

ABOUT THE EDITORS

Isaiah Bariki is a Professor of Translation Theory. His research interests are primarily on Translation Theory and Practice and Sociolinguistics. A former Head of Department of French, Professor Bariki has a wide range of publications to his credit.

Yetunde Oluwafisan is a Senior Lecturer in the Department of French, University of Ilorin. Her research interests focus on Style and Postmodern Theory in African Literature. She has several publications in Nigerian and International journals in the areas of Style, African Literature and Translation.

Domwin. D. Kuupole is a Professor of French at the University of Cape Coast, Ghana. A former Vice-Chancellor of the University of Cape Coast, his research interest focus mainly Pedagogy, Applied Linguistics and General Methodology. He has published many journal articles as well as edited and coedited many books.

Augustin Ainamon is a Professor of French and Coordinator at the University of Abomey-Calavi, Republic of Benin. He is the Director of GRAD (Groupe de recherche sur l'Afrique et la Diaspora). A Professor of English, African Literature and American Studies, Ainamon's research interests are on Language and Literature. He has published and coedited many books.

Komlan Essowé Essizewa is a Professor of French at the University of Lome, Togo. He is Dean, Faculty of Arts, University of Lome. He has published widely on issues in Language, Literature and Linguistics. He has equally published and coedited many books.

Léonard Koussouhon is a Professor of French at the University of Abomey-Calavi, Republic of Benin. He has written numerous articles on Language, Literature and Linguistics in peer-reviewed journals.

Fidèle K. Nubukpo is a Professor of French at the University of Lome. His research interests center on Language, Literature and Linguistics. He has published many journals, books and coedited books.



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LANGUAGE, PEDAGOGY & SOCIAL DISCOURSE

In honour of Professor Tunde Ajiboye at 70

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Professor Tunde Ajiboye
at **70**



Editors:

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^{Domwini} D. Kuupole is a Professor of French at the University of Cape Coast, Ghana. A former Vice-Chancellor of the University of Cape Coast, his research interest is mainly on French Language Teaching, Applied Linguistics and Sociolinguistics. He has published many journal articles as well as edited and coedited many books. He is also the former President of the Association of West Africa Universities (AWAU).

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EDITORIAL BOARD

Isaiah Bariki, University of Ilorin, Ilorin, Nigeria

Yetunde Oluwafisan, University of Ilorin, Ilorin, Nigeria

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Augustin Ainamon, University of Abomey-Calavi, Republic of Benin

Komlan Essowé Essizewa, University of Lome, Togo

Léonard Koussouhon, University of Abomey-Calavi, Republic of Benin

Dongmo K. Adelaide, University of Ilorin, Ilorin, Nigeria

Abdulmalik Ismail, University of Ilorin, Ilorin, Nigeria

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This compendium of essays could not have seen the light of day but for the collective commitment and indefatigable efforts of the entire members of the Department of French, University of Ilorin. Their gut, doggedness and selflessness displayed were a major asset. In particular their financial contributions were indispensable in ensuring the publication.

However, others deserve recognition too for their very supportive roles. Top on the list is the former supervisees of Professor Tunde Ajiboye, in particular Dr. M. O. Adesola, Dr. Taofiq Adedayo Alabi and Dr. T. A. Osunniran. We should appreciate Professor Adebayo Lawal and Dr. Femi Dunmade for their intellectual input. The contributors and assessors of the articles can in no way be downplayed. They all worked tirelessly to give Professor Tunde Ajiboye the deserved honour.

About Professor Tunde Ajiboye

Professor Tunde Ajiboye is worthy of our encomia. Few will contest this assertion, given the quantity and quality of his publications. Perhaps the Department of French, University of Ilorin has been the greatest beneficiary of his great and outstanding intellect. Professor Ajiboye left Oyo State College of Education, Ilesha to work in University of Ilorin in 1986 as a Senior Lecturer and ‘bowed out’ in February 2019, having attained the mandatory age of retirement.

His years in University of Ilorin were an invaluable period as we all enjoyed his valuable insight, academic leadership and administrative ingenuity. It is only therefore proper that the Department of French celebrates him, a pioneer in many respects who has blazed a trail for many to follow.

Professor Ajiboye has produced numerous graduates and graduate students in various departments of the University of Ilorin. He has successfully mentored younger ones to positions of prominence within and outside the country. His constant preparedness to share, teach, mentor and lead is simply amazing. Coupled with a rare combination of intelligence, gut, expertise, accessibility and humility, Professor Ajiboye has not only endeared himself to younger ones, but he has also fired them up in their intellectual pursuit. I am an eloquent testimony of this – being his “first begotten” Ph.D. product and Professor (Ajiboye’s words).

As a Professor of international status, Tunde Ajiboye’s legacy cannot be confined to University of Ilorin. His imprints have gone far beyond the shores of Nigeria. Indeed, University of Ilorin only provided the structure to launch his brilliant ideas and touch lives. Professor Ajiboye has been an external examiner to numerous universities and colleges in and outside Nigeria. He has also been an editor and editorial adviser to numerous publications and a consultant and resource person to national and international bodies including the West African Health Organization (WAHO), WAEC, NUC and JAMB. His many honours include the award of “Chevalier dans l’ordre des palmes académiques” in 1996 by the French Government.

The noteworthy academic trail of Professor Tunde Ajiboye should be a source of pride to his lecturers who taught him in University of Ibadan where he obtained a First Class in French and Université de Nancy II, France which gave him Doctorat de 3ème Cycle in 1978 barely four years after obtaining B.A. Hons (French).

The entire editorial team and his academic disciples wish him more fruitful years ahead.

Professor Isaiah Bariki
Editor-in-Chief

EDITORIAL

Language, Pedagogy and Social Discourse will be published in two volumes. This volume has 32 articles and is a result of the painstaking efforts of academics of diverse orientations. The depth in the papers is fascinating and will, hopefully, contribute to broaden the intellectual horizon of many.

In her article, **Oyinkan Medubi** has recourse to Parallel Worlds Linguistics Theory to attempt to explain how classical worlds in *Our husband has gone mad again* emerge from the different non-classical states or splits of ‘worlds’ and resolve into those typical of ESL situation. Her analysis reveals *inter alia* how characters from different worlds collide on different levels to produce classical results that manifest conflicts which in turn metamorphose into explosion as though natural worlds were making physical impacts.

Joseph Omoniyi Friday-Otun explores the phenomenon of insulting and cursing among children. He examines the types, contents, emotive acts, contexts and goals or illocutions among Yoruba children. He analyzes his observations by developing interactional sociolinguistic approach. The study reveals that bad labeling, ethnic slighting, names-calling, bad possessive tags, derogatory metaphor, etc., characterize the forms of children’s’ insults. He observes that curses were less rampant than insults.

Taofiq Adedayo Alabi’s article “Cohesion in Poetic Discourse: A Study of Olafioye’s *The Parliament of Idiots* and Launko’s *Pain remembers, Love rekindles*” seeks to deploy the key components of Halliday and Matthiessen’s (2014) thesis in determining the effectiveness of both structural and non-structural resources which combine to give the sampled data their unique identity. The analysis spans textual cohesion which is recognisable at the lexicogrammatical level and propositional development from the perspective of the underlying speech acts. The study reveals that the structural and non-structural units that make up the poetic discourse under study are inextricably bound together in alignment with the constraints imposed by authorial intention and provision within the global context of expression.

Yetunde Oluwafisan’s article on “Tackling issues arising from the translation of English hymns into Yoruba” examines some translation inadequacies by comparing and contrasting simple English originals with their Yoruba versions. The paper adduces reasons for the shortcomings, and proffers solutions in a bid to make the Yoruba translations more meaningful and of greater impact on and benefit to the users.

Segun Afolabi uses the defunct Nigeria French Language Village’s (NFLV) Postgraduate Diploma in Translation and Interpretation Programme as a case study to carry out an appraisal of the impact of similar programmes on the public they were designed to serve. The paper is based on a thematic content analysis of the official document. Questionnaires administered to graduates of the programme were the main instrument employed in assessing the programme. The paper recommends the reactivation of the NFLV programme on translation and interpretation.

Minanflinou Estelle and **Akpaca Servais** observe that globalization process has an influence on translation. Their paper on “Translation and Globalisation” discusses how translation is

influenced by the use of e-commerce and localization as well as by automation, the use of supra-national institutions and organisations, time constraints and the centrality of specific languages. The paper recommends the exploration of corpus linguistics for the purpose of terminology studies.

Using an ethnolinguistic theoretical approach, **Babatunde Alani Gbadamosi**'s paper examines to what extent Nigerian learners of French must have been influenced by their exposure to the French language and culture. He concludes that the behavioural changes occasioned by the influence of French could eventually infiltrate into Nigerian culture as the number of French learners in the country experience numerical increase.

The article of **Abdul-Raham Burour Ibrahim** and **Chambi Julien Atchade** is a discussion on the jargons or language of corruption viewed from lexico-semantic and pragmatic perspectives. It employs a participant observation method to analyze data obtained from Benin-Nigeria road.

Temitope Afolabi's paper beams its searchlight on the interpretation of Yoruba and French gestures. Relying primarily on the Piercean notions of Semiotics, the article identifies similarities and differences drawn from gestures in the two languages.

Yunus Oladejo Tijani's paper analyses the dynamics of stylistic interpretation of prose through syntagmatic noun with adjectival value, using Boube Saley's *Tébonsé* as a case study. The study concludes that the semantic analyses of syntagmatic noun with adjectival value is dominated by the presence of numbers of explosiveness which according to Cressot (1970: 30) implies agitation and anger as it is witnessed in the fictive society of *Tébonsé*.

Bayo Isa recalls various linguistic legislations vis-à-vis French meant to enhance the study of French in Nigeria. In the author's view, the different legislations are a reflection of the ideologies and priorities of the politicians.

Bolanle Adekeye, Abdullahi Na'Allah and **Mary Amaechi** seek to explore contrastive analysis of two or more languages with particular reference to consonants in Hausa, Igbo and Yoruba. They discover that Hausa and Igbo have more consonants than Yoruba, and infer from this that Hausa and Igbo speakers learning Yoruba are relatively better 'positioned' to learn Yoruba than a Yoruba learning Hausa and Igbo.

Olúwolé Tẹwógboyè Òkékándé's article describes some level of language variations especially sounds and tones, as a result of text content which results to sufficient or insufficient information and meaning shift. It is found out from the study that, the choice of a word or grammar in a discourse or text greatly influences the level of information and understanding of a text or discourse.

Mufutau Tijani's article focuses on the pedagogical translation in Nigerian university context. The article discusses strategies to resolve the problems and competences of both students and teachers involved in pedagogical translation.

Adesina Adegbite's article dwells on the role of characters and costumes as they lend credence to the overall meaning of the stage production of Toyin Abiodun's *The Marriage of Arike*. Using descriptive and analytical methods, the work through its findings, submits that though costume has a significant role to play in any play production, meaningful success of the entire performance is better achieved when characters truthfully deliver in accordance with the overriding tone of the play.

Samiat Olabunmi Abubakre and **A. S. Abdussalam**'s article analyses ST culture-specific expressions (CSEs) and identifies the corresponding translations. It also evaluates the strategies used in the Target Text for conveying the intended meanings of the CSEs. Using both qualitative and quantitative methods, she concludes that barring other mistranslations in the TT resulting from toneless orthography of the (ST), the use of retention strategy for most of the focused proper names and literal for the proverbs, to a large extent, conveys the ST intended meanings.

In their article, **Abena N. Agyakwa** and **Anthony Y. M. De-Souza** analyze the nature of interferences that occur during students' online production in French. They observe that due to the disparity between the previously acquired languages as a reference system and the inadequate development of French as a new reference system or not, linguistic interference does become prevalent.

Taking off from the premise that political, historical and cultural studies have underevaluated many elements central to the form of Gabriel Garcia Marquez's "No one Writes to the Colonel", **Femi Dunmade**, applies new criticism, type of formation, to do a close reading of the novella. The study reveals that Garcia Marquez celebrates integrity and depicts the need for endurance and the readiness to pay a price for one's political conviction, and does these primarily through the motifs of waiting, poverty, lying and death, etc. Marquez advances these preoccupations by coupling characterizations and symbolism and deploying elements such as epigrams, symbolism and humour.

In their paper, **Adelaide K. Dongmo**, **Ismail Abdulmalik** and **Lois Ogonye** recall the stranglehold whites had on the African continent during the post-independence years- a situation that gave birth to political discourse in form of African literature. They attempt to establish a link between politics and literature in Calixthe Beyala's *The Roman of Pauline*. The authors conclude that Beyala's form of engagement in the post-colonial context as revealed in *The Roman of Pauline* clearly depicts her anti-neocolonialism and anti-racial stance.

Olawale Abdulgafar Fahm's paper explores the idea of annihilation through death in the mystical epic, *Masnavi-yi Ma'navi* also known as *Mathnawī* of 13 Century mystic Jalal al-Din Rūmī. In Islamic mystical tradition, dying is regarded as an ethical training for spiritual growth of man. Therefore, this article looks at the different representations, symbolism and purposeful anecdotes identified with death in the *Mathnawī* (of Rumi) through the explication of selected couplets and lines in his *Mathnawī*. It became evident that as far as Rumi is concerned the idea of annihilation through dying is a coordinated methodology for moral training and spiritual development.

Moussa Traoré's paper is a study of *This is how you lose her* by Junot Diaz - a collection of nine stories. The author divides the stories into four groups according to the different underlying characteristics of the stories. He has recourse to the chronological order of events to give an insight into the life of the main character and narrator, Yunion, and in turn shows the development of his linguistic and cultural identity.

Dennis Coffie and **Mawuloe Koffi Kodah** delve into Ken Bugul's *Rue Felix-Faure*. They observe that the novel is associated with the Literature of the Absurd which is an emergent theme in contemporary African novel. The article analyses the absurd, narratology and deconstruction in the novel.

Mawuloe Koffi Kodah's paper is an empirical study founded on current affairs and democratic politics in Ghana. It combines historical and sociological approaches in the interpretation of textual data and empirical observations in the formulation of its reflections. It examines what democracy is not, on one hand, and what it is, on the other hand. The author argues that informed-knowledge of these two realities will lead to democratic literacy urgently required for good governance, socio-economic and political development in the country.

The joint paper of **Folakemi O. Adeniyi; R. A. Lawal** and **Muraina Yusuf** centres on the relative effects of three instructional approaches - Multisensory, Metacognitive and a combination of Multisensory and Metacognitive Instructional approaches - on the vocabulary achievement of underachieving secondary school students. The study adopts the quasi-experimental design in which a pre-test, post-test, non-randomized, non-equivalent control group design was employed. One hundred and twenty students in four schools are categorized into three experimental groups and control group. The results are analyzed using Analysis of Covariance (ANCOVA) while the Duncan Multiple Range Test is used to confirm which pairs of the variables were significantly different. The results reveal that each of the experimental group perform significantly better than the control group. However, the findings indicate that the Multisensory Instructional Approach (MSIA) is the most potent of these modes.

Afsat Sanni-Suleiman posits that research tools such as figures, tables and charts are powerful communication tools for a well-researched academic paper. These tools enhance the standard of intellectual work when properly organized to reproduce detailed, graphic and coherent information based on data collected.

In their article, **F. Oyeyemi Adeniyi** and **F. Oyinlade Adekanye** attempt to assess the higher education lecturers' approaches to the teaching of Literary Criticism in Colleges of Education. They discover that students in the higher institutions offering literary criticism are not performing well due to the approach on teaching. Teachers mostly adopt teacher-centered approaches where they dominate in the literary class. The authors recommend a student-centered approach will give room for full students' participation.

Moses Bariki draws inspiration from 'found objects' in Fine Arts to examine the complexities in the relationship between Europe and Africa, from a postcolonial and decolonial perspective. The author questions Europe's persistence to highlight the danger of a single story. He says artists have the danger of a single story. In his opinion, artists have historically functioned as social

commentators, using their works as a mirror to reflect society. He concludes by expressing concern that many scholars have categorized the art of an entire continent (Africa) into these periods: precolonial, colonial and postcolonial era.

Peter Adebayo takes an overview of the importance of French based on his personal experience as a writer in Nigeria and abroad. Given the interactional relevance of French in research and in international conferences, symposia, etc., the author recommends that French should be made compulsory to undergraduate students in Nigeria.

Domwini D. Kuupole and **Evans Kokroko**'s chapter is on the development and practical use of a strategy of integrating educational audiovisual DVD for teacher training. Their research reveals three important pedagogical implications worthy of consideration with regard to the use of audio-visual educational DVDs for teaching oral comprehension in Teachers' Colleges in Ghana.

Omotayo Foluke Siwoku-Awi raises questions about human moral responsibility as recent cognitive studies reveal that human brains function along deterministic lines. She further questions the justifiable ground for convincing people of their crimes if humans have been programmed to act in specific pre-deterministic morals. Freewill negates determinism, but both notions are philosophical positions that link religion to philosophy. The author's conclusion: the Bible philosophy is the only plausible arbiter that considers human frailty in helping him (man) and the unlimited power of God to work out salvation through Jesus Christ in an individual, as he (man) makes the right choice to obey Him (Christ) and do His will.

Michael Oyebowale Oyetade's study provides an exegetical review of 1 Corinthians 14: 34-35 as a premise for the examination of "Let your women keep silence in the churches and its relevance to the Redeemed Church of God Women in Nigeria". The author employs historical and sociological methods to explain the relevance of his chosen theme in the churches and society. According to the author, silence in this context is restricted to a certain period of time to avoid disturbance during church meetings, and does not in any way prevent women from talking in the church or society. He concludes that opposition to gender equality is a fundamental breach of human rights.

In their article, **Olumuyiwa Aduralere Ajetomobi** and **Michael Oladele Olorunnimbe** analyze the influence of Yoruba language on African Christianity using Samuel Ajayi Crowther and his contributions to the African churches as a case study. Using historical approach, they conclude that if the efforts of Samuel Ajayi Crowther are appreciated by the founders of African churches, the churches should introduce and imbibe the culture of speaking Yoruba language during church services and be able to meet the need of the core Yoruba speaking ones in diaspora.

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NOTES ON CONTRIBUTORS

CHAPTER ONE

Oyinkan Medubi is a Professor in the Department of English, University of Ilorin, Ilorin, Nigeria.

CHAPTER TWO

Joseph Omoniyi Friday-Otun (Ph.D) lectures in the Department of Linguistics and Nigerian Languages, University of Ilorin, Ilorin, Nigeria.

CHAPTER THREE

ALABI, Taofiq Adedayo is a Reader in the Department of English, University of Ilorin, Ilorin, Nigeria.

CHAPTER FOUR

Yetunde Oluwafisan (Ph.D) is a lecturer in the Department of French, University of Ilorin, Ilorin, Nigeria.

CHAPTER FIVE

Segun Afolabi (Ph.D) lectures at Université Laval, Québec, Canada.

CHAPTER SIX

Minaflinou Estelle is a Professor in Ecole Doctorale Pluridisciplinaire; and Akpaca Servais (Ph.D) is a lecturer in the Department of English, University of Abomey-Calavi, Republic of Benin.

CHAPTER SEVEN

Babtunde Alani Gbadamosi is the Director of Alliance Française, Ilorin, Nigeria.

CHAPTER EIGHT

Abdul-Rahman Burour Ibrahim lectures in the Department of French and Francophone Studies, Kwara State University, Malete, Nigeria; and Chambi Julien Atchade is of the University of Parakou, Parakou, Republic of Benin.

CHAPTER NINE

Temitope Afolabi (Ph.D) is a thoroughbred academic based in Québec City, Canada.

CHAPTER TEN

Yunus Oladejo Tijani (Ph.D) is a lecturer in the Department of French, University of Ilorin, Ilorin, Nigeria.

CHAPTER ELEVEN

Bayo Isa teaches in the Department of French, University of Ilorin, Ilorin, Nigeria.

CHAPTER TWELVE

Bolanle Adekeye (Ph.D), Abdullahi Na'allah and Mary Amaechi lecture in the Department of Linguistics and Nigerian Languages, University of Ilorin, Ilorin, Nigeria.

CHAPTER THIRTEEN

Oluwole Tewogboye Okewande (Ph.D) is a lecturer in the Department of Linguistics and Nigerian Languages, University of Ilorin, Ilorin, Nigeria.

CHAPTER FOURTEEN

Mufutau A. Tijani is a Professor in the Department of French, Ahmadu Bello University, Zaria, Nigeria.

CHAPTER FIFTEEN

Adesina Adegbite is a lecturer in the Performing Arts Department, University of Ilorin, Ilorin, Nigeria.

CHAPTER SIXTEEN

Samiat Olubunmi Abubakre and Professor A. S. Abdussalam lecture in the Department of Linguistics and Nigerian Languages, University of Ilorin, Ilorin, Nigeria.

CHAPTER SEVENTEEN

Abena N. Agyakwa (Ph.D). and Anthony Y. M. De-Souza (Ph.D) are lecturers of the Department of French, University of Cape Coast, Cape Coast, Ghana.

CHAPTER EIGHTEEN

Femi Dunmade (Ph.D) is a Senior Lecturer in the Department of English, University of Ilorin, Ilorin, Nigeria.

CHAPTER NINETEEN

Adelaïde Keudem Dongmo (Ph.D) and Ismail Abdulmalik lecture in the Department of French, University of Ilorin, Ilorin, Nigeria; while Lois Ogonye is of the Federal University, Nassarawa, Nigeria.

CHAPTER TWENTY

Olawale Abdulgafar Fahm (Ph.D) is a lecturer in the Department of Religions, University of Ilorin, Ilorin, Nigeria.

CHAPTER TWENTY-ONE

Moussa Traoré (Ph.D.) is a Senior Lecturer in the Department of English, University of Cape Coast, Cape Coast, Ghana.

CHAPTER TWENTY-TWO

Dennis Coffie (Ph.D) teaches at the Methodist University College of Ghana, Ghana, while Mawuloe Koffi Kodah (Ph.D) lectures in the University of Cape Coast, Cape Coast, Ghana.

CHAPTER TWENTY-THREE

Mawuloe Koffi Kodah (Ph.D) is a lecturer in the Department of French, University of Cape Coast, Cape Coast, Ghana.

CHAPTER TWENTY-FOUR

Folakemi Oyeyemi Adeniyi (Ph.D); Professor Raheem Adebayo Lawal and Yusuf Muraina (Ph.D) are lecturers in the Department of Arts Education, University of Ilorin, Ilorin, Nigeria.

CHAPTER TWENTY-FIVE

Afsat Sanni-Suleiman (Ph.D) is a lecturer in the Department of French, University of Ilorin, Ilorin, Nigeria.

CHAPTER TWENTY-SIX

F. Oyeyemi Adeniyi (Ph.D) is of the Department of Arts Education, University of Ilorin, Ilorin, while F. Oyinlade Adekanye teaches at Kwara State College of Education, Ilorin, Nigeria.

CHAPTER TWENTY-SEVEN

Moses Bariki is of the Department of Fine Arts and Jewelry Design, Durban University of Technology, Durban, South Africa.

CHAPTER TWENTY-EIGHT

Peter Adebayo (Ph.D) is a lecturer in the Department of History and International Studies, University of Ilorin, Ilorin, Nigeria.

CHAPTER TWENTY-NINE

Domwini D. Kuupole is a Professor in the Department of French, University of Cape Coast, Cape Coast, Ghana while Evans Kokroko (Ph.D) is of the Technical Communication Department, University of Mines and Technology, Tarkwa, Ghana.

CHAPTER THIRTY

Oluwatoyin Foluke Siwoku-Awi (Ph.D) is of the Department of French, University of Ilorin, Ilorin, Nigeria.

CHAPTER THIRTY-ONE

Michael Oyebowale Oyetade is of the Department of Religions, University of Ilorin, Ilorin, Nigeria.

CHAPTER THIRTY-TWO

Olumuyiwa Aduralere Ajetomobi and Michael Oladele Olorunnimbe are of the Department of Religions, University of Ilorin, Ilorin, Nigeria.

CHAPTER SIXTEEN

ANALYSIS OF STRATEGIES FOR TRANSLATING CULTURE-SPECIFIC EXPRESSIONS IN ŠOYINKA'S *IN THE FOREST OF OLÓDŪMARÈ*

ABUBAKRE, Samiat Olubunmi & Prof. ABDULSSALAM, A. S.
Department of Linguistics and Nigerian Languages,
University of Ilorin, Ilorin, Nigeria.

Introduction

The art of translation has a long history. It is as old as language (Shafi, 2007) or writing (Selvan, 2010). The best documented examples of translation in history are the Bible, the Qur'an, and other religious texts. Works of great thinkers and scholars, such as the Greek and Latin Philosophers, have also been translated in order to spread ideas and values in their works to literate members of other cultures. According to Steiner (1998, p. 51), "translation exists because men speak different languages". Thus, as human society is blessed with many languages, and as people of different cultures and races are basically in need to interact in order to share knowledge, exchange ideas, gain economic benefits and overcome challenges of life, translation from one language into another has become essential. Translation is without doubt an important medium of international communication and exchanges.

Translation as the reproduction of the meanings of the contents of a text from one language into another, plays vital roles in multilingual societies. It removes the barrier underlying multilingualism and multiculturalism by mediating the problems of misunderstanding among the people of different linguistic and cultural backgrounds. It also serves as a means of rapprochement between and among nations of different languages and cultures (Adédímèjì & Àyúbà, 2012: p. 235). Translation breaks boundaries and bridges contacts between nations worldwide (Fraihat & Tengku Mahadi, 2011: p. 1). It is indeed "a bridge across cultures" (Abioye, 1999).

In practice, translation can be grouped into two broad types: general and specialized. General translation is the simplest and most common type. It involves the use of everyday language and does not require the understanding of specialized terminologies before transferring messages from one language into another. Examples of general translation are found in daily interactions like physical, email and telephone conversation translation. Specialized translation is by far strict, and it requires some discipline-specific understanding of vocabulary and key terms. It cannot be undertaken by a layman as it requires more than bilingual-bicultural skills and translational competence (Bergen, 2010). Medical translation, legal translation, technical translation, and literary translation are few examples of specialized translations.

It has been widely acknowledged that language is inseparable from culture. "Language is a part of culture and culture is a part of language" (Cakir, 2013: p. 1). The two are intricately interwoven; and "one cannot separate the two without losing the significance of either language or culture" (Brown, 1994: p. 64). No doubt therefore that one of the characteristics of human language is "cultural transmission" (Yule, 1996/2007). This explains the fact that all human languages serve as media of communicating the cultural heritages of the people. The focus of this paper is therefore to investigate the translation strategies used in replicating the meanings of culture-specific expressions (CSEs) from a classical novel, *Igbó Olódùmarè* into English. *Igbó Olódùmarè* is written by Daniel Olorunfemi Fágúnwà, popularly called D. O. Fágúnwà, in 1949. The English translation, titled *In the Forest of Olódùmarè* by Wólé Soyinka, published in 2010, is chosen for the analysis.

Fágúnwà is a prominent figure and trail blazer in the Nigerian indigenous literature. He has written notable books in Yorùbá language. His novels are usually laden with Yorùbá culture. Despite the fact that the translation of cultural expressions from one language to another is one of the challenges that literary translators face, his novels top the list of Yorùbá authors who have had their novels translated into English, a language of wider communication.

Akínwándé Olúwólé popularly referred to as Wólé Soyinka is a Nigerian writer, poet and playwright who needs no elaborate introduction. He became a Professor of Comparative Literature at the same University in 1975 at the University of Leeds. He was awarded the 1986 Nobel Prize in Literature, where he was recognized as a man "who in a wide cultural perspective and with poetic overtones fashions the drama of existence" ('The New York Times', 1986) and became the first African in Africa and in Diaspora to be so honoured.

It is in the light of the foregoing translation challenges that this paper examines the various translation strategies used by Wólé Soyinka in his English version of *Igbó Olódùmarè* titled *In the Forest of Olódùmarè* for the CSEs.

The theoretical framework for the analysis of excerpts from the texts under study is the Translation Equivalence Assessment (TEA) model, developed by the researcher using insights from Newmark's (1981; 1988a) Culture categorisation to analyse the CSEs in the source text, while aspects of Pedersen's (2007) taxonomy of translation strategies, supported by Newmark's (1988b) Seven Approaches to Metaphor Translation is adopted to investigate the translation strategies used in the target text (TT) under study. The comparison of the ST and the TT is done using Baker's (1992/2011) Levels of Equivalence assessment, with focus on CSEs at word, phrase and pragmatic levels. The outlines provided in the proposed model serve as criteria for the assessment of the equivalent relations between the ST and the TT. The analysis is situated within Descriptive Translation Study (DTS).

Synopsis of *Igbó Olódùmarè*

Igbó Olódùmarè translated as *In the Forest of Olódùmarè* by Wolé Soyinka is a novel about the story of Olówó-Ayé's adventure in the Forest of God. It is basically cultural and traditional. It is a novel about the story of Olówó-Ayé, the father of Àkàrà-Òògùn, who began his adventure by making a trip to *Igbó Olódùmarè*, out of sheer love for an adventure and a quest for an opportunity to prove himself as a powerful hunter who cannot be daunted by the awe of the unknown - a basic characteristic of the traditional Yorùbá hunter. But in passing through another forest, *Aginjù-Ìdákéróró*, on his way; he encountered a strange hairy creature by name *Èsù-kékeré-Òde*, and they fought. He managed to escape death when he blew a flute to appeal to the conscience of *Èsù-kékeré-Òde*, who afterwards resolved never to disturb 'man' from entering *Igbó Olódùmarè* again.

He proceeded on his journey and met two women one of who is *Àjédìran* that later became his wife. The second part of Olówó-Ayé's story was recorded in his own words. He went out hunting and he found himself in many curious situations - a tree gets bent during a thunderstorm and he sat on the top only to find himself stranded there when the storm subsided. He appealed to several animals for help but to no avail. He lost his way for three years shortly after that until the intervention of his mother led to his rescue and meeting with sage, Bàbá-Onírùngbòn-yéúké, who took him to the abode of death.

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

Translation Strategies for Culture-Specific Expressions

In this paper, culture-specific expressions (CSEs) refer to concepts and vocabulary items that are expressed in a way which is peculiar to the culture of the people depicted in the ST. Translation strategies are procedures (conscious or unconscious, verbal or nonverbal) used by the translator to solve problems that emerge during the translation process with a particular objective in mind. Because strategies play an essential role in problem solving, they are a central part of translation competence and open the way to finding a suitable solution for the translation problem.

The zeal to produce appropriate and satisfactory translations is shown in the ideological and theoretical changes that have taken place throughout the history of translation. To this end, translation theorists have, over the years, posited a number of different

dichotomies in their approaches to translation strategies. In the beginning of the debates on how to achieve success in translation, translation strategies, though referred to as theories were prescriptive and source text oriented. As a result, translators were expected to “translate equivalently according to the source text” (Sprott, 2002: p. 3). First priority was given to the source text as translators were required to preserve the meaning of the source text as *far* as possible. Consequently, some elements from the target language were either undermined or ignored. These included some important cultural aspects of the target language.

During the 1970s, a new perspective on translation, which gave rise to what we now know as “Descriptive Translation Studies” (DTS), developed. As the name suggests, DTS aims to describe rather than prescribe how translations should be done. Unlike prescriptive translation studies, DTS is target-oriented. DTS is “target as well as solution oriented”, and its main aim is to “describe and explain empirical phenomena about translation, and come up with a pure theory of translation” (Toury, 1980: p. 6).

Since then, various scholars have proposed different strategies for translating culture-specific expressions and this has led to considerable terminology confusion (Chesterman, 1997/2000). Like any other discipline, there have been differences of opinions on the relevance and the applicability of the strategies.

Several researchers have also attempted to investigate and describe the application of various translation strategies, particularly for culture-specific expressions (CSEs) in translated texts especially literary texts. However, findings of the studies could not establish any relationship between the CSEs and the translation strategies used in the texts that were examined. For instance, Rashid Ali (2008) examined how a culturally-embedded word can be a major setback for translators. The study investigated the translation techniques used in capturing the essence of culturally-embedded expressions in the English version of the Malay novel, *Juara* written by the National Laureate Othman Kelantan in 1976 and translated as “Champion” by Normah Mohd Noor in 1994. It was done through textual analysis and the findings were presented quantitatively using a statistical test on the relationship between cultural elements and the techniques. Findings of the study suggested that even though there is a strong relationship between cultural elements and translation techniques as presented in the text, it is difficult to associate each cultural element to a specific technique.

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

In Nigeria, critical studies of translated literary texts from Yorùbá into English are yet to receive much attention. Researches carried out so far in the field of Yorùbá translation studies has tended to remain too broad in perspective with main focus on religious texts. To the best of our knowledge, Àjàdí (1984; 2005; 2007), George (1997), Rettová (1999), Káyòdé (2003), Adébòwálé (2011) Oḍèbòdé (2012) and Adéyemí (2018) are few critical studies on the English translations of Fágúnwà's novels. All of these works are certainly outside the areas of the translation strategies that have been used for CSEs as the present study sets out to do.

Oḍèbòdé's (2012) study is a sociolinguistic approach to the analysis of *The Forest of a Thousand Daemons* by Wólé Soyinka. The study is premised on the fact that many literary and linguistic attempts at Fágúnwà's work have failed to benchmark the text with the speech act theory and the VARIES model simultaneously as he has done in his study. Findings of the study indicated that social institutions affect language (choice and use) to a large extent and language, in turn, performs different illocutionary acts among various heterogeneous social groups in a speech community like the Yorùbá, which is replicated in the text.

We are also aware of the English translations and critical studies on Akínwùmí Ìṣòlá's poetry that have been done by two America-based Yorùbá scholars, Akinloyè Òjó and Pamela Olúbùnmi Smith.

Research Methodology and Theoretical Framework

This paper uses a combination of qualitative and quantitative research methods. The researcher, being a Yorùbá-English bilingual, uses introspective method to extract core culture-specific expressions (CSEs) considered posing challenges in the process of translation. The data is purposefully drawn from the source text (ST) and the target text (TT). Simple descriptive statistics of frequency and percentage were used to present the results of our findings in order to have a global view of the translation strategies used in the TT as well as to check consistency and cohesion in the translations of the CSEs in different contexts. To do this we employed some commands in the Ms-Word to analyse the frequency of the use of certain expressions and the strategies used.

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

In the light of the complementary nature of modern linguistic and cultural approaches to translation, this study situated within the framework of descriptive translation studies (DTS), combines cultural studies with corpus-based method to analyse the translations of the CSEs and the strategies used in the TT.

To do this, the Translation Equivalence Assessment (TEA) model proposed by the researcher (Figure 1 below) serves as the theoretical framework for the analysis of the excerpts. The model was developed from a modified version of Newmark's (1981; 1988) Culture Categorisation, Pederson's (2007) taxonomy of translation strategies, and Baker's (1992/2011) Levels of Equivalence.

The first compartment delineates aspects of the ST to be analysed and focused for a comparative analysis between a ST and one or more TTs. It also indicates that the starting point of the analysis should begin with the identification and classification of the ST CSEs that the study focuses. It can be modified for the study of other aspects of the ST.

As outlined, there are two broad categories of ST CSEs that are focused, namely conventional and metaphorical. The conventional CSEs consist of proper names, ecological features including other artefacts, and social organisations. The metaphorical CSEs comprise rhetorical features like similes, idioms, proverbs among others that are used in the ST for stylistic and didactic effects.

Newmark (1981; 1988) provides a systematic approach that classifies cultures into proper names, Ecology, Material Cultures, Social Cultures, Social Organisations, and Gestures and Habits and proposes alongside these CSEs the translation strategies that he considered as appropriate for them. However, the scope of his categorisation is widened in this study to adequately account for the rhetorical features and other aspects of Yorùbá Oral literature that are replete in the ST, which Newmark Categorisation cannot adequately handles. The categorisation as done is very important in order to establish the connections between all the focused CSEs and the translation strategies used for them in the TTs.

The translation strategies used in the TTs are identified and analysed based on Pedersen's (2007) taxonomy of translation strategies, which are divided into Source-oriented and Target-oriented. Source-oriented strategies consist of Retention, Specification (Explication and Addition) and Direct Translation (Calque or Shifted); and Target-oriented strategies that comprise Generalisation, Substitution and Omission, as well as Official Equivalent.

This taxonomy is considered to be more elaborate than Newmark's (1988) strategies proposed alongside his Categorised CSEs; and Venuti's (1995) Foreignisation and Domestication Strategies. However, this is not to say that Pedersen's taxonomy is totally perfect. Like any other theory, it has its weaknesses as evident in the need to support it

with Newmark's (1988b) Seven Approaches to Metaphor Translation to account for the Metaphorical CSEs. The model is as presented in Figure1.

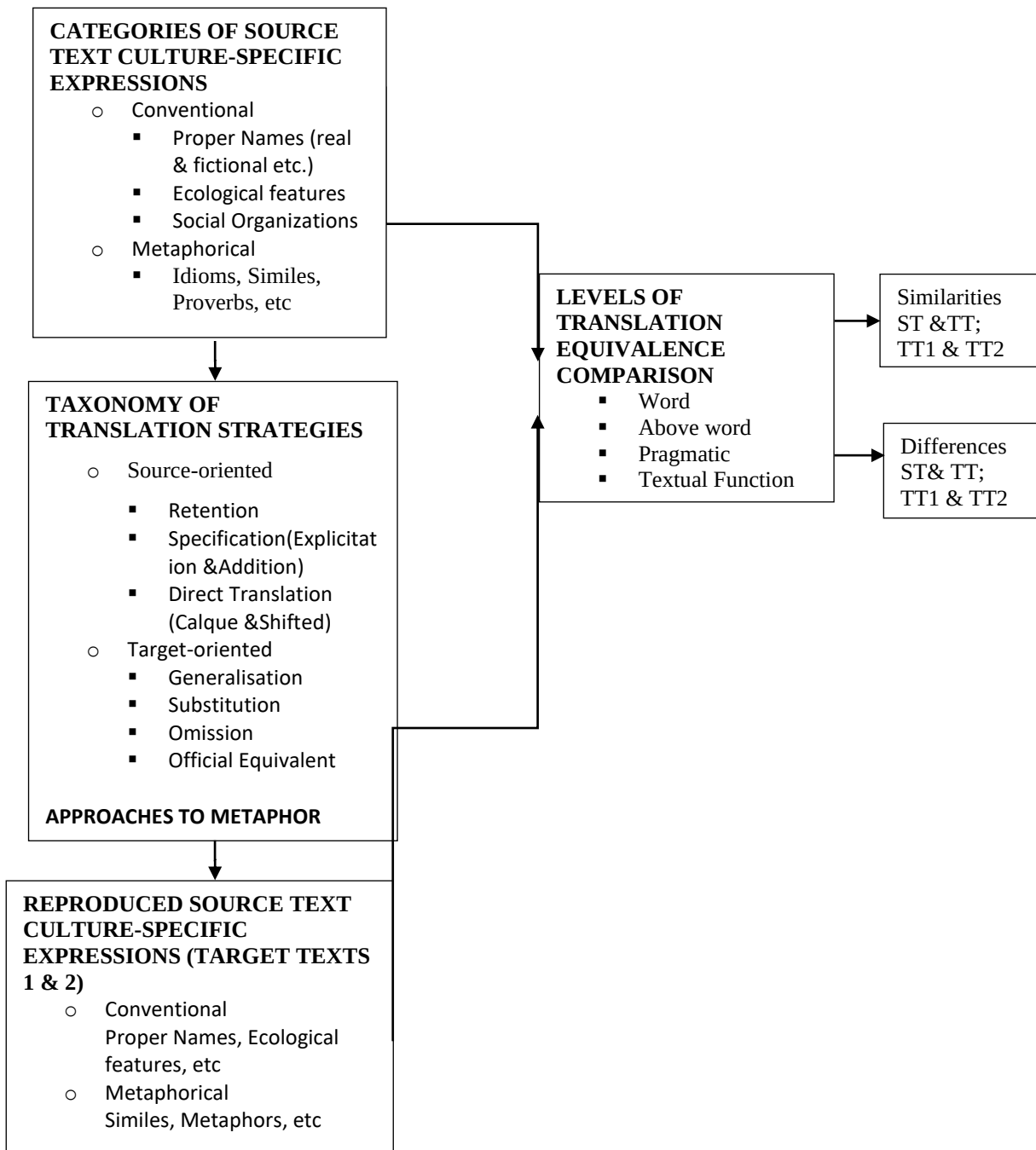


Figure 1: A Translation Equivalence Assessment (TEA) model designed by the researcher

Strategies used in the TT for translating Culture-Specific Expressions

The CSEs in the ST have been categorised broadly into two: conventional and metaphorical. Culture-specific proper names, which include ecological features and other artefacts and proverbs, are focused in this paper.

Proper Names (Charactonyms)

Four types of proper names that were identified in the ST and analysed in this paper are Personal, Non-Human / Super-Human and Attributes, Fictional and Praise names. The various strategies used to render them in the TT are discussed in this section.

Personal Names

Adéyemí, Ojúolápé, Ọmótúndé, Résẹ̀ẹ̀lì; Ọ̀súnọ̀mí (Fágúnwà, 1949: p. 2); and *Fágúnwà* (Fágúnwà 1945, p. 165) are the six personal names in the ST. Excerpt 1 is presented to illustrate the translation strategies used for the names in the TT.

Excerpt 1

ST: Ọun àti ìyá mi fẹ̀rà̀n ara wọ̀n, wọ̀n sì fi àpẹ̀ẹ̀rẹ̀ rere lé ilẹ̀ fún àwa ọ̀mọ-ẹ̀yìnì ní, èmì, **Adéyemí, Ojúolápé** àti **Ọmótúndé. Résẹ̀ẹ̀lì Ọ̀súnọ̀mí**, tí í ẹ̀ ìyá mi jẹ̀ obìnrin tí ó fẹ̀rà̀n baálẹ̀ ẹ̀ tí ó sì fẹ̀rà̀n ọ̀mọ̀ (Fágúnwà, p. 2).

TT: He and his wife loved each other, they set a good example for us their offspring: I, **Adéyemí, Ojúolápé**, and **Ọmótúndé. Racheal Ọ̀súnọ̀mí** who was my mother was a woman who loved her husband and loved children (Şoyinka, p. 4).

As evident in excerpt 1, Şoyinka used the Retention strategy for five out of the six personal names (representing 83.3%). The name *Résẹ̀ẹ̀lì* was substituted with ‘Racheal’ in the TT. The use of the substitution strategy in this context may be possibly due to the fact that *Résẹ̀ẹ̀lì* was a loanword that has been integrated into the Yorùbá language from its English form Racheal. Therefore, the use of the Substitution strategy as Şoyinka did is more appropriate as it addresses the pragmatic issue on the name, to that of conformity with the Target Culture, its original source from which it was borrowed. This will rather reduce reading difficulty for the target text readers (TTRs) if *Résẹ̀ẹ̀lì* has been retained.

A Textual Analysis Form, Table 1 is used for ease of reference to the translation strategies used in the TT. The first column indicates the serial number assigned to the personal names; the second column shows the personal names and ST page numbers. In column three is the corresponding English translations, page numbers while column four indicates the translation strategies used in the TT.

Table 1: Personal Names in the ST and the TT

S/N	ST & PAGE NUMBERS	TT(SOYINKA'S VERSION) &PAGE NUMBERS	STRATEGIES USED
1.	Adéyemí (p.2)	Adéyemí (p.4)	Complete Retention
2.	Ojúolápé (p.2)	Ojúolápé (p.4)	Complete Retention
3.	Ọmótúndé (p.2)	Ọmótúndé (p.4)	Complete Retention
4.	Réşẹ̀lì (p.2)	Racheal (p.4)	Substitution
5.	Ọ̀súnṣọ́mí (p.2)	Ọ̀súnṣọ́mí (p.4)	Complete Retention
6.	Fágúnwà (p.165)	Fágúnwà (p.223)	Complete Retention

In the Table, Retention strategy is used for 5/6 of the personal names representing 83.3%.

Non-Human (Super-Human) Names and Attributes

In this study, expressions referring to names or attributes that belong to the Yorùbá religious cosmos, the Christian doctrine and some names in the Islamic religion portrayed in the ST are regarded as Super-Human names and Attributes. Examples are ***Olódùmarè*** (Fágúnwà 1949: pp. 1; 2; 5; 10; 16; 25; 29 and 140), ***Ọlórún*** (Fágúnwà 1949: pp. 7; 20; 31; 34; 44; 49; 51; and 153); ***Ọlórún-Ọba*** (Fágúnwà 1949: pp. 8; 10; 14; 16; 19; 20; 21; 26; 27; 31; 34; 41; 42; 43; 44; 45; 49; 51; 112; 140); ***Ẹlédàá*** (Fágúnwà 1949: pp. 2; 11; 16; 21; 22; and 27), ***Ọgá-Ọgo*** (Fágúnwà 1949, p.153). Let us observe how ***Olódùmarè*** has been translated in the TT as shown in excerpt 2.

Excerpt 2

ST: ... olúkúlukú wọn sì ti dákẹ̀ mínímíní sí ibití**Olódùmarè** sọ wọn lójò sí...(Fágúnwà, p.1).

TT: ...each one of them fell impenetrably silent wherever their **Maker** had assigned them on that day... (Soyinka, p. 4).

In excerpt 2 the name, *Olódùmarè* is translated as **Maker** in the TT, thus, using attributive term **Maker**, for the proper name. One is however lost over what might have made *Olódùmarè* to be translated as **Maker** because this seems to take the translated meaning away from the ST as **Maker** is more of an attributive name for *Olódùmarè*. **Maker** is more appropriate as translation feat for Ẹlédàá (cited in excerpt 4 below).

Meanwhile, pragmatic consideration comes into play in excerpt3 where *Ọmọ Olódùmarè* is rendered **the child of God**.

Excerpt 3:

ST: Mo ẹbí ìgbà tí **Ọmọ Olódùmarè** pàápàá ẹ oore fún àwọn adètẹ mẹwàá, òkan péré ni ó padà wá dúpẹ nínú wọn! (Fágúnwà, p. 140).

TT: Don't I recall that when **the child of God** himself handed a priceless gift to the ten lepers, only one returned to give thanks? (Soyinka, p. 191).

In this context, **Ọmọ Olódùmarè**, in the Christian Speech Community means “all Christians”, but when allusion is made to Jesus as it is in this context, **the Child** is not intended, but **the Son**. Granted that Soyinka is gender conscious not to use **Son** and ignoring the fact that Jesus was biologically known as male, he should have used the upper case ‘c’ if he was not revolting against Christian doctrine!

Excerpt 4:

ST: Sùgbón bí èmí tí ń ronú wọn-on nì, èdè **Ẹlédàá** yàtò sí tẹ̀mì, bèẹ̀ni **Ẹlédàá** gbón jù mí lọ, ìgbà tí sì dì òwúrò ojò kan báylí, wọn wí fún mí láti ilé pé, bàbá mí ti lọsí **ọrun alákeji**...(Fágúnwà, p. 2).

TT: For even as I pondered these matters, the plan of **the Almighty** differed from mine, and **He** is of course wiser than I. Thus it pleased him that one morning, a messenger came from home to inform me that my father had gone into **the other world** (Soyinka, p. 5).

The translation of attributes such as **Ẹlédàá** (Fágúnwà, pp. 2, 11, 16, 21, 22, 27) is worthy of consideration. **Ẹlédàá** in the TT is **the Almighty** in the first occurrence and in the second occurrence, it is substituted with the pronoun **He** as shown in excerpt 4. Soyinka should have maintained the use of **the Creator** as he did in excerpt 5 or **Maker** that he used in excerpt 1. Absolutely, **the Almighty** cannot be an appropriate translation for **Ẹlédàá**. The context of usage simply requires **the Creator** or rather **Maker** as noticed in excerpts 5 and 6 below.

Excerpt 5

ST: ...Lóòótọ ọbọ jọ èniyàn púpọ, o dàbí ẹni pé **Ẹlédàá** fi wọn ẹ ìbátan arawọn ni (Fágúnwà, p. 11).

TT2: ...Truly do those monkeys resemble humans, as if **the Creator** did intend that they be the relations of human beings (Soyinka, p.18).

Excerpt 6

ST: Òní ni ngó sọ fún ẹyin ẹbọra Igbó Olódùmaré pé, nígbà tí **Ẹlédàá** dá ohun gbogbo tí m̀bẹ nínú ayé tán, ó fi Èniyàn ẹ olóri gbogbo wọn (Fágúnwà, p.16).

TT: I say to you, all the kobold of *Igbó Olódùmarè*, that when **the Creator** had fashioned all the objects on this earth, it was the human whom he made lord of them all (Soyinka, p.25).

In excerpts 5 and 6, *Ẹlédàá* is rendered **the Creator** using the direct (literal) translation strategy that is very appropriate. Closely related to this is the attribute, *Ògá-Ògo* (Fágúnwà, p. 153) that was translated as **King of Glory** (Soyinka, p.207). **King of Glory** is inappropriate because the sense in *Ògá* in Yorùbá and in this context is **Master** and not **King**, *Ọba*.

In all, with regards to the Super-human names, the predominant use of the **Explicitation Strategy** in the TT could be considered appropriate, although the issue still titillate our palate for further enquiry.

Other names in this category are: *Àgbonnirègún* (Fágúnwà, p. 150) and *Odùduà* (Fágúnwà, pp. 108; 150). In TT2, *Àgbonnirègún* was rendered **the act of consulting Ifá incessantly** (Soyinka, p. 202). Here the concept of the occupation of the referent was used through the **Explicitation Strategy**. *Odùduà* was rendered **ancestor Odùduwà** (Soyinka, p. 147), which is another instance of the **Retention Strategy** considered to be appropriate for translating such names.

Non-Human names like *Ànjònú* (Fágúnwà, p.13); *Èbora*(Fágúnwà, p.16); and *Iwin* (Fágúnwà, pp.14; 16) were found in the ST and have been rendered into English following Soyinka inventive neologism as already established in his translation of the first novel of the author. However, some varieties of the names that are found in the TT include **kobold** and **daemon**, formed through the Nominalization process referred to as **Calque**. Hence, where this strategy is used for the names, we can still consider it as appropriate.

From the textual point of view and that of the Yorùbá religious belief, one can conclude that the **Complete Retention**, **Explicitation** as well as **Calque** strategies that have been used in the TT for this category of names are appropriate. The above analysis of the translation strategies for the Non-Human (Super-Human) names and Attributes is further presented in Table 2 for ease of reference.

Table 2: Non-Human (Super-Human) Names and Attributes in ST and TT

S/N	ST & PAGE NUMBERS	TT (ŞOYINKA'S VERSION) & PAGE NUMBERS	STRATEGIES USED
1.	Olódùmarè (pp. 1; 2; 5; 85)	Maker (p.4); the good Lord (p. 5); God (p.9) Èdùmàrè (p. 115; 117)	Explication; Addition; Substitution
2.	Èlédàá... Èlédàá (p.2)	the Almighty... He (p. 5)	Substitution
3.	Ọlórùn (pp. 7; 34)	God (p.17)	Substitution
4.	Ọlórùn-Ọba (pp. 8; 10;14)	the King of Heaven (p. 13;)	Direct Translation
5.	Olúwa	God	Substitution
6.	Ọgá-Ọgo (p. 153)	King of Glory (p. 207)	Direct Translation (Shifted)
7.	Ọmọ Olódùmarè (p. 140)	The child of Olódùmarè (p. 191)	Direct Translation
8.	Aşojú-Olódùmarè (p. 108)	Aşojú-Olódùmarè (p. 148)	Retention
9.	Odùduà (pp. 108; 150)	<i>ancestor Odùduwà</i> (p. 147)	Explication
10.	Àgbònnìrègún (p. 150)	Consulted <i>Ifá</i> incessantly (p. 202)	Explication
11.	Ànjànnú (p.13;	Daemon; Spirits	Calque
12.	Èbọra (p.16)	Daemon (p. 55)	Calque
13.	Iwin (pp.14; 16)	The gnome (p. 55; 57);	Calque

In the above table, the translator used retention strategy for 5 out of the 8 super-human = 62.5%; while the others have been translated through Calque.

Fictional Names (Human and Non-Human)

Table 3 shows how some of the Fictional names in the ST have been reproduced in the TT.

Table 3: Fictional (Human and Non-Human) Names in ST and the TT

S/N	ST & PAGE NUMBER	TT (ŞOYINKA) & PAGE NUMBER	STRATEGIES USED
1.	Àgùntàn-Ìnàkí (p. 133)	Baboon of a goat (p. 181); Goat-Baboon (p. 182)	Calque
2.	Àjèdìran (p. 25)	Àjèdìran (p. 32)	Retention
3.	Àkàrà-Òògùn (p. 4)	Àkàrà-Òògùn (p. 5)	Retention
4.	Akòwédìran (p. 53)	Akòwédìran (p. 94)	Retention
5.	Bàbá-Onírùngbònyéúkè (p. 75)	The furry-Bearded-One (pp. 105, 110, 179);	Calque
6.	Èniyàn-şè-pèlè (p.132)	Èniyàn-şè-pèlè (p. 181)	Retention
7.	Ewédayépò (p. 133)	Ewédayépò (p. 183)	Retention
8.	Ìbànújẹ-Ìsàlẹ (p. 134)	Ìbànújẹ-Ìsàlẹ (p. 183)	Retention
9.	Ìdákẹrórọ-Òde (p. 53)	Ìdákẹrórọ-Òde (p. 94)	Retention
10.	Ìjàmbáforítì (p. 131)	Ìjàmbáforítì (p. 179)	Retention
11.	Ìwàtútù (p. 132)	Ìwàtútù (p. 181)	Retention
12.	Olóhùn-dùùrù (p. 135)	Olóhùn-dùùrù (p.184); Olóhùn-Iyò (p.184)	Retention
13.	Olówó-Ayé (p. 1; 8)	Olówó-Ayé (p. 7; 13)	Retention
14.	Àgbákò (p. 4)	Wild Àgbákò (p. 7)	Explicitation
15.	Aládé-Igbó (p. 27)	Aládé-Igbó (p. 25)	Retention
16.	Ànjònńú-Ìbẹrù (p. 27)	Ànjònńú-Ìbẹrù (p. 25)	Retention
17.	Èşù-kékeré-Òde (p. 13)	Èşù-kékeré-Òde (p. 22)	Retention

As presented in Table 3, the translator used retention strategy for 15 out of the 17 fictional names, representing 88.2%.

Praise Names

The praise names in the ST and their equivalents in the TT are presented in excerpt 7.

Excerpt 7

1. **Àáké Ọlọrun Ọba** (Fágúnwà, p. 85) **The axe of the King of Heaven** (Soyinka, p. 117).
2. **A-bá-olóúnjẹ-kú** (Fágúnwà, p. 4) **He with a life-and-death commitment to his stomach** (Soyinka, p.7); and **the man wedded to food to the gates of death** (Soyinka, p. 13).
3. **Arẹwà lẹkùnrin** (Fágúnwà, p. 7) **A man of great beauty** (Soyinka, p. 11).
4. **DòngísọláỌkùnrin** (Fágúnwà, p. 133) **Idiocy on two legs** (Soyinka, p. 181).
5. **Eégúnlẹgi** (Fágúnwà, p. 10) **The man of the Mask of Dares** (Soyinka, p. 17).
6. **Ọkùnrin mẹta** (Fágúnwà, p. 4) **That man among men** (Soyinka, p.7)

As can be observed in the praise names in 1-6 above, items 1-3 were literally translated, that is, they were paraphrased such that the metaphors in the Praise names could be converted to senses. Items 4-6 were however rendered through replacement of the metaphors for similar metaphors (Newmark's second approach). We assume this was done in order to be able to convey the images as well as the ST intended messages to the TTRs.

Ecological Features

Some of the ecological features and concepts that are specific to the Yorùbá natural environment as depicted in the ST. Season or weather, flora, fauna, forest, and mountain are the categories of ecological features that were identified in the ST and examined in this study.

Excerpt 8

Season or Weather

ST: L'òsàn-án gangan ijósí; òòrùn náà mú gidigidi;òsán pón gidigidi; ogúnlógò àwọn èdá aláàyè ni wón mọ pé òòrùn náà mú (Fágúnwà, p. 1).

TT: One bright afternoon a long while past... even as the sun beat down relentlessly... Countless were the ones who knew the malice of the sun (Soyinka, p. 3).

Flora

ST: Ilé;ẹ̀yìn odi; oko; ahéré; orí àpáta ílákán; orí òkè; orí igi; abé igi; ojú ọ̀nà; ilẹ; ẹ̀gbẹ̀ogiri; òkúta; gbò̀ngbò; ìdà̀rọ̀, epo, ewéko; ewé gbígbe; ewé ojú omi (Fágúnwà, p.1)

TT:home, outside the fence of my compound,farms, hideouts, a huge rock, in the shade of a tree that covered the rock, *eyes, the earth, brick walls, stone, tree stumps, knobs, palm oil,foliage on the roadside,dust, cosmetic powder,dry leaves, leaves on water surface (Soyinka, p.3).

Fauna

ST: àwọn aláńgbá; àwọn ẹ̀yẹ ílá;ẹ̀lúùlú; àdàbà; ẹ̀yẹagbe; àlùkò; àwọn ẹ̀yẹ kékeré gbogbo; alápàándèdè;omọ adìẹ (Fágúnwà, p.1).

TT: Lizards, birds, the dove, the cuckoo, the camwood bird, the minnows of the air, the alápàándèdè, chickens (Soyinka, pp.3-4).

Forests

ST: Igbó Irúnmalè (Fágúnwà p.4); Igbó Olódùmarè (pp.8; 9; 10); Aginjù Ìdákèróró (p.15)

TT: the Forest of a Thousand Demons (Soyinka, pp.3-4), the Forest of Olódùmarè (Soyinka, pp.3-4); and also as Igbó Olódùmarè (Soyinka, pp. 19, 20, 33); Igbó Ìdákèróró, the Forest of Impenetrable Silence (Soyinka, p.19).

Mountain

ST: ÒkèLángbòdó (Fágúnwà, p.4)'

TT: Mount Lángbòdó (Soyinka, p.7)

It is evident that the foregoing ecological features have been rendered in the TT using the **Substitution, Explication and Direct (Literal) Translation Strategies**.

Similarly, items of Material Culture such as food, drinks, clothing and means of transportation considered in this Study as part of the Ecological features have been rendered in the TT as shown in the excerpts below. Observe the translation of some of the CSEs on food (highlighted in bold) in the following excerpt:

Excerpt 9

ST: ...mo ní nnkan parí náà wàyí, ìjàngbòn lé mi kúrò nínú ilé mo bá ìjàngbòn lórí àpáta, mo bu òkèlè kojá ibi tí ẹnumi gbà, **mo fi omi tútù ro èlùbọ, mo fi àkàrà jẹ ìrẹ̀sì, mo gbé gaàrí fún Òyìnbó wà mu** (Fágúnwà, pp. 3-4).

TT: ... I said to myself, **matters have truly come to a head!** I fled **disturbance** at home only to encounter **trouble** on a rock; I loaded **a morsel** beyond the mouth's capacity; I tried **to eat my boiled rice with a bean cake**, tried **to transform yam flour into paste with cold water**; **offered a white man ẹ̀bàtò eat!**(Soyinka, p. 7).

In the ST, references are made to the main food of the Yorùbá people like *Àmàlà*, also called *Ọkà*. *Èlùbọ*(p.4) rendered as **yam-flour** in the TT. The strategy used here is **Calque**. *Gàrí* is retained; *Àkàrà* is translated 'Bean cake'. 'Bean cake' is "one of the language transfer strategies in the Nigerian English" (Adédiméjì, 2012) that serves as a means of finding an equivalent meaning for *Àkàrà* through 'cake' that is already known to the reader; *Ìrẹ̀sì*, which is a loanword from English into Yorùbá is rendered through substitution strategy.

Other aspects of the local cuisine recur in other excerpts are *Ẹ̀kọ* made from organic corn or maize through soaking and fermentation. It is retained in the TT as there cannot be equivalent word for it in the English culture. *Àkàsù Ẹ̀kọ* is the jelly form of the drinkable *Ẹ̀kọ* and is usually taken with *mọ́ínmọ́ín*, sometimes called 'Beans pudding' in Nigerian English. In TT2, it is rendered as *Ẹ̀kọ* (Soyinka, p.6), through retention. As observed, the food items have been translated through **Retention** strategy in the TT.

Besides foods, clothes are also part of material culture. The type of clothing among the Yorùbá is mainly determined by the climate and the material to be used. It is also influenced by religion and professional code of dressing. The different types of clothes tell us the different parts of the body to be covered by the clothes. Newmark (1988) suggested that the national costume of a country should not be translated as it represents the national identity. The highlighted expressions in the excerpts are some of the Yorùbá clothing presented in the ST and the corresponding translations in the TT.

Excerpt 10

ST: èmi nàà bọ aṣọ arà mi sílẹ̀, àfi **ṣòkòtò** l'ó kù sí ìdí mi, èmi tí mo ti dé **filà** rí, tí mo tẹ filà mi síwájú kòngò, mo sí filà kúrò ní àtàrí, atégùn àlàáfia sì nífẹ̀ sí mi ní ìpàkò, ...**etí ṣòkòtò** funfun bàjẹ, **etiẹwù agbádá** di pupa...(Fágúnwà, p.1).

TT: Even I tossed off my clothing, leaving only my shorts to cover my buttocks. I, who had earlier donned a cloth cap, cocked its pouch stylishly over the forehead, was forced to toss the covering from my skull. Now **the breeze of well-being** caressed my occiput, ...trouser hems were bleached white while the sleeves of the *agbádá* shimmered red (Soyinka, p.3).

In the excerpt, *Filà* is rendered as **a Cloth cap** through the **Specification Strategy**, *ṣòkòtò*, in the first instance of its occurrence in the excerpt is rendered as **trousers** through **Substitution strategy** and in the second instance via **Official Equivalence**; *Agbádá* is retained in the TT. In all, the rendering of *ṣòkòtò* as **pants** and **trousers** is appropriate. **Retention** or **Explicitation Strategy** is appropriate for *filà*, *agbádá*, *aṣọ kījìpá* (Fágúnwà p.4) translated as **Kījìpá** cloth; and *Dàndógó* as found in the expression: *Ènití ó gbàdúrà dàndógó mẹwàá bí olúwarẹ k'ó ní dàndógó mẹwàá yíò ní dàndógó méjọ* (Fágúnwà, p.9) translated in the TT as: “He who prays for ten **dàndógó**, if he does not receive ten **dàndógó**, he would receive eight **dàndógó** (Soyinka, pp. 8 & 9).

Each community has its own ideal house design and most of the time it is laden with the local taste of the community. The traditional Yorùbá house is made of mud. Some examples in the ST and the TT are: *ahéré* rendered **hide-outs**; *kọrọ iyàrá*, **the corners of our room**; *òkè àjà*, **attic**; *àgbàlá*, **backyard**; *ẹgbẹ̀ògiri*, **mud walls**; and *ẹ̀yìn odi*, **the outside of the city wall** (Fágúnwà, p.1 and Soyinka, p. 11). These expressions are mainly rendered through the **Direct (Literal) Translation Strategy**. The appropriateness of the strategies used are due to the fact that the most obvious differences between houses are the external architecture and the interior design of a house just as the building materials are also unique. Expressions depicting means of transportation are also not left out in the ST. Let us consider how they have been rendered in the TT.

Metaphorical CSEs: Proverbs

Metaphorical CSEs are elements used in the ST for stylistic effects. Few of them that are examined in this paper are idioms, similes, and proverbs. Usually, the meaning of an

idiom is not directly related to the meanings of the words that constitute it, therefore translating it from one language to the other becomes a problem. In the same way, proverbs that serve to pass messages in succinct ways also constitute problem to translation. Examples of proverbs and the strategies used for them in the TT are presented in 11.

Excerpt 11

- ST:** bí bàbá mi ti n sun ísú sí iná bèè náàni ó n fí ojú wá ọ̀bẹ (Fágúnwà, p. 6).
TT: Even as he roasted yam in the embers, his eyes had already begun to seek the stew (Soyinka, p. 10).
ST: nígbàtiàjànàkú bá pàdẹ àjànàkú dandan ni kí igi má wo lu ara wọn (Fágúnwà, p. 14).
TT: when an elephant meets an elephant, trees must fall, one upon the other (Soyinka, p. 54).
ST: Ènití ó dúró de reluwe yóò bá ara rẹ ní ọ̀run alákeji (Fágúnwà, p. 16).
TT: He who stands on the 'train's track' will find himself in the vault of heaven (Soyinka, p. 56).
ST: Àgbà tí ó rí ejò tí kò sa ara ikú l'ò nyá a (Fágúnwà, p.16).
TT: An adult who sees a snake and does not take to his heels is only hurrying himself to his grave (Soyinka, p. 56).
ST: Èranko tí ó bá nífi ojú di ọ̀dẹ̀yìn ààrò ni yóò sùn (Fágúnwà, p. 16).
TT: An animal that underrates a hunter shall sleep in the oven (Soyinka, p. 56).
ST: Ìgbéraga ni ìbèrẹ̀ ìparun, ọ̀un ni ìbèrẹ̀ ìsubú (Fágúnwà, p. 16).
TT: Pride is the beginning of destruction, it is the beginning of (man's) fall (Soyinka, p. 56).

As already explained, Newmark's (1988b) Seven Approaches to Metaphor translation were used to read the extent to which the cultural images in the expression have been replicated in the TT. The above proverbs have been translated through **Literal Strategy**. Translators are left with two major strategies from the seven approaches, depending on the purposes of translating, in order to convey the ST intended messages appropriately. Thus, it is **conversion of Metaphor to Sense (Paraphrase) and Direct (Literal) Translation**.

Findings

Findings of the study based on the focused data, are that the translator used various translation strategies for culture-specific expressions like proper names and proverbs found in the ST that do not have perfect equivalents in English. The translator used Retention strategy for most of the proper names: personal 5/6 representing 83.3%, fictional 15/17= 88.2% super-human 5/8 = 62.5% and literal and paraphrase strategies for praise names and proverbs. It is however, interesting to note that owing to the toneless orthography of the ST, the translator failed to adequately represent the intended messages of the ST at the pragmatic and textual levels. This is actually not expect given

the socio-cultural background of the translator and should be taken care of in subsequent edition of the text.

Conclusion

In this paper, we have analysed the strategies used by Wole Soyinka to replicate two major categories of the CSEs- names and proverbs that were focused in the study. Although there are usually lack of 'perfect' equivalence between two different languages such as Yorùbá and English, translator should try as much as possible to approximate meanings of CSEs by using strategies that will convey the intended meanings of the CSEs as much as possible.

This paper, through the researcher-designed Translation Equivalence Assessment model, that served as the theoretical framework for the main study and this paper has established relationship between the CSEs and the various translation strategies that have been proposed by translation scholars. It is hereby presented to future researchers in translation studies, especially Yorùbá – English literary texts.

It is suggested that competent and professional translators in Nigeria should re-translate the ST and works of other notable creative writers in indigenous language medium, particularly Yorùbá, into English, using insights from this study. It is hoped that such attempts will expand the readership and widen scholarship of Yorùbá literary texts.

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