

# **Confluence of Interests in the Translations of *Ake: the Years of Childhood* and *Aké: ní Ìgbà Èwè: An Appraisal of Language Retrieval and Translation***

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## **Abstract**

*There are different motivating factors for a literary artist to venture into translation business. With the introduction of Akinwumi Isola's *Language Retrieval*, a new dimension to the study of African languages translations was presented, especially as regards the classification of translators and texts. This study explores the interests behind the literary translation of Wole Soyinka's and Akinwumi Isola's translations of *Ake* with a view to establishing the features of translation and language retrieval. Findings show that even though both authors employed the same strategies, e.g. language transposition and equivalence, they diverged with respect to certain features. While translation exhibits two different cultures and languages, language retrieval exhibits the same culture but different languages.<sup>1</sup>*

**Keywords:** *Ake; Confluence of Interest; Language Exploration; Language Retrieval; Textual Transposition*

## **1. Introduction**

Translation is the placement of textual material in one language (source language) by equivalent textual material in another language (target language) (Catford, 1965:20). From this definition, two terms are of crucial importance, i.e. textual material and equivalence. These have been

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looked at differently by researchers in translation studies. Isola (2006) brings a new dimension to African languages' translation by employing language retrieval approach. What differentiate language retrieval from other forms of translation? Who is the translator of *Aké* and how does their works exhibit a confluence of interests? This paper investigates types of translation from the perspective of African literary texts with the view to explore the features of translation as against language retrieval drawing data from *Ake*. The study adopts Natural Equivalence Theory as framework.

Translation, in all sense of it, ranging from text, type and approach or style, is never an easy task. Because no two languages are exactly the same, hence, mirroring a language with another is said to be an illusion (Jurafsky and Martin 2000:1). Odoje (2017: 4-5) explains that some of the semantic contents of the source language vanish during translation. Hence, total and complete translation may be a difficult task to achieve. Odoje's (2017) assertion is rests on the fact that texts in Catford's (1965) definition of translation is criticized. For example, Osundare (1995) opines that African literary writers that write in European languages are translating more than texts. He explains that, a 'text' is not always readily available in the indigenous languages and cultures; awaiting an uneventful transposition into the English language. Rather, in stylistic translation, the writer attempts to render in English the figures and tropes of L1<sup>2</sup>, striving consciously, and oftentimes laboriously, to preserve their original flavor, rhythms and cadences of their sentences, their idiomatic and proverbial authenticity and even their situational-dramatic occasions. He concludes that what African writers like Soyinka, Achebe, and others are doing may not necessarily be considered as text translation (like Catford's definition suggest) but another form of text which shall be explained shortly. By implication, Osundare's position showed two forms of African translators' texts. On the one hand, there are readily available texts while on the other hand, there are experiential texts.

The definitions of text either traditionally or modified by Baker (1993) and Fernandes (2008) in relation to Corpus Translation Studies do not take into cognizance African languages. The fact that translation is not

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<sup>2</sup> L1 refer to first language or mother-tongue

a replacement of textual material in one language by equivalent textual material in another language from an African language perspective suggests a new form of translation called stylistic translation made from experiential text.

Besides experiential text used by African writers who write in European languages, other forms of text have attracted translation and they are neither written nor spoken like Fernandes (2008) classified, rather they are performed. An example of such can be found in the productions at African festivals where ritual performances with songs are rendered, and by implication, such songs have been translated into other languages. Ulli Beier's (1968) *Poetry of the Yoruba* is a typical example of Yoruba ritual songs translated into English.

## **2. Types of Translation**

Another important difficult task of translation is the type of translation adopted. There are three types of translation considered from African literary texts' perspective: Textual transposition; Language exploration, and Language retrieval.

### **2.1. Textual Transposition**

This is a kind of translation where there is a readily available literary material or text in a language which is translated to its equivalence in another language for whatsoever reason(s) or purpose(s). Examples of such textual transposition are Ajadi (2005) *The Forest of God* and Soyinka (2010) *The Forest of Olodumare*, being the translation of Fagunwa's *Igbo Olodumare*, Pamela Smith (2010) *The Freedom Fight* (a translation of Fáléti's *Ọmọ Olókùn Èsin*), Pamela Smith (2016) *Treasury of Childhood Memories* (an English Translation of Akinwumi Isola's *Ogún Ọmọdẹ*), etc. This type of translation is common and readily available for any type of translation studies.

### **2.2. Language Exploration**

Osundare (1995) and Oyeleye (1995) see African literary artists writing in European languages as translators. They are of the opinion that these writers translate from materials that are not readily available either in print or in spoken form. Yet, they draw their inspiration and materials from their

immediate environment and culture. The inspiration from the environment and cultural material are what we term as “experiential text”. Isola (2010:34) eulogies these type of translatorst thus:

...This is not to suggest that literature in a foreign language by an African writer does not fulfill other useful purposes. It does! First, it exposes aspects of the culture of the writer’s social group to the entire world, leading to a global appreciation and understanding. It also attracts recognition and reward to the author in such a proportion which writers in African languages can never duplicate. Second, the cultures of other languages into which the work has been translated also benefit from the cross fertilization of cultural ideas ...

Three basic facts could be drawn from this extract: personal gain for the translators, exportation of the writer’s/translator’s culture, and cross fertilization of the language of presentation. This is in line with Isola (2006) submission that such African writers use cultural material from their immediate environment but explore foreign language for the purpose of language exploration and global acceptability, which then leads to cross fertilization. Examples of such writers are Amos Tutuola (1952, 1954, 1958, etc.) Wole Soyinka (1965, 1971, 1973, 2004, etc.), Chinua Achebe (1958, 1960, 1964, 1968, etc.), and so on.

### 2.3. Language Retrieval

Isola’s introduction of language retrieval brought another dimension to types of literary translation. In short, we can say that translation of language exploration back to its source is language retrieval. Isola (2006:v) explains it thus:

Ìsòrí àwọn ònkòwé wònyí ti ẹ̀ ẹ̀ ẹ̀ ribiribi, ọ̀pọ̀lọ̀pọ̀ ìwé wọn sì ti gba ẹ̀bùn àti iyì ká rí ayé. Àwá kàn rò pé ó yẹ kí á mú irú ẹ̀ ẹ̀ wònyí wá sí àrọ̀wótó àwọn Yorùbá nípa títúmọ̀ wọn sí èdè Yorùbá kí a sì ti ipa bẹ̀ẹ̀ mú ohun tí ó sọ̀nù padà wá sílé. Ohun tí a ń ẹ̀ níbí gan-an kọ́já títúmọ̀ lásán, ó ti di gbígà

padà, nítorí pé àwa ni a ni àwọn ìtàn nàà tẹ̀lẹ̀ kí àwọn ọmọ  
wa tó máa sọ ọ ní Gẹ̀ẹ̀sì.

These writers have done great works; many of their books have won several awards all over the world. We thought it wise to bring these works to the reach of the Yoruba people by translating them into the Yorùbá language. By so doing, we can retrieve the lost items. Our effort here goes beyond mere translation, it is actually retrieval. Because the source of the stories ab-initio is ours before they were narrated in English.

Isola's explanation distinguishes language retrieval from other forms/types of translation in that the supposedly source and target language are from the same culture. Examples of such are *Ake: The Years of Childhood* and *Aké: Ní Ìgbà Èwe* by Soyinka and Isola; Ulli Beier's *Poetry of the Yoruba* and Bolarinwa's (2018) translation.

In a nutshell, the form or type of literary translation adopted by a translator determines the kind of challenge(s) faced in the translation process. For instance, a textual transposition translator is faced with translation equivalence challenges and a language exploratory translator is faced with language and cultural representation of both the source and the target languages. Language retrieval, therefore, is faced with the trouble of faithfulness to both the original source (in this case the original language and culture) and the original translator. Hence, the form or type of literary translation adopted informs the kind of challenges faced in the translation process.

Another challenge to translation is the style or approach adopted by a translator. No translations can be dissociated from its translator. Hutchins (2001:5) enumerates this through Holmstrom's definition of translation that translation is an art; something which at every step involves a personal choice between uncodifiable alternatives; not merely direct substitutions of equated sets of symbols but choices of values dependent for their soundness on the whole antecedent education and personality of the translator. This implies that translation has much to do with the personalities and personal choices of the translator. Bringing

about different kinds of translation equivalence theories. Hence, no two translators will translate the same text the same way. The thrust of this paper therefore is to appraise the confluence of interests in the language exploration and language retrieval tasks on *Ake* with the view to explore the features of both forms of the text.

### 3. Confluence of Interests

The interests of the people in the business of translation differ from one person to another and from one region to another. To some, it is a money making venture; to some, it is revolutionary; while others, it is for the fun of it. There are also a few occasions where there could be combinations of some of the reasons. To most African literary translators, “glocalization<sup>3</sup>” is the key interest. However, while some of them are assiduously working to promote their language and culture for the global community to see, embrace and appreciate, others are striving laboriously to ensure that their local contents at the global level is brought back to the source. Examples on the former are: Ajadi (2005:30) who stipulates that one of the objectives of his translation of *Igbo Olodumare* is to make the novel accessible to literary scholars and students of letters as well as general English readers; Soyinka (2010) who says that he resolves to translate all Fagunwa’s novels and other writings in order to make them accessible to non-Yoruba readers both within and outside the African continent; and Obafemi (2012) who joins others in their globalization process through translation by saying that:

... I had secretly wished, even in those tender years of innocence, to let other people who don’t belong to Fagunwa’s world, in reality, and in fantasy, into the recesses of his imagination. I of course, never thought that it would end up in a translation for a target audience of English speakers...

Now to the latter, whose motivating factor is to localise the “global” which in this context could be associated with, but not limited to, those involved

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<sup>3</sup> A combination of globalization and localization

in language retrieval task, as championed by Akinwumi Isola. Isola (2006:vi) explains it this way:

Wólé Sóyínká jé ònkowé kan tí àṣà Yorùbá dùn lára púpò.  
Bí a bá n ka àwọn ìwé rẹ, a ó rí i dájú pé, ijìnlẹ̀ Yorùbá ni ó  
n fi ojúlówó èdè Gẹ̀ẹ̀sì sọ! Àfi ẹni tí ó bá gbọ̀ èdè Yorùbá  
jìnlẹ̀, tí ó sì mọ̀ àṣà Yorùbá dáadáa, ló lè kọ̀ àwọn ohun tí  
Sóyínká kọ̀. Ìyẹn ló jẹ́ kí ó máa dùn mí pé ọ̀pọ̀lọ̀pọ̀ àwọn ọmọ  
Yorùbá kò leè ka ohun tí Sóyínká kọ̀. Ìyẹn náà ló sì jẹ́ kí n  
pinnu láti tùmọ̀ àwọn ìwé rẹ̀ méjì tí ó dùn púpò sí èdè  
Yorùbá...

Wole Soyinka is a writer who is engrossed with Yoruba culture. If we read his books, one will find out that he is speaking authentic Yoruba with English colouration. It is only somebody who has an in-depth knowledge of Yoruba language and culture that can write the kinds of things Soyinka wrote. That is why it pains me so much that many people of Yoruba origin could not read his writings, and that is why I have decided to translate two of his interesting books into Yoruba ... .

Isola's explanation shows a strong desire to ensure that what belongs to the Yoruba people but which was only exposed and retained by the global community is given back to its source and the locals. It also portrays Africans that write in European languages as people of two worlds who are striving seriously to satisfy their two worlds (see Isola 1995, Osofisan 1996, and Osundare 1995). Although such efforts have earned them prestige and prizes round the globe, it is still a denial of the people's right especially, those who are not so proficient in the European language(s) and do not have access to literatures whose source is from their culture. This is why Isola's efforts on language retrieval will satisfy the quest.

#### **4. Aké**

*Ake*, in whatever form, represents a confluence of interests. On the one hand, the English version is for globalisation, satisfying the two worlds

(the educated Yoruba world and the rest of the world) while on the other hand, the Yoruba version is for localisation purpose, satisfying the Yoruba people and Yoruba readers. Both versions are what can be termed as glocalisation fusing the push of Yoruba culture to the rest of the world and bringing it back to its origin. It is the Yoruba story told in a foreign language.

*Aké* is Wole Soyinka's memoir, accounting for his childhood in a place called Aké in the present Abeokuta city, Ogun State, South-West, Nigeria. His narrative portrays the inquisitiveness of an intelligent young boy in a mythical and mysterious environment, navigating between two worlds of Western civilization and Yoruba cosmological beliefs. Making him to want to query every act/action or inaction he could not explain. It could be argued that although the narration is from childlike perspective, it interrogates the social starter of the society and the activism of women over unwholesome burden placed on them by the colonial master. It justifies the independence of African women and their liberality coupled with the advantages of western education for a female child.

##### **5. Who is the translator of *Aké*?**

To Oyeleye (1995:364), African literature in English is a piece of translation. Osundare (1995) explains that translation is more than mere 'replacement' of textual material in one language by equivalent textual material in another language. He stressed that for the African writer, the 'text' is not always there, ready-made in indigenous language and culture, awaiting an uneventful transposition into English. The writer has to create the 'story', the idea, the vision, in his indigenous experience before devising and working out the best way of mediating his experience in English. The writer's artistic execution, comes from a complex process of mediation in which thoughts and ideas are created in one medium before getting transposed into another. Osundare (1995:343), therefore, categorises this kind of translation into two; stylistic and experiential.

As earlier mentioned and repeated here for emphasis, in stylistic translation, the writer attempts to render in target language (English in this instance) the figures and tropes of the Source language (Yoruba in this instance), striving consciously and oftentimes laboriously to preserve their original flavour, the rhythms and cadences of their sentences, their



idiomatic and proverbial authenticity, and even their situational-dramatic occasions. Soyinka evidently carried over the Yoruba mannerism and figurative expressions into English. The following expressions in the text suffice in this respect:

On the faces of the guests (pg. 29)  
Few manage to reach the ultimate Ten Books (pg. 142)  
... where the people have had their eyes opened much longer  
than here by the white man...(pg. 142)  
when all they have been doing is staying away from school  
and scoring the round, fish-eye of Zero (pg. 183)  
they had come to 'spoil the ground' for others (pg. 188)

He preserves the Yoruba imagery, symbolism and figurative language in these expressions by his having to render them through transliteration. Olagunju and Japhet (2018) assert that it was not that Soyinka does not know/understand the proper expression of the above sentences in English but he was preoccupied with linguistic and stylistic preservation of the Yoruba imagery as well as fantasy. The concept of 'faces of the guest' does not connote the forehead nor the appearance of the guest but their presence. There is no "Ten Books" anywhere, the concept simply connotes secondary school. To a typical Yoruba society, 6 years of Primary school is 6 books while 5 years of secondary school should have been eleven books but it is a norm among the Yoruba to call it *ten books*. This shows that it is not mere word transliteration but also the transliteration of nuances. 'Eye opening' in the real sense of it is not the concept the father is talking about in page 142, but civilization which to the Yoruba people is actually an eye opening (òlájú) thing. This showcases another form of transliteration. Similarly, 'Round, fish-eye of zero' has nothing to do with the fish but the kind or degree of a zero he intend to describe. To the Yoruba, there is a difference between a zero and a 'round, fish-eye' kind of zero. 'spoil the ground' does not refer to the ground or land, but to a spoilt opportunity. Therefore, the expressions are simply Yoruba sentences rendered in English. A reader who is not familiar with Yoruba language and culture will need a further explanation to fully unravel the proper meanings/interpretations of the sentences.

In experiential translation, the conceptual and perceptual dimension of the African writer's creative challenge comes to mind. Osundare (1995) asserts that no two cultures are exactly the same; each culture has its own way of segmenting experience and its own way of verbalizing it. Therefore, the experience is a product and a configuration of several complex inputs, physical, metaphysical, historical, social, ideological, and technological, etc. all of which strongly influence, if not wholly dictate a person's cognitive faculty and mental complexion. For example, medicine is a universal concept but the way it is administered differ from one culture to another. How would one explain the concept of '50 wraps of *Agidi*' and lots of *ekuru* given to *Sanya* to heal him of high temperature and headache in contrast to the normal orthodox medicine practice of administration of drugs and injections. So, *Aké* (the English version) is a reflection of both stylistic and experiential translations. Soyinka blended African metaphysical, ideological and social relations in an imagining western culture under a colonial government. He also strived to preserve cadences of Yoruba sentences which make some expressions difficult for English reader who may not be conversant with such aspects of Yoruba culture.

No doubt, the communicational content of *Aké* is anchored in the Yoruba society and world view. This is shown not only in the historical source, characters and geographical locations of the story but also in the culture and language. Soyinka adopts what Osundare (1995) termed as 'cushioning and footnotes' to explain cultural concepts that might be difficult for the readers. Osundare defines cushioning thus:

Cushioning is a method of easing the "hardness" of an L1/C1 item in the EL2/EC2 environment, a means of boosting intelligibility by adding to the target information that is extra to the source; it is a technique for familiarizing the strangeness of an item in a new surrounding.

There are two types of cushioning: overt, and covert. Overt cushioning is when an L1/C1 item is immediately followed up with a juxtaposed English translation. An example is 'Faith' *Ìgbàgbó* (pg7), *ajélè* 'the District Officer' (pg 33), idiot '*òdè*' (pg 65), *omolanke* 'the push-carts' (pg 184).

*Èyin omọ Sàtání!*\* ‘Shameless incorrigible idiots’, *Àwọn omọ aláìlẹ̀kòò!*\* ‘Your souls must be corrupted in and out’ (pg167). These were Soyinka used in his creative-stylistic dilemma so as not to exclude his readers who are not linguistically and culturally familiar with such concept thereby minimizing the problem of intelligibility.

Covert cushioning is also divided into two; mixed transfer and integrated cushioning. Mixed transfer is a doublet formation that have attributive characteristics where the English portion interprets an aspect of the meaning and function of the source, e.g. supper of *ẹ̀kọ*-and-*òjòjò* (pg149), *Fúji*-Rock, *apola*-disco, and *Afro-Reggae* (pg159). Integrated cushioning, therefore, is where the meaning and function of the source items are so contextually deducible from the main narrative such that further cushioning becomes unnecessary. An interesting example is the food *kònkéré*. On this, Soyinka said:

*konkere* department took over, a bean-pottage with a sauce of the darkest palm-oil and peppers, and of a soundly uncompromising density. Mixed *with gari*, it fully justified the name of concrete whose corrupted version it proudly bore (pg 156).

Our teeth were cut on *robo*, hard-fried balls of crushed melon seeds (pg156)

These are the contextualization devices used for easing the discomfort of literary communication. Soyinka used footnotes to explain other complex terms which time and space will not allow us to state here, however, some of them are in the table below.

In essence, there are many lexical items for which Soyinka could not provide English equivalence in *Aké*. These ranged from personal names to foods, chieftaincy titles, etc. as presented in the table 1 below:

**Table 1: Untranslated Yoruba words in Aké**

Personal names	Chief-taincy titles	Food	Clothes	Myth and beliefs	Games	Areas/Neighbourhood and cities	Tools
Bùkòlá	Ọba	Iyán	Dàns íkí	Egún gún	Ayò	Aké	òjá àgbá
Bánjókòó	Kábíyè sí	Ọsíki	Bùbá	Ọpid-án		Ìta-Aké	
Délúmò	Aláké	Agidi	Aṣo-òkè	Ọrò		Ìbàrà	
Díípò	Dáódù	Èkuru	Agbá dá	Iwin		Ìbàràpá	
Tinú		Àkàrà		Ìgbà-gbó		Láfénwá	
Ọlágabajú		Gàrí		Àbíki		Igbein	
Láwáńlé		Èbà		Àńjàn-nú		Ìtòkò	
Ìbùnkún-Olú		Ọgì		Ewèlè		Lántórò	
Sànyà		Omíkan		Sàráà		Ìtòkú	
Wọlé		Móín-móín				Agbolé	
Líjádù		Leki				Ààfin	
Fowokan		Atarodo				Sàgámù	
Kúforíjì		Gúgúrú					
		Konkéré					

Osundare (1995) is of the opinion that “lexis is more culture-bound and less easily translatable”. It will be difficult to attempt to translate any of the words in the table above. It will also take a culturally conscious person to understand some of the concept of the Yoruba culture in the table. For example, it will take an explanation such as the one Wole Soyinka did with *Bùkòlá* to have an idea of the concept of *Àbíki*. At the same time his discussion with *Ọsíki*, brought to bear the concept of *Egúngún* and the Yorùbá belief system about it. The Yorùbá mythology is also built around some of the concepts in the table. For example, *Sàráà* (though spelt as

saara in the English version) is a sacrificial concept borrowed from Islam and nativised into Yoruba culture to appease unseen forces. Children in the neighbourhood are meant to eat the food provided on behalf of the unseen forces. This is unlike *Àgìdì* and *Èkuru* that were provided for Sànyà's associates who are actually unseen forces and they had to take the food themselves. The items in the table best describe a Yorùbá society in all ramifications. The location is a verifiable place in Abèòkúta till date while the chieftaincy titles are peculiar to Yorùbá communities and Abèòkúta to be specific.

In similar manner, there are noticeable sentences left untranslated to achieve pragmatics impulses which English is unable to capture. Example is:

*Sanya wo ni yèn?* (pg. 7)

It is not that a kind of Sanya is being questioned here, rather the question is about the attribute and character/personality associated with Sanya. If the above interrogative expression were to be expressed in English, it will lose the impulse of questioning Sanya's personality. Another example of Yoruba sentences without footnote explanation is:

*Kini o fe nibe yen?"*

Although, the English translation was provided later in the conversation as 'what do you want?', which is a perfect English translation equivalence of the Yoruba sentence. At this point, there is no doubt that Wole Soyinka translated *Aké* through the experiential corpus, as established by Osundare (1995) and Oyeleye (1995).

### **Can we actually say Isola Translated *Aké*?**

Translations involve at least two languages and culture, thereby bringing in the issue of equivalence. In most cases, the languages are not from the same society/source. Naude and Miller-Naude (2011) explain that translation is a fundamental requirement of society and culture, a *sine qua non* of progress and communication, and a prerequisite for the arts, humanities, and sciences. A world bereft of translation would remain a world of isolated, localised, and clannish ethnic groups, unable to cross

language and cultural borders and ignorant of the knowledge, wisdom, and faith recorded in other climes, places, languages, and cultures. They report that many speak of translating as cultural mediation. Therefore, what becomes of a translation where both texts are from the same culture, society, wisdom but only different in language? Consider the extract below:

The Tortoise was lying of course. Claiming he knew neither hand nor foot of the cause of his terror was quite typical of his deceitful nature. But the sight of gourds which broke off their moorings on the farm and began to chase him over rocks and rivers must have been most unnerving. The song appeared far more suitably applied to me: every time Wild Christian accused me of being possessed of 'è mí èşù', I was simply puzzled that no one else appeared to share my deep sense of injustice. I had not after all, provoked the situation. I roved through the woods on the next expedition with one fearful eye on anything bulbous. There were no gourds on the farms or in the woods of the parsonage but there were the baobab trees with their velvet-cased oval fruits, the shape and size of grinding stones. I saw them raining down on me, then pursuing me through the woods. If Wild Christian prayed hard enough, perhaps it could happen. What do you think you are up to?' Lawanle had just come in. The intrusion was unpardonable. Don't you know you are supposed to knock before entering Papa's room?' Since when did you become Papa?' And she came further into the room. It is still our room' I insisted. It won't be much longer' She said. You are getting older you know. What difference does that make?' You'll find out when it's time' she shrugged. Now come on. Mama is asking what you are still doing in the room. Why haven't you had your bath?' What am I going to find out?' Oh god, come on. Must you always follow one question with another question? That is what is wrong with you, you like arguments too much, you fancy yourself another Papa don't you?' What am I going to find out?' (Soyinka 1989:81-82 )

A ti mò pé irò ni ijàpá n pa. Ó ní òun ò mò ọwọ tàbí ẹsẹ ohun tó dá ẹrù ba òun. Bí ó ẹe máa n purọ tan gbogbo ayé jẹ niyẹn. Sùgbọn kí ó kàn rí igbá, tó já okùn ara rẹ nínú oko, tí ó sì wá n lé e kiri, ní kòtò ní gegele, kò le ẹe kí ó má kà á láyà. Ó dàbí ẹni pé ẹmi gan-an tilẹ ni orin yií n bá wí: gbogbo igbá tí Ẹlégùn Jèsù bá sọ pé ẹmí ẹsù wà nínú mi, ó máa n jọ mí lójú pé kò sí ẹni tí ó rí i pé irò ni wọn n pa mò mi. Ẹmi kúkú kọ ni mo fa ọrọ tó ẹlẹ yí. Oko tí a lọ léyìn eléyí, ẹe ni mo rọra n kiyèsí ohun tí ó bá jọ igbá bí mo ẹe n rìn kiri inú igbó. Kò sí igbá nínú oko tàbí nínú igbó agbègbè agbo-ilé àlùfáà, sùgbọn àwọn igi osè kan wà, tí ara ẹsò wọn gbooro rí bí àrán, tí ó sì tóbi bí ọlọ ata. Mo rí i tí àimoye wọn n já bọ lùmí, tí wọn sì n lé mi kiri inú igbó. Bí Ẹlégùn Jèsù kò bá dáké àdúrà, bóyá ó le ẹlẹ lóódótó o. Ẹwo lo ha n dán wò yí?” Láwálé ló ẹsẹ wolé. Àyojúsí rẹ yí bí mi nínú dópín. Iyẹn ni pé ìwọ ò mò pé ó yẹ kí o kanlẹkùn bí o bá fẹ wọ yàrá bàbá?” Níjọ wo lo sọ ara rẹ di Bàbá? Ó tún rìn wọ inú yàrá wá. Mo tẹnu mò ọn pé: “Yàrá tiwa sáà ni”. Ó ní: “Wò ó, itàdógún ẹ kù sí dèdè. Sọ o mò pé o ti n dàgbà?” Kín niyẹn ní ẹe pẹlú ọrọ tí a n sọ yií?” Ó kàn sọ ẹjìkà ni, ó ní: “Nígbà tó bá yá, yóò yé ọ. Ó yá, mà má ní kín ni o tún n ẹe nínú yàrá. Kín ló ẹe tí o kò tii wẹ?” Kín lo sọ pé yóò yé mi tó bá yá?” Ọlórún ò, ó yá jàre. Ìwọ ò le ẹe kí o má máa fi ìbèèrè kan pàdé ìbèèrè mìíràn ni? Ara ohun tó n ẹe ó náà niyẹn, o ti fẹràn àrìyànjiyàn jù. O ti wá sọ ara rẹ di Bàbá kejì, àbí?” Mo ní kín lo sọ pé yóò yé mi tó bá yá?” (Işola 2001:103)

From the extract, Işolá adopts dynamic equivalence by implication he chooses “interpretative resemblance” method (see Pym 2010:35), which gives room for the creative ingenuity of the translator (in this case language retrieval) while they try to be faithful to the source text. However, he interpreted some expressions in line with cultural realities. One example of this is the expression ‘*It won't be much longer*’, *She said* which literarily could have been translated as *Ó ní, kò ní pé mò (rárá)*. Işolá used a culturally appropriate approach to present the expression as

*Wò ó, itàdógún ẹ̀ kù sí dẹ̀dẹ̀.* Although Ìsòlá's translation is an interpretation of the English version, the words used are not exactly the same. If Ìsòlá's interpretation is to be translated back into English we shall get something like *see, your fifteen days remain small to complete.* But, the pragmatic implication is understood and Ìsòlá's translation can be taken for Soyinka's expression. Moreover, Ìsòlá is in the business of retrieving a Yoruba story told in a foreign language, so, he was preoccupied with bringing back the story into culturally appropriate environment.

Soyinka's expression of Yoruba with English made it easy for Ìsòlá to bring such expressions home into Yoruba. *Claiming **he knew neither hand nor foot** of the cause of his terror was quite typical of his deceitful nature.* The bold part is evidently a Yoruba expression said in English. It could be interpreted to mean 'he knew absolutely nothing about it'. This made Ìsòlá to use natural equivalence. Pym (2010:9) explains that the idea that what we say in one language have the same value (the same worth or function) when it is translated into another language is known as natural equivalence. He emphasizes that a translation should have the same value as its corresponding source text. Sometimes the value is at the level of form and some other times at the level of reference. Hence, Ìsòlá interprets Soyinka's expression as: *Ó ní òun ò mọ̀ ọwọ̀ tàbí ẹ̀sẹ̀ ohun tí ó dá ẹ̀rù ba òun. Bí ó ẹ̀ máa n purọ̀ tan gbogbo ayé jẹ̀ nìyẹn.* It is observed that hand/ọwọ̀, foot/ẹ̀sẹ̀ have the same value when English and Yoruba is compared. However, while the English version is a sentence, the Yoruba version contains two sentences. This does not disqualify the translation from being natural since it is not everything found in the source texts is always "natural" or "common". If it were, the texts would be so boring that there would be little reasons to translate them.

Ìsòlá, who is into the business of retrieving Soyinka's Yoruba story back into Yoruba paid specific attention to the modern Yoruba orthography. Why Soyinka could be pardoned since his interest is to present the story the way it is to the rest of the world. Ìsòlá on the other hand should represent the language the way it is since his focus is the Yoruba community. Example of such are;

Egba mi, ara e ma ntutu! Ara e ma ntutu! (pg. 17)



You will observe that second personal plural pronoun (È) is merged with the main verb in the first sentence of the expression. Ìsòlá separated these appropriately in his own version:

È gba mi, ara ẹ mà ń tutù! Ara ẹ mà ń tutù! (pg. 21)

Another example is,

I had not seen her giving food secretly to unseen companions, yet the *saara* was for them. (pg.18)

Mo mò pé n ò rí i kí ó máa dọgbọ́n fún àwọn egbé rẹ kan lóúnjẹ ní kọ̀rò. Bẹ̀ẹ̀ sì ni àwọn ni wọn sọ pé wọn ẹ̀ **sàràà** fún. (pg. 23)

It is observed that while Soyinka wrote the bold word the way it appeals to him, Ìsòlá on the other hand wrote the word the way it is acceptable to the Yoruba community. This proves that while Ìsòlá is faithful to his source text, he is at the same time faithful to his course which is retrieving the Yoruba story back to the people as pointed out early.

## **6. Conclusion**

Language Exploration is a type of translation borne out of experiential text for globalization and culture cross fertilization. Language retrieval is a type of translation borne out of the quest to bring back people's stories expressed in a foreign language. Therefore, *Aké* is a confluence of interests where both purposes of globalization and localization are achieved. *Aké*, (the English version) tells a Yoruba story in a foreign language, and this is considered as a translation. The source text is experiential and the primary aim is for easy accessibility by the global community. *Aké*, (the Yoruba version) brings back the Yoruba story told in a foreign language to its source for the purpose of local community accessibility. This is beyond mere translation, it is language retrieval. *Aké* as a whole, therefore, is a confluence of interests of two worlds which could be termed as glocalisation.

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