

Introduction

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This special edition on Translation Studies is dedicated to Pamela J. Olúbùnmi Smith, Professor Emerita, English, Humanities, and Women's Studies, The Goodrich Scholarship Program, University of Nebraska at Omaha. Apart from her numerous critical published essays in the field of Translation Studies, Professor Pamela J. Olúbùnmi Smith has also translated six full-length literary works of prominent authors from Yoruba to English. The works are: *The Forest of the Almighty* (a translation of D.O. Fagunwa's *Igbó Olódìnmarrè*), *The Freedom Fight* (a translation of Adébáyò Fálétí's *Ọmọ Olokun Esin*), *Efúnṣetán Aníwùrà, Iyálóde Ìbàdàn and Olu Ọmọ Tinúubú: Two Historical plays* (a translation of Akínwùmí Ìṣòlá's *Efúnṣetán Aníwùrà, Iyálóde Ìbàdàn and Olu Ọmọ*), *Treasury of Childhood Memories* (a translation of Akínwùmí Ìṣòlá's *Ogún Ọmọdẹ*, and *The Brass Bell* (a translation of Akínwùmí Ìṣòlá's *Saworo-idẹ*).

It is no doubt fitting that the first essay in this volume discusses the "Indeterminacy Thesis of Radical Translation and the Logic Problem in the Expression of African Thoughts." Ofuasia, the author of the essay argues that when the missionaries, ethnographic and anthropological scholars arrived in Africa, they unearth African equivalents of Western concepts and the failure to discern these has placed the contemporary Africa in a status quo where she is on the intellectual defensive mode. Through the method of conversational philosophy, this research interrogates the linguistic and logical assumptions with which the West quizzed pre-colonial Africans. Whereas it invokes and concedes to William Van Orman Quine over the indeterminacy in meaning while translating word for word, from one language to the other, the research goes on to reinforce how the inadequate classical bivalent logic, which undergirds their assessment of African thoughts, is the culprit. After exploring the character of this intellectual misappropriation, the essay invokes Gottlob Frege's

discourse on the tandem between logic and language, to foreground that the failure of comprehension whilst translating is not traceable to pre-colonial Africans but to the Western ethnographic and anthropological scholars via the excessive reliance on the background classical logic that underpins thought in that tradition. From this leaning, it becomes clear that the pre-colonial African is neither pre-critical nor pre-logical but intellectually unique in ways beyond the comprehension of the Westerner.

In the second essay, Falola reflects on series of Nigerian authors, their use of language, and language approaches they apply in writing their literary texts. The study examines the various factors compelling writers in the choice of, and the use of language. He further argues that power to communicate effectively, using the politics of language have been intertwined over the years. Falola sees the entwined factor as a compelling factor with several possibilities; which further encourage writers to reaching a wider audience, making sense of our world, describing different worlds, and narrating other experiences with ease. In addition, he defines what translanguaging is, and expatiates more on literary translanguaging as a knotted discourse, using literary works of Wole Soyinka, Amos Tutuola, Chinua Achebe, Ben Okri, Helen Oyeyemi, and Chimamanda Adichie, to expose the hidden values in the term translanguaging. The essay dissects the essence of literary translanguaging in inspecting individual attempts to adhere to linguistic differences, and reviews how selected writers have shown the necessity for translanguaging in their work. Falola justifies the need to explore and evaluate radical changes emerging in English and natal languages, examining how differences in language make it desirable, approachable, and readable for the international and Nigerian audience.

The third essay by Ajiboye draws attention to a simple but often overlooked subject: the need to recognize two broad streams of translators and, more importantly, to draw together not only for the mutual benefit of both streams but for the ultimate growth and sustenance of the enterprise as a social cum international service. The essay admits the classic definition of translation and puts its major plank of argument on the assumption that translation and interpretation are Siamese twins. It purports that so much is going on in classroom translation that without it, office translation may well be a mirage. Put more sharply, classroom translation often called pedagogical translation is the father of office translation. Yet there is little, except for conferences, which brings the two into cross-fertilizing synergy. This is against the backdrop that office translation as an activity carried out for a fee or in return for a specified honorarium or salary. The central argument of the essay is that, whereas the teacher-translator is the indispensable light to the officer-translator, he is not open to being readily outsourced and that, unless regular occasions are provided

for the teacher-translator to pull his weight in the field, the assumed parity between both streams might be a nullity.

Adeyefa, in the fourth essay, argues that translating indigenous names from Yoruba into French and English transcends Saussure's (1975) postulation of signified–signifier arbitrariness. He claims that previous studies in African onomastic translation have concentrated mostly on Europhone translation, with insufficient scholarly attention paid to the Yoruba-French onomastic translation. Therefore, the essay explores Yoruba names in a literary onomastic translation with a view to bringing to fore the connotative embodiments of Yoruba names. Establishing techniques to employ in translating African names into European languages like French and English. The study adapts Newmark (1988) and Moya (2000) approaches to name translation. The content analysis was employed in the investigation and interpretation of the data from two D. O. Fagunwa's Yoruba novels – *Ògbójú Ọ̀dẹ̀ nínú Igbó Irúnmalẹ̀* and *Ìrèké-Oníbùdó* –and their French translations – *Le preux chasseur dans la forêt infestée de démons* (1989) and *La fortune sourit aux audacieux* (1989) – translated by Olaoye Abioye; as well as Louis Camara's translation of Soyinka's translation *The Forest of a Thousand Daemons* (1982); originally from Fagunwa's *Ògbójú Ọ̀dẹ̀ nínú Igbó Irúnmalẹ̀* into French – *La Forêt aux Mille Demons* (2010). The essay concludes that African names are embedded in ethnolinguistic and sociocultural connotations and specific translational techniques are imperative to their translations into European languages such as French and English.

In the next essay, Olodude submits that there are cases when the translation of a text is either intentionally or unintentionally manipulated to achieve certain intended or unintended purposes. The data for his study were some selected humorous translations obtained from the social media (WhatsApp and Twitter precisely). The posts, eleven in number, were tagged with the title 'Translation 101' and contained sentences in English language which were humorously translated into the standard Yorùbá language and/or the Ibadan dialect of the Yorùbá language. The humorous translations could be said to be a play on words which is based on the pronunciation similarities of the normal translations in the Yorùbá language and some words, phrases and names in English and other languages. The analysis of the data revealed cases where the translations of the texts were intentionally manipulated to elicit humor. The essay concludes that humorous translations are often used by comedians who intentionally manipulate the translations of certain texts for the purpose of comedy.

The sixth article engages song melody and speech tone conflict in translated Yoruba Christian hymns. According to the authors, Yoruba being a tone language, requires a significant level of correlation between song melody and

speech tone, for the words to retain their original meaning when sung. The tripartite constraint of aligning melody, metre, as well as meaning, posed a major problem to the hymn translators. Having given priority to melody and metre, the authors argue that the translators therefore, tend to compromise on meaning, thereby producing Yoruba hymns that will sound interesting melodically, and correlate metrically with the metre, but producing hardly meaningful words when sung. The study utilized samples from *Iwe Orin Mimo*, the Yoruba translation of a range of hymns in *Hymnal Companion*, *Hymns Ancient and Modern*, and some other hymn books popularly used by the Church Missionary Society (CMS). The work presents a graphical illustration of the disparity between the hymn tunes and the speech tone of the Yoruba language. It also highlights the efforts of Indigenous composers in correcting the perceived error through re-composition of the first stanza of selected hymns, to which they wrote more stanzas that align with the theme of the first stanza. The essay concludes that the inappropriately translated Yoruba hymn books have remained strong institutions within the church and have therefore continued to promote the use of the translated hymns in the Yoruba church.

The next three essays are research notes on the translations of some Yoruba texts into English. The first is Oyewale's translation of Adebayo Faleti's poem "Ojò Ìláyẹ́fún" from Yoruba to English, followed by an examination of the Yoruba concept of a mutual acquaintance, as depicted in the poem. The writer employs the hermeneutics model to undertake a literary analysis of the poem, which serves as the primary data for the study. By analyzing the representational meanings that are attributed to the concept of friend (òrẹ) in Yoruba, the study shows that the term friendship has many metaphorical meanings in the traditional Yoruba worldview. The study also foregrounds the cultural, metaphorical, and metaphysical meanings of the Yoruba concept of mental imbalance (*wèrè*) beyond the conventional meaning or common knowledge about it in the Yoruba socio-cultural milieu. The essay concludes that the Yoruba indigenous system, through several notions and metaphorical expressions about mental malady socially stigmatizes people suffering from such ailment. Mental pictures/images of incurability being rammed the native sub-consciousness, orthodox medicine has proved that it could be managed, suggesting that a lunatic could eventually be reformed, rehabilitated, and re-absorbed into the functionality of society.

The next essay by Sogunro analyses five randomly selected Yoruba songs and seven of their available English translations from online sources and an unpublished manuscript, using sociolinguistic translation theory and the analytical framework of Franzon's song translation choices. The last essay in the research notes is the translation of the libretto of Hubert Ogunde's *Ayé*. According to Aguoro, the author, the significance of Hubert Ogunde's works as

precursor to the Nigerian Operatic *Alarinjo* (Travelling) theatre can only be preserved in translated forms that makes the performance texts retrievable. The essay concludes on the note that the preservation of this national theatrical form through translations and storing it in a retrievable format will enhance the preservation of this national treasure.

This volume concludes with four review essays. In the first review, Adeyemi examines Pamela J. Olubunmi Smith's translation of *Ogún Ọmọ́dẹ́* by Akinwumi Işola into *Treasury of Childhood Memories*. The study employed a qualitative research design with a close reading and content analysis of both the Second Language (SL) and Target Language (TL) texts, using the Hutardo' (2002, 498) model of literary techniques for data analysis. The findings of the study showed that: the translator adopted many literary techniques that make the TL fascinating and pleasurable to readers, but claiming that some techniques were more predominant. These are modulation; compression; elision/omission; linguistic amplification; borrowing, calque; compensation; adaptation; and particularization. The review essay concludes that the translator's high level of bilingual and bicultural competence and the literary translation techniques adopted to make the contents of the source text easily transposed and rendered in impeccable English language in the TL. The second review essay by Ibikunle examines Smith's translation style in *The Freedom Fight* and *Treasury of Childhood Memories*. The author discusses the roles and challenges of cultural and textual translation in the context of African society. While reflecting on salient challenges of translation and the impacts of translating literary works from Pamela J. Olubunmi Smith's perspective, the author addresses some of the ways Smith gets to grips with the challenges to promote the Yorùbá language, culture, religion and tradition, as a translator. The essay concludes by advocating for better circulation, promotion and expansion of the cultural, philosophical, religious, political and social ideas of Africans through translations of literary works written in English, French and other languages into African languages and those written in African languages into English, French and other languages.

The last two of the review essays are on the translations of three Yoruba titles into English by Owonibi: *Chief Gáà*, *Delusion of Grandeur* and *The Tight Game*. In the first review, Oriola relied on the Jacobson's school of descriptive translation as the theoretical framework for the essay. On their part, the second reviewers argue that African writers can use the tool of translation to promote the local languages through the process of adoption and adaptation. The two review essays are designed to investigate the level of re-performance through linguistic equivalence and socio-cultural thematic preservation. The reviewers conclude that the translation of the works from the indigenous Yoruba

language to the English language in no small measure increases its appeal yet preserving its contextual essence and values.