagunwa's *Ògbójú Ode nínú Igbó Irúnmolè* (1938) which has also been previously translated by Soyinka as *The Forest of a Thousand Demons: A Hunter's Saga* in 1968, it is not indicated anywhere in Soyinka's *In the Forest of Olodumare* that the source text is a sequel to another novel or to any other translation previously done by the same translator. In addition, unlike in Faguwa's source text, the title of Soyinka's target text is written in red lower case letters with the Yoruba words "Igbó" and "Olódúmarè*"* without tonal marks. Apart from this, the names of the original author of the book and the names of the translator, i.e. D.O. Fagunwa and Wole Soyinka can be seen on the lower part of the cover page, thereby emphasizing the status of the novel as the English translation of Faguwa's *Igbó Olódúmarè.* However the name of the original author appears in a smaller font than the names of the translator thereby making the translator appear to be the original author of the book. This might be a marketing strategy to draw attention to the book, through the exploitation of the fame or the translator, Wole Soyinka, who is the first black African man to be awarded a Nobel Prize for literature. It might also be the Nelson publishing house style of referencing the authors of their translated series as we will find out while exploring the second book for this study, which has been translated by a less famous African literary artist and published by the same publishing company.

As we have seen in Fagunwa's *Igbó Olódúmarè*, Soyinka's *In the Forest of Olodumare* also contains a preface from its translator. However the content of the prefaces in the ST and TT are very different. Regardless of these differences, the information provided by Soyinka in the preface to his translation really goes a long way in helping a translation studies scholar understand the reason for the translation, the style of the translation, the kind of audience the translator has in mind when embarking on this translation exercise and the challenges he encountered in the course of his translation process.

According to Soyinka (2010), in his preface to *In the Forest of Olodumare*, his interest in and fascination with Fagunwa's characters in his narratives began in childhood, like any other home-raised Yoruba child. He explained that, it is this interest which prompted him to translate his first novel, *Ògbójú Ode nínú Igbó Irúnmolè.* According to him, his purpose of engaging in the translation of Fagunwa's novels is to make Fagunwa's narratives accessible to non-Yoruba readers. He talks about the position of Fagunwa as a novelist in the African literary circle, who, according to him, "was a product of that remarkable phase in African socio-cultural transition" (Wole Soyinka, (2010, p. 1). He comments on the influence of the success of his first translation of Fagunwa's first novel, *Ògbójú Ode nínú Igbó Irúnmolè*, which has led to this same novel being translated into French and Italian languages, he talks about the challenges of translating Fagunwa's novels, who according to him, "is no easy author to translate" (p. 2). He discusses the challenges of translating Yoruba itself into English, due to the "densely mythological nature of the culture that produces this language" (p. 3). He explained that he had to adopt a "tradition of inventive naming ceremonies" and "neologisms" in order to find the English equivalents for the inhabitants of Fagunwa's physical universe most of whom are unknown to the English and other languages" (p. 8). This statement points towards the expectation of more of a domestication strategy in this translation.

Unlike *Igbó Olódúmarè*, Soyinka's *In the Forest of Olodumare* does not contain a dedication. The translator did not add any footnotes, glossary of terms or addenda. The translator only added a table of contents like Fagunwa's source text where the chapters in the narration are clearly described. The back cover contains the publisher's note, re-affirming novel as a direct translation of Fagunwa's *Igbó Olódúmarè.* According to the publisher, the book is "a dialectical exposé of the creative ingenuity, inspiration and use of language that characterize the writings of D.O. Fagunwa and Wole Soyinka". The cover page ends with a brief biography of the translator

which includes information like his name, year of birth, place of birth, his interest as a creative writer, poet and dramaturgist, his ideology as a literary artist and the various contributions of his art to Nigerian society, It also includes a list of some of his most recent awards and chieftaincy titles. In stark contrast to the original, since the translation was published in 2010, there has never been a reprint of this novel. This indicates that the work enjoyed a limited reception among its target audience, especially given the reputation of its translator among African and non-African readers.

Findings

According to Toury's description of the norms of translational behaviour, it is possible to decipher the initial norms in a translation after a comparative analysis of the preliminary data of the source text and target text. The comparative analysis between Fagunwa's *Igbó Olódúmarè*, and its translation by Soyinka into *In the Forest of Olodumare* shows Soyinka's translation leaning more towards the target-oriented end of the spectrum. This is regardless of the fact that some traces of the application of Venuti's foreignization strategy of translation, which signifies source-orientedness, can still be seen in the preliminary data of the target text. Examples include the translation of the title of the novel; his replication of the exotic picture on the cover page of the source text; his omission of foot notes, glossary of terms or addenda. However, this should not be surprising as Toury (1995) rightly explained that norms are "graded notions" and a translator's behaviour cannot be expected to be fully systematic" (p. 67-69). My judgment of the translator's approach here to be target-oriented is first and foremost associated with the information provided by the translator in his preface to the translation, on his reasons for embarking on the translation exercise and his explanation on some of his styles of translating the distinctive features of Fagunwa's language in his source text. According to Soyinka, he has made the decision to translate Fagunwa's novels in order to make his works available to non-Yoruba

speakers. Apart from this, he also explained that Fagunwa is not an easy author to translate. He explained further that, in order to be intelligible to his target readers, he had to "find the English equivalents for the inhabitants of Fagunwa's physical universe most of whom are unknown to the English and other languages" (*In the Forest of Olodumare* p. 8). This he had done by adopting a strategy he has regarded as a "tradition of inventive naming ceremonies" and "neologisms". Apart from this, Soyinka has also been seen to erase the traces of Yoruba tonal marks in his translation of the title of the novel, even though he has adopted a partial style of translation by retaining some Yoruba words in the translation. He may have done this in order not to bother his audience about the correct pronunciation of these non-English expressions. Apart from this he has also cleverly avoided the inclusion of the original preface where the author has given many details about the didactic and child-oriented nature of the narrative. This may have been done by the publishers to expand the potential audience of the translation beyond. All these decisions made by Soyinka in his translation of Fagunwa's *Igbó Olódúmarè*, are evident in this preliminary data analysis as presented Soyinka's *In the Forest of Olodumare* as an "acceptable" (i.e. target-oriented) English translation of Fagunwa's *Igbó Olódúmarè*.

Second Stage of the First analytical phase

Comparative Analysis at the Macro-textual level of (Igbó Olódúmarè) and (In the Forest of Olodumare)

In this section of my analysis in this study I consider the division of the texts, chapter titles and the authorial comments.

Table of Contents and the Division of Texts and Chapter Titles in *Igbó Olódúmarè*

Igbó Olódúmarè contains a table of contents where the chapters in the novel are listed**.** The novel is divided into eight short chapters using the Roman numeral system. Each of the chapters describes an episdode in the adventure of the protagonist throughout the narrative. I outline these divisions of chapters and also give my own back translation of each chapter. This is done in a tabular format.

Chapter Titles	Literal Translation
Ìbẹrẹ Olówó aiyé.	The beginning of Olowo-aiye.
2. Olówó aiyé lo sí igbó Olódùmarè.	Olowo aiye goes to the forest of Olodumare
3. Ìjà ibodè igbó Olódùmarè.	The fight at the border of the forest of Olodumare.
4. Ode aperin sina sínú igbó Olódùmarè gongó so.	The Elephant hunter is lost in the forest of Olodumare. The bubble burst.
5. Ojó kejì lódó bàbá onírùngbòn yeuke enití ngbé ibi gegele òkúta.	The second day with the bushy-bearded man, who lives on the tip of a stone
6. Ojó kéta lódó bàbá onírùngbòn yeuke enití ngbé ibi gegele òkúta.	The third day with the bushy- bearded man, who lives on the tip of a stone.
7. Ìpínyà pèlu bàbá onírùngbòn yeuke enití ngbé ibi gegele òkúta.	Departing from bushy- bearded man, who lives on the tip of a stone.
8. Òjòla -ìbínú olórí gbogbo ejò aiyé.	The Python of fury, head of all snakes in the world.

Authorial Comments

The first edition of Fagunwa's *Igbó Olódúmarè* (1949) contains authorial comments which its author has divided into "Àmì Orí Òrò Yòrùbá" which literally means (tonal marks on Yoruba words), "Àpere Irú Nkan Tí Ole Bápàdé Nínú ìdánwò Oníwé Méwa" meaning "likely school certificate exam questions" and "Àkíyèsí Pàtàkìì Fún Akékó meaning "notice to students".

Àmì Orí Òrò Yòrùbá (tonal marks on Yoruba words)

Here the author explains his use of Yoruba tonal marks to his readers and the importance of tonal marks on Yoruba words. His decision to explain this may not be far from the fact that this is the most challenging aspect for learners of the Yoruba language. Since he has identified his main target audience in his preface to the book, as senior primary school pupils and secondary school students, especially those in the certificate class, he must have deemed it necessary to provide this information to aid their in-depth understanding of the book for exam purposes.

Àpere Irú Nkan Tí Ole Bápàdé Nínú ìdánwò Oníwé Méwa (likely senior school certificateexamquestions)

Here Fagunwa provides a series of multiple choice and essay question where the student reading this novel for examination purpose can practice to test their knowledge of the book in preparation for their senior school certificate examination.

Àkíyèsí Pàtàkìì Fún Akékó (notice to students)

Here, Fagunwa informs students who are reading this novel in preparation for their senior school certificate examination, on the cogent points to consider while reading and the various pitfalls to avoid when writing the Yoruba language paper.

Division of Texts and Chapter Titles in Soyinka's *In the Forest of Olodumare*

Soyinka's *In the Forest of Olodumare* contains a table of contents where the chapters in the novel are listed and described. Contrary to the divisions and descriptions in the source text by D.O. Fagunwa, Soyinka divided his target text into two parts using Roman numerals one and two, based on the two main plots and the two narrative voices identified in the course of the narrative, even though these plots are not serialized or differentiated in the narrative structure of

the source text. Soyinka entitled the first part he identified as "the narration of Akara-Ogun on Olowo-aiye's journey" and the second part as, "the written account of Akara-ogun's father, Olowo-aiye the son of Akowediran". The first part contains the first three chapters of the novel, while the second part contains chapters four to eight of the novel. Soyinka's translation of the chapters does not follow or match the authorial intent of D.O. Fagunwa which is to describe the adventure of the protagonist in such a way that will allow his target reader to comprehend the central idea of the novel (themes) and the sequential narration of events in the novel (plots).

Part I: THE NARRATION OF AKARA-OGUN ON OLOWO-AIYE'S JOURNEY

Chapter Titles	Literal Translation	Soyinka's translation
1. Ìbẹrẹ Olówó aiyé.	The beginning of Olowo-aiye.	ENTER OLOWO-AIYE
2. Olówó aiyé lo sí igbó Olódùmarè	Olowo-aiye goes to the forest of Olodumare.	OLOWO-AIYE GOES TO IGBO OLODUMARE
3. Ìjà ibodè igbó Olódùmarè.	The fight at the border of the forest of Olodumare.	THE FIGHT AT THE ENTRY OF IGBO OLODUMARE

Part II: THE WRITTEN ACCOUNT OF AKARA-OGUN'S FATHER, OLOWO-AIYE THE SON OF AKOWEDIRAN

4. Ode aperin sina sínú igbó Olódùmarè gongó so.	The Elephant hunter is lost in the forest of Olodumare. The bubble burst.	THE ELEPHANT HUNTER IS LOST IN THE FOREST OF OLODUMARE: GONGO SO!
5. Ojó kejì lódó bàbá onírùngbòn yeuke enití ngbé ibi gegele òkúta.	The second day with the bushy bearded man, who lives on the tip of a stone.	THE SECOND DAY WITH THE FURRY-BEARDED ONE WHO LIVED ON THE ROCK PROMONTORY
6. Ojó kéta lódó bàbá onírùngbòn yeuke enití ngbé ibi gegele òkúta.	The third day with the bushy bearded man, who lives on the tip of a stone.	THE THIRD DAY WITH BABA ONIRUNGBON – YEUKE WHO LIVES ON THE ROCK PROMONTORY
7 Ìpínyà pèlu bàbá onírùngbòn yeuke enití ngbé ibi gegele òkúta.	Departing from the bushy-bearded man, who lives on the tip of the stone.	LEAVE-TAKING FROM THE FURRY-BEARDED-ONE WHOSE DWELLING IS ON THE PROMONTORY OF ROCKS
8. Òjòla-ìbínú olórí gbogbo ejò aiyé.	The Python of furry, head of all the snakes in the world.	THE BOA-OF- FURY, KING OF ALL THE WORLD'S REPTILES

Authorial Comments on Soyinka's *In the Forest of Olodumare*

Soyinka's translation of D. O. Fagunwa *Igbó Olódúmarè* unlike its source text does not contain any authorial comments

Findings

Soyinka, in his division of chapters and description of chapter titles in his target text, totally deviates from the pattern of presentation, division and description of chapters in D.O. Fagunwa's *Igbó Olódúmarè*. In the manner which I have described in my table of comparison above, Soyinka has sought to explicitly clarify the meaning of the titles, beyond what is intended by the author in the source text. In his description of the first chapter of the novel, Soyinka uses the expression "Enter Olowo-Aiye" as the translation of "Ìbẹrẹ Olówó aiyé", which literally means the beginning of Olowo-aiye as used by the author in the source text. This expression used by Soyinka is drawn from the dramatic genre of literature. This seems a clever device to draw the reader's attention to the performative aspects of Fagunwa's work. Apart from this, it also brings out the authorial voice of Soyinka, who is better known as playwright than a novelist or poet. Soyinka has only written two novels throughout his career as an African literary artist. His use of this dramatic effect in this portion of his translation however points to the influence of his career as a playwright on his translation of Fagunwa's *Igbó Olódúmarè.*

Apart from the above, Soyinka also deliberately employs the use of foreign nouns to translate the local nouns and culture specific items used in the source text. For example, this can be seen in his use of the word "Boa" which describes a lot more fearsome reptile than an African rock python which is the literal English translation of "Òjòlá" as seen in Fagunwa's content description in the table above. Apart from this, the African rock python, which is the largest snake in sub-Saharan Africa, is a common reptile in many part of the southern Nigeria, where, D.O Fagunwa and Wole Soyinka hail from. His reference to it as a "boa" i.e. Boa constrictor, in

this translation, denotes more fearsome reptile, alien to West African rainforest and native to the rain forests of South America. This has also portrayed his translation as oriented towards the norms of the target culture.

So also the use of obscure vocabulary in his translation of the chapters described in simple Yoruba sentences in the source text is another feature of Soyinka's translation of Fagunwa's *Igbó Olódúmarè*. For example this is evident in his use of the expression "rock promontory" in translation of the expression "gegele òkúta" which literally means on the edge or at the tip of a stone. "Òkúta" in Yoruba language means "Stone" while "Àpáta" means "Rock". In fact Fagunwa might have used this setting to further emphasize the mythical realism embedded in the storyline of this narrative. However this type of setting will be unimaginable to readers who are alien to the culture of this source text. This may be the reason why Soyinka chose to refer to it, as a rock which can be easily comprehended by his target readers. Moreover his target-audience in this case is now different from the Nigerian students which the source text is directed at, so this change in the function, audience and status of the text from a didactic school novel to a classic of African literature, may have warranted his use of obscure vocabulary. This style of translation which I have pointed out runs through Soyinka's translation of Fagunwa's *Igbó Olódúmarè*. This has prevented him from presenting to his target readers the aesthetics of Fagunwa's style which distinguishes his work on the African literary scene in this translation.

Even though a translator is at liberty to either make his translation conform to the norms of the target-culture or the norms of source-culture i.e. either situating his work on the domestication or foreignization spectrum or making it source-oriented or target oriented as the case may be, however Soyinka's style of translation in this case is far more interesting as it fits more into a situation of "rewriting" as explained by André Lefevere in his work titled,

Translation, Rewriting and the Manipulation of Literary Fame (1992). Apart from this, Soyinka has also removed the authorial comments, as seen in the source text from his target texts. This further confirms the target oriented nature of this target text.

Third Stage of the first analytical phase

Micro-level Analysis of Igbó Olódúmarè and (In the Forest of Olodumare)

According to Lambert and van Gorp's model on describing translation, the micro-level analysis deals with the identification of shifts at different linguistic levels. Due to relevance of style in this study, in this section of my analysis, I will be considering shifts of stylistic equivalence between Fagunwa's source text (*Igbó Olódúmarè*) and Soyinka's target text (*In the Forest of Olodumare*), based on Fagunwa's use of figurative elements derived from Yoruba oral tradition in the novel. The figurative elements to be considered will include the use of simile and metaphors, wise sayings, and sequences of short repetitive sentences. This will be done within the first three chapters of *Igbó Olódúmarè* as I have explained above. Subsequently, I conduct an analysis of these features using three examples in all, as they appear within these selected pages.

Stylistic Feature	Fagunwa's Example	Literal Translation	Soyinka's Translation
The use of Simile	"…. Ojú àti imú ebora naa sì dàbí ègbé ògiri ilé òrisà"(p.32).	....The eyes and nose of the monster are like the wall in a shrine.	...with nose and eyes like figures on the walls of an *orisa* shrine (p.45).
The use of Aphorisms	"Àgbà tó rí ejò tí kò sá ara ikú lónya, eranko tó bá fi ojú di ode èhìn àrò ni yóo sùn, enití ó gbójú lé ogún fi ara rè fún òsì ta" (Fagunwa, p. 16).	An aged (person) who sees a snake and does not run is eager to die. An animal who dares the hunter will sleep behind the hearth.	"The aged one who spies a snake and does not flee is seeking his death. Any animal who thinks little of the hunter will sleep behind the hearth" (Soyinka, p. 24)
The use of expressive imagery	Kílò n wá? Kílòn fé? ----Dá mi lóhùn! omo ènià , dámi lóhùn ní gbólóhùn kan! (Fagunwa, p.14).	What are you looking for? What do you want? ----Answer me! Son of man, answer me in one word!	"Who are you? What are you? What are you worth? What do you want? … Son of mortals answer me! Answer me! In one word!" (Soyinka, p. 21-22).

Findings

In the light of the comparative analysis of the micro-textual features of *Igbó Olódúmarè* and *In the Forest of God*, which I have done above, it is clear that Soyinka has leaned more towards the side of his target audience. In the first example, Soyinka has omitted the subject of the sentence or the character being described in the sentence which is the "ebora" (monster) in his translation and has decided to translate the expression just as we have seen in his TT. It is not impossible that he might later reveal the identity of his subject to his readers in the course of this passage. However, this style obviously does not conform to the norms of the source language of his source text. In the second example, Soyinka has decided to re-write this proverbial expression in a more elegant and elevated manner in order to meet the standards of his target readers. This

he has done with his use of the word “spies” as opposed to “see” and “flee” as opposed to “run”. In the third example Soyinka has also tried to modify the expression better than its literal translation which I have offered above. This is obvious in the removal of the expressions “what are you looking for” in his translation which is similar to “what do you want’ in English, so also his use of the expression son of mortals against the son of man. In Berman’s scheme of deforming tendencies these changes can be considered under the rubric of *ennoblement* where a target-language standard of rhetoricity is imposed onto the source text. This is *par excellance* a sign of a domesticating impulse.

Àdìitú–Olódùmarè and the Mysteries of God

First stage of the first analytical phase

Preliminary Data Analysis

Describing D.O. Fagunwa’s Àdìitú–Olódùmarè

The first edition of Fagunwa’s *Àdìitú–Olódùmarè* was published in 1961. Like *Igbó Olódúmarè,* this novel was also published by Thomas Nelson Publishers limited in the United States. An image of the cover is shown below in figure 3. The cover page of this novel is also printed in a dark green background, like *Igbó Olódúmarè.* The title of this book is written at the topmost part of the cover page in bold printed, block letters which carry Yoruba tonal marks. The name of the author is written in the lower part of the book in black coloured, block letters which also carries Yoruba tonal marks. Between the title of the book and the name of the author, there is a picture of a man and a lion standing in a forest with many Elephant tusks. The man appears to be receiving an Elephant tusk from the lion.



fig 3. The front and back covers of Àdìítú–Olódùmarè

This picture seems to introduce the adventure of the protagonist in the wilderness and also the presence of African mythical realism in the narrative, based on the friendly relationship a lion seems to have with a man in the picture.

In the preface of *Àdìítú–Olódùmarè*, the same picture of a man and a lion communing in a forest filled with elephant tusks which we have seen on the cover page of the novel is also repeated in meta-text with the caption below it, saying "Kìníún re mu lo sí ibìkan báyí, ìgbàtí ó dé ibè ehín erin tí ó báju egbajì lo", - "his lion took him to a place, when he arrived there, the elephant tusks he found were more than four hundred". The caption of this picture also hints to the readers about the adventure they are about to read in the novel. The back cover of the novel does not contain any information about the book. It only has the logo of the publishing company and the motto which says, "Nelson books give sound education". As we have seen in *Igbó*

Olódùmarè, Àdìitú–Olódùmarè also contains a preface by the author, where he also recommends this book for students preparing for grade one, grade two and West African School Certificate examination (WASCE). *Àdìitú–Olódùmarè* is dedicated to Chief Obafemi Awolowo the first premiere of the Nigerian western region.

According to the information in the preface, the novel was reprinted in "1962, 1963, 1964, 1965, 1966, 1967, 1970, 1971, 1973, 1975, 1976, 1979, 2005, 2007, 2008, 2011, and 2013" (see. Fagunwa, 2005, p.4). These high number of re-prints made of the book since it was first published in 1949, shows that like *Igbó Olódùmarè, Àdìitú–Olódùmarè* was also well received within the Yoruba culture that produced it. *Àdìitú–Olódùmarè* like *Igbó Olódùmarè* also contains a table of content where the divisions of chapters in the narration are clearly described and their page numbers provided to guide its reader as they read through the novel.

Describing Olu Obafemi's The Mysteries of God

*The Mys*teries *of God is* a translation of D.O. Fagunwa's *Àdìitú–Olódùmarè* by Olu Obafemi. This novel like Fagunwa's *Igbó Olódùmarè* and Soyinka's *In the Forest of Olodumare* was published by Nelson Publishers Limited. In comparison with Fagunwa's *Àdìitú–Olódùmarè, The Mys*teries *of God* has a cover page that is entirely different from that of its source text. An image of the cover of the novel is included as figure 4 below.

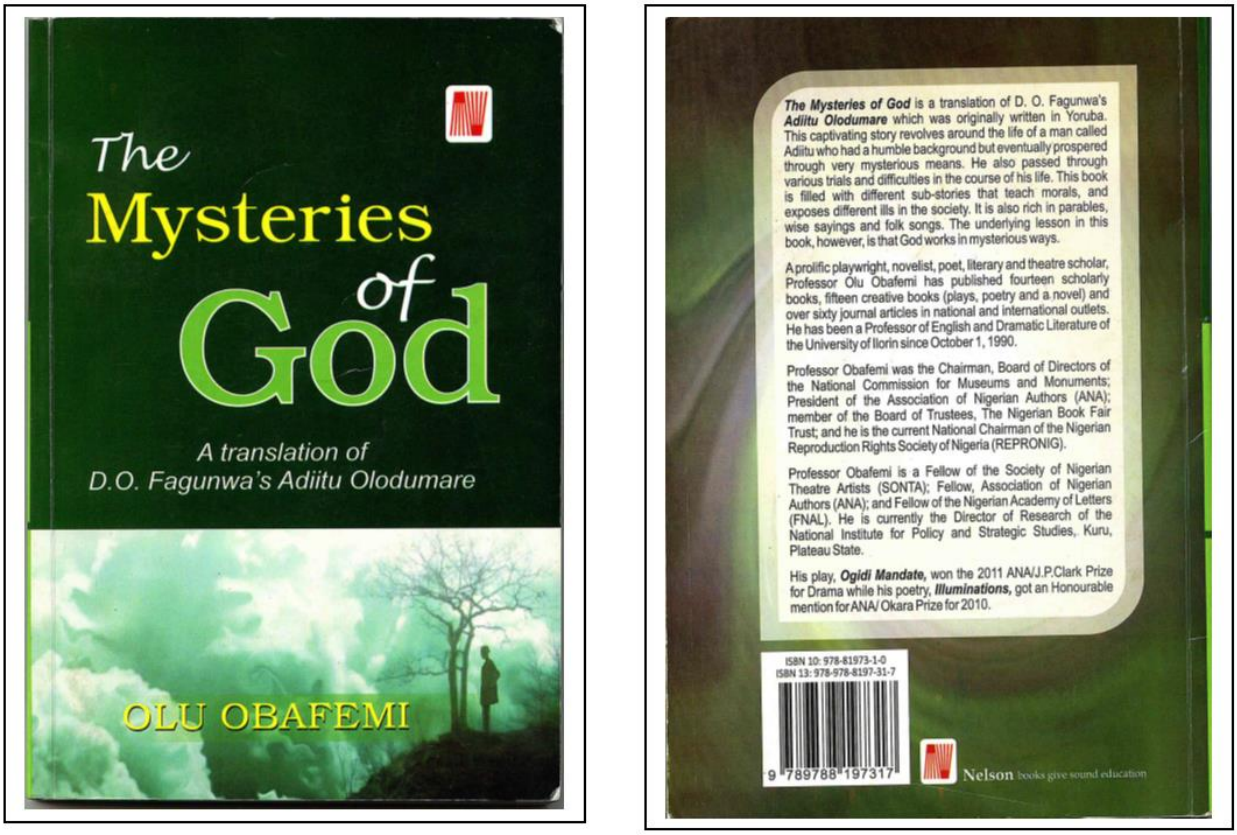


fig. 4: The front and back covers of The Mysteries of God

The title *The Mysteries of God* is a full translation into English language of Fagunwa's *Àdìitú–Olódùmarè.* This is evident in the fact that the translator does not retain any Yoruba words from the title of the source text in his target text. What he has done is a literal translation of the whole title of the source text in his target text. *Àdìitú–Olódùmarè* literally means *Mystery of God*. This style of translation could be said to be target-oriented in that, it reads fluently in the target language, a position regarded by Venuti (2008) as a domesticated translation. The position of this novel as a translated version of Fagunwa's *Àdìitú–Olódùmarè* is also indicated below the title of the novel, on the front page of the cover and also in the preface. On the front cover of the novel, the name of the original author appears in a smaller font than the names of the translator thereby making the translator appear to be the original author of the book. This has also been

observed in the case of *Igbó Olódùmarè* which was published by the same publishing company. The repetition of this style in *The Mysteries of God* might mean that this is the Nelson publishing house style, for referencing the authors of their translated series. In this case it is not very logical to assume that the publisher employed this style to market the novel based on the fame of the translator, as we may assume in the case of Soyinka's *Igbó Olódùmarè*. This is because the translator in this case is a not famous outside the Nigerian literary setting.

As we have seen in Fagunwa's *Àdìtú–Olódùmarè*, Obafemi's *The Mysteries of God* also contains a preface from its translator. However the content of the prefaces in the ST and TT is very dissimilar. Regardless of these dissimilarities, the information provided by Obafemi, like Soyinka, in the preface to his translation goes a long way in helping a translation studies scholar to understand the reason for the translation, the style of the translation, the kind of audience the translator has in mind when embarking on this translation exercise and the challenges he encountered in the course of his translation process. According to Obafemi, his interest in and fascination with Fagunwa's fiction started during his formative years, especially with the first English translation of *Igbó Olódùmarè* by Gabriel Ajadi published in 1962, during his days as a primary school pupil. A future study comparing the two translations would be very illuminating but is beyond the scope of the study at hand.

According to Obafemi, he had "wished during these years of innocence to let other people who do not belong to Fagunwa's world, in reality and in fantasy into the recesses of his imagination, a journey he never thought would end up in a translation for a target audience of native speakers" (Obafemi, 2012, p. iv). He also acknowledges the contributions of Wole Soyinka's translation of Fagunwa's first novel *Ògbójú Ode nínú Igbó Irúnmolè*, which, according to him, fuelled his interest to embark on the same journey many decades after. Like Soyinka, he also talks about the challenges of translating Yoruba into the English Language

especially due to the fact he never had the opportunity to study the language within the four walls of a classroom as a Yoruba child who grew up and schooled in the Northern Nigeria. He added a caveat to moderate the expectations of his readers of the quality of his translation. According to him "I had neither training nor practice in the art of translation, either by transferring material through a metaphrase (giving a word for word literal rendering) or paraphrase (offering in one's own word). I am virtually green in translation discipline with all its nuances and complex matters of context, behaviours of grammar of two different languages…, I did not possess the competence to avoid inter-linguistic spillage" (Obafemi, 2012, p. v). He prepares the mind of his readers to expect, "a half-way house between a product of an inexact science, where there are no precise encoding and decoding equivalents from Yoruba to English and the product of a bi-cultural being who is struggling for a balance between fidelity to the source text in Yoruba and credible interpretation for the target language of English" (p. v).

Unlike *Àdìítú–Olódùmarè*, Obafemi's *The Mysteries of God* does not contain a dedication. In addition, the translator did not add any footnotes, a glossary of terms or addenda. The translator only added a table of contents like Fagunwa's source text where the chapterization of the work is clearly described. The back cover contains the publisher's note, re-affirming the novel as a direct translation of Fagunwa's *Igbó Olódùmarè*. The novel does not contain footnotes, or a glossary of terms, these could also indicate a tendency of the translator towards a foreignized strategy of translation. The back cover of the book contains the publisher's note, where it is reaffirmed that the novel is a translation of Fagunwa's Yoruba novel, *Àdìítú–Olódùmarè*. The travails of the protagonist of the novel are also briefly discussed, likewise the didactic qualities and elements of the Yoruba oral tradition contained in the narrative. The cover page ends with a brief biography of the translator which includes information like, his name, various scholarly achievements, his various contributions to the Nigerian art industry and socio-

cultural terrain, a list of some of his creative works, the logo of the publishing company and the motto which says, “Nelson books give sound education” can also be seen on this back cover.

Findings

According to Toury’s descriptions of the norms of translational behaviour, it is possible to decipher the initial norms that governed the form a translation takes by means of a comparative analysis of the preliminary data of the source text and target text. Going by Toury on his prescriptions on the norms of translational behaviour, the comparative analysis between Fagunwa’s *Àdìtú–Olódùmarè*, and its translation by Obafemi as *The Mysteries of God* has been able to show that Obafemi’s translation leans more towards the target-oriented spectrum. This is first and foremost evident in the fact that the front cover of the novel is entirely different from that of its source text. These differences in the front cover of the books do not stress the notions of African mythical realism privileged by the cover picture of the source text. So also, Obafemi’s in his preface to *The Mysteries of God* has explained that his English translation of Fagunwa’s *Àdìtú–Olódùmarè* is meant for native speakers of English so therefore we should not be surprised to find him leaning more towards the norms of the target culture in his translation. He also confesses that in accomplishing the purpose of this translation, he had to struggle “to find a balance between fidelity to the source text in Yoruba and credible interpretation for the target language of English” (p. v). As I proceed with my analysis in this study, I hope to discover more about the style and strategies adopted by Obafemi in this translation in order to be able to make more credible judgements about the position of his target text on the foreignization or domestication spectrum.

Second Stage of the First analytical phase

Comparative Analysis of the Macro- textual level

In this section of my analysis I compare the division of texts, chapter titles and the authorial comments of *Àdìítú–Olódùmarè* with those of *The Mysteries of God*.

Division of Texts and Chapter Titles in Fagunwa's *Àdìítú–Olódùmarè* and *Obafemi's The Mysteries of God*

Àdìítú–Olódùmarè contains a table of contents where the chapters in the novel are listed and described. The novel is divided into ten short chapters as I have described below. The description of each chapter explains the adventure of the protagonist, as he journeyed through the fictitious world of D.O. Fagunwa.

Obafemi's *The Mysteries of God* also contains a table of contents where the chapters in the novels are also listed and described. The division in Obafemi's *The Mysteries of God* follows Fagunwa's pattern closely. As we can see in the table below, what Obafemi has done in his translation in most cases is a literal translation of Fagunwa's source text. This is evident when his translation is compared to the back translation, which I have also done below.

Chapter titles	Literal Translation	Obafemi's Translation
1. Alábápàdé Àdìítú–Olódùmarè.	Meeting Adiitu –Olodumare.	Encounter with Adiitu-Olodumare
2. Òbìrí-Aiyé ati Ìpónjúdìran.	Obiri-Aiye and Ipojudiran.	Obiri- Aiye and Ipojudiran
3. Àdìítú–Olódùmarè pade ìjàngbòn lónà: nkán sè.	Adiitu–Olodumare encounters Ijangbon. Something happens.	Adiitu–Olodumare Meets Trouble Spirit
4. Àdìítú–Olódùmarè di èrò inú igbó.	Adiitu-Olodumare becomes a Forest dweller.	Adiitu–Olodumare Makes Forest His Abode
6. Àdìítú nfé Iyùn-adé.	Adiitu courts Iyun-ade.	Adiitu Courts Iyun-ade
7. Àdìítú–Olódùmarè lá álá ìyanu.	Adiitu–Olodumare dreamt a mysterious dream.	Adiitu–Olodumare's Wonderful Dream
7. Èhìn ìgbéyàwó Àdìítú–Olódùmarè.	After Adiitu–Olodumare's Wedding.	After Adiitu–Olodumare's Wedding
8. Ojókejì nínú ilé Mógàjí Enúdùnjuyò.	The second day at Mogaji Enudunjuyo's house.	Day Two in Mogaji Enudunjuyo's House
9. Ojókéta nínú ilé Mógàjí Enúdùnjuyò.	The third day at Mogaji Enudunjuyo's house.	Day Three in Mogaji Enudunjuyo's House
10. Igbeyin Àdìítú–Olódùmarè.	The end of Adiitu-Olodumare	The Last Days of Adiitu-Olodumare.

Authorial Comments

The first edition of Fagunwa's *Àdìítú–Olódùmarè* as we have seen in *Igbó Olódùmarè* also contains authorial comments which its author has divided into, *Àmì Orí Òrò Yòrùbá* which literally means *tonal marks on Yoruba words*, *Àpere Irú Nkan Tí Ole Bápàdé* Nínú ìdánwò Oníwé Méwa meaning *likely school certificate exam questions* and *Àkíyèsí Pàtàkìì Fún Akékó* meaning *notice to students*. Obafemi, like Wole Soyinka, also omitted these authorial comments in his translation for the obvious reason that the target audience of the translation is completely different from that of the source text.

Findings

Obafemi, in his division of chapters and description of chapter titles in his target text, has strictly adhered to the pattern of presentation, division and description of chapters in D.O. Fagunwa's *Àdìítú–Olódùmarè.* In the manner which I have described in my table of comparison above, Obafemi has in most cases performed a literal translation into English of Fagunwa's

description of passages in *Àdìítú–Olódùmarè,* thereby explicitly clarifying the meaning of the titles, for his target audience in English. This strategy, which he employed at this level of his translation, supports my assertion after the preliminary data analysis that Obafemi has indeed oriented his target text towards its target readers. Apart from this, Obafemi, like Soyinka, has also removed the authorial comment, which is contained in Fagunwa's *Àdìítú–Olódùmarè* from his target text. This is also another indication that his translation of this novel is oriented towards the target audience.

Findings at the End of the First Analytical phase of Study

At the end of the comparative analysis carried out on Fagunwa's source texts, *Igbó Olódùmarè* and *Àdìítú–Olódùmarè* and their corresponding target texts, *In the Forest of Olodumare* and *The Mysteries of God,* which has been translated by Wole Soyinka and Olu Obafemi respectively, I have been able to discover that both translators have oriented their translations towards their target audience, by subjecting their translation process to the norms of their target culture. The only difference between the styles adopted by both translators is evident in their language use. Soyinka has tried to carry over his usual style of employing the use of elevated language in his descriptions of the chapter titles in his translation. This is a feature which has characterized the corpus of his work as an African literary artist. However, in this case this choice of vocabulary and various deviations from the pattern of organisation of the narrative in the source text has exerted a host of negative implications on the identity and adequacy of this particular text in question. In fact in some cases it has put its identity as a translated version of its so called source text in doubt. Various observable deforming tendencies have also raised a lot of interesting questions about the issue of translating African literature, which I address in the third

phase of my analysis in this study. However in this stage of my analysis of this text, in accordance with the analysis carried out using the three criteria chosen from Lambert and van Gorp's model "On describing translation", it is safe to situate Soyinka's *In the Forest of Olodumare* on the domestication spectrum, based on Venuti's framework on domestication and foreignization.

Obafemi on his own part has done more of a literal translation of his source text. In fact in some cases, he has tried to oversimplify the expressions in his target texts beyond the intended meaning of these expressions in the source text. He has also tried as much as possible to conform to the structure of his source text as evident in the analysis of the structure of his target text which I have done above. In accordance with outcome of the evaluation carried out using the three criteria chosen from Lambert and van Gorp's model "On describing translation", it is also safe to situate Obafemi's *The Mysteries of God* on the domestication spectrum, based on Venuti's framework on domestication and foreignization although it is safe to say that his domesticating intervention was less heavy-handed than that of Soyinka.

Second Analytical Phase

Comparative Data Analysis of Igbó Olódúmarè (In the Forest of Olodumare) and Àdìitú–Olódùmarè (The Mysteries of God)

1). Idiophones

According to Ameka Felix (2001), Idiophones are words that elicit an idea with the use of sound usually appealing to peculiar sensory perceptions, e.g. sound, movement, colour, shape, size, magnitude or action. Idiophones are present in most world languages, but they feature more in African and Asian languages than in the European languages (p. 25). The use of idiophones is

one feature that distinguishes Fagunwa's narrative which may pose difficulties to any translator tasked with translating his work into any European language or a non-tonal language like the English language. Examples of the challenges and deforming tendencies which may occur in such translation can be substantiated from the following excerpts below, which have been selected from *Igbó Olódùmarè* and *Àdìitú–Olódùmarè.*

Igbó Olódùmarè

Igbó Olódùmarè	My Literal Translation	Soyinka's Translation
1).... Bíí ótin nbò ni esè rè ndún jìnwìnjìnwìn nítorí òpòlopò ìkaraun ìgbín ni wónngé wéléwèle tí etí òkòkan won sì rí kiribiti bí etí owó sílè… (Fagunwa , p.13).	As he was coming his legs were tinkling because they are made from broken snail shells.	... As he approached, his legs kept up a tintinnabulation from snail shells which had been broken into little pieces … (Soyinka, p. 21).

In the above excerpt, from *Igbó Olódùmarè*, the expressions "jinwinjinwin" is an idiophone in Yoruba Language. "jinwinjinwin" is a sound which is made when objects like broken snail shells are strewn together and tinkled. This sound described above is produced by the movement of one of the mythical characters in this novel whose legs are made from broken snail shells. In order to achieve a translation of this excerpt in his target text, Soyinka borrowed the Latin word tintinnabulum (wind-chime) to arrive at the expression "tintinnabulation", after which he employed the technique regarded by Popovič (1970) as stylistic compensation to achieve his aim of this translation. By translating "jinwinjinwin"as "tintinnabulation" Soyinka has been able to compensate the untranslatable quality of this sound that has no direct substitute in English language. According to Berman's (1984) scheme, the deforming tendency evident in this translation could be regarded as qualitative improverishment as this expression "tintinnabulation" appears to lack the soronity or "iconic richness" and the cultural significance inherent in the original expression "jinwinjinwin" as seen in the source text.

Àdìítú–Olódùmarè

Àdìítú–Olódùmarè	My literal Translation	Obafemi's Translation
... Isu Òbìrí-ayé ta bòòkù, àgbàdo yo omo bòkùa, ògèdè yo omo gbàkùa, erèé so jìnwìnnì, Ilá tún so jìnwìnnì, èfó rí gbègègbègè, ara ohun ògbìn gbogbo ló tutù yòyò nínú oko... (Fagunwa, p.6).	The yams of Obiri-aye grew bountifully, his maize fruited in manifold, his plantains bore big – big fruits, his beans produced many pods, his vegetables were green and fresh, All farm produce were healthy are fresh in the farm.	The yams were huge, the maize fruited in manifold, banana bore numerous rotund children, and beans yielded countless fingers. The vegetables were fresh and luxuriant. All plants wore a deep green colour... (Obafemi, p. 8-9).

Like we have seen in Soyinka's translation on idiophones, Obafemi in the above excerpt from *Àdìítú–Olódùmarè*, has also employed what Popovič (1970) describes as stylistic compensation in order to achieve an equivalent for the underlined untranslatable elements which are idiophones peculiar to Yoruba language. These idiophones include *booku, bokua, gbakua, jinwinni, gbegegbeg*e. These idiophones describe the size and quality of the crops which are described in this excerpt. Due to the culture-specific nature of these idiophones, their equivalent does not exist in English. Therefore, in other to achieve the equivalence of these idiophones a translator might be forced to find the meaning of what they denote and then translate these meanings to English. This is what Obafemi has done above which has given rise to expressions like "huge", "numerous" "rotund" "countless" "fresh" and luxuriant". This is what I have also discovered as we have seen in also seen above in Soyinka's translation of an excerpt on idiophones in *Igbó Olódùmarè*.

As evident in Soyinka's translation of an excerpt of idiophones in *Igbó Olódùmarè*, the deforming tendency observable in this translation is what Berman (1984) regards as qualitative impoverishment i.e. a technique whereby words and expressions are replaced by the TT equivalents that lacks their sonorous richness or correspondingly signifying "iconic" features.

2). Parallel Sentences and Extended Images

Parallel sentences and extended images are also common features of Fagunwa's style. He usually employs these techniques for exaggerating purpose or to emphasize an action. These two features of his prose could pose a serious challenge to a translator who is tasked with translating the novel into any European language. Examples of this feature extracted from both *Igbó Olódùmarè* and *Àdìitú–Olódùmarè* are evident in the excerpt below.

Igbó Olódùmarè

Igbó Olódùmarè	My Literal Translation	Soyinka's Translation
…jíjókó ni mo jókó tí mò n wo iwájú, nkò sì wo ibi kólófín tí ó yí miká gbogbo... Nítorí mo fé ronú ní lákokò náà ni..... (Fagunwa, p.2-3).	Sitting that I sit, while gazing upwards, and ignoring the crevices all around me.... because I wanted to meditate at this time...	…settled in my solitude, gazing outwards, in total disregard of the copses that surround me... For I needed some reflection at this time... (Soyinka ,p.5-6).

In the above excerpt, "Jijoko ni mo joko" creates an extended image of sitting down, which could literarily mean "sitting down that I sit down". In order to achieve the equivalent expressions of these words in his target text, Soyinka employed the technique described by Popovič's as stylistic intensification which is evident in his introduction of the word "solitude". Reading through the excerpt it is obvious that the speaker wants to be left alone because he wants to meditate but Soyinka has decided to introduce the word "solitude" in order to draw attention to the condition of the speaker. Apart from this, this word i.e. "solitude" as further clarified the situation of the speaker in this excerpt thereby resulting in the deforming tendency which Berman (1984) as regarded as clarification. This is a deforming tendency resulting from a translator's attempt at make explicit what is implicit in his source text, thereby making his target text clearer and more meaningful. Apart from this, in his translation of the word "Kolofin" which literarily means crevices, Soyinka also employed the word "copses" whose meaning is quite different from crevices as seen in the source expression. Copses means a

small group of trees while crevices means narrow openings or fissure commonly found in rocks or wall openings. This technique of translation was regarded by Popovič's (1968) as stylistic transformation i.e. the change in the expressional value of the model (source). According to Berman (1984), the deforming tendency exhibited in the target expression can therefore be described as ennoblement which is the tendency of certain translators to "improve" on the original by writing it a more elegant style.

Àdìitú–Olódùmarè

Àdìitú–Olódùmarè	My Literal Translation	Obafemi's Translation
Elédá mi; Erù kérù tí í wà tí mo níláti gbé, jòwó *Olódùmarè*, máa sài bá mi gbe, ìrìnkirìn tí ó wù tí mo ní láti rin , jòwó *Olódùmarè* máa sài bá mi rìn...(p.44)	My creator; any burden I need to bear, please God, do not hesitate to bear for me, any journey I need to make, please God go with me.	All the burdens I need to carry please my creator help me to lift them; all the journeys that I have to make, please God, lead me on the way... (p.65).

In order to achieve the equivalent expressions of the excerpt above in English, Obafemi has employed Popovič's technique of stylistic transformation, which is evident in his translation of "Eru keru" (any burden) as "all the burdens" and "irinkirin" (any journey) as "all the journeys" and "please God go with me" to "please God lead me on the way". Semantically speaking, "any" and "all" does not have the same meaning in English language "any" refers to one or at least one of some items while "all" refers to the entire set of given items for example, if an examination instruction says pick "any" of these questions-----a, b, c, or d, it means the candidate is only expected to pick one out of the given question. On the other hand if the question says answer "all" these questions----- a, b, c, and d, then it means the candidate is expected to answer all the given questions. In this way "any" appears to be more specific than "all". Obafemi's choice of "all" as against "any" as intended by the author in this excerpt is a clear case of stylistic transformation which has altered the expressional value of the model

source. The alteration of the expressional value of the model source as in turn resulted in a deforming tendency regarded by Berman (1984) as destruction of linguistic patternings which is also evident in his translation of the "jowo Olodumare ma sai ba mi rin" (please God go with me) to, "please God, lead me on the way". Leading a person on the way is also quite different from going with a person. It is quite possible for somebody to go with a person on a journey without leading the way; although based on the doctrine of Christianity and the Greek mythologies, it can be assumed that if someone of a Godlike personality is involved in a journey he would most likely lead the way.

4). Expressive Imagery

Expressive imagery involves expressing an ordinary idea in a flamboyant way. The use of expressive imagery is one of the notable features of Fagunwa's narrative. This feature could be challenging for any translator tasked with translating this novel into any European language due to the differences in the culture that produces both languages. I have selected the following example from *Igbó Olódùmarè.*

Igbó Olódùmarè	My Literal Translation	Soyinka
Ìjàngbòn lémi kúrò nínú ilé mo bá Ìjàngbòn lórí àpáta, mo bu òkèlè kojá ibití enu mí gbà, mo fi omi tútù ro èlùbó, mon fi àkàrà je ìresì, mo gbé gàrí fún òyìnbó wà mu... (Fagunwa, p.3).	Trouble pursue me out of the house I met trouble again on the rock, I took a morsel bigger than my mouth, I made yam pudding with cold water, I have eaten my rice with bean cake, soaked garri for a white man to drink...	I fled disturbance at home only to encounter trouble on the rock; I loaded a morsel beyond mouth's capacity; I tried to eat my boiled rice with a bean cake, tried to transform yam flour to paste with cold water; offered a white man eba to eat! (Soyinka, p.7).

To achieve the purpose of this translation Soyinka employed the technique Popovič (1970) regards as stylistic levelling which has led to the simplification of the expressional

qualities of the original in the target text. This is firstly evident in his changing of the order of the expressions as they appear in source text by placing “mo fi akara je iresi” (I tried to eat my boiled rice with bean cake) before “mo fi omi tutu ro elubo” (I tried to transform yam flour to paste) secondly, by adding the word “tried” whose equivalent is not visible anywhere in the original excerpt and which also watered-down the assertiveness of the actions described in the expressions wherever it occurred. Thirdly, important is his interpretation of the word “ijangbon” as “disturbance” at the beginning of the sentence. “Ijangbon” is a word which literally means trouble in Yoruba language and lastly is his expression of “garri” a common cassava meal throughout West Africa, which is usually soaked in cold water and taken raw, into its pudding form usually called “eba”, which is cooked in hot water and consumed as solid meal with soup. The central idea inherent in these various expressions which the narrator is trying to pass across is the fact that he is in trouble because of the various wrong steps he has taken. These have been simplified by these various techniques which is also similar to what Berman (1984) regarded as expansion, a technique which makes a target text longer than the source text as a result of “empty” explicitation that unshapes the rhythm of the wok to “to over translation” and to “flattening”.

5). Hyperbole

Hyperbole is the use of exaggerated statements in order to create a strong impression and lay emphasis. Hyperbole sometimes makes use of simile or metaphor to create the effect of exaggeration. Hyperbole is another distinctive feature of Fagunwa’s narrative that may lend credence to difficulties in translation - an example of which is in the underlined portion of the excerpts below, which I have chosen from both *Igbó Olódùmarè* and *Àdìítú–Olódùmarè*.

Igbó Olódùmarè

Igbó Olódùmarè	My Literal Translation	Soyinka's Translation
… Nítorí igbe okùnrin náà lágbára bíí kìnìún, ó rin ilè dòdò bíí ti àjànàkú… (Fagunwa, p.4).	For the cry of this man is strong like a lion, deep like an elephant.	For this man's voice was like a lion's roar, it penetrated earth like that of an elephant... (Soyinka, p.7).

Soyinka, in his bid to translate the above statements in the first excerpt selected from *Igbó Olódùmarè,* employed stylistic intensification which is evident in his use of the word "roar" and his addition of the expression "penetrated earth" which cannot be literally found in the source expression. In the first sentence in the excerpt, the author only said "the man cried strongly like a lion" but for the sake of emphasis Soyinka said "the man's voice was like a roaring lion". In the second sentence the author says the man "cried deeply like an elephant", Soyinka translated this statement as; "it penetrated earth like that of an elephant". This style of translation has obviously intensified the meaning intended by the author in the source text. Apart from this, the meaning intended by the author has also been clarified in line with the translator's own interpretation of the text. If we imagine how loud an angry lion roars and how the noise of a trumpeting elephant shakes the earth, then we will know that this man been referred to in this excerpt is not just crying but crying bitterly and intensely. According to Berman (1984) the deformation technique evident in this translation can be regarded as ennoblement which is the tendency of a translator to improve on the original by writing in an elegant rhetorical style typical of the target language. Soyinka has not said anything new in this translation because every culture understands the intensity of lion's cry either in the European or African context and every culture also recognizes how noise of a trumpeting elephant fills the earth, regardless of the language in which the action is reported. Soyinka has only chosen to translate this expression in a more "elegant" manner.

Àdìitú–Olódùmarè

Àdìitú–Olódùmarè	My Literal Translation	Obafemi's Translation
"Ní ojó tí mo tí n rí ehín tí ó funfun nkò rí ehín tí ó funfun bíiti okùnrin náà rí, ní ojó tí mo tí n rí ahón, nkò rí eyìtí ó pón dèdè bí eni pé onjé ko kan a rí bí tirè, ní ojó tí mo tí n rí ojú tí ó mólè gara, nkò bá irú ti okùnrin yí pàdé rí…" (Fagunwa , p.2).	Since I have been seeing white teeth, I have not seen one as white as this man's, since I have been seeing tongues I have not seen one as pink as this man's tongue as if he has never tasted food, since have been seeing clear eyes I have not seen one as clear as that of this man.	"I have seen people with set of white teeth in my days but I have never seen any as white as those of this man. Since I have been seeing tongues on the roofs of people's mouth, I have never seen a tongue as clean as reddish as that of this man which appeared as if food had never journeyed through it to the stomach since I have been beholding clear-sighted eyes, I have never seen eyes as bright and crystal clear as those of this man..." (Obafemi, p.3).

In translating the second excerpt I have chosen from *Àdìitú–Olódùmarè*, Obafemi employed Popovič's technique of stylistic intensification, which is evident in his exaggeration of the expressional qualities of the original. The literal translation of this expression would have been, "Since the day I have been seeing white teeth I have not seen teeth as white as this man's, since the day I have been seeing tongues I have not seen one as pink as if food as never touched it, since I have been seeing bright eyes, I have never seen one like this man's...". However, Obafemi chooses to exaggerate the expressional qualities of the original statement in order to achieve his own translation. This can be in his translation where he expressed this simple statement as "I have seen people with set of white teeth in my days but I have never seen any as white as those of this man. Since I have been seeing tongues on the roofs of people's mouth, I have never seen a tongue as clean as reddish as that of this man which appeared as if food had never journeyed through it to the stomach". These statements are clear cases of exaggeration of the expressional qualities of the original. This has resulted in what Berman regarded as a tendency towards expansion which tends to make the target text longer than the source text, as a

result of various "empty" explicitations which unshapes the rhythm of the work to "over translation".

6). Personification

Personification is the attribution of human characteristics to non-human entities, or the portrayal of an abstract idea in human form. Personification is also a prominent feature of Fagunwa's narratology which may pose difficulties in translation. Examples of these are apparent in the excerpts below, as extracted from *Igbó Olódùmarè* and *Àdìítú–Olódùmarè.*

Igbó Olódùmarè	My Literal Translation	Soyinka's Translation
Bàbá mi fi ìyà je sòpònná, ó fi àbùkù kan òkè-ilè, ó bá làkúrègbé lórúko jé, inúrírun di èrò èhìn; orífifó di enikékeré; èhìn dídùn kòlè sòrò; ikó ti sápamó,aràn àyà bá esè rè sòrò; jèdíjèdí dáké minimini; ibà nrìn tìrònùtìrònú; igbe orín doríkodò; kúrúnà nsokún, egbò n pòsé, ifòn fa ojú ro; òtútù sí nkàánú... (Fagunwa, p.5).	My father punished Soponna, disgraced oke-ile, defamed arthritis, defeated stomach ache, belittled headache, silenced tooth ache, cough ran into hiding, chest-irritation ran away, haemorrhoid became silent, malaria was demoralized, scabies wept, skin-sore hissed, skin rashes frowned, fever mourned...	My father punished small pox, humiliated glandular ailments, ruined the very name of rheumatism, stomach pains were turned to ancient fables, headache were reduced to infancy, backaches were rendered speechless, cough went into hiding, chest diseases took to their heels, dysentery turned mute, fever walked with regrets, skin rashes sobbed, dysentery hung its head, skin yaws lamented, sore diseases frowned, chills took to self pity... (Soyinka, p. 9-10).

In the translation of the excerpt above from Fagunwas's novel, Soyinka employed the technique described by Popovič's as stylistic substitution to achieve the equivalent names of these disease conditions in English. For example "Sopnna" do not actually refer to any ailment in Yoruba culture, but it refers to a god that is believed to strike his victims with small-pox. The same applies to Oke-ile". "Oke-ile" is another god in the pantheon of Yoruba gods who afflicts his victims with body swellings. The closest substitute the translator felt he could also employ to describe this ailment generally believed to be resulting from the wrath of these gods in English is

also “glandular ailments”. This technique also applies to all other ailments mentioned in the source text. Soyinka in his translation has tried to provide the closest possible equivalent in his translation to aid the understanding of his target audience. According to Berman’s framework on deforming tendencies, this technique could also be regarded as the destruction of vernacular network or their exoticization i.e. the destruction of the local speech and language pattern which play a role in establishing the setting of the source text. Soyinka could have left these words untranslated, thereby preserving the differences in the culture of Yoruba and English but instead he has chosen to find the closest possible alternatives to these words in his target text.

Àdìítú–Olódùmarè

Àdìítú–Olódùmarè	My Literal Translation	Obafemi’s Translation
Èro tí ó wà lára dígí iwájú mótò tí ó maa n nu omi, eléyínì nu omi títí, omí su (p.1).	The wiper in front of the wind screen had cleaned the screen until it became tired.	Translation The Wiper Blade cleaned the screen so much that it got fed up with wiping the screen (p.1)

In the translation of the above excerpt from Fagunwas’s *Àdìítú–Olódùmarè*, Obafemi has employed stylistic levelling, which has ended up simplifying his derived equivalent more than what is intended by the author in the source text. This is observable when the literal expression “The wiper in front of the windscreen had cleaned the screen until it became tired” is compared with Obafemi’s target expression which says, “The Wiper Blade cleaned the screen so much that it got fed up with wiping the screen”. In this target expression we can see the addition of “so much” which has no equivalent in the source text. This simplifies the expression in source text which appears to be condensed. The translation of “tired” as “fed up” which appears colloquial also simplifies the expression in the target text. The deforming tendency evident in this target expression is what Berman (1985) calls expansion. The source expression above appears to possess a clear meaning without the addition of “so much” or translating “tired” with an informal

expression “like fed up”. So Obafemi’s style of translation here has only made the target text longer as a result of all these empty explicitation that has obviously mishapen the rhythm of the work.

7). Simile

Simile is a figure of speech involving the comparison of two distinctly different kinds of things in order to make a description more assertive or precise. The use of similes is also a common feature in Fagunwa’s novels. Similes could pose a serious challenge in translation from Yoruba to English due to presence of orality in Yoruba language. This is shown in the example extracted from Soyinka’s translation of Fagunwa’s *Igbó Olódùmarè, Àdìitú–Olódùmarè.*

Igbó Olódùmarè

Igbó Olódùmarè	My Literal Translation	Soyinka’s Translation
…mo rí Àkàrà-ògùn tí ó yo sí mi gbùlà bí ebora. ó tún te fìlà rè síwájú bí ó ti ma nse, fìlà rè rí kòngó bí enu eiye... (Fagunwa, p.7).	I saw Akara-ogun appeared to me suddenly, like a demon, with his cap cocked forward in his usual style, his cap is bent like the beak of a bird.	The following morning I saw Akara-Ogun emerge suddenly before me like a ghommid. His cap was cocked forward in one of his accustomed styles, hooked onto his forehead like the beak of a bird. (Soyinka, p.12).

In this excerpt, Soyinka employs Popovič’s technique of stylistic compensation to arrive at his translation of the underlined words in English. For example “gbula” is a culture specific sound which does not have an English equivalent but could be best described with the word “suddenly” as seen in Soyinka’s translation while “ebora” could also be best described as a “demon” but Soyinka choose the word “ghommid” which he has derived from his strategy of “inventive naming ceremonies” as explained in his preface to the translation in *Igbó Olódùmarè,* 2010, p. 8). So also the word “kongo” is also peculiar to Yoruba language as it is related to the name and shape of the stick used in beating the talking drum a popular musical instrument among the Yoruba people which is usually curved like the beak of a bird just as it is described in

the above expression. This may not also have an equivalent in English, therefore necessitating Soyinka translating it as "cocked forward" which is the closest English equivalent as the stick is also indeed cocked forward like the beak of a bird matching the description of the position of the cap of the character in the expression. This technique is what Berman regarded as the destruction of vernacular network and their exoticization which I have explained above.

8). Cultural Epithets and praise singing

Epithets are adjectives or phrases expressing a quality or attribute regarded as characteristic of the person or thing mentioned. The use of epithets and praise singing is a peculiar feature of the Yoruba culture which is also commonly found in Fagunwa's narratives. Praise songs and praise poems in the Yoruba culture are composed from various cultural epithets embedded in the Yoruba language. These praise songs and poems are usually sung in praise of the heroic deeds of personalities of high prominence in the society, most especially royals and warriors. The translation of these two cultural expressions which characterizes Fagunwa's narratives might pose a great challenge to translators interested in translating his novels into European languages. I will illustrate this using the examples below, extracted from Soyinka's and Obafemi's translations of *Igbó Olódùmarè* and *Àdìitú–Olódùmarè* respectively.

Igbó Olódùmarè

Igbó Olódùmarè.	My Literal Translation	Soyinka's Translation
Àkàrà-ògùn, a-bá-olóunje-kú! (Fagunwa, p.4)	Akara-ogun. A-die-hard-food lover!	Akara-ogun, the man wedded to food to the gates of death… (Soyinka, p.13).

In order to arrive at the translation of the underlined expression which literally means "a die-hard-food-lover", Soyinka employed Popovič's technique of stylistic standardization in order to achieve the expression ,"Akara-ogun, the man wedded to food to the gates of death…", as

seen in his target text. I regard this technique as stylistic standardization because the arrangement of the words in the target expression especially with his use of the verb "wedded" which has made this target expression appear more standard than the literal meaning of the original expression in the source text. This style of translation is typical of Wole Soyinka's art as a renowned creative writer in the African literature. The personality of Soyinka as a creative artist is discussed in detail at the latter part of this study where links are drawn between his translational approach and his profile as a literary persona. This method results in what Berman regards as *destruction of rhythms* as the words used to replace the expression in the target text is obviously longer the original expression in the source text. This can be clearly seen when the expression, "Akara ogun, a-ba-olounje-ku! (Akara-ogun a-die-hard- food lover!)" compared to "Akara-ogun, the man wedded to food to the gates of death…". In the light of the syllable-timed nature of the Yoruba language which I have discussed previously in my literature review, Soyinka's target expression has obviously jettisoned the rhythm embedded in the original expression.

Àdìitú–Olódùmarè.

Àdìitú–Olódùmarè.	My Literal Translation	Obafemi's Translation
"Kábíyèsí, Kábíyèsí, Olóyè, Olólá" (p.16)	Kabiyesi, Kabiyesi, title owner, wealthy one	"Great king, Great, King, Chief, Man of prosperity" (Obafemi, p.24).

In order to achieve the translation of the above excerpt in *Àdìitú–Olódùmarè,* Obafemi has simply employed the technique of stylistic substitution by replacing the original expressional features with domestic ones. Kabiyesi is a titular name for Kings in Yoruba land. This name is derived from one of the attributes of a king in this enclave which is; Ka-bi-o-o-si, meaning, "no one dares ask you" or "no one dares question you". This name which emphasizes the authority of a king does not mean great king as seen in Obafemi's translation. Apart from this, "Oloye" also

means, the "title owner" but Obafemi has chosen to translate it as "Chief" which is the popular name for African title holders. He has done this to facilitate the understanding of his target audience, while also negating the position of the personality described in the source text. A chief is not Kabiyesi, chiefs are accountable to the kabiyesi as he is the overall head, the title owner who bestows titles upon whomever he pleases. Similarly, Olola means, the "wealthy one" but Obafemi has translated into man of prosperity as we have in his target expression. All these are clear evidence of stylistic substitution. The deforming tendency which is now noticeable in this TT is what Berman (1985) regards as the destruction of linguistic patternings either by rationalization, clarification and expansion as we have seen above.

9).Insults and derogatory words

The use of insults and derogatory words is another notable feature of Fagunwa's style presenting the would-be translator with potential pitfalls. This is due to the fact that most of the abusive statements frequently used by Fagunwa in his narratology are not ordinary insulting words which we could come across in everyday human interactions in the Yoruba culture, but are deep thought-provoking expressions which are a product of condensed vocabularies from the Yoruba language, whose equivalent might not be readily available in European languages, due to the differences in the morphology of both languages An example of this can be found the excerpt below which I have chosen from *Àdìítú–Olódùmarè*.

Àdìítú–Olódùmarè.	My Literal Translation	Obafemi's Translation
Ajá ilé re nkó? Gìdìgbì orí, pàlàbà esè tí ò n pè ní ìyàwó re?... Sé ìwo na kúkú mò mí kìn íse pè àwa n fónnu, akò jé se obè réderéde tí olórí gìdìgbì ìyàwó re maa n sè wonnì. (Fagunwa, p.7)	How is the dog in your house? (The big-headed, flat-footed one you call your wife?)...You know me well, am not boasting, I cannot cook a worthless soup like the one your fat-headed wife usually cooks.	How is the dog in your house? (That fat-headed, flat-footed one you called your wife?)...You trust me it is not that am bragging. I dare not prepare the miserable stew that the fat head in your house always cooks. (Obafemi, p.10-11).

In the above excerpt Obafemi employed the technique of stylistic compensation in order to achieve his translation of the underlined expressions in the excerpt. *Gidigbi ori* and *palaba ese,* are abusive terms specific to Yoruba language used in order to exaggerate the feature of someone's head and leg for the purpose of insulting the person's personality while *fonnu,* and *rederede* are Yoruba colloquial expressions which are very close to *boasting* and *bad* respectively. The translator using this technique of stylistic compensation has therefore been able to achieve the nearest possible equivalent of these Yoruba specific expressions in English. This has however led to a deformation tendency regarded by Berman as the destruction of vernacular network or exoticization, a technique of translation which erases the local speech and language pattern which plays the role of establishing the setting of the source text.

10). Sequences of Short Repetitive Sentences

This is also another distinctive feature of Fagunwa's style which could also pose a serious challenge to translators as it might be difficult to replicate the meaning of such expression without reorganizing the structure of the original expression as stated in the source text. This is because Yoruba language is a syllable timed language while most European languages are stressed timed. An example of this is evident in the excerpts below which I have chosen from *Igbó Olódùmarè* and *Àdìitú–Olódùmarè.*

Igbó Olódùmarè

Igbó Olódùmarè.	My Literal Translation	Obafemi's Translation
1). "Èrù kò bà óni ndan? Àyà kò fò ó ni ndan? Ìwo kò gbúró mi rí ni ndan? Won kò ròhìn mi fún o rí ni ndan?..". (Fagunwa,p.14)	Are you not afraid of me? Are you not scared? Have you not heard of me? Have you not heard my news?	"You mean you are not struck with fear? Your heart did not leap out in fright? Have you never heard of me? Never heard people speak of me?" (Soyinka, p.22)...

In the excerpt above, Soyinka employed Popovič's technique of stylistic intensification in order to arrive at his translation of the underlined expressions in English. The evidence of this exaggeration can be observed when the literal translation of the source expression "Are you not afraid of me? Are you not scared? Have you not heard of me? Have you not heard my news?" is compared with Soyinka's target expression "You mean you are not struck with fear? Your heart did not leap out in fright? Have you never heard of me? Never heard people speak of me?" as seen in his source text. The manner Soyinka has reframed these set of questions in his target text appears to have exaggerated the expressional qualities of these questions beyond the intended meanings in the source text. The deforming which is now evident in this excerpt in the target text is what Berman (1985) regarded as expansion as the target text now appears to be longer than the source text, as a result of various empty explicitations performed by Soyinka in this translation. His explicitations in his translation of this excerpt are empty because going by the literal translation of this expression, it is obvious that the meanings of all these questions is simple and clear enough for any reader to comprehend. This style of translation employed by Soyinka has therefore unshaped the rhythm of the work owing to "over translation" and to flattening.

Àdìitú–Olódùmarè

Àdìitú–Olódùmarè.	My Literal Translation	Obafemi's Translation
"Èrù wá bàmí wàyí, mo ní "kí olúwarè ma sá fún ìjàngbòn kí ìjàngbòn ma lé olúwarè kiri, Kí olúwarè wípé òun kò lè sòrò kí òrò síso maa lé ni ká, kí ènyàn wípé òn kò kòwé mó, kí ìwé ní àfi dandan bí o ko òn!..." (Fagunwa, p.3).	I became afraid and said "when one is running from trouble and trouble is running all about one, when one said he does not want to talk, but talk necessitating matters is running about one, when one said he does not want to write but the book insists one must write!".	"Now, I am scared. That one should be running away from trouble and trouble is in hot pursuit of one. One wants to stay quite but words flow effortlessly from one's reluctant mouth. That one wants to remain ignorant and knowledge is racing after one…" (Obafemi, p.4).

In order to achieve his translation of the excerpt from *Àdìítú–Olódùmarè* in the second example above, Obafemi employed Popovič's technique of stylistic standardisation which is the technique of translating by stylistic means typical of the translator's language and literature. This is evident when the statements like, "I became afraid" is compared to "Now, I am scared, when the statement "trouble is running all about one", is compared to "trouble is in hot pursuit of one…" as seen in the literal translation of the source expressions and the target expressions respectively. Obafemi's target expression going by this copious example appears to be of a better grammatical standard than what is presented in the source expression. This technique of translation has also resulted in what Berman regarded as ennoblement which is the tendency on the part of some translator to improve on the original by writing in elegant style.

Findings at the End of the Second Analytical phase of Study

At the end of this phase of my analysis, I have been able to discover that the major means of achieving stylistic equivalence, evident in Soyinka's translation of Fagunwa's *In the forest of Olodumare,* are the use of stylistic intensification, stylistic levelling, stylistic transformation, and stylistic substitution. Apart from this, I have also been able to identify the constant recurrence of some deforming tendencies which include clarification, expansion, ennoblement, qualitative impoverishment, destruction of rhythms, destruction of vernacular networks or their exoticization, destruction of expressions and idioms. These identified features, according to Anton Popovič's shift of expression framework and Antoine Berman's scheme of deforming tendencies, are hallmarks of domesticated translation. The conspicuous evidence of these features in Soyinka's *In the Forest of Olodumare* has therefore justified this text as a target oriented translation of Fagunwa's *Igbó Olódùmarè*. Apart from this, it also further confirmed the position of this target text on the domestication spectrum of postcolonial literary translation.

In the case of Obafemi's translation of Fagunwa's *Àdìitú–Olódùmarè*, I have been able to discover that the major means of achieving stylistic equivalence evident in this target include the use of stylistic levelling, stylistic transformation, stylistic intensification, stylistic substitution, stylistic standardization, stylistic compensation and stylistic intensification. I have also recognized deforming tendencies like clarification, expansion, ennoblement, and qualitative impoverishment, destruction of rhythms, and destruction of vernacular networks or their exoticization. Like we have seen in Soyinka's *In the Forest of Olodumare*, these identified features, are hallmarks of domesticated translation, so also justifying Obafemi's *The Mysteries of God* as a target oriented translation of Fagunwa's *Àdìitú–Olódùmarè*. Apart from this, it has also further confirmed the position of this target text on the domestication spectrum of postcolonial literary translation.

Third Analytical Phase

In this phase of this study, which is modelled after Toury's third frame of DTS analysis, I will subsequently proceed to make generalizations about the whole translation process while drawing on the outcome of the second phase of this study (preliminary data analysis and the Macro-level analysis) and the preliminary-conclusions drawn from the third phase of the study.

At the end of my study on the aesthetics and ethics of translating African language literature, using D.O. Fagunwa's *Igbó Olódùmarè* and *Àdìitú–Olódùmarè* and their corresponding English translations which are *In the forest of Olodumare* by Wole Soyinka and *The Mysteries of God by* Olu Obafemi, I have been able to identify and establish the following facts:

1).The main features of Fagunwa's narratology that may lend credence to difficulty in translation are the features his narrative has inherited from the Yoruba oral tradition which have

majorly manifested themselves in these above-mentioned novels as idiophones, parallel sentences and extended images, expressive imagery, hyperbole, personification, simile, sequences of short sentences, incantatory expressions, cultural epithets and praise singing.

2). According to Lambert and Van Gorp's model on describing translation, (preliminary data, macro and micro data analysis) in conjunction with Gideon Toury's norms of translational behaviours, I have been able to establish the fact that Soyinka and Obafemi's English translations of D.O Fagunwa's *Igbó Olódùmarè* and *Àdìitú–Olódùmarè* are acceptable, target oriented translation of their source texts, thereby conveniently lying on the domestication spectrum of postcolonial literary translation.

3).Considering Even-Zohar's contention that "when a literature of a minority language is translated into a stronger language, the literature take up the norms of the stronger language, thereby becoming, target oriented" (Even-Zohar, 1978, p. 120). In this study I will say this is true for Wole Soyinka and Olu-Obafemi as evident in their translation of Fagunwa's *Igbó Olódùmarè* and *Àdìitú–Olódùmarè* respectively.

CONCLUSION

The analysis of Wole Soyinka and Olu Obafemi's translations of Fagunwa's *Igbó Olódùmarè* and *Àdìitú–Olódùmarè* in this study has revealed some ideological issues concerning the evaluation of products of African literary translation, especially from the perspectives of the individual styles of each translator, the qualification of an ideal translator and an ideal translation product. Apart from this, the combination of these two personalities as translators of the selected texts for this study makes a fecund case study for the analysis of the notion of invisibility of an author and manipulation of literary fame in translation studies.

By way of conclusion I draw links between the profiles of the translators, Soyinka and Obafemi, and their relative translation styles in tackling Fagunwa's *Igbó Olódùmarè* and *Àdìitú–Olódùmarè.* This is important as the knowledge of their biography will help to properly situate them as African writers of Yoruba origin and establish how their position as indigenes of the Yoruba culture has reflected in their translations of these Yoruba novels. The knowledge of their academic qualifications, public commitments and literary contributions will create a template for tracing the effects of their agency, voice, subjectivities, visibilities or invisibilities on the textual production of the two target texts, involved in this study.

In the next section of this last phase, I initiate a discussion on the stylistic features of the styles of these translators as creative writers in the field of African Literature. The knowledge of the stylistic features that characterized the corpus of literature produced by these literary artists is important to me in this study in order to create a template for tracing the effects of their agency, voice, subjectivities, visibilities or invisibilities on the textual production of the two target texts, involved in this study. In order to have a balanced view in my final conclusions on the strength and weakness of these translators their target texts which I have examined in this study, I will be

considering the opinions of postcolonial translation scholars on the individual styles of a translator, an ideal translator and an ideal translation product.

In this part of this study, I will go against my usual trend by examining Obafemi before Soyinka due to the fact that comments on Obafemi's translation are less numerous than that of Soyinka and discussing his translation first will help me manage this discussion better.

Benjamin Olufemi Obafemi was born on April 4, 1950 in Akutupa Bunu, Kogi State, Nigeria. He obtained a Bachelor of Arts Degree with Honors in English Studies from Ahmadu Bello University Zaria, in 1975. He obtained his Master's degree in 1978 from Sheffield University and his doctoral degree in 1981 from the University of Leeds. He began his teaching career in 1976 as a pioneer staff of the then Department of Modern European languages, University of Ilorin. He was made a professor of English and Dramatic literature at the same University on October 1 1990.

As a literary artist, Olu Obafemi has contributed immensely to the growth and development of the Nigerian arts and culture industry. He has served as the Chairman, of the Board of Directors of the National Commission for Museums and Monuments (NCMM), he was the former President of the Association of Nigerian Authors (ANA), and he has also served as the Director of Research for the National Institute for Policy and Strategic Studies, Kuru, Plateau State. He is a member of the Board of Trustees, the Nigerian Book Fair Trust and he is the current National Chairman of the Reproduction Rights Society of Nigeria (REPRONIG). Apart from his achievements in the field of African literary scholarship, Nigerian arts, theatre and culture, Olu-Obafemi is also a journalist who has served as an editorial consultant, editorial board member and columnist for eight Nigerian national dailies including *The Punch*, *Triumph*, *The Post Express*, *The Tribune*, *The Comet*, *The Sun* and *Daily Trust* newspaper.

On the African literary scene, Olu Obafemi has many creative works to his name, some of which include *Illuminations: Songs, Dances, from the Belly of Time* (Poetry), (1967), *Nights of a Mystical Beast and the New Dawn,* (a play), (1986), *The New Dawn,* (a play) (1986), *Nigerian Writers on the Nigerian Civil War: Anguish, Commitment, Catharsis* (1992), *Suicide Syndrome,* (a play), (1993), *Naira Has No Gender,* (a play) (1993), *New Introduction to Literature* (1994), *Contemporary Nigerian Theatre: Cultural Heritage and Social Vision* (1996), *Wheels* (a novel) (1997), *Songs of Hope* (Poetry) (1999), *Dark Times Are Over: A Topical Drama* (2000), *Pestle on the Mortar,* (a play) (2000), *Ogidi Mandate* (a play) (2011) *The Mysteries of God: A Translation of D.O. Fagunwa's Adiitu Olodumare* (2012).

Olu-Obafemi has won many academic fellowships and awards. He was awarded the DAAD Study visit to the University of Bayreuth, (Germany) in the years; 1993, 1994 and 1995. He is a Fellow of the Society of Nigerian Theatre Artists (SONTA), Fellow, Association of Nigerian Authors (ANA) and Fellow of the Nigerian Academy of Letters (FNAL). His Play, *Ogidi Mandate*, won the 2011 ANA/J.P. Clark Prize for Drama while his poetry collection *Illuminations* received an honourable mention for ANA/Okara Prize, 2010.

Within my few years of traversing the field of African literature and my little familiarity with the corpus of Obafemi's creative works and his scholarly writings on African literature, I can confidently say that Obafemi is a Marxist-oriented writer whose work is directed towards effecting change in his immediate society. Like Femi Osofisan, and Niyi Osundare, and his other contemporaries in the Nigerian literary circle, Obafemi uses his art to advocate equality in the Nigerian society and to condemn vices detrimental to the growth and the development of Nigerian society, especially corruption in the corridors of power. This has also been testified to by Afolabi (2002) who explained that:

> Obafemi writes as a means of exercising the inner contradictions, which the dyfunctionalities and sociopolitical miasma that are prevalent in his society have heaped upon him
>
> (Afolabi, 2002, p. 54).

Evidence of this runs through the themes of his plays like, *New Dawn, Naira Has No Gender,* and *Ogidi Mandate*, whose title is a combination of Yoruba and English expressions as "Ogidi" in Yoruba language means original. The language of Obafemi's literature is usually such that is easily readable and understandable for an average English reader. In fact, he sometimes pidginizes his English language to pass his message across all strata of the society. This is evident in this excerpt from his novel titled *Wheels* where he is lamenting the injustice in the Nigerian army, while speaking through Sonja his main character in the novel:

> This world nawa…… we wey be other rank and our family we get notin. Those wey do well, like me go buy sekon hand cycle… Na for fillage we all return, no light, no water, no better road and no school for we children. Dis world no get justice. Chineke
>
> (Obafemi, 1997, p. 25).

Being a Professor of English Linguistics one would have expected his literary works to be written at a level of English that can mostly be intelligible to undergraduate students of English but this is not the case in Obafemi's art. His translation of Fagunwa's *Àdìtú–Olódùmarè* as *The Mysteries of God,* which is one of target texts chosen for this study, perfectly reflect his ideology on his use of language in African literature. Even though his translation of *The Mysteries of God* can be regarded as un ideal according to the tenets of postcolonial literary translation due to his fluent style of translation, however, I think this target text is commendable in the sense that he has been able to produce a readable, comprehensible target text which is reflective of the cultural background and the world view of its original author. Apart from this, it has also been recognized that the foreignisation strategy is not the only criteria to measure a

"good translation" as some postcolonial translation scholars also believe that this strategy of translation is not suited to all forms of minority language translation as we can see in the opinion of Maria Tymoczko (2000) who believes that Venuti's criteria for cultural resistance are too vague to work for every form of cultural translation. According to her, Venuti proposes his concept of domestication and foreignisation as "a kind of absolute or universal standard of evaluation, with a sort of on/off quality rather than a sliding scale" (p. 38). Tymoczko acknowledges the fact that it is problematic to see the domestication or foreignisation opposition as a universal standard of evaluate as it becomes more difficult when we try to characterize translations of whole texts as being domesticated or foreignized overall, due to the fact that Venuti the proponent of this strategy does not provide a "tight definition" for the concepts and also make adequate recommendations for its determinants and extent in a given text.

Even though the era of faithfulness to the source text has passed in the field of translation studies, as "good" translations are no longer expected to be source-oriented, in my evaluation of Obafemi's translation of *The Mysteries of God,* I think he has proven that truly an African literature is best translated by a translator who is familiar with the culture of the source text, as we have seen in the recommendations of Maxwell Okolie (2000) and Gyasi (2003), which I have examined in my literature review. This, however, leads me to the evaluation of Soyinka's translation of Fagunwa's *Igbó Olódùmarè* as, *In the Forest of Olodumare* in this study.

Akinwande Oluwole Soyinka was born on the 13 July 1934 in Abeokuta, Ogun State, Nigeria, into the family of Mr. Samuel Ayodele Soyinka and Mrs. Grace Eniola Soyinka, who were converts to Christianity. He was born as a second of six children. His father hails from Isara Remo, Ogun State while his mother descended from the famous and influential Ransome-Kuti family. She was the daughter of Rev. Canon J. J. Ransome-Kuti and among Soyinka's cousins were Fela Kuti, (a famous musician), Beko Ransome-Kuti, (a famous human right activist),

Olikoye Ransome-Kuti (a famous doctor and politician) and Yemisi Ransome-Kuti another famous human right activist.

Soyinka started his educational career at the St. Peters Primary School Ake in Abeokuta and was enrolled at Abeokuta Grammar School in the year 1940. In 1946, he moved to the Government College in Ibadan and completed his secondary education in the same school in the year 1952. He studied English literature, Greek, and Western history at the University College in Ibadan between and 1952 and 1954, which was then an affiliate of the University of London. In 1954, Soyinka relocated to the University of Leeds in England, where he continued his studies in English literature under the supervision of his mentor George Wilson Knight up until 1957 when he defended his Bachelor of Arts degree. He continued his education at Leeds University until 1973, when he took his doctoral degree.

Some his major plays include, *The Swamp Dwellers* written in 1958, *The Lion and the Jewel* written in 1959, *A Dance of the Forest*, performed in 1960 and published in 1963, *The Trial of Brother Jero* performed in 1960 and published in 1963. Its sequel, *Jero's Metamorphosis* was performed in 1973, and published in 1974, *Camwood on the Leaves*, performed in 1973, *Kongi's Harvest*, performed in 1965 and published in 1967, *The Road*, written and performed in 1965, *Madmen and Specialists* performed in 1970 and published in 1971, *The Strong Breed*, performed in 1963 and published in 1966. *The Bacchae of Euripides*, produced in 1969, *Opera Wọnyọsi*, an adaptation of Bertold Brecht's *The Threepenny Opera* was performed in 1977, *Death and the King's Horseman*, performed in 1976, and published in 1975, *A Play of Giants* and *Requiem for a Futurologist* produced in 1984 and 1985 respectively, *From Zia with Love* premiered in 1992, *The Beatification of Area Boy* produced in 1995 and *King Baabu* produced in Lagos in 2001.

Soyinka wrote two novels, *The Interpreters* (1965) and *Season of Anomy* (1973). His autobiographical collections include *The Man Died: Prison Notes* (1972), *Ake*: *The Years of Childhood* (1989), *Isara: A Voyage Around Essay* (1989), *Ibadan: The Penkelemes Years (A Memoir: 1946–1965)* which was published in 1994 and his memoir titled *You Must Set Forth at Dawn*, which was published in 2006. He translated D. O. Fagunwa's *Ogboju Ode Ninu Igbo Irunmole* while imprisoned in 1968 as *The Forest of a Thousand Demons: A Hunter's Saga* and *Igbo Olodumare* into *In the Forest of Olodumare* in 2010 (one of the target texts that I have chosen for the purpose of this study). His poetry collections include *Idanre, and Other Poems* (1967), *Poems from Prison* (1969), *A Shuttle in the Crypt* (1972), *Ogun Abibiman* (1976), *Mandela's Earth and Other Poems* (1988) and *Samarkand and Other Markets I Have Known* (2002). His principal critical works include *Myth, Literature, and the African World (1976), Dialogue, and Outrage* (1988), The *Open Sore of a Continent* (1996) and *The Burden of Memory, the Muse of Forgiveness* (1999).

Wole Soyinka is a prominent literary artist whose work needs no introduction in the Africa literary circle. His career has been glowing and star studded as indicated by the various laurels which he has won, including his position as the first African man to win the Nobel laureate prize in literature. Soyinka's art has displayed his committed vision towards the evocation of positive changes in his society. This can be attested to by the various revolutionary themes of his dramas and the radical approach of his art. He is also one of the African literary artists whose art has been at the forefront of the language debate in the field of African literature.

Wole Soyinka art has he has been criticized for his obscure and inaccessible diction which over the years has been the hallmark of identification of his work in the African literary circle. His literary style has been notorious for putting to task the intellect of his readers, thereby requiring any reader or critic who is interested in engaging with his art to possess an advance

level of knowledge in order to be able to properly handle the obscurity of his language and sometimes opacity of his themes and symbolisms. For example, his novel *The Interpreters* (1965) is one of his works that has generated so much criticism in the African literary circle. This is because of his use of obscure language and opaque symbolism. Chinweizu et al (1980) while commenting on this novel in their essay titled, *The decolonization of African Literature* explains that:

> The imagery is imprecise and opaque and lacking in evocative power... The language is a formidable barrier; and even after you have hacked your way through it, you still cannot understand what, if any is going on
>
> (Chinweizu et al, 1980, p. 15).

Still on this novel Obi Maduakor explains that:

> A mystical aura hangs over language in general in the entire novel, which can be accounted for by the fact that the interpreters and even the narrators himself (implied author) speaks under possession
>
> (Maduakor, 1986, p. 31).

So also Niyi Osundare while criticizing Soyinka's *The Interpreters* (1965) and *Season of Anomy* (1973) opines that:

> In a rather belletrist vein, Okpewho argued that Soyinka has never pretended that a novel like *Season of Anomy* is suitable for secondary school children ; but we are not told whether the same reasoning explain why university graduates in English find Soyinka's novels virtually impenetrable
>
> (Osundare, 1983, p. 36).

These above comments are the various opinions of African literary writers in the language of Soyinka's literature. However, it seems the opinion of his Western readers is a bit milder on the criticisms of Language. As we can see in the opinion James Olney (1973) Soyinka's on *The Interpreters.* Olney explains that:

> While it might not be quite true to say that (*The Interpreters*) offers no problem to a western reader, yet I think it would be accurate to remark that technically and structurally it is more at home among western than among African novels and would probably puzzle an African reader more than it would a western reader…
>
> (Olney, 1973, p. 33).

All these above mentioned views on the characteristics of Soyinka's language are also evident in his translation of Fagunwa's *Igbó–Olódùmarè* which is one of the two literary translations which can be credited to him in his career as an African literary artist. Soyinka in this translation employed the use of various dictions that do not reflect the cultural background and the world view of its original author. Apart from this he also attempts to change the narrative structure of this novel to satisfy himself as creative artist. This is evident in his complete overhauling of the author's lay-out in the table of contents in the source text. The style of translation employed by Soyinka in this novel is such that has generated a lot of attention from writers and critics in the field of translation studies. For example Braz Albert (2007) is of the opinion that "if the creative translator becomes creative to the point of ignoring the original work no cultural exchange can take place" (p. 17). André Lefevere (1992, p. xii) in the preface of his book *Translation, Rewriting and the Manipulation of Literary Fame* states that:

> "Translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society"
>
> (Lefevere, 1992, p. xii).

This now brings me to the question of translator's ideology, visibility and competence. Ideology according to Hatim and Mason (1997, p.147) is "the extent to which translators intervene in the transfer process, feeding their own knowledge and beliefs into their processing

of a text". A translator's ideology is observable at different levels of his translation of a cultural product as we can see of Soyinka and Obafemi through my analysis of their translation of Fagunwa's *Igbó Olódùmarè and Àdìitú–Olódùmarè*. According to Venuti on his notion of visibility and invisibility of a translator, a translator's ideology can either be to make himself visible or invisible in his translation process. A translator's ideology on the level of domestication or foreignization, visibility or visibility, therefore depends on his manipulation of his source texts.

A translator's ideology starts to show from his selection of a source text for translation, his attitude towards the source culture of a source text and the impact he wants the target text to make in the target culture. For example, if he has chosen to reveal the inadequacies of the literary system of the source culture, he will manipulate this system in his translation to the fullest in order to achieve his intention as we have seen in the example of Edward Fitzgerald's translation of *The Rubaiyat of Omar Al- Khayyam* cited by Lefevere (1992). Fitzgerald chooses this text for translation in order to show how poor the Persian poetic tradition was. As explained by Lefevere, Fitzgerald later stated his opinion in his writing to his friend E. B. Cowell that "It is an amusement for me to take what liberties I like with these Persians, who (as I think) are not Poets enough to frighten one from such excursions, and who really do want a little Art to shape them" (Lefevere, 1992, p. 3). In the case of Soyinka's translation of Fagunwa's *Igbó Olódùmarè*, we may conclude that Soyinka has selected to translate this novel because it matches his ideology and interest concerning the language of African literature, judging from his styles in his other literary works. So also judging from the fact that many of his translation do not also identify with the Fagunwa's source expressions even to some of the culture specific items inherent in the narrative and also judging from the fact that Soyinka's attitude to language as an African literary

artist and the endearment of his art to the heart of the Westerners, it might be safe to liken the purpose of his translation in this case, to that of Fitzgerald's translation of *The Rubaiyat of Omar Al- Khayyam* mentioned in Lefevere (1992, p. 3). On the other hand, if a translator values the source culture of his source text, his mediation will be minimal thereby leading to the production of a low level of domestication and high level of foreignized translation.

Concerning the issue of competence, and acceptability of the product of the translation, according to Lefevere (1992, p. 3), "trust is invested in the producer of the translation, not necessarily in the product itself". According to Lefevere, if the translator of literary work is someone of prominent political, social or intellectual status in the society, his or her translated works will be accorded the same status as his personality in the society. This is because being an influential personality in the society, his selection of text to translate will be assumed to be guided by his views of the source culture and the function he has desired his target text to perform in the target culture (Lefevere, 1992, p.3). Going by the opinion of Lefevere in this study, we can therefore assume that though the bilinguals in the native culture of Soyinka finds his translation of Fagunwa's *Igbó Olódùmarè* absurd, his target text will still enjoy a high level of reception and patronage among his target audience due to his calibre and position in the field of African literary scholarship. This we have seen in the case of his *Interepreters* which African critics finds absurd due to his impenetrable language but got more acceptable criticism from his western readers.

Even though Soyinka's style in his translation of Fagunwa's *Igbó Olódùmarè* reflects his general style of writing as a literary artist which I have discussed above, this target text has served its desired purpose in his target sociocultural system. Soyinka has already explained in his preface that his translation of this novel is targeted towards the English native speaker. This

means that it could actually be unfair to him as a translator if he is castigated for choosing a style of writing which is intelligible to his target audience who are different from the authors target audience. Fagunwa who is the author of *Igbó Olódùmarè* has written this novel using a standard Yoruba language. As he has explained in his addendum, He has taken cognizance of all the linguistic features of the Yoruba language when writing this novel in order not to lower the standard of education which the missionaries are struggling to build in Nigeria as at the time he is writing these novels. Soyinka who does not have this kind of intention should therefore not be blamed for removing from his target texts, information like; the likely exam questions, tonal marks on Yoruba words, notice to all students e.t.c which the author has intended for the use of his target audience who are secondary school students. Soyinka's purpose in this translation which he has fulfilled is "letting the native speakers of English into Fagunwa's universe (Soyinka, 2010, p.3). A function which he has performed effectively.

Apart from the above, this study has also revealed the limitations of Antoine Berman's scheme of deforming tendencies and Anton Popovič's scheme of stylistic shifts in determing the problems inherent in the assimilation of the foreign elements contained in the selected source texts for this study by their corresponding target texts. It is pertinent to note that apart from the phonological difference between English and Yoruba language, compare to Yoruba language, the English language posess many synonyms that largely connotes the same meaning depending on the context in which they are deployed. This makes it difficult for any translator who is translating from a marginal language like the Yoruba language to determine the most apporpirate English equivalent to describe a source expression in translation. In most cases of Yoruba-English translation, a translator will have to consider the context in which a word is used to determine its most apporpirate equivalent in translation. This therefore makes the question of equivalence in this type of translation subjective. A vivid example of this can be found in

Soyinka's translation of the word "Okuta" to "Rock" as seen on page 78 of my analysis in this study. To some extent, Soyinka might be right to translate "Okuta" which literally means "Stone" in Yoruba to "Rock" in English because literarily speaking, we can say it is immposible to build a house on a stone given the context in which the experession is used in the storyline of the source-text. However, given the mysterious qualities of the furry-bearded man whose house is being described in this context, I have therefore judged Soyinka's translation of this expression as target-oriented because I belive Fagunwa could have as well decide to situate the house of this character on "Apata"which literarily means rock, which is most logical in this situaation. I belive Fagunwa's choice to situate the house of this strange character on "okuta" might be to complement all other mysterious attributes of this man as presented in the plot of this novel.

Although this particular example given above can be justified to some extent, however numerous controversial cases abound on the appropriateness of the equivalence given by the translators of the source texts choosen for this study. These observable inconsistencies in determining equivalence as experienced in the case of Yoruba-English translation in this study has therefore established that Antoine Berman's framework on scheme of deforming tendencies and Anton Popovič's scheme of stylistic shifts might not always work well outside the original linguistic and analytical context in which they were designed for. Although they may appear useful in some instances, as independent analytical tools when applied to some languages, however they may generate conflicting opinions as we have seen in some cases in my analysis in this study.

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