TRANSLATING AFRICANIZED ENGLISH IN ANGLOPHONE WEST-AFRICAN LITERATURE: A STUDY OF GERMAN TRANSLATION OF CHINUA ACHEBE'S *ARROW OF GOD*

By

Ajibola FABUSUYI

jibolafabusuyi@gmail.com/+234 803 571 0020

and

Ezekiel OLAGUNJU

olagunju34@yahoo.com /+234 806 233 9798

Abstract

Translation of Anglophone Literature in English into another foreign language calls for critical investigation as it involves transporting indigenous experience from a foreign language into another. Existing research has neglected the make-up of the source texts, and focused more on the mechanism of translation. The present study fills this gap by demonstrating how the re-writing of Chinua Achebe's Arrow of God into German exemplifies the tenets of Anglophone African Literature in translation. The present study reveals the use of appropriate analytical tools in projecting the social-linguistic elements in the source text, which bring out the socio-cultural realities of the source culture. This includes localized English among many others. Aim is to contribute to the existing research by using appropriate strategies in evaluating the Anglophone African text.

Keywords: indigenous experience, Anglophone West-Africa, resistance strategy, Africanized English, third text

Introduction

Since the 1970's, approaches to translation evaluation have been majorly carried out, using linguistic (Catford 1965) and equivalence theories (Nida 1964). However, in the 1980's and 1990's, translation and the translation evaluation began to favour a more global and interdisciplinary approaches, to include Cultural Studies, Sociology, Philosophy, Anthropology and Comparative Studies. This is because translation, especially literary translation takes place under various sociocultural and sociolinguistic situations with their associated restrictions. It is for these reasons that more recent translation evaluation strategies therefore take into consideration, the restrictions posed by these sociocultural and sociolinguistic situations on translators and the decisions they take on specific translation challenges.

This paper is based primarily on the evaluation of Maria von Schweinitz's German translation of Chinua Achebe's *Arrow of God* (*Der Pfeil Gottes*, 2003). Although the source text is written in English, it nevertheless consists of a very strong presence of culturally deep Igbo undertones, which, though is not always written, yet, is implied from the beginning till the end of the text. It would then be appropriate to conclude that even as an original text, *Arrow of God*, like many other texts by Achebe, including *Things Fall apart* (1958), *No Longer at Ease* (1960) is a second original. Based on these, it is therefore essential to investigate whether the translator regarded the source text as the only original source material for investigation or considered the cultural backdrop of the text, in the process of translation. Even though it is assumed that the translator is at home with the English language, it would nevertheless be appropriate to investigate whether she considered the linguistic, contextual as well as the cultural peculiarities of Europhone, especially Anglophone West African literary texts.

Furthermore, it is important in the analysis to find out whether the linguistic and cultural differences between the German and African languages, as well as the new innovative approaches in form of neologism, creation of artificial language etc. do not remove the intelligibility of the target text. For example, new innovative approaches sometime involve possible manipulation of the German language in order to conform with the various languages and their variants as they appear in the source text (See Fabusuyi [2010] and Adeaga [2008, 67]). Classical examples of neologism can be seen in the following German translation of *Sozaboy, A Novel in Rotten English* (Ken Saro-Wiwa [1985, 30]):

> Broken English:
> "*I'm telling you, this thing wondered me plenty*."
>
> German Translation:
> "*Ich sage euch, ich war sehr überraschiert.*"
> (*Sozaboy* –German translation by Gerhardt Grotjahn-Pappe, p. 45)
>
> i.e. German neologism here is *überraschiert sein*, which essentially, does not exist in German.

It is necessary here to state that the translation analysis in this essay is based on Lawrence Venuti's Resistance theory and Katharina Reiß' *Text-typological* Approaches done from the point of view of

a background cultural and linguistic knowledge of the source text and culture. The closeness to, or the approximation of the original, of the translation shall be investigated, in order to determine the adequacy or otherwise of the target text in terms of style, message as well as the content of the source text.

The Source Text

The novel *Arrow of God* (Chinua Achebe, 1964) is set around 1920 during the colonial period in the Igbo-speaking part in Eastern Nigeria, where life is relatively influenced by the British colonial administration. There is a conflict between two neighbouring villages: Umuaro and Okperi, on a piece of land, which according to the Umuaro people was stolen by the Okperis with the support of the white authorities based in Okperi. Against the advice of Ezeulu, the Chief Priest of Umuaro, the people go to fight the Okperis. As expected, the District Commissioner, Winterbottom (Winterbota), who is stationed in Okperi takes sides with the Okperi people, thereby causing them heavy losses. Moreover, the fact that the Chief Priest of Umuaro had already declared in the village assembly that the land does not belong to his village did not help matters, and soon enough, his influence gradually wanes as he becomes unpopular among his people. As an individual, Ezeulu is a curious person, as he decides to send one of his sons, Oduche to the white man‘s school, that is, the Christian Mission, for the single purpose of learning the wisdom of the whites. For example, Ezeulu is fascinated by the weapon of the white, which spits fires and kills instantly. However, this leads to catastrophe because one day, Oduche, convinced about the white religion and the folly in his peoples', simply decides to release the sacred python, which represents the symbol of the gods of his people, from the box in which it was kept.

Also in the plot, the District Commissioner, Captain Winterbottom in Okperi decides that to allow for easier administration, it would be better to appoint a representative out of the six villages under his administration (including Umuaro and Okperi), who would be the Chief that would report to him under the application of indirect rule. He then decides nominates the honest and upright Ezeulu, the Chief Priest of Ulu. When asked to come to Okperi, Ezeulu has no idea of this development but decides to heed the call of the District Commissioner. However, the District Commissioner takes ill before Ezeulu gets there and is therefore not in a position to speak with him. When Ezeulu is finally given the message, he refuses the offer, for many reasons. The Assistant to the District Commissioner, who ordered Ezeulu to be remanded in custody in the Mission Station, considers this refusal as a slight. After several weeks, Ezeulu is released and allowed to return

home in Umuaro. On getting home, he discovers that a few full moons had passed during which he was supposed to have conducted the festival of the new yam, which is occurs at the coming of the new moon and would allow the people to start harvesting and eating the new yam. There is hunger in the land, but the Chief Priest insists on waiting for another new moon. This leads to serious disagreement, which, again, is not helped by the waning influence of the Chief Priest. Finally, Ezeulu's son, Obika dies under mysterious circumstances at a young age, which possibly leads to a mental condition for the Chief Priest, a condition he is in until his death, signaling a tragic end to the plot.

Nativization/Africanization of English

A discussion of the ingenuity of a group of African writers particularly of Igbo descent in Nigeria, including Chinua Achebe, Chukwuemeka Ike, Elechi Amadi, and the poet Gabriel Okara among others is very significant to this study. The writers find a way of creating the highly metaphoric, dramatic and culturally rich and lively oral tradition of the Igbo in their literary works. The result is that, even when the texts appear in English, they nevertheless appear to be simulations of the typical way of thinking –and talking of the Igbo. As Igboanusi (1995) puts it, the works of African writers of Igbo descent represent „a good instance of the Igbonization of English". He also agrees with other scholars that African written literature largely takes roots from the oral tradition:

> *The contemporary Igbo writers write in the tradition of Igbo literature because of their general indebtedness to a unique oral literary heritage and the circumstances, which have made English their language of expression.*
> *(Igboanusi [2001, 54])*

This assertion validates Achebe's opinion in „The African Writer and the English Language",

> *...(sic) I feel that the English language will be able to carry the weight of my African experience. But it will have to be a new English, still in full communion with its ancestral home but altered to suit its new African surroundings.*
>
> *(Achebe [1975, 65])*

We contend that the "altered, new English", especially in *Arrow of God* is one which is consciously crafted to reflect the culture-specific discourse of the Igbo oral tradition. Igboanusi opines that specifically writers of Igbo descent have been able to incorporate an Igbo identity, style and culture in their linguistic engagements. He summarizes the linguistic styles used for this into loan words, coinages, loan blends, translation equivalents (such as what he terms as "igboisms"), and colloquialisms (57-69). The list, however, is not exhaustive; the authorial techniques in this case also include code mixing and code switching. This essay seeks to justify the assertions above by highlighting the all-important duty of the translator while working on a text-type like *Arrow of God*, which include an attempt at grasping the nuances of the Anglophone African text-type i.e. first interpreting the text by understanding the "interference, implication and implicature, based on non-textual clues and some knowledge of African discourse production strategies." (Bandia 2003, 135 quoting Grice 1975).

However, unlike Bandia's essay, *Postcolonialism and translation: the dialectic between theory and practice*, which subtly regards the Euro-African text itself as a form of rewriting as translating (pp. 129, 131, 132), the essay is an attempt at analyzing *Der Pfeil Gottes* as a prototype of Anglophone African text-type in translation. This again, is based on Achebe's statement of the subject-matter:

> *You read quite often nowadays of the problems of the African writer having to first think in his mother tongue and then to translate what he has thought into English. If it were such a simple mechanical process, I would agree it that it was pointless ...(sic) and such a process could not possibly produce some of the exciting poetry and prose which is already appearing.*

Rather than dwelling on the debate on the Postcolonial texts on their own, as translations, the current essay seeks to analyze process of translation *Übersetzungsvorgang* and examine the German translated text *Übersetzungsprodukt* as it latter reflects the content and intent of the source text.

Literature Review/Theoretical Foundation

The literature review in this essay is based on examining the meaning of translation and the various approaches into the process of translation. Translating is loosely defined as the process which involves reproducing in the receptor language the closest natural equivalent of the source language, first in terms of meaning and secondly in terms of style (Nida 1969:24). Nida also emphasized an analysis of a message in terms of dynamic dimension, since equivalent message production is a

process, not merely matching parts of utterances, but also of reproducing the total dynamic characters of communication (p.120).

Over the years, scholars of various disciplines to reveal different orientations and dispositions towards the term have defined translation. These range from the purely linguistic and equivalent orientations (Catford 1965; Jäger 1975; Koller 2004 etc.), to cultural and intercultural considerations (Snell-Hornby 1998; Witte 2006). However, the more mainstream approaches into translation, especially Europhone African literary translation is the approach towards the consideration of the subtexts (Fall 1994; Kolb 2011), which (Mayanja, 1999) referred to as "dritter Text" i.e. third text.

This essay supports the argument for the third text, as a point of departure in understanding and analyzing the Anglophone African text in translation. According to Mayanja, the term, *third text* refers to the unwritten text, which serves as primary source for the author and from which he or she draws inspiration. The third text is found in the culture and the setting of the source text, and is embodied mainly in the local language of the folks. Third texts do not exist in written form, but are nevertheless implied in varying degrees in the source texts, and a recognition of such, on the part of the translator, indicates an understanding of the spoken and the implied in the texts, and helps in making informed analysis of translations on the part of translation scholars.

The Resistance theory and *Text-typological* Approaches

According to Venuti, the concerns of resistance strategy is to:

> *[…] to develop a theory and practice of translation that resists dominant target-language cultural values so as to signify the linguistic and cultural difference of the foreign text. […] Such a translation strategy can best be called resistancy, not merely because it avoids fluency, but because it challenges the target-language culture even as it enacts its own ethnocentric violence on the foreign text." (Venuti [1995, 24])*

The principles of resistance theory approach (in analyzing the processes of translation and associated strategies employed in the target-text), involves a linguistic comparison of the source language text with the target language text, in order to identify degrees of foreignization and domestication. Resistance Strategy bases the strength of a translated text on its ability to retain the linguistic and cultural aspects of the original. As a matter of rule, the model recommends analysis of cultural, literary texts, which would invariably offer sizeable aspects of resistance, the structural "markedness" of the source culture in the source text, and its adaptation or otherwise in the target text. Apart from aspects of domesticating i.e. Germanizing, and alienation, the lexical and semantic

levels in Venuti's resistance theory also include analyzing culture-specific elements e.g. the translation of metaphors and proverbs.

Reiss' model differentiates texts according to their communicative function, which considers method of translation and categorizes items to be evaluated in the target language according to text-type and function. This include intra-linguistic instructions i.e. semantic, lexical, grammatical and stylistic elements as well as aspects of intratextuality in the texts. The aspects of intratextuality involved examining "lexical instructions" i.e. issues around registers, names and most importantly, metaphorical language, which abound in the source texts. Also included in the model are aspects of intertextuality in the source-texts and their equivalents in the target-texts in order to assess their adequacy, correctness and how well they correspond. This include examining translators' ability to integrate themselves into the situations of each literary character and text to include their expertise in the treatment of subject (Sachbezug), time (Zeitbezug), place (Ortsbezug) as well as receptor (Empfängerbezug).

The primary concern of the present study is to analyse the various intratextual elements in the source text –Chinua Achebe's *Arrow of God*, particularly the Africanized English style, which reveal the sociocultural realities of the source culture, which characterize Europhone African Literature as a text-type, and the translator's choices in rewriting them.

In line with Venuti's laid down principles of *Resistance Theory* approach, the methodology of the study includes a linguistic comparison of the source language text with the target language text, in order to identify degrees of foreignization and domestication. The data collected therefore includes aspects of translation problems at the morphosyntactic level including the treatment of idiolect, Pidgin English, address system, code switching, and code mixing and translation of Igbo words. The data used also at the lexical and semantic levels also include culture-specific elements like the translation of metaphors and proverbs.

Using Katharina Reiss' text-typological approach study, the present study first does a linguistic analysis of the source texts especially loan words, code mixing and code-switching, loan blends, coinages, translation equivalents etc.) as well as cultural elements: proverbs and metaphorical expressions which reveal the sociocultural realities of the source texts. It then investigates the strategies employed by the translators at lexical, syntactic, semantic and culture-specific levels. Up until now, apart from Lindfors' *Study of Finnish translation* (2015), which breaks down the characteristics of the novels as a pre-requisite for a good evaluative study and then used binary

terms to do a combination of quantitative and qualitative analyses of the translations, this paradigm has not been adopted in analyzing Europhone literary texts into German, especially Soyinka and Achebe novels.

Method of Translation by Maria von Schweinitz

It is interesting to note that in the German translation of *Arrow of God* (*Der Pfeil Gottes*), the translator, Schweinitz apparently adopted formal equivalence method, which strives at adjusting to the style of the source text. In addition, she apparently collaborated, to a certain extent, with someone from the Igbo-speaking region of Nigeria, which shows in the description of the sketch of the Ezeulu's family tree:

> *Zusammengestellt unter freundlicher Mitarbeit von Elizabeth Iwobi.*
> *(Der Pfeil Gottes p. 277),*
> *i.e. Arranged with the kind assistance of Elizabeth Iwobi*

The translation analysis shall be done, in accordance with linguistic categorization, including analyses at the morpho-syntactic level, to include the handling of code mixing with Igbo loan-words; at lexical level i.e. coinages, loan blends, translation equivalents (especially "Igboism"). Moreover, the present study investigates other translation issues, which include those arising from language and cultural barriers and translator's innovations. This will allow us to take informed opinions in the ensuing translation evaluation and discussion of findings.

A. Translation Analysis at morpho-syntactic Level

Loan words

Loan words are words, with are mostly borrowed from language and introduced into another, (see Kemmer [2017]). Loan words in Nigerian novel, are mostly generated from the local languages and Nigerian Pidgin English (Igboanusi [2001, 57]). While some writers put some clarification as footnotes and glossary (see Wole Soyinka's *Aké, Years of Childhood*), some give elaborate explanation of such in further sentences (see Buchi Emecheta's *Kehinde*). However, Chinua Achebe's style is to give a subtle meaning of such loan words mostly in the same sentence in which they appear. This expectedly, made the German translation easier for Maria von Schweinitz and yet allows her translation - *Der Pfeil Gottes* stay largely, close to the original.

A few examples of loan words in *Arrow of God* and their translation in *Der Pfeil Gottes* can be seen in the following tables:

(i)

Arrow of God	***Der Pfeil Gottes***
On his hand he carried *Nne ofo*, **the mother of all staff of authority in Umuaro…** (p. 70)	In seiner Rechten hielt er den *Nne Ofo*, **die Mutter aller Kommandostäbe in Umuaro** […] (p. 90-91)
Umuago celebrated their *Mgba Aghogho* or the **Wrestling of the maidens** […] (p.193)	Umuago feiert sein Mgba Aghogho, **die Ringkämpfe der Mädchen** […] (p. 233)

Table 1.

Remarks:

We can observe that the careful explanation of each Igbo loan word by the writer in the accompanying clauses, close to the point of usage of it apparently makes for an easy and straightforward translation for the German translator, Schweinitz. She also adapted the same style generously in her translation.

However, a few translation errors are observed, first of which is shown in *Arrow of God* p. 116, with its German translation in *Der Pfeil Gottes* p. 141.

The German translation of the description of the hair style of Obika's wife:

Her hair was **done** in in the new *otimili* fashion, as

Ihr Haar war nach der neuen *otimili*-Mode **gekämmt**…

is doubtful, as *gekämmt* is used to in translating hair being done in a fashion in traditional Africa i.e. plaited. The verb *kämmen* (participle: gekämmt) means to comb in German and not to plait, explaining the confusion of the translator about how hair is plaited in black Africa, particularly as it is done for Obika's wife – a new bride in the novel.

Similar examples of loan words are can be found on page 119 of *Arrow of God,* with accompanying explanation in the next table:

(iii)

***Arrow of God* p. 119**	***Der Pfeil Gottes* p. 146**
'Let me have *ego nano*.' She untied **a bunch of cowries** from a corner of her cloth and gave them to him. He counted them carefully on the ground as a woman would before she brought or sold in the market, **in groups of six. There were four groups** and he nodded his head.	„Lass mich das ***ego-nato*** nehmen." Sie knüpfte eine Anzahl Kauri aus einer Ecke ihres Kleides und gab sie ihm. Er zählte sie sorgsam auf den Boden, wie eine Frau es tut, ehe sie auf dem Markt kauft oder verkauft, Grüppchen von sechs Stück. Es ergaben sich vier solcher Grüppchen, und er nickte.

Table 2.

Remarks:

The translation of *ego nano* as *ego-nato* also raises a question mark here, as *ego-nato* means a bunch of six cowries, in three groups; while *ego nano* means a bunch of six cowries, in four groups. This seems surprising because the correct number of this means of exchange at this period in Igbo (cowries) was well explained in the accompanying sentence, raising the question as to whether value was intentionally or otherwise reduced in the German translation.

Furthermore, the translation of some other loan words on page 125 of *Arrow of God* are also found to be less than adequate, as the next table shall reveal:

(iv)

***Arrow of God* p. 125**	***Der Pfeil Gottes* p. 153**
Obika came from his hut while she swept the outside and asked: 'Do you sweep the *iru-ezi* nowdays?	Während sie vor dem Eingang kehrte, kam Obika aus seinem Haus und fragte: „Fegst du jetzt die *iru-ezi*?

Table 3.

(Note: *okeakpa* = **palm-leaf;** *iru-ezi* = **frontage of the obi)**

Remarks:

The translating of *nowadays* as *jetzt* is curious, as both adjectives have different meanings. *Jetzt* means now, which, is quite misleading, particularly in the context in which it is used in the text. Similarly, the *iru-ezi* „the immediate frontage of the obi" i. e. the front the hut is normally swept every day, sometimes many times in a day in the pre-colonial Nigerian society. In the Igbo

tradition in particular, an unkempt *iru-ezi* or one with weeds growing on it actually suggests that the owner of such a hut is dead. Therefore, Obika's question to his wife as to whether she is sweeping the *iru-ezi* "nowadays", as the translation suggests, indicates more than a question, but a big accusation, and is therefore an inadequate translation in this context.

(v)

***Arrow of God* p. 223**	***Der Pfeil Gottes* p. 266**
The **passage** of Ogbazulobodo helped in establishing Ezeulu in the present […] **a night spirit** pass with this fury.	Gerade in diesem Augenblick **flog** Ogbazulobodo **vorbei**, und dann half Ezeulu zurück in die Gegenwart.

Table 4.

Remarks:

Again, the problem here is apparently borne out of limited knowledge of what Ogbazulobodo, the night spirit means and how it operates in the Igbo culture and religion, and how it moves. The German translation would suggest that it's movement was probably appropriated for that of the witch on a broomstick, or that of a bird, as ist movement is represented with the verb *fliehen* (past tense -*flog*) meaning "to fly".

B. Translation Analysis at Lexico-semantic Level

At the lexico-semantic level, we shall analyse Schweinitzs' handling of neologisms, loan blends and translation equivalents such as igboism, proverbials und imageries in *Arrow of God*, in German translation, *Der Pfeil Gottes*.

Neologisms

Broadly defined, and as used in linguistic terms, neologisms are new morphological and lexical formations, which are not previously used in a language, but can become quite mainstream, after appearing in the language for a certain period of time. Neologisms are author's formation; he produces new words arbitrarily or constructs words from elements presented in the language (Oleynikova, 2016).

The translating neologisms can be clarified with the philosophy behind Chishimba's concept of "Semantic Shift" used in African literary texts, as quoted by Bandia:

> *Semantic shift is defined as the assignment of fixtures of meanings in the source language of the speaker/hearer to know lexical items in the second language such that the derived meaning is more relevant to the new user and is no longer native to the native speaker… a semantic shift can also occur when a European-language word is assigned a new meaning that can only be understood within the native African context in which it is used.*
> *(Bandia 2008, 101) See also, Ashipu KBC (2012)*

Regarding *Arrow of God*, Igboanusi regards *coinages* i.e. neologisms as elements, which are created because of sociological factors in Igboland and in Nigeria in general. (Igboanusi 2001: 59). Examples of such include general terms like "father", "mother", as indicative of reverence respectively, for male and female members of the family or the community who are of same age as one's parents; as well as „brother", „sister" for older male and female members of the family or the community in Nigeria in general.

The example in following table refers to Ugoye's description of the position of the moon in coined a personification, and its German translation:

(i)

***Arrow of God* p. 2**	***Der Pfeil Gottes* p. 10**
Oho, I see it. Moon, may your face meeting mine bring good fortune. **But how is it sitting? I don't like its posture.**	Oho – jetzt sehe ich ihn. Mond möge dein Gesicht mir Glück bringen, wenn es meines bescheint. **Aber wie hängt er da? Mir gefällt seine Stellung nicht.**
Moon, may your face meeting mine bring good fortune.	Mond, möge dein Gesicht mir Glück bringen, wenn es meines bescheint.

Table 5.

Remarks:

Again, the German translation reveals a faithful, formal equivalence for the first sentence. However, the translation of the next sentence is different; rather, Maria von Schweinitz apparently prefers a fluid translation:

But how is it sitting? I don't like its posture.

Translation:

Aber wie hängt er da? Mir gefällt seine Stellung nicht. Here, the verb *hängen* was preferred to *sitzen*, to allow for easier and more natural flow.

(ii)

***Arrow of God* p. 20**	***Der Pfeil Gottes* p. 31**
And I think I should remind you to **hold your tongue in your hand** when we get there.	Und ich glaube, ich muss euch nochmals ermahnen, eure **Zunge im Zaum zu halten.**

Table 6.

Remarks:

The substitution of the last sentence in the above example i.e. *hold your tongue in your hand* with the biblical allusion (James 3.3; Psalms 34.13) *eure Zunge im Zaum zu halten* is curious. On the surface, the German translation may appear appropriate, considering the aspect of intratextuality of Katharina Reiss' evaluation approach as regards expert knowledge in handling geographical, historical or contextual reference; both the original English and the German translation are nevertheless contradictory.

The saying *hold your tongue in your hand*, that is, "Jide ire go aka" is an Igbo expression meaning "to be quiet about something" or "to not say something". But its translation as "die Zunge im Zaum halten" nevertheless gives an unnecessary biblical allusion in the context of *Arrow of God*, as Akukalia, who used it and the people addressed –his companions -are neither original nor converted Christians. Rather, "Jide ire go aka" is the Igbo expression literally calqued as *hold your tongue in your hand* by Achebe in *Arrow of God*. (See Ijioma and Cookey 2016, 55). The translation of culturally rich Igbo saying as found in literary texts as in Achebe's *Arrow of God* would appear superfluous and strange, while such, as used especially in the context in the table above, are expected to mirror the cultural reality and world view of the source culture.

(iii)

Arrow of God	***Der Pfeil Gottes***
my mother's people (p. 20)	das Volk meiner Mutter (p. 30)
when a cunning man dies a man of cunning buries him (p. 20).	wenn ein listenreicher Mann stirbt, soll ein listenreicher Mann ihn begraben (p. 31)

Table 7.

Remarks:

The replacement of phrases, such as *my mother's people* and *cunning man* by *das Volk meiner Mutter* and *listenreicher Mann* and other such examples is an innovative approach on the part of Schweinitz, as each term can be regarded not only as a neologism in German language, but are also a result of an attempt at a true-to-original reproduction; and though they might sound quite strange in German, they however, represent Igbo realities.

A further example of neologism and its translations can be found in Akuebue's personification of the harsh heat generated by the sun in the following table:

(iv)

***Arrow of God* p. 95**	***Der Pfeil Gottes* p. 119**
This *type of heat* **is not empty handed.**	**Diese Art Hitze hat keine leere Hände.**

Table 8.

Remarks:

In terms of style of the source text, the translation of the sentence above can be regarded as adequate. However, viewed from a logical, even semantic point of view, the German translation is not exactly semantically correct, and would, like many other coinages from the text, sound strange to a German speaking reader, especially if such a reader does not have the original text. The problem here is the challenge of translating figuratively expressed African expressions, which also often carry further connotative meanings. In this case, the challenge is not only of retaining the spoken word, but also the adequate representation of its connotative meaning.

Code-mixing* with *loan-blends

A *loan-blend* is "a form in which one element is a loan word and the other is a native element." (Hoffer 2005: 2). This authorial technique, opines Linfors (2015), is very productive in Anglophone West-African texts. Here, elements of the source and target languages are combined to generate a nominal group with a new meaning, whereby the English word, for example, serves as head-word, while the Igbo-element serves as *modifier*. The new composition helps the reader to understand the meaning of the Igbo-element in the usage. (Igboanusi 2001: 61). This indicates therefore, that unlike the case of code-mixing as used by other writers e.g. Soyinka, whose code-mixing of English with Yoruba or Pidgin-English as the case may be, which does generally appear

independently of the other language, and does not necessarily seek to explain the meaning; Achebe's style is to aid the reader's comprehension by creating English head-word with Igbo-element.

On the following table is a list of *loan-blends* in Achebe's *Arrow of God*, and Maria von Schweinitz' German translation:

(i)

Arrow of God	***Der Pfeil Gottes***
Don't you see beyond the top of **ukwa tree?** (p. 2)	Siehst du nicht – dort über die Krone des **Ukwabaums**? (p. 10)
Have you finished preparing the **Bitter leaf**? (p. 5)	Hast du das **Bitterblatt** schon fertig? (p. 14)
Ezeulu took the ***ofo*** **staff**… (p. 6)	Ezeulu zog seinen ***ofo*-Stab** (p. 15)

Table 9.

Note that Schweinitz employed a variety of translation strategies in handling *loan blends*. For some, a hyphen was put between the source language and the target language word e.g. *ofo*-Stab, for another group however, both the source language and the target language words are put together without a hyphen e.g. Ukwabaum. Yet, for some others, completely new German words are generated e.g. Bitterblatt. Curious however, is that loan blends, which appear in italics in the original also appear so in the target text while the newly generated loan blends e.g. Bitterblatt are not written in italics.

Translation Equivalents

Under the topic, Translation Equivalents, the term "Igboism" shall be given much focus at this stage. What constitutes "Igboism", includes interference caused by Igbo speech pattern on English, translation or transliteration from Igbo manner of speaking into English as well as Nigerian English expressions (Igboanusi 2001: 62). Igboanusi summarizes the meaning of the term and its usage in Nigerian novels by some Igbo writers as follows:

> *Translation equivalents frequently occur when the authors are using expressions, which may be termed "Igboisms." Igboisms are usages that reflect traditional Igbo life and cultural habits. These expressions*

> *are easily understood in Igbo but are either lacking in English contexts or are used in ways different from the English forms. Igboisms are clearly different from coinages. Although words are coined to reflect Igbo experience, coinages may be formed through paraphrase but not through literal translation, as is the case with Igboisms.*
> *(p. 63)*

It figures then, considering that the instances of such "Igboisms" only find expression in dialogues between characters in *Arrow of God* and not in the narration. Here, it is neither about Pidgin-English (NPE) nor colloquial, it is about a special transliteration of Igbo manner of speaking into English.

Igboanusi goes further to list some aspects of some Nigerian novels where "Igboisms" was used in the following examples:

> *„On the evening of the brother of tomorrow" (Concubine, p. 63).*
> *(„Brother of tomorrow" in Igbo means „nwanne echi",*
> *British English „the day after tomorrow" and German Übermorgen.)*
>
> *„Who will prepare my afternoon meal?" (Concubine, p. 78).*
> *(„Afternoon meal" means literally, „nri ehihie", in Igbo, to indicate „lunch" in British English and could either indicate „Mittagessen" or „Nachmittagessen" in German.)*[1]
> *(p. 63)*

Similarly, Igboanusi highlighted some examples of "Igboisms" in the novel *The Only Son* by John Munonye. (Here the title of the novel is represented with TOS):

> *„Fetch one or two more pots for your son's wife" (TOS, p. 15).*
> *(„Son's wife" means in Igbo „nwunye nwa", i.e. „daughter-in-law"*
> *British English and Schwiegertochter in German.)*

Unlike the operation with *loan words*, many writers from Eastern part of Nigeria, also called Igboland, simply transliterate the Igbo speech into English, and even though such expressions may sound strange to European readers, they are nevertheless easily understandable to the Nigerian reading public. A few examples of such Igbo-English are listed in the table below:

(i)

Arrow of God	***Der Pfeil Gottes***
You can now see, *son of our daughter*... (p. 23)	Du siehst jetzt sicher ein, **Sohn unserer Tochter**... (p. 34)

Table 10.

Remarks:

The first list of examples above is explained thus:

> "Son of our daughter" translates in Igbo as "nwa ada anyi", equivalent to British English "our son-in-law".) (Igboanusi 2001, 63). In German, it means "*Enkel*".

These indicate that Schweinitz succeeded in translating the Igboism phrases and sentences, again, in the similar form in which they are spoken in Igbo, and how they appear in English, in *Arrow of God*, into German.

(ii)

Arrow of God	***Der Pfeil Gottes***
"If war came suddenly to our town, how do you call your men together, *father of my mother*?"" (p. 23).	„Wenn plötzlich Krieg über eure Stadt käme, würdet ihr dann alle Männer zusammenrufen, **Vater meiner Mutter**? Wartet ihr dann bis morgen? (p. 34)

Table 11.

> ["Father's father in Igbo is "nna nna", i.e. British-English - "grandfather" (Igboanusi (2001: 66),
> and German "Großvater".]

The analysis and the discussion of the translation strategies employed, is very instructive to the present study, in order to allow us evaluate the translation of these peculiarities of African i.e. Igbo cultural and linguistic phenomena into German. It is remarkable that these strategy was appropriated in the German version, *Der Pfeil Gottes* almost exactly as they appear in the source text, *Arrow of God*, particularly in terms of style.

Evaluation of the Translation

It is instructive to state that the investigation of Schweinitz' translation of *Arrow of God* into German, *Der Pfeil Gottes* clearly shows a tendency towards a true-to-original and a close adaptation approach. One can affirm that the translator, in many respects, employed Eugene Nida's (1964) formal equivalence. The investigation of the translation of Igbo loan words shows that the translator simply maintained the form of the source text in her translation. The large number of Igbo words in the German version is a pointer to the indigenization with which many West-African Europhone literature have been given, as exemplified in Achebe's *Arrow of God.*

However, a closer examination reveals some translation errors. For example, representing **huts** (p. 1 AOG) with **Häuser** (p. 21 DPG) is inappropriate. This is because in terms of structure, form and size, a *hut* and a German *Haus* are very different, and a German reader might have been misled. Although a *Haus* can somehow be used as a general term for a building where people live or wok etc., a typical pre- and early colonial hut is completely different from a German "duplex" apartment with stairs inside. However, this dimension is apparently not that important to the translator, who simply decided to translated *huts* and *Häuser.*

In addition, it is apparent that the German version of the text i.e. *Der Pfeil Gottes* manifests a recognition of the source text as a Europhone African text, with its essential characteristics. It even reveals an attempt to translate the non-culture specific imagery in a way to fit the sociocultural aspects of the Igbo, as carefully woven by the author. Our investigation shows that in cases where there is an apparently insufficient understanding of the connotative meanings of some items and concepts, the translator generally translated literally.

Like the source text -*Arrow of God*, the target text- *Der Pfeil Gottes* adapted the properties of indigenized Europhone African Literature in form and content, even when it is in German. This form includes the recognition of, and adaptation of techniques like *code mixing* with English and sometimes whole sentences Igbo language, as well as Africanized English expressions. As a result, this allows the text, largely, to read „foreign", a pointer to the concept of alienation in some specific literature.

Moreover, the narrative language in German sounds foreign, suggesting the presence of an unwritten but clearly implied „third text". This is shown in Schweinitz's adaptation in German, of a number of some highly metaphoric Igbo expressions and sentences. In other words, one can infer that Schweinitz's *Der Pfeil Gottes* was largely translated along the principle of formal equivalence, i.e. a close adaptation of the source text in terms of style and content. We can infer that Achebe's

subtle explanation of his Igbo loan words makes for an easy translation of same into German. The translation of neologisms and *Igboisms*, i.e. Igbo-source language expressions is successful to the extent at which they have literal meanings. However, the text corpus examined also reveal neologisms and *Igboisms*, which are simply translated literally into German, even when they carry metaphorical meanings with different cultural implications in the original. Such, in our opinion, would only read strange and possibly confusing to foreign reader.

The analysis shows a commendable translation strategy for *loan blends.* This is because, for almost every loan blend expression (in this case, nouns generated from loan blends created from Igbo and English adjectives and nouns) Schweinitz was able to generate a German word for every English word, leaving the Igbo word stable, thereby creating Wort and Igbo-German hybrid. With this strategy, Schweinitz was able to maintain, as much as possible, the linguistic hybridity of the source text in the translation.

Conclusion

In this study, we have been able to show a breakdown of some characteristics of some Anglophone West-African literary texts, including those written by some writers of Igbo descent in Nigeria, whose writings are distinguishable by the indigenized, i.e. Africanized English; and the translation strategy adopted for Maria von Schweinitz's German translation of Chinua Achebe's *Arrow of God*. The special characteristics of the selected text under evaluation is what informed the choice of the two evaluation approaches as two of the most appropriate evaluation theories for postcolonial texts. Lawrence Venuti's *Resistance Strategy* particularly allows for the a good measure of the degree of alienation i.e. foreignization and domestication in translation, whereby the object is the reader. For example, a foreignized text does not only allow the reader to experience the foreign text in its foreign sense, but also motivates him/her to be curious for the latent meanings of foreign phenomena in texts. Also, Katharina Reiss' text-typological approach allows for a way of distinguishing texts under evaluation according to text types. Hence, the selected text was prioritized primarily, according to its linguistic properties, as a form-based text, whereby the analogy of form as well as its aesthetic function i.e. the authorial techniques are evaluated.

The analysis unravels multilingualism as an important feature of many African societies, as exemplified in the text reviewed. Moreover, the source text also reveals an overwhelming influence of the oral tradition of the folks, which, despite the marauding effects of the European language, has remained strong and have found expression in the literature. The investigation establishes that a

good translation of Anglophone West-African text is possible, and with minimal errors. *Der Pfeil Gottes* is in our opinion, successful as a bridge between the source text and the German speaking reader, while largely maintaining the style and rhythm of the source text in revealing the sociocultural and sociolinguistic life of the Igbo. This is apparently made possible because of the relative value placed on the specific peculiarities of the Europhone African literature. Our evaluation of the aspect of meaning translation, however, does not reveal the same result. The German translator made some judgement in error, in the semantic and contextual meanings of some culture-specific Igbo phenomena in the German version, especially in aspects where she must have wrongly assumed to know the connotative meanings of some foreign expressions, possibly without a deep consultation with an expert in the source language area. This shows that neither a linguistic knowledge of English, nor occasional consultations with a random native speaker enough in undertaking such a project.

This brings us to the concept of „the third text". The „the third text" is not written but is firmly implied at the background of the Anglophone West-African text from where it occasionally finds expression. It embodies the sociocultural realities of the folk, and exists majorly in the African languages as in the case of Igbo in the selected text, and is mostly insufficiently represented in the European language as a result of linguistic restrictions. In order to unlock this mystery, our investigation therefore posits a collaboration with cultural, linguistic and translation experts, who are at home with the language and cultures involved, to achieve desired results.

End Notes

1. The citations were taken from Elechi Amadi's novel *The Concubine* published by von Heinemann African Writers Series in 1966. The excerpts are taken from pages 63, 204 and 78 respectively.

References

Achebe, Chinua. ([1964] 1986). *Arrow of God*, London, Heinemann. German version (2003): *Chinua Achebe: Der Pfeil Gottes* (German Translation by Maria von Schweinitz), List Verlag.

--- 1975. *The African Writer and the English Language* https.//studentportalen.uu.se/uusp-webapp/auth/webwork/filearea/download.action?nodeId=1577051@toolattachmentId=69628&usssp.userId=guest Accessed on 31 March 2018

Ashipu KBC. 2012. "Semantic and Rhetorical Shift as Stylistic Devices in Soyinka's Dramatic Works" in: *Studies in Literature and Languages,* Vol. 5, No. 3. pp. 5-61

Bandia, Paul. 2003. *Postcolonialism and translation: the dialectic between theory and practice*. https://lans-tts.uantwerpen.be pdf pp. 5-61 Accessed on 31 March 2018

--- 2008. *Translation as Reparation, Writing and Translation in Postcolonial Africa*, Routledge London. pp. 101.

Catford, John. 1965. *A linguistic theory of translation*. Oxford: Oxford University Press.

Fabusuyi, Ajibola. 2010. „Überlegungen zu einer interkulturellen Übersetzung: eine kritische Analyse der Übertragung von Soyinkas Werk *The Trials of Brother Jero*". (unpublished M.A. Thesis Obafemi Awolowo University).

--- 2011. Goethes Strategien der Übersetzung und ihre Relevanz für die Übertragung von Soyinkas Drama „The Trials of Brother Jero" in Mayanja, Shaban (Hrsg.) *Übersetzungsgermanistik aus einer afrikanischen Perspektive*, Göttingen: Cuvillier. p. 17-27.

Fall, Khadi. 1994. „Ousman Sembène Roman, *„Les bouts de bois de Dieu":* Ungeschriebene Wolof-Text, Französische Fassung, Deutsche Übersetzung, Hannover: Verlag für Interkulturelle Kommunikation.

Fischer, Benjamin. 1999. „Übersetzungen des nigerianischen Pidgin-English ins Deutsche. Ken Saro-Wiwa, Wole Soyinka und Chinua Achebe", München: GRIN.

Hoffer, Bates. 2005. "Language Borrowing and the Indices of Adaptability and Receptivity", in: *Intercultural Communication Studies* XIV: 2 https://web.uri.edu/iaics/files/05-Bates-L- Accessed on 14 April 2017.

Igboanusi, Herbert. 1995. "Igbo English in John Munonye Chukwuemeka Ike and Nkem Nwankwo: A Stylistic Analysis" (unpublished Ph.D. Thesis. University of Ibadan).

--- 2001. "The Igbo Tradition in the Nigerian Novel", *African Study Monographs*, 22(2): pp. 53- 72.

--- 2003. "Style and Meaning in Igbo English Novel", *The Reading Matrix* Vol. 6, No. 1, pp. 18-24.

Ijioma, Ngozi and Cookey, Scholastica. 2016. "Calque: A Literary Style in Achebe's Trilogy" in: *European Journal of Language Studies*. pp. 50-56

Jäger, Gert. 1975. Translation und Translationslinguistik. Halle: Niemeyer.

Kemmer, Suzanne. Loan Words: Major Periods of Borrowing in the History of English http://www.ruf.rice.edu/~kemmer/Words/loanwords.html Accessed 10 December 2017.

Koller, Werner. 2004. *Einführung in die Übersetzungswissenschaft*, 7. Auflage, Freiburg: Quelle & Meyer.

Kolb, Waltraud. 2011. "Re-Writing Things Fall Apart in German" in Whittaker David (Hrsg.): *Chinua Achebe's Things Fall Apart 1958-2008*, Amsterdam: Editions Rodopi B.V. p. 177-195.

Lindfors, Anne-Marie. 2005. "West-African Novels in Finnish Translation: Strategies for Africanized English (unpublished Ph.D. Thesis. University of Helsinki. Helsinki)

Mayanja, Shaban. 1999. *„Pthwol! Geschichte, bleibe ein Zwerg, während ich wachse!" Untersuchungen zum Problem der Übersetzung afrikanischer Literatur ins Deutsche*/ 1. Aufl. –Hannover: Revonnah.

Mayanja, Shaban; Hamann, Eva. 2014. *Schwerpunkte der DaF-Studiengänge und Germanistik im östlichen Afrika*, Göttingen: Universitätsverlag Göttingen.

Munonye, John. 1966. *The Only Son*, London: Heinemann/African Writers Series.

Oleynikova, Galina. 2016. "The Role of Author's Neologisms in Literary Text", *Journal of Danubian Studies and Research*, vol. 6, No. 2.

Reiss, Katharina. 1971. *Möglichkeiten und Grenzen der Übersetzungskritik. Kategorien und Kriterien für eine sachgerechte Beurteilung von Übersetzungen*. München: Hueber.

- - - 1989. „Übersetzungstheorie und Praxis der Übersetzungskritik" in Königs, Frank (Hrsg.): *Übersetzungswissenschaft und Fremdsprachenunterricht. Neue Beiträge zu einem alten Thema*. München: Gotteswinter, p. 71-93.

Saro-Wiwa, Ken. ([1985] 1995). *Sozaboy. A novel in rotten English*, Saros International Publishers, Port-Harcourt. Ders. *Sozaboy* (1997) (transl. Gerhard Grotjahn-Pape), München: Deutscher Taschenbuch.

Snell-Hornby, Mary. 2006. *The Turns of Translation Studies: New paradigms or shifting viewpoints?* Amsterdam: John Benjamin.

Soyinka, Wole. ([1981] 1988) . *Aké, Years of Childhood*, Ibadan: Spectrum.

Venuti, Lawrence. 1995. *The translator's invisibility: A history of translation*. London: Routledge.

- - - 1998. *The scandals of translation: Towards an ethics of difference.* London: Routledge.

- - - 2000. *The Translation Studies Reader*, London: Routledge.

Witte, Heidrun. 2006. "Die Rolle der Kulturkompetenz" in: Snell-Hornby, Mary; Hönig, Hans/Kußmaul, Paul und Schmidt, Peter (Ed.): *Handbuch Translation*, 2. Edition. Tübingen: Staufenburg. pp. 345-348.

Zabus, Chantal. 1991. *The African Palimpsest: Indigenization of language in the West African Europhone Novel*. Amsterdam/Atlanta, GA: Rodopi.