

Intercultural Communication through Translation: The Evaluation of Gerhard Grotjahn Pape's Strategies in the Translation of Ken Saro-Wiwa's *Sozaboy* into German.

Ugagu-Dominic, Nneka Rachel
Department of Foreign Languages
University of Uyo, P.M.B 1017 Uyo
Akwa-Ibom State, Nigeria
nnekauniuyo@gmail.com

Obodoeze Nkechi Juliet
Department of Modern European Languages
Nnamdi Azikiwe University Awka.
Anambra State, Nigeria
obodoezenkechigog@gmail.com

Abstract

*The recent rapid developments in translation theories have raised translation from its previous status of linguistic transcoding and placed it within the wider framework of communication. Translation has become a means of intercultural communication, transporting one culture to another. In order to facilitate this cross-cultural communication, adequate translation strategy is needed in rendering a text from one language into another. Since mediating between cultures requires specific skills, intercultural sensitivity and responsibility. Applying different translation strategies becomes a necessity in order to overcome some translation problems especially when translating between two distinct languages like English and German. This paper evaluates the strategies applied by the translator in translating Ken Saro-Wiwa's *Sozaboy* into German. This is in relation to promoting intercultural communication through translation. The paper concludes that acquiring some levels of intercultural competence could enhance the translator's ability in choosing and applying adequate strategies in translation.*

Keywords: Translation, Culture, Intercultural Communication, Translation Strategies, Cultural Competence.

INTRODUCTION

Larson (1984:114) states that in general, translation communicates as much as possible the same meaning that was understood by the speakers of the source language, using the normal language form of the receptor language, while maintaining the dynamics of the original source language text. She asserts that the goal of a translator should be to produce a receptor language text (a translation that has the same meaning as the source language text, which is expressed in the natural form of the receptor language. Since translation is an intercultural activity as well as an interlingual one as it deals with (at least) two linguistic systems embedded in two different cultures. However, the difficulties inherent in the translation process vary proportionately with the degree of distance between the languages and the cultures involved. Translation of African works into European languages is an example of a translation between non-related languages and cultures. It is a translation of an oral 'text' into written form, on one hand and a translation from one language culture into an alien language culture. According to Snell-Hornby (1988:41) 'the extent to which a text is translated varies with the degree to which it is embedded in its own specific culture, also with the distance that separates the cultural background of source text and target audience in terms of time and place'. It is generally agreed that African creative writing in European languages has been greatly influenced by African oral tradition (Bandia, 1993:2). This influence has given rise to a variety of the European languages of writing (French, German and English) that can safely be considered African. The nature of these Africanized varieties poses specific problems for translators of African works. Therefore, the task of a translator includes finding a suitable strategy that will give solution to these problematic issues and render a translation that meets the needs of the target audience. On this note this paper seeks to explore the strategies applied by the translator in rendering this African text into German considering the cultural gap between the two countries.

Cultural Differences and the Influence on Translation

It is said that there is no language, which is not rooted in a specific culture and no culture that is not based on the core structure of one natural language. Israeli restored in 1947, and the first act they took is restoring Hebrew, an old language we now call Israeli (Ning Puyu, 2013:24). The culture of a nation can only be truly restored when the nation has their unique language. The sociality of language reflects the influence of social culture on language, so the translator should pay close attention to source languages' socio-cultural background as well as the differences in geographical environments, living habits and customs and traditions of all cultures to avoid mistranslation caused by such misunderstanding.

There are words that contain abundant connotation and denotation in one linguistic culture but hardly contain any meaning in another culture or even do not exist. Thus cultural differences lead to semantic gap, which arises when the cultural information contained in a source language has no equivalent in target language, which means a kind of cultural phenomenon of one nationality does not exist in another culture. For example Ken Saro-Wiwa's *Sozaboy*, has its setting in the Niger Delta region in Nigeria, where Pidgin English is one of the predominant languages being used as a means of communication. It also contains some words emanating from the culture of the environment. During translation some gaps are difficult to fill but the translator has to adopt adequate style and strategy in order to render a translation which has the same effect on the target text audience just as the original on the source text audience. Since language is the carrier of culture, translation involves the transfer between two different cultures carried by two different languages. Certain cultural backgrounds constrain the act of translation in many ways, through the translator's attitude and translation methods adopted by a translator. As an intercultural communicative as well as an interlinguistic activity translation plays an increasingly important role in bridging the gap among cultures. It deals with dual barriers of linguistic and cultural levels and people's judgments and explanation of certain phenomena, things and behaviors based on their own cultural perspectives. One of the causes of failure of an effective communication or a successful translation is the ignorance of pragmatic transfer. Rules of language use differ as the cultures differ, and some cultural standards and norms, which are not generally accepted, can only be explained under its specific circumstances, and cannot be used to explain other cultures, otherwise, it may lead to the breakdown of intercultural communication. Based on the particular social, cultural and the hidden communication rules, people with syntax and other grammar rules of one language select and arrange corresponding expressions to form verbal or non-verbal messages to convey their meanings in communication. People encode the messages in their own way, and assume that others will absolutely perceive the message in the same way. However due to different social and cultural backgrounds of the communication and participants, in real communication situations people usually are not sensitive to the sociolinguistic differences and many adopt pragmatic transfer unconsciously. Thus, message receivers might hardly be able to perceive the original meanings in the original way. The translator, in between the message provider and receiver would have to help decode the message and protect the meaning from being misunderstood, not only from the literal point of view, but more importantly, the cultural perspective.

Assuming differences is the starting point for a translator to fulfil the task; without the assumption of differences translation work would be considered unnecessary. A translator has to assume the different cultural backgrounds, be aware of their different ways of expressions and, re-examine their own cultural patterns. Such a process enables translators to understand different cultures, their differences and their influences on people's behaviour. This also enables the translator conduct a thorough analysis and prediction of the internal thinking and feelings of the original work, and at the same time bring his or her target readers into the picture, to whom the translated message is intended. A translator shows his concern for both the author and the target readers by respecting the cultural differences, thinking and perceiving from the perspective of both of them. Ning Puyu, (2013:26) is of the opinion that the success of every translation process is the ability of the translators to be aware of "Cultural identities and emotional states of themselves and others, willing to step outside their own perspectives and show respect and politeness for the other person's value system. Only when they can fulfil these, can expected communication in translation be properly conducted. The knowledge of intercultural barriers reflected in the process of translation requires the translators to be capable of functioning effectively within diverse cultures, which might exert essential assistance in overcoming the cultural hindrance in the process of language conversion and thereby the attainment of equivalent translation. Cultural differences are not something that can be eliminated. However, the attitude towards exotic cultures is not impossible to be shaped by reasonable and practical modes of thinking since translation is not only a linguistic phenomenon, but a socio-cultural phenomenon as well, which reveals the interaction between speech act and socio-cultural factors, close examination of the relation between linguistic varieties, socio-cultural influences and illustration of variations from distinct perspectives would provide great theoretical guidance towards intercultural translation.

The Role of Translation in Transferring Culture

Translation plays an important role of crossing through different cultures and communication. Therefore, it is one of the essential fundamental and adequate ways of transferring culture, which is the pattern of customs, traditions, social habits, values, beliefs and language of a given society.

Newmark (1988:988) defines culture as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression. Language has become one of the

most significant features of culture. Language and culture are inseparable part of a whole, since the accumulation and transfer of knowledge is merely possible with language. In humankind history, language has proved to be the best tool with which human beings could express most of their feelings, needs, beliefs, experiences and attitudes and at the same time transmitting knowledge and traditions from one generation to another. Thus, language and culture totally affect each other, the people and communities living all over the world. Since culture and language are intertwined, it is not easy to decide which the part of the other is. Kramsch (1993:113) states that 'Language and culture are bound to each other and cannot be separated. Neither language nor culture can exist without the existence of the other. Both are like mirrors reflecting the values of any society'. Language is considered as a tool enabling cultural transfer among people through some sources and translation is one of these crucial sources facilitating this cultural transfer among people from different cultures. The immediate need of translation and translators is felt because not all people share the same language and culture. Translation is the transfer tool of not only the written, but also the oral language consisting cultural components. In that case, transferring languages and cultures is one of the functions of translation. This process occurs simultaneously, that is, culture and language are not presented independently in translation process. Translation thus brings about the process of cultural de-coding, re-coding and en-coding. It is a vehicle for introducing the qualifications of culture such as lifestyle, customs and ideology of other nations. The need arises as a result of nations' desire and need to communicate with one another. Cultural value systems are intricately woven into the texture of a native language, these cultural meanings that are hidden in the language could be explained through translation. Translation plays a vital role in making a culture universal. It acts as a bridge to link all units of the world in the global network. It removes boundaries between different cultures and unites people of different cultures.

Translation and culture moves in the same path parallel to each other, based on the fact that translation process is an activity not only between two languages but also between two cultures. Because both the original language and target language are rooted in communicative situations in their respective cultures. House (2009:11) states that 'Translation is not only a linguistic act, it is also a cultural one, an act of communication across cultures'. She stresses that in the process of translation therefore, not only the two languages but also the two cultures come into contact. Regarding the close relationship between translation and culture Snell Hornby (1988:4) has pointed out that 'the translatability of a text depends on the extent to which the text is embedded in its own specific culture'. Rubel & Rosman (2013:11) stated that 'a translated text should be the site at which a different culture emerges and a converting process'. A good translation should give its reader the same conception as what a native reader gets from the original. Nida (1964:159) remarked that how to determine a good translation is the response of the receptor to the translated message, and this message must be compared with the way in which the original receptors presumably reacted to the message when it was given in its original setting.

Overview of Some Translation Theories

Functional Theory of Translation

Since translation is regarded as a kind of communicative behavior, different communicative functions may require different translation strategies. Nord (2001:45) states "if the purpose of translation is to keep the function of the text invariant, function markers often have to be adapted to target culture standards". Nord defined the process of translation as a target-culture substitute, whose aim is to function for the sake of the target receiver, for a source-culture text. Therefore, within the framework of functionalism, translators should be aware of the relationship between the target text and its audience which is supposed to be similar to the one that exists between the original text and its readers. On the other hand, translators should consider the relationship between the two corresponding texts, i.e. the target text and the source text. According to Nord (2001:39) 'Translators should be guided by the function they want to achieve by means of their translation and be able to use the intended communicative function of the target text as a guideline'.

Nida (2000:166) made a clear-cut distinction between two types of equivalence in translation, namely formal and dynamic (or functional) as basic translation orientations. 'Formal equivalence' focuses on the ST structures, in other words, the fidelity of the message itself, in both form and content while full naturalness of expression is achieved only by "dynamic equivalence". Therefore, "the message has to be tailored to the receptor's linguistic needs and cultural expectations" (Ebrahim, Mojde, and Tengku, 2013:3). To achieve such complete naturalness of expression, Nida went on to say that adaptations of

grammar, of lexicon and of cultural references are essential. In his own perspective, the ST language should not interfere with the TT language and this is done by minimizing the foreignness of the ST setting. Producing a similar response is the basis of Nida's, "the principle of equivalent effect" (Nida, 2000:166). It is in fact one of the four basic requirements stressed in Nida's theory of dynamic equivalence, according to which, he considers the receivers of the TT along with their cultural expectations as key factors in any successful translation process.

Domestication and Foreignization Theory

Yang (2010:1) states "Domestication and foreignization are two basic translation strategies which provide both linguistic and cultural guidance' for translators in rendering culture-specific source texts into parallel target texts.

Domestication is the type of translation which involves minimizing the source text foreign elements to the target-language cultural values (Munday, 2001:40). Foreignization, on the other extreme, involves retaining the foreignness of the original language text (Ebrahim, Mojde, and Tengku, 2013:3).

In Venuti's perspective, the foreign elements should be highlighted by the translator to register the linguistic and cultural difference of the foreign text (Venuti, 1995:75) whereas Nida, who is regarded as the representative of those who favour domestication, sees domestication as the strategy that seeks to achieve complete naturalness of expression by means of 'dynamic equivalence'. Therefore, "the message has to be tailored to the receptor's linguistic needs and cultural expectations" (Munday, 2001:42). The debate over domestication and its extreme method of foreignization has strongly been influenced by and later developed from the controversy over literal and free translation methods (Dongfeng, 2002:24). Literal and liberal translations are two techniques adopted to tackle the linguistic form, whereas domestication and foreignization transcend linguistic boundaries. They are more concerned with the two cultures. The former replaces the source culture with the target culture and the latter preserves the differences in both linguistic presentation and cultural connotation of the source culture (Yang, 2010:2).

Domestication and foreignization came out to answer the question of how to bridge the gulf that had grown between the writer of the source-text which is written in a language that is very culture-bound and the target-text writer (Munday, 2001:42). Therefore, the time-won debate has moved beyond the limits of word-for-word and sense-for-sense to a reader-oriented translation versus a writer-oriented one. In order to achieve the reader-oriented translation strategy, the translator should adopt a "naturalizing" method of translation. The translator, on the other hand should apply an 'alienating' translation method if he/she seeks to achieve the writer-oriented strategy (Venuti, 1995:75).

The Novel *Sozaboy*

The novel *Sozaboy* (1985) by Ken Saro-Wiwa is written in 'Rotten English'. The title means 'Soldier boy'. The novel is about the experience of the author which is narrated through the main character in the novel who is called 'Mene', who later changed his name to '*Sozaboy*' (Soldier boy). Mene narrates his experience during the Nigerian Civil war (Biafran war) which lasted from 1967 to 1970. He narrates the life in Dukana, his village, before the war, which was free from problems and life so easy and simple. Mene said : 'Although, everybody in Dukana was happy at first' (SE, 1).

This was the situation in Nigeria after the independence before the bloody military coup d'état that took place on the 15th July 1966 which led to the Nigerian civil war that lasted for three years.

Mene, a naïve young boy who served as a soldier during the Biafran war, was attracted to join the army by their uniform and the manner the soldiers march and sing. He said:

Then I saw the people who were singing it. Young young boys like myself, all of them with gum and uniform. It is that uniform that I like very much. When I see how they are all marching, prouiding and singing, I am very happy. But when I see all their uniform shining and very nice to see, I cannot tell you how I am feeling. Immediately, I know that this Soza is wonderful thing (SE, 53)

For Mene, being a soldier is something wonderful and he changed his name immediately to *Sozaboy*. However, he got disappointed as the war became so bad. There was hunger, no clean water to drink he narrates his experience.

But as you know, not every time that we can cook soup and eba. Even when we cook, na sozaman cook we dey cook. Just throw water, salt, pepper and small fish for pot at the same time. Otherwise, always

small biscuit and tea for inside mess pan without sugar or anything, Christ Jesus, man picken don suffer well well. (SE, 91).

He was disillusioned when their camp was attacked and many soldiers were killed including his friend Bullet he said:

I think you understand as that camp dey that day. The soza captain don die. The san mazor don die. Bullet don die. Na just few of us remain. Young young boys wey no know anything about war. Some of us never see dead body before. And we no know what is bomb or that aeroplane dey shit bomb wey dey kill. And just that morning we see death. We all confuse (SE,112)

This made him remove his uniform and ran away from the camp, so that the enemies that attacked the camp would not get him and make him a prisoner of war.

So as I see those enemy soza coming near our camp I just beg God make him help me. I remove my soza uniform, remain just my knicker and I begin run (SE, 112).

When he came back from the war and saw the effect of the war on his people more especially on his family when he finds out that his mother and his wife were all dead and his village and his house were destroyed by war, he also likened his condition to that of leprosy. He said:

War have spoiled my town Dukana, uselessly many people, killed many others, killed my mama and my wife, Agnes. My beautiful young wife with J.J.C. And now it have made me like porson wey get leprosy because I have no town again (SE, 181)

He was rejected by his people when he came back from the war. They thought he died during the war and he was shunned and assigned the status of a ghost that parades the village, as he was informed by Duzia :

Since the war ended and everybody came back, they are saying that you have already dead since the war started. I am telling you what they said. They are saying that though you have dead, you turn to ghost and begin to worry everybody (SE, 178)

Duzia went further to inform him concerning the instruction given to the whole village by the juju, who instructed them that unless Sozaboy's ghost is killed, people will continue to die because the death is caused by Sozaboy's ghost that parades the village.

So we have gone to see juju about this thing. And the juju have told us that unless we kill your ghost, everybody in Dukana must die. The juju said that your ghost is moving round killing everybody because when you were killed in the war, they did not bury you proper. And anybody that they do not bury proper in the ground with drink and dance after he have already dead, surely his ghost must move round like porson wey no get house until they bury him like proper man.(SE,180)

As a result of this, Sozaboy ran away from his village in order not to be killed as the juju has instructed them.

So I said to myself that if I did not die for Iwoama and I did not die in refugee camp and I did not die that time Manmuswak took me from prison to shoot me and the other prisoners, God forbid that I will die when the war have already finish. And even if I will die sef, I cannot just stay in that Dukana and allow people to come and kill me like goat or rat or ant when I am Sozaboy. (SE, 181)

However, he regretted going to the war and confessed that he will never engage himself in any war or even fight:

And I was thinking how I was prouiding before to go to soza and call myself Sozaboy. But now if anybody say anything about war or even fight, I will just run and run and run and run. Believe me yours sincerely. (SE, 181)

The story is about the effect of the Nigerian Civil war.

The translation will be analyzed here according to the following criteria.

The abbreviation 'SE' and 'SD' are used to identify the English and the German extracts respectively meaning Sozaboy English and Sozaboy Deutsch.

Translation by Omission

Translation by omission is one of the translation strategies propounded by Mona Baker.

According to Mona Baker: (1992:74), Translation by omission occurs:

If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader (...) translators can often do simply omit translating the word or expression in question

This could be seen in the following sentences:

>>He! Sozaboy, you get big eye oh. Zaza, you see the kind of woman this little boy is marrying? << (SE,69)

He! Sozaboy, wo hast du die denn gefunden! Zaza, hast du gesehen, was für eine Frau dieser kleine Junge hier geheiratet hat? (SD, 99)

The application of this strategy is needful when adequately applied. It helps the translator do away with things that are not necessary and which do not affect the meaning and understanding of the original text. This strategy was wrongly applied by the translator, the sentence 'you get big eye oh' which is an adjective gives a clearer explanation of the passage.

Some omissions are tolerable in translation while some are not tolerable. Omissions that do not deprive the audience of any useful information are tolerable, whereas intolerable omissions occur in situations where important information is omitted or where a whole sentence from the source text is left out. Sometimes two or more sentences could be omitted. In applying this translation strategy important information was cut off, thereby presenting a contradictory translation.

The Translation of Reduplication

One of the characteristics of the narrator of the original text is the reduplication of words. This could be seen here:

And it will fall small small, small small. Then it will come heavy again. Just like that. Plenty, plenty, small small (SE,117)

Und dann hat es nur ein bißchen geregnet, ganz leise. Aber dann hat es auf einmal wieder angefangen, zu pladdern. Einfach so. Erst ganz viel, dann nur noch ein klein bißchen, dann wieder ganz viel (SD,165)

In the above translation, these reduplicated words were removed by the translator. The peculiarity of the narrative style in the original text is falsified, thereby presenting a translation that contradicts the original text. This art of duplication of words shows the narrative style of the character in the original text.

The Translation of Pronunciation

The author's styles in presenting his characters' manner of pronunciation could be seen in the following sentences.

Inspector Okonkwo na him be the worst when he was sarzent before they promoted him (SE,2)

Am schlimmsten war der Inspektor Okonkwo, als er noch *Sarzent* war, also, bevor sie ihn befördert haben. (SD,8)

What is the thick man going to say? Will he speak English and use terprita or will he speak Kana?(SE,41)

worüber wird der Schlaupkopf wohl reden? Und wie wird er reden, auf Englisch, plus Dolmetscher, oder auf Kana? (SD,62)

Others are: Soza, Sozaboy(SE,68), Soza, Sozaboy(SD,97)

The character presented by the author is an illiterate young man who could not pronounce the correct English words, he pronounces 'sergent, soldier, soldier boy' as 'serzent, soza, sozaboy'. This style the translator also applied in the translation. The application of this strategy reflected the authors' style and intention and at the same time raises the curiosity of the target audience over the character and his manner of pronunciation. In the second translation the translator translated 'terprita' as Dolmetscher, thereby negating the authors' style and the peculiarity of the narrative style of the author as shown through his characters' manner of pronunciation.

The Translation of Colloquial Expressions

The translation of colloquial expressions are seen here:

1 know immediately that water don pass gari. Water don pass gari (S.E,104).

da hab ich sofort gewußt, Im Topf ist mehr Wasser als Gari. (S.D,146)

God don butter your bread, Sozaboy (S.E,126)

Gott hat dir Butter aufs Brot geschmiert, Sozaboy! (SD, 179)

The expression 'water don pass gari' which is a common Nigerian colloquial expression that means "there is trouble or problem" was just translated as 'there is more water in the pot than gari'. This does not give a German audience who does not know the meaning of gari a clearer meaning and usage in the source culture. The same is also applicable in the translation of the second colloquial expression which means 'you are lucky or that something good has happened to someone'. This is translated with the original meaning and this does not give a clearer explanation to the target audience.

The translator gave a superficial meanings and not the proper meaning of them. Consequently, wrong information is presented to a German audience which denied him the privilege of knowing the meaning and usage of these colloquial expressions in the source culture.

The Translation of Pidgin

Pidgin English is one of the languages that were developed in Africa by illiterate traders as a result of contact with the colonial masters, in order to remove communication barrier between the Africans and the Europeans during the period of slave trade. It has become a predominant language in the Niger Delta Region of Nigeria which is the setting of the original text and which is also one of the languages the original text. The translation of Pidgin English is evident in the following extract:

'Smog,' – that is how he used to call my master, - 'Smog, how I no go cry? Look my house, fridge, radio gram, carpet, four wives; better house for my village. You tink say na my salary I use for all dese things? If I no stand for road dere to be traffic you tink say I for fit? Ah, dis Promotion, na demotion make dem take de Inspector, give me my sarzent' (S.E,2)

>> Smog <<, so hat er meinen Boss genannt, >>Smog, wieso soll ich nicht weinen? Kuck dir doch mein Haus an: Kühlschranks, Radioplattenspieler, Teppich, vier Frauen, alles da. Und ein großes Haus in meinem Dorf. Glaubst du, das habe ich alles von meinem Lohn bezahlt? Wenn ich nicht als Verkehrspolyp auf der Straße gestanden hätte glaubst du ich hätte mir leisten können? Ach, diese Beförderung ist in Wirklichkeit eine Entföderung! Sie sollen Ihren Inspektor behalten und mir meinen Sarzent wiedergeben! '(S.D, 8)

The Pidgin English which is evident in the original version was translated into standard German. This has falsified the author's style and intention. Again, the target audience is denied the opportunity of having the knowledge of this language that exists in Africa. The reason for adopting this strategy could be the inability of the translator to find the adequate equivalent in the target culture. This is one of the problems of intercultural translation and the translation of English variants in African literature. However, it is the duty of a translator to adopt a proper strategy to render an adequate translation that will meet the needs of the target audience. Also, a character should be represented in a translation as in the original text.

The Translation of Pronouns

The inability of the narrator to use the right form of pronoun is evident in the following:

Everything in that place was new for we eye (S.E,28)

Alle da war neu für unsere Auge (S.D,43)

The function of the pronoun is applied wrongly in the original version. He uses the personal pronoun and the possessive pronoun interchangeably. He uses personal pronoun in the place of possessive pronoun vis-à-vis. The translator corrected this by translating the right pronouns. This negates the style of the author. Who shows the level of education of the character through his manner of speaking. Therefore, a contrary character is presented in the translation.

The Translation of Verb and Tense Usage

The author presented an illiterate character who could not speak correct English. This he presented through his characters' manner of language usage. This could be seen in the extract below:

By this time chief Birabee have finished collecting the money from the men and women. (SE,22)

Chief Birabee ist schnell mit der Kollekte fertig Gewesen (SD,35)

Everybody is cursing chief Birabee and the Government.(SE,22)

Alle haben geschimpft, auf Chief Birabee und auf die Regierung (SD,8)

In the original text 'Mene' the illiterate young man mixes up the verb usage. He uses a plural verb 'have finished' for a singular noun 'Chief Birabee. Again in the second translation he expressed past tense using present tense. The translator used the correct tenses, thereby deviating from the style of the original text and presenting a character contrary to the original text. By the application of this strategy, the translator has deviated from his duty as a translator and assumes the duty of a corrector.

According to Nida, (1964:166)

Individuals must be properly characterized by the appropriate selection and arrangement of words, so that such features as social class or geographical dialect will be immediately evident. Moreover, each character must be permitted to have same kind of individuality and personality as the author himself gave them in the original message.

The translator falsified the text and denied the target audience the opportunity of knowing the personality presented in the original text.

The Translation of Articles

The translation of articles could be seen here:

I am very clever boy in school and I like to work hard always (SE,11)

Wirklich, ich bin in der Schule ein sehr guter Schüler gewesen und immer ganz fleißig (SD,S.20)

And true true she is good girl. Everyone was saying she will make good wife. (SE,22) Sie ist wirklich ein gutes Mädchen. Alle haben gesagt, daß sie eine gute Ehefrau wird (SD,S.35)

In the above translation, one notices the addition of articles to nouns which are not used in the original text. The author presented a character that portrays his intention while the translator presented a character that does not portray the original author's intention. That is to say, the translator failed to preserve the original style thereby presenting a wrong character to the target audience.

Word –for- Word Translation

Word for word translation could be seen in the following passage:

Dukana people say woman does not get mouth (SE,8)

In Dukana hat man gesagt, dass die Frau keinen Mund hat (SD, 17)

I am free-born of Dukana and that is where I went to school (SE, 11)

Ich bin Freigeborener aus Dukana, da bin ich auch zur Schule gegangen (SD,20)

The translator translated the following expressions word for word. He has not translated the right meaning of the expression in the source culture. This is a Nigerian expression that portrays how irrelevant women are in taking some societal decisions. He translated it as women not having physical mouth. One of the implications of this translation is that a German audience who has never been to Africa will think that women do not possess mouth in Dukana. This shows the inability of the translator to understand the usage of some expressions in the source cultures. However, intercultural translation requires that the translator should have a good knowledge of the source cultures as well as the target culture. The same could also be seen in the second translation.

Being a free-born means he is from the town, that is the son of the soil. The translation gave only the superficial explanation and not the real meaning.

Over Translation

In his effort to present a successful translation, the translator tried to add his own words to the original. This could be seen in the following extract:

They shave my head mal (SE, 74)

Und mir den Kopf rasiert, glatt wie eine Tomate (SD, 106)

When he came sef, his face tight like post office. (SE,51)

Als er aus seinem Auto geklettert ist, da war sein Gesicht zu wie

ein Postamt am Sonntag. (SD, 73)

He applied the concept of over translation correctly through the use of comparison in the translated version to give a better and clearer explanation of the expression. This makes the target audience have a good understanding of the text.

The Replacement of Pronoun with Noun

This is evident here:

But Hitla cannot be seen in the forest. Because Hitla is very cleverman. If you look for him on the ground, na lie. Hitla is not on the ground. He is on top of tree like monkey. Na on top of the tree that Hitla is staying and sleeping. Na there Hitla dey cook and chop. So if you want Hitla you must look on top of the tree (S.E,29)

Aber kein Hitla war zu sehen. Hitla war zu schlau. Wenn man ihn unten gesucht hat: keine Chance. Dann war er gar nicht unten. Dann war er oben auf den Bäumen, wie ein Affe. Hat auf den Bäumen gewohnt und geschlafen, gekocht und gegessen. Also, wenn man Hitler finden wollte mußte man auf den Bäumen suchen (S.D,45)

The translator replaces the noun 'Hitla' with pronoun "He". This strategy he applied to reduce frequent repetition of the noun 'Hitla'. This strategy makes the work not to be boredom to the target reader.

The Translation of Neologism

One of the characteristics of the source text narrator was the creation of his own words to express himself in certain situation, the same thing was also adopted by the translator. In the following passage is this evident:

So it was not great surprisition to me when Agnes told me that yes, she likes me (S.E,21)

Deshalb war es auch keine großeÜberraschierung, als Agnes mir gesagt hat, ja, sie mag mich (S.D, S.34)

And when I think how all the people will gratulate me when the war don finish and Hitla done die, I begin to proud of myself small small again

(S.E,

S.32)

Und dann hab ich mir vorgestellt, wie sie mir alle gratulationieren werden, wenn der Krieg vorbei ist und Hitla tot, und gleich ist es mir schon wieder ein bisschen besser gegangen (S.D, S.48)

In the above, translation is the creativity of the translator evident. The translator tried to formulate his own German the manner the author formulated his own through the narrator. The words 'surprisition and gratulate' were translated as 'Überraschierung and gratulationieren' which are not like that in German language. This raises the curiosity of the target audience over the language usage.

The Translation of Sentence Punctuation

The manner of sentence presentation and punctuation of the narrator and the translation could be seen in the extracts below:

The African Upwine Bar is in interior part of Diobu. Inside inside. We use to call this Diobu New York. I think you know New York. In America. As people plenty for am. Na so dem plenty for Diobu. Like cockroach.(SE, 13)

Diese Bar war in Diobu, genau mittendrin. Wir haben zu Diobu immer New York gesagt. Ihr kennt doch New York, oder? Das ist in America. Da wimmeln überall Leute rumgewimmelt, genau wie Kakerlanken.(SD,23)

Everybody. Man. Woman. Picken. Anybody who get money, chop or cloth must bring it. (SE,6)

Alle, Männer, Frauen, Picken. Jeder, der Geld und Essen oder Kleider hat, der muß was geben. (SD,15)

I tell her that I like her to come quick because I like her very much and people of Dukana will glad to see her because they have not seen her for long time and because she is beautiful girl and smart and Dukana people will be prouiding because one their daughter who have gone to Lagos have returned (SE,19)

Ich hab zu ihr gesagt, sie soll sich beeilen, weil Ich mag sie sehr gerne. Und die Leute in Dukana werden froh sein, sie zu sehen, weil sie sie schon so lange nicht mehr gesehen haben und weil sie so ein schönes süßes Mädchen ist. Und sie werden stolz sein, weil eine von ihren Töchtern, die in Lagos war, wieder da ist (SD,32)

The inability of the narrator to punctuate his sentences correctly is evident here. In the first and third paragraph one notices that the only punctuation mark the narrator could use is full stop, this he applied both to single words and short phrases. In the fourth paragraph is evident of a four line sentence with only a full stop at the end. The translator used comma to shorten the long sentences and question mark to indicate question. The translator presented a character that contradicts the source text. This falsifies the author's style and a wrong character is presented to the target audience.

The Translation of Culture-Specific Items

Translating culture-bound items is sometimes so much a difficult task that the translator may decide not to translate them at all. This sometimes results in losing the message of the text especially when the translator could not find an equivalent or give a clear explanation of a close equivalent. The application of the foreignization strategy will be examined in the following:

Source Text	Target Text
Ngwongwo, tombo (SE,18), Okpoloko(SE,9)	Ngwo-ngwo, Tombo (SD,29), Okpoloko(SD,23)
Juju (SE,180),Mgbaijiji(SE,13)	Juju (SD,256), Mgbaijiji (SD,23)
Yams (SE,1), Gari(SE,148), Eba (SE,91)	Yams (SD,7), Gari (SD,211), Eba(SD,128)
Picken (SE,59), Kwashiokor(SE,143)	Picken (SD,211), Kwashiokor (SD,204)
Oyibo (SE,110), Koboko(SE,104)	Oyibo(SD,155), Koboko (SD,147)
Oga(SE,103), Ginkana(SE,99)	Oga(SD,145), Ginkana(SD,140)
Wahala(SE,116)	Wahala(SD,207)
Mamy Wata (SE,15)	Mamy Wata (SD,26)

The translator applied the foreignization strategy in the above translation. The foreignization strategy exposes the reader to some cultural items in the source text. However the translator gave the explanation of these culture-specific items in the glossary. This gives the target text reader a better understanding of these items in the source culture.

Evaluation of the Translation

In the translation of Ken Saro-Wiwa's *Sozaboy*, the translator applied a lot of strategies in order to produce an adequate translation that meets the needs of the target audience. Some strategies he adopted were beneficial to the understanding of the text by the target audience while some were not because in the process of applying them, the author's styles were falsified. As a result of this a contrary translation that hides the author's purpose and intentions was presented to the target audience. The strategies that are beneficial to the translation show the creativity of the translator in his contribution to promoting intercultural communication through translation. They expose the target audience to the source culture, enlighten and enrich his knowledge and understanding of the source culture. More so, the translation has effect on the target audience the manner the source text affects the source audience.

Those strategies that are beneficial in the transmission of the message could be seen in the translator's effort in formulating some strategies which aided him in the process of translating. For example, the translation of neologism, the translator applied the same strategy in the same manner the author applied in the original text. He formulated some neologisms into German language. That is making them sound like German words. Another style applied by the translator that is beneficial to the understanding of the text by the target audience is what one could consider as over translation. The translator applied this rightly because he went further to give a better and clearer explanation of what was

not fully explained in the source text. This enhances the knowledge of the target audience in the source culture. The application of the foreignization strategy is of a great value in rendering the source text into a culture, where the cultural difference is wide. The foreignization allows the target audience to feel the foreignness of the source text as a result of cultural differences between the two cultures. Although foreign words are reflected in the translation, the translator also made some effort to explain most of them in the glossary for clearer understanding of the target audience. This helps the target audience to acquire more knowledge of some culture-specific items and expressions of the source culture. The use of pronouns to replace proper nouns helps the translator to minimize some levels of repetition which would have made the translation boring to the target audience.

However, some of the strategies applied by the translator contradict the author's style and intention. This could be seen in the presentation of some characters' pronunciation through which the author expressed his intention. This is not reflected in the translation, because the illiterate characters that could not speak and pronounce the English words properly were presented in the translated text speaking standard German. This falsified the author's style and intention. The translator also encountered some problems in the translation of Pidgin English, which is one of the English variants in Africa and predominant in the Niger Delta region of Nigeria which is the setting of the source text. His inability to find equivalent in the target language is evident in the translation. Those Pidgin English were all translated into standard German. This resulted in a text contrary to the original text. There is also a wrong application of the concept of translation by omission as propounded by Mona Baker. The concept allows a translator to eliminate those things that do not add to the development of a text in a translation. This concept was applied wrongly by the translator, because important words and sentences that should have added to the understanding of the text by the target audience were eliminated. Hence, the target audience is denied the opportunity of knowledge enrichment of the source culture. Lack of the translator's good knowledge of the source culture is evident in his manner of translating some colloquial expressions, which are predominant in the source culture. His inability could be seen in the manner of presenting those colloquial expressions in their German equivalent, the manner the author presented them in English language. The presentation of these colloquial expressions in English language by the author does not give it the actual explanation in the source culture. It is only a source culture audience that understands English language that will know the actual meaning of those expressions, because he is familiar with their usage in the source culture. This is the opposite in relation to a foreign audience who is not familiar with their usage in the source culture. Although a target audience may have a little understanding of these expressions by application of deeper thoughts, however, it will not have the same effect as it will have on the source audience. The translator was unable to explain these expressions outside their English interpretation. I am of the opinion that a further explanation of those expressions outside their superficial English expression poses no negative influence on the source culture. Rather, a clearer exposure of the source culture to the target audience is enhanced. This enriches the knowledge of the target audience and at the same time awakens his curiosity and appreciation of the source culture.

CONCLUSION

Since cultural exchange is of great importance to intercultural communication in the increasingly integrated world. It is a necessity for translators to adapt well in cross-cultural communication for the purpose of bridging the cultural gap among diverse nationalities. Equivalence in language format and function should be carefully observed in order to represent the aesthetic emotion as well as the dynamism of the language of the original work. It is crucial that strategies that could help in overcoming cultural barriers should be adopted properly, in order to produce a valid and effective translation, which attracts and touches target readers and finally realizes the interaction among different cultures.

REFERENCES

- Bandia, P. (1993). Translation as culture transfer: Evidence from African creative writing. *TTR: traduction, terminologie, Rédaction*, 6(2) 55-78.
- Dongfeng, W. (2002). Domestication and foreignization: A contradiction? *China Translation*, 9, 24-26.
- Ebrahim, D., Mojde, Y., Tengku, S. (2013). The Application of domestication and foreignization translation strategies in English-Persian translation of news phrasal verbs. *Theory and Practice in Language Studies*, 3 (1) 94-99.
- House, J. (2009). *Translation*. New York. Oxford University Press.
- Kramsch, C. (1993). *Concept and culture in language teaching*. London: Oxford University Press.
- Larson, L. (1984). *Meaning-based translation*. USA: University Press of America.
- Mona, B. (1992). *A Course book on translation*. London, Routledge.
- Munday, J. (2001). *Introducing translation studies: Theories and applications*. London & New York: Routledge.

- Nida, E. (1964). *Toward a science of translating*. Leiden, E.J. Brill, Netherlands.
- Nida, E. (2000). *Principle of correspondence*, London, Routledge.
- Ning, P. (2013). Translation strategies under intercultural context Cscanada *Journal of Studies in Literature and Language* 6 (3) 23-27.
- Newmark, P. (1988). *A Textbook of translation*. New York: Prentice Hall.
- Nord, C. (2001). *Translating as a purposeful Activity-Functional Approaches Explained*. Shanghai, Shanghai Foreign Language Education Press.
- Rubel, P. & Rosman, A. (2003). *Translating cultures: perspectives on translation and anthropology*. Berg, Oxford.
- Saro-Wiwa, K. (1985). *Sozaboy*. Nigeria. Saros International Publisher.
- Saro-Wiwa, K. (1997). *Sozaboy*. (übers von Gerhard Grotjahn-Pape) München, Deutscher Taschenbuch Verlag GmbH & Co. KG.
- Snell-Hornby, M. (1988). *Translation studies: An integrated approach*. Amsterdam, John Benjamins.
- Shuttleworth, M & Cowie, M. (1997). *Dictionary of translation studies*, Manchester UK Jerome Publishing.
- Venuti, L. (1995). *The translator's invisibility- A history of translation*. London and New York; Routledge.
- Yang, W. (2010). Brief study of domestication and foreignization in translation. *Journal of Language Teaching and Research*, 1(1) 77-80.