

Pamela J. Olúbùnmi Smith's Translation Style in *The Freedom Fight* and *Treasury of Childhood Memories*

Tolulope Ibikunle

Department of Linguistics and Nigerian Languages

National Institute for Nigerian Languages Aba, Nigeria

toluwanimiibikunle@gmail.com

Abstract

The steady but relentless globalization of the world makes translation highly pertinent to the understanding of different endeavors and spheres, from education and the economy to politics and religion. Thus, translation as a conduit for the transmission of knowledge protects and promotes tradition, culture and literature in our contemporary world. Consequently, translators are of utmost importance to the world at large and their immediate society in particular. Literary works exhibit diverse linguistic components, coupled with social, religious and cultural aspects of human existence, hence translation of literary works could be regarded as one of the main communicative approaches across cultures. Translating literary works, thus, constitutes many problems for the translator who is expected to be both bilingual/multilingual and bicultural/multicultural. Therefore, this essay will examine the roles and challenges of cultural and textual translation in the context of African society through the contribution and dexterity of Pamela J. Olúbùnmi Smith. Since the translation of literary work is also a form of adaptation and not pure language translation, attention will be placed on Smith's artistic prowess and translation techniques by analyzing two of her translated works. While reflecting on salient challenges of translation and the impacts of translating literary works from Pamela J. Olubunmi Smith's perspective, the essay aims to address some of the ways she gets to grips with the challenges to promote the Yorùbá language, culture, religion and tradition, as a translator. The essay concludes by advocating for better circulation, promotion and expansion of the cultural,

philosophical, religious, political and social ideas of Africans through translations of literary works written in English, French and other languages into African languages and those written in African languages into English, French and other languages.

Introduction

According to Munday (2016:1), translation studies deal with “established academic discipline related to the study of the theory, practice and phenomena of translation”. Therefore, scholars from different perspectives have engaged the concept of translation, ranging from the theories to the approaches, ideologies, roles, and impacts of translation on language, culture, tradition, religion and several other aspects of life. Robinson (2012: 60) observes that translation is

...a cognitive activity, an intelligent activity, governed by the rules of how people learn, and how they use what they learn: how translators develop their idiosyncratic preferences and habits into a general procedure for transforming source texts into successful target texts.

Translation, a process where given linguistic discourses are rendered from one language to another, is a mental activity mainly meant for highly skilled individuals. Since a good understanding and in-depth knowledge of the language and country-specific cultures is paramount to translation, translators must have the mastery of both the language of publication of the original text and the target language for translation. Mastery of language and artistic prowess of different translators, as evident in translated publications, permits originality and authenticity. The translation is important to the culture, religion, economy, politics and other aspects of the world because it serves as a courier for transmission of knowledge, it permits smooth intra-cultural relationship, it encourages political interaction and at the same time functions as an essential tool to global evolution. With the help of translation, the original tone, quality and content of a message will be conveyed without missing out on the cultural and regional differences between the source language and the target language, hence the importance of translators.

As every writer and artist employ different forms, styles, and languages to express their perception and artistic prowess, translators also employ different techniques, styles and languages different from the language of the original text to express their artistry. For artists and writers, their target readers or audiences mainly influence their language of artistic expression. Therefore, we have artists that perform or write with Yorùbá for Yorùbá audiences/

readers, likewise other indigenous writers and artists. This situation exists worldwide, thus the existence of different write-ups/artistry in diverse languages of the world. For anyone without proficiency in the original languages of any artistry/write-up to benefit from the content of such work, translation is inevitable.

Translation is paramount to every aspect of human existence. For instance, in the artistic and academic domain, translation makes artistry and scholarship acquire international recognition and enables the exchange of ideas, philosophy, principles and theories to enhance scholarship. Its impact on religion, history, politics, economy and divers' social areas cannot be overemphasized. Translation enables practical knowledge to traverse the globe and facilitates transactions between groups and nations with different customs, conditions and traditions. It allows learning about what has transpired in distant places. To emphasize the relevance and significance of translation, scholars use different works to illuminate the essential activity of translation from several perspectives: Historical and contemporary, theoretical and practical. Simultaneously, some scholars present works that speak in many modes and voices to literary and cultural history and cross-culture relations through the ages. For instance, Eysteinnsson and Weissbort (2006:1) observe that: "Translation has been instrumental in the formation of writing and literary culture..." and explains further that; "translation is still of the utmost importance in the affairs of a world that has gone through the rapid technological development called modernization, which furthermore has enhanced international relations to the point where people feel they can legitimately talk of globalization." While Anthony Pym (1993: 131, 149–50) explains that translation is different things for different groups of people, for a translator, translation is "an activity that aims at the production of a text", while for non-translators "translation is a text."

From the perspective of the above scholars and several other scholars on the concept of translation, it is evident that translation has been instrumental in the formation of writing and literary culture. Georgi Lozanov (1971:63) notes that:

The present-day rapid development of science and technology, as well as the continuous growth of cultural, economic, and political relations between nations, have confronted humanity with exceptional difficulties in the assimilation of the useful and necessary information. No way has yet been found to solve the problems in overcoming language barriers and of accelerated assimilation of scientific and technological achievements by either the traditional or modern methods of teaching. A new approach to the process of teaching and learning is, therefore, required if the world is to meet the needs of today and tomorrow.

Munday (2016) also observes that translation between two different written languages involves changing an original written text in the original verbal language into a written text in a different verbal language. There are diverse categories of translation, as noted by Jakobson Roman (2012). The three categories of translation described by Jakobson are:

- Intralingua translation, or ‘rewording’ – ‘an interpretation of verbal signs by means of other signs of the same language’
- Interlingua translation, or ‘translation proper’ – ‘an interpretation of verbal signs by means of some other language’
- Intersemiotic translation, or ‘transmutation’ – ‘an interpretation of verbal signs by means of signs of non-verbal sign systems’. (Jakobson 2012: 127)

These definitions draw on semiotics, the general science of communication through signs and sign systems, of which language is but one. The use of the term semiotics is significant here because translation is not always limited to verbal languages. Intersemiotic translation, for example, occurs when a written text is translated into a different mode, such as music, film or painting (Cobley 2001, Malmkjær & Windle (2011). Hence, through diverse views and perspectives on translations, several classifications of translation emerge; Vinay and Darbelnet (1958), for instance, despite much criticism, have their “procedures” of translations to be: borrowing, calque, literal (but grammatical) translation, transposition (change of word-class), modulation (change of point of view), “equivalence” (total structural change), and adaptation. Nida (1964) has four classes; change of order, omission, change of structure, and addition. While addressing the concept of translation, Chesterman (2016:3) observes that “translations are survival machines to memes crossing cultural boundaries” and highlights five translation supermemes; source-target, equivalence, Untranslatable, Free-Vs-literal and All-writing-is-translating.

Despite the significant importance of translation, various challenges make translation arduous, as pointed out by different scholars. Nida (1964), in an attempt to provide an essentially descriptive approach to the translation process in his discussion on the theory of translation, for instance, opines that, “Translation is not an Art but a high Art”. Through primarily biblical examples, Nida submits that “there are certain restrictions on translation imposed by the cultural contexts and literary style or media of communication.” To Nida, the primary thing in the principle and produces of translation is understanding how meaning is expressed through language as a communication code, which are in three steps; the parts that constitute the code, how the codes operate and

the code as language related to other words. On this account, Nida classified the study of meaning into Semantic, Syntactic and Pragmatic, which are paramount to translation, especially literary translation.

Since literature is usually viewed as a cultural portrait of nations and a mirror of communities, it imposes a significant challenge to the translator, who is sometimes torn between the aesthetics and cultural components of both source and target languages. Due to the challenges of literary translations, other scholars came up with the hypothesis relating to translating works of literature. For instance, Kata (2015) highlights the features that translators should identify when first reading a text, on the look-out for potential literary value, as both textual (covering non-casual language, rhetorical features and equivalences) and contextual (connotations, implicatures, intratextual and culture-bound associations). Dodds (1994:141), on the other hand, distinguishes areas of the source text that are essential for the translator to focus on

- Phonological features (rhythm, alliteration; sense in sound)
- Syntactic features (verb tense, word constructions, pre/suffixes, grammatical structures, ...)
- Positional features (foregrounding, parallelisms, paragraph structure, poem line breaks, ...)
- Semantic features (partial synonyms, antonyms, leitmotifs, keywords, ...)
- Figures of speech (analogy, metaphor)

These scholars attempt to identify and evaluate different obstacles that translators encounter while also focusing on different strategies the translators adapt to address these challenges. As a result of these evaluations and interactions, it is safe to submit that since translation generally has chameleon quality, particularly the literary translation viewed as a creative art, the translator can successfully and effectively overcome these cultural obstacles.

The present debate on literary translation as discussed by different scholars, reveals that translation is a critical aspect of global development and interaction, especially literary translation. Different translations of literary works to the Yorùbá language have improved the buoyancy of the language and its efficacy. Activities Yorùbá literary translation shows that there are continuous interactions and progressive scholarly engagements on not only literary translations at large but Yorùbá literary translation.

Literary Translation

Translation of Literary work is enormously significant to language, culture, history, politics, religion and humanity. The reason is that translation helps to shape the different understanding of the world in diverse ways. Translated works on the Yorùbá culture, tradition, history or politics, for instance, help in building an understanding of the history, politics, philosophy of the Yorùbá world. It is important to add that reading contemporary translations provides insights into the worldview, culture, philosophy, religion and totality of other groups of people.

Translating literary works from source languages into different target language encourages inter-cultural communication and enhances the intra-cultural relationship. From the perspective of different scholars on translation, translating literary works is better regarded as an act of parallel creation. As writers explore divers' artistic styles to birth their artistry, translators combine proficiency in both source and target language with artistic prowess to re-birth the original creativity of an artist for the benefit of the target language speakers. Translators, therefore, act as bridges across culture, language, politics, tradition, and even religion. Therefore, competent and creative literary translators possess different skills, including excellent language and artistic skills, to enable a detailed depiction and portrayal of meaning in style through their translated works without mitigating the original concept's originality, authenticity and creativity.

This essay, therefore, interrogates the present state of literary translation to acknowledge Pamela Smith as a literary translator. Therefore, attention will be placed on Pamela Smith's significant contributions towards better perception and circulation of the Yorùbá cultures, religion, politics, philosophy and worldview through her translated texts. Translated texts are termed hybrid to some extent based on the cultural environment as it involves the transplantation of source text into the target language. From translators' activities and artistic products of translators as visible in Pamela J. Olubunmi Smith's *The Freedom Fight* and *Treasury of Childhood Memories*, translation can bridge the gap between peoples and nations, and develop globalization more effectively towards understanding and integrating different societies, religions, and cultures.

Several literary works by Yoruba writers have been translated from Yorùbá to English or/and English to Yorùbá to expand circulation. Some were not only translated but also adapted into films like *Who is Afraid of Solaarin*, translated to the text *Yèèpà Ṣólàárín Ñ Bò*, and adapted into film *Yèèpà Ṣólàárín Ñ Bò*. Some of the translated works include:

Original Text Title	Author	Translated Text Title	Translator
<i>Ògbójú Odẹ̀Nínú Igbó Irínmalẹ̀</i>	D.O. Fágúnwà	<i>The Forest of a Thousand Daemons: A Hunter's Saga</i>	Wole Soyinka
<i>Ògbójú Odẹ̀ Nínú Igbó Irínmalẹ̀</i>	D.O. Fágúnwà	<i>Preux Chasseur dans la Forêt Infestée de Démons</i>	Olaoye Ajiboyè
<i>Igbó Olódùmarẹ̀</i>	D.O. Fágúnwà	<i>The Forest of the Almighty</i>	Pamela J. Olúbùnmi Smith
<i>Igbó Olódùmarẹ̀</i>	D.O. Fágúnwà	<i>The Forest of God (1995)</i>	Gabriel Ajadi
<i>Death and the King Horseman</i>	Wole Soyinka	<i>Iku Olókùn Èsin</i>	Akínwùmi Ìṣòlá
<i>Who is Afraid of Solaarin</i>	Femi Osofisan	<i>Yèèpà Sòlààrín N' Bò</i>	DòtunÒgúndè-jì & Femi Osofisan
<i>Efúnṣetán Aniwúra</i>	Akínwùmi Ìṣòlá	<i>Une Sombre Destine</i>	Michka Sachmine
<i>Efúnṣetán Aniwúra, Ìyálóde Ìbàdàn and Olú Omọ: Tinúubú, Ìyálóde Ègbá</i>	Akínwùmi Ìṣòlá	<i>Efúnṣetán Aniwúra Ìyálóde Ìbàdàn & Olú Omọ: Tinúubú, Ìyálóde Ègbá: Two Historical Plays.</i>	Pamela J. Olúbùnmi Smith
<i>Omọ Olókùn Èsin</i>	Adebayọ̀ Fálétí	<i>The Freedom Fight</i>	Pamela J. Olúbùnmi Smith
<i>Ogún Omọdẹ̀</i>	Akínwùmi Ìṣòlá	<i>Treasury of Childhood Memories</i>	Pamela J. Olúbùnmi Smith
<i>Ake</i>	Wole Soyinka	<i>Ake Ni Igbà Èwe Mi</i>	Akínwùmi Ìṣòlá
<i>Things Fall Apart</i>	Chinua Achebe	<i>ÌtànÌ gbésí Ayé Okonkwo</i>	Wale Ogunyemi

There are several other translation projects on different Yorùbá literary works, like Owonibi's translations on Oládẹ̀jọ̀ Òkédìjì's novels, while Pamela J. Olúbùnmi Smith continues her translation of the literary works of Akínwùmi Ìṣòlá and Adebayọ̀ Fálétí. These published translated literary works and ongoing translation projects were designed to serve different purposes; hence, their importance to different academic and non-academic platforms. These

translations convey the authors' original tone and intent of different messages, taking cultural and regional differences between source and target languages into cognizance. Translated literary works serve as a courier for transmitting knowledge and protecting cultural heritage and also perform essential roles in enhancing the development of a global economy. Highly skilled translators are, therefore, key to globalization. According to Newmark (1988), these literary translators must consider the target language, structure, and content while translating into the source language. Hence, the attempt to evaluate the influence of collaboration on translation as a means to enable fidelity to the culture and structure of the target language and loyalty to the original authors.

Collaboration in Translation

The Modern Yorùbá orthography emerged in the early work of the Church Mission Society missionaries who were working among the Yorùbá in Free-town. This led to Samuel Ajayi Crowther's translation of the Bible to Yorùbá. By 1875, the Church Missionary Society (CMS) organized a conference on Yorùbá Orthography for a stable flux of religious and educational literature. Subsequently, the linguistic and literature of the Yorùbá language began to advance as several scholarly works have been done on the language to facilitate and enhance the development of the language towards globalization.

The importance of translation in Yorùbá language development cannot be overemphasized, yet to keep the fire of the Yorùbá language development burning, it is apposite to call attention to certain misconceptions, flaws or oversights in the process of translating Yorùbá to other languages and translating from other languages to Yoruba. These misconceptions have created diverse challenges and complications in the Yorùbá religion, tradition, culture and language. For instance, several issues were raised by different scholars on Bishop Samuel Ajayi Crowther's translation of the Euro-Christian holy book (the Bible) into the Yorùbá Language, especially his translation of Satan from the English bible to 'Èṣù' in the Yorùbá Bible.

The concept of Èṣù is one of several controversial issues connected to Yorùbá language and religion. Thus, different scholars engage the concept from different perspectives. Some take the translation of Satan to Esu as a major mistake committed as a result of religious interference, while others see it as a lack of deep understanding of the Yorùbá traditional religion and the personality of Èṣù in the religion (Aiyejina 2005, Oyelaran 2020). To Oyelaran, Èṣù is the most important primordial bastion of the Yoruba people's metaphysical embodiment of organization and existential regulatory principles. It is also in this light that Aiyejina identifies differences between the Èṣù in Yorùbá cosmology and the Èṣù created by Bishop Crowther. From

Aiyejina's observation, Ajayi Crowther's translation of Èṣù, a Yorùbá deity, to Devil/Satan was as a result of "psychological disdain for, and rejection of, African culture, which was, in part, a response to the African involvement in their enslavement" Aiyejina (2005:3). Observing Crowther's forms of translating names from the English bible to Yorùbá bible thus:

<i>English</i>	<i>Yorùbá</i>
Genesis	Géńésisi
Jesus Christ	Jésù Kristi
Joshua	Jóshúa
Antioch	Ántiòkù
Babylon	Bábilóni
Pharaoh	Fáráò
Mary	Màrià

It is conspicuous that Crowther translating Satan as Èṣù, a Yorùbá deity, while he loans and nativizes Jesus Christ, as Jésù Kristi and other names as highlighted in the table above, is deliberate. Observing this pattern, Aiyejina (2005:3) argues that "If Satan translates into Èṣù because of some perceived incidental similarities between the two, how come Jesus does not translate into Òrúnmilà, given the fact that Òrúnmilà is as proverbial, wise, calm, peaceful, and forbearing as Jesus?"

This 'mistranslation' till the present moment has a significant impact on the subsequent perspective of some aspect of the Yorùbá traditional religion, mainly by some Christians, especially the concept of Èṣù. Some Christians, who are conscious of the concept of Èṣù use Sàtáni instead of Èṣù while the majority still use Èṣù. Some Yorùbá traditional religious bodies and persons are presently advocating against the use of Èṣù to replace Satan through awareness on different media platforms with the hashtag #Èṣùisnotsatan. One wonders instead how Èṣù finds its way to the Yorùbá Bible while Òrúnmilà, Ògún, Òṣun and Ṣàngó are not present despite the relationship between them all. This essay is trying to establish that the translator's decision has a significant implication on the language documentation and its subsequent usage.

To avoid damages to the Yorùbá language and culture through translation, Adeleke (2020:63) suggests that "*Ení m'ojú Ògún, ní í pa'bi n'Irè*"- (Only the deep can call the deep). This suggestion implies that there should be a collaboration, partnership and also consultation while handling translation. On this account, Adeleke (2020:63) submits on the issue of translation that collaboration is the way to thorough translation. Hence, while discussing his experiences with translations, he says, "We collaborated with our colleagues in the

College of Medicine to translate and produce copies of Patient Information Leaflets”. This collaboration helps in facilitating “medical outreach to patients dotting villages in and around Ìbàdàn”. The *Èyà Ara* publication is another landmark team project by professionals in Human Medicine, Veterinary Medicine and Yorùbá. There are several other translation projects, which are joint projects by professionals from different fields. Pamela J. Olubunmi Smith adopts this same collaborative style by consulting the writers of original texts and at the same time converse with different Yorùbá scholars and individuals who are versatile in Yorùbá language and culture. Therefore, translation can be regarded as authentic when the translator consults and collaborates with experts skilled in the language, culture, tradition, religion, and other vital areas. From Smith’s perception, the Yorùbá artists whose works she translated possess high language and artistic competence. For Fágúnwà, Smith (2008:351) writes that he was:

...Renowned for his creative manipulation of the language and acclaimed for pushing it to its linguistic limits with such dazzling theoretical devices as wordplay, idiophones, hyperboles, metaphors...which have become hallmarks of Yorùbá creative writing.

Smith observes further those contemporary writers like Akínwùmí Ìṣòlá and Adébáyò Fálétí continued the tradition of verbal celebration and extended it with linguistic contributions of their own, thereby honing some of its tested qualities. Smith (2008:352) submits, therefore, that “Due to the musical qualities inherent in the language, the linguistics, aesthetics, and cultural value of sound in Yorùbá literature and speech cannot be overlooked in translation.” This assertion implies that to translate Yorùbá works of literature, prose, drama or poetry, one must consider many attributes for authenticity, originality and fidelity to the authors. To ensure that these attributes of the Yorùbá creative writers are intact in translations, the likes of Pamela J. Olúbunmi Smith consult several authorities, including the writers, to do justice to the artistry.

Smith, therefore, embraces the act of consultation and collaboration with these authors and several other experts while translating. It is no doubt that this style has a significant impact on how she handled the aesthetics, cultural values and other qualities inherent in the Yorùbá language while translating Adébáyò Fálétí’s *Omò Olókùn Eṣin* – [*The Freedom Fighter*] and Akínwùmí Ìṣòlá’s *OgúnOmódé* - [*Treasury of Childhood Memories*].

Pamela J. Olúbùnmi Smith's Approach to Translation

Pamela J. Olúbùnmi Smith, a retired professor of English, Humanities and Women's Studies at the University of Nebraska, Omaha, Nebraska, has published several essays on translation and Yorùbá language and literature. She is a celebrated translator of creative Yorùbá works into English. Her translations include one of the five classic novels from the Yorùbá iconic novelist, D. O. Fágúnwà: *The Forest of the Almighty: Being a Translation of D.O. Fágúnwà's Igbo Olódùnmarè* from Yorùbá into English. Her other translations include Adébáyò Fálétí's *Omo Olokun Esin (The Freedom Fight, 2010)*, Akínwùní Ìṣòlá's *Efúnṣetán Aníwùrà, Iyalode Ibadan* and *Olu ỌmọTiniúbú: Two Historical Plays* (2006). Pamela Pamela J. Olúbùnmi, in an interview with *The News* magazine in 2016, explains her background and experience in the world of translation:

I started with Fágúnwà, *Igbo Olodumare*, but I couldn't publish it because the family didn't give me the permission. Mrs. Fágúnwà wanted me to publish it but Wole Soyinka had already published it. Wole Soyinka and I translate similarly. So, I don't think the market will support two English translations of the same text. That is what moves me away from Fágúnwà's works. I wanted my own niche and my interest then was Ìṣòlá and to some extent, Adébáyò Fálétí.

Pamela J. Olúbùnmi Smith's personality, educational, cultural, and social background greatly impact her translation skills and techniques. Her background of the target language, Yoruba and her mastery of the source language, English Language, combined with her artistic competence evidently, influenced her translations. This submission is in line with Hutchins (2001:5) observation that, "Translation is an art; which at every step involves a personal choice between unmodifiable alternatives; not merely direct substitutions of equated sets of symbols but choices of values dependent for their soundness on the whole antecedent education and personality of the translator." Pamela J. Olúbùnmi Smith reinforced the above submission in the same interview with *The News* on July 27, 2016, which proves that she is not new in the world of translation. According to her, what she intends to achieve by translating some of the Yorùbá works to English is the wider circulation of ideas, culture and history to facilitate inter-cultural exchanges. She elucidates her aim and objectives thus:

I know that American universities, especially the West Coast, teach Yorùbá Studies. They talk about cross-cultural. Cultures just have to co-exist and

broaden. So, you don't want to be cultural isolationists. Without translations, the target trans-cultural audiences are very limited. I am committed to not letting Yorùbá atrophy. I will not allow Yorùbá to die or go into extinction. Some African languages and younger genres have atrophied. Yorùbá is not anywhere close to being one of them. However, with Fálétí, Ìṣòlá and Ọládèjọ Okediji as the last living Yorùbá stalwarts, when we are talking about literary figures, we will talk about these people but the question we have not asked ourselves is that after these people have gone, what happens to Yorùbá language and literature? It is better to start to dissipate energy on promoting Yorùbá culture and language than to allow it to get to crisis point. It is better to start promoting Yorùbá writers. It is literature that makes a language lives because it is literature that uses language practically.

From the above submission by Pamela J. Olúbùnmi Smith, it is evident that the Yorùbá language and culture are very important to her as a person. Therefore, she dwells on expanding the circulation of already written works of literature in Yorùbá language to protect the cultural, historical and social heritage of the Yorùbá people. Her focus is also to encourage global interaction, spreading of information and ideas on the Yorùbá people to other nations through the translation of existing literary works. She expresses her fear over the sustenance of the Yorùbá language and literature, as she wonders what happens to Yorùbá language and literature when the renowned Yorùbá literary writers, like Ìṣòlá, Fálétí and Ọkediji, who were the last living Yorùbá literary stalwarts, are gone.

This fear of Yorùbá language and literature going into extinction after the death of renowned Yorùbá literary scholars propelled Pamela J. Olúbùnmi Smith to embark on translating the works of Ìṣòlá and Fálétí, to expand the lifetime and existence of their artistry. To convey the message across to another world without disrupting the artistic prowess of the original writers, Pamela J. Olúbùnmi Smith adopts consultation and collaboration techniques in particular about maintaining authenticity. Thus, the interest of this essay is to interrogate the effect of collaboration and consultation on her translation of *The Freedom Fighter* and *Treasury of Childhood Memories*.

There are several approaches to translations, ranging from the sociolinguistic approach to communicative, hermeneutic, linguistic, literary, and semiotic, among several others. Looking at Pamela J. Olúbùnmi Smith's translations, it is evident that emphasis is on the literary approach and the interpretive translation theory. According to the literary approach, the literary aspect of the original text is foregrounded while the linguistic aspect is backgrounded while translating. Despite the focus on the artistic concept, this approach

incorporates the culture and language since both are crucial. To this approach, translators having only the mastery of the target language is not enough; the translator must relay the cultural and traditional perception of the original text to the source readers, just like the original writer did for the target readers. The interpretative theory of translation, according to Seleskovitch (1976:4), implies that the totality of the concept of the source text is understood and transmitted by the translator. This style, like the literary approach, dwells more on the text than the language of transmission. Seleskovitch (1976:23-42) also observes that the synthesis of different parts of translation, the style, connotation, the message and all which play significant roles in the communication process has a contextual and dynamic value in the interpretive theory.

Following these approaches, as evident in Pamela J. Olúbùnmi Smith's translations, she respects the artistic array of the original authors while translating; hence she takes into cognizance not only the content but also the mode of presentation, the language, and, also, the structures of the original text to be able to convey the exact message. Pamela J. Olúbùnmi Smith participates in the original author's creativity as she recreates her structures while adapting the original text to the translated text. She makes sure this is done as carefully as possible. Therefore, just like the original authors of the texts use their peculiarities for lexical and stylistic application, Smith also uses different literary techniques such as figures of speech and proverbs to weave her literary translation into the source language to fit into the original literary work. Having the cultural and literary history of both the Source Language and the Target Language combined with access to the authors help the literary quality of Pamela Smith's translations.

Pamela J. Olúbùnmi Smith's Forte in Translations: The Form and Content

Ọmọ Olókùn Èşin was written in 1959, and first published in 1970 by London University Press. Pamela J. Olúbùnmi Smith explains that the version of the *Ọmọ Olókùn Èşin* she translated to *The Freedom Fighter* was published in 1993. *Ogún Omọdé*, which was translated to *Treasury of Childhood Memories* was originally published in 1990. During a few of my interactions with Pamela J. Olúbùnmi Smith on her translation theories, techniques and approaches, she reveals that her methodology is in diverse forms and stages. First is the peculiarity of the literary artists and their artistries; second is the availability and relationship with these artists and Nigeria's work environment. Pamela J. Olúbùnmi Smith conversed about how her regular visits from the United States to Nigeria for the translation of the two selected works influenced both translations positively. Her visits to Nigeria, according to her,

gave her access not only to the original writers but also to local resource materials for authenticity and originality. She expresses how she consults and interacts with the authors – Akínwùmí Iṣòlá and Adébáyò Fálétí to have a deep understanding of their artistry and style. With these techniques, she gets not only to be original in expressing the actual artistic concept of the writers but also to have a deeper knowledge of the artistic idea of both writers. Pamela J. Olúbùnmi Smith admits that the interference of these authors has a significant impact on her artistic prowess, translation form and content.

This submission corresponds to Alao's (2008:364) assertion that "...good translators readily admit that the quality of the reception and the support they receive from the original author goes a long way to contribute to the quality of their translation." Pamela J. Olúbùnmi Smith admits that she consults not only the authors but also other competent Yorùbá speakers, who are well-grounded in Yorùbá language and culture. Therefore, this essay further interrogates the form and content of two translated works of Pamela Olúbùnmi Smith to register her language competence and artistic endowment.

The Form of Pamela J. Olúbùnmi Smith's Translations

The title of these translated works, the form and content, portray Pamela J. Olúbùnmi Smith as a typical Yorùbá speaker with high proficiency in the English language. As a Professor of English, Smith displays high competence in her use of carefully selected vocabularies to convey her message and at the same time display her artistry without any mutilation to the original text. Her mastery of the English language has a significant impact on her artistic delivery. The titles of the original publications *Omọ Olókùn Èsin* and *Ogún Omọdé* refer to the main character of the novel and a partial Yorùbá proverb respectively, while the translated version of the title rather alludes to the moral and consequence of the artistry; *The Freedom Fighter; A Novel of Resistance and Freedom*, and *Treasury of Childhood Memories*. From the perspectives of several scholars, the reception and support of the original authors of translated works always influence the quality of the translations by different translators. The influence can be through access to the material used for the original text by the authors or the availability of the authors during the translations process. For Pamela J. Olúbùnmi Smith, the original authors were readily available to respond to enquiries on the original texts. In one of her conversations/interviews about the translation of *Ogún Omọdé*, she affirms that

I have always said *Ogún Omọdé* is Iṣòlá's best work for which Iṣòlá should be acclaimed ...I plan to write an essay on the experience of having translated this book. I learned so much. There I am, sitting there, trying to be as

poetic and as close to the original text as possible, and cautioning myself to not get carried away with my creativity, and end up writing rubbish. A translator must ask, “What is he (the author) trying to do here?” Only then must one make a decision. Concerns about the target audience matter. Certain foreign lexicon can’t be substituted for Yorùbá (*ijinle*) words because, in this case, the target audience and receiving culture are English.

As pointed out in the above quote and as depicted in her translations, Pamela J. Olúbùnmi Smith has a standard form designed to fit into her target readers and target environment. She translates mainly for non-Yorùbá speakers, and therefore brings into play a style that can accommodate the proficiency level of her target readers:

<i>The Freedom Fighter</i>	<i>Treasury of Childhood Memories</i>
A Tribute	Foreword
Acknowledgement	Author’s Preface
Foreword	Acknowledgement
A Brief Note on Yorùbá Pronunciation	A Brief Note on Yorùbá Pronunciation
Author’s Preface	Introduction
A Map of the Region	Translator’s Notes
The Story...	The story...
A Reading Guide	About the Author
Photo of Subject	Index
About the Novel	
Adébáyò Fáléti: The Creative Writer and his works	
Translation Issues	
The Text	
Lexicon	
References	
Notes	
Appendix	

The above form of the content structure by Pamela J. Olúbùnmi Smith depicts her attempt to make sure that the totality of the sense in the original text is understood and transmitted to her readers, which depicts attributes of the literary and interpretive approach. She attempts to make the discourse communicative for her non-Yoruba readers by giving notes on pronunciation of the Yorùbá words in the translation and also giving the translator’s notes before diving into the story proper.

This form prepares her readers for what the story entails and gets them familiar with some difficulties they are likely to encounter. After the story in *The Freedom Fighter; A Novel of Resistance and Freedom*, she proceeds to give a reading guide, Photo of Subject, details about the novel, an essay on Adébáyò Fálétí, his Creativity as a writer and his works, issues on translation, the Text, lexicon and References, without ignoring notes and appendix. This essay, therefore, proceeds to interrogate her form and structure without ignoring how her interactions with the original authors influenced her translations, *The Freedom Fighter; A Novel of Resistance and Freedom* and *Treasury of Childhood Memories*. Perspectives of different scholars on Pamela J. Olúbùnmi Smith 's translations and artistry will also be highlighted.

The Content of Pamela J. Olúbùnmi Smith's Translations

From the content of both original texts and the translations, it is clear that within the domain of the Yorùbá language, culture and tradition, the authors and the translator share a common perception in depicting childhood memories and freedom fight. Also, the translator is conscious of her immediate audience, just like the authors are conscious of their immediate audiences. Hence, the original texts and the translations fit perfectly into the environments they originally belonged to, through their targeted audiences. As we stated earlier, Pamela J. Olúbùnmi Smith admits that her interaction with the original authors of the translated works enhanced her artistic result, hence the need to interrogate how this plays out in her translations. From Pamela J. Olúbùnmi Smith's submission, while addressing translation issues in "*The Freedom Fighter*", the influence of her interaction and collaboration with Adebayo Fálétí, the author of *Omo Olókùn Èṣin*, enables the identification, clarification and correction of different errors in the original text. She explains that:

I personally noted over fifty discrepancies beyond obvious spelling errors. The many modulations of the text, I discovered and confirmed with the author during the translation process, include: rewrites, paragraph switching, and several italicized texts, thrown in randomly throughout, accidental marking. . .Fortuitously, Fálétí had not destroyed the long-hand manuscript from which he was able to mark out where the interpolations occurred in order to remedy and restore textual accuracy, which allowed the translation to be made based on author's own marked-up text and the subsequent, lengthy translator-author-walk-through emendation of the text. . .Inevitably, the privilege of my many author-translator interactions was both unusual and invaluable. *The Freedom Fighter* (2010).

Although Pamela J. Olúbùnmi Smith acknowledged that the above are nightmarish for the translation, as the “check-with-the-author” list swelled, slowing down the translation process considerably, the procedure helps retain the original artistic dexterity of the authors.

This essay will start interrogating the content of Pamela J. Olúbùnmi Smith translation by looking into the table of content of the stories, from the title to the first chapter, and through the last chapter.

<i>Ogún Omọ́dẹ̀</i>	<i>Treasury of Childhood Memories</i>
1. Akókò Ìsinmi	Chapter One: The Holidays
2. Mo Sùn Lóko	Chapter Two: Respite
3. Ilé-Ìwé Tún Bèrẹ̀	Chapter Three: School Resumes
4. Ojú Ẹ́ Rí Lóko	Chapter Four: The Riddle of the Snake
5. Kín La Lè Fi Wé?	Chapter Five: Compared to what?
6. Wọ́n Pè Mí Jẹ́rìí	Chapter Six: Tuppence English
7. Eégún Odún	Chapter Seven: Festival of the Eégún Masquerades
8. Àwa Náà Gbéégún	Chapter Eight: Tòmbòlò: A masquerade Festival of our Own
9. Onígboḡboḡṣe	Chapter Nine: Travelling Snake-Oil peddler, Arísáyà
10. Olúṣọ́lá	Chapter Ten: Vaunting, All-Blabber, Brawn-less Olúṣọ́lá
11. Olùbẹ̀wò	Chapter Eleven: The superintendent's Visit
12. Kòrìkòsùn	Chapter Twelve: Like Two peas in a pod!
13. Agbóyìnbó Kíí Kú Silé	Chapter Thirteen: The Loss of Innocence

As depicted above, the translator uses the story's content when translating the title of each chapter and does not necessarily follow the writer's format strictly; but instead uses her artistic skill to translate the chapter titles. For instance, she translates Olúṣọ́lá in Chapter Ten of *Treasury of childhood Memories* as “Vaunting, All-Blabber, Brawn-less Olúṣọ́lá”. This translation is more of the details of the story in this particular chapter. The same applies to Onígboḡboḡṣe Olùbẹ̀wò, Kòrìkòsùn and other titles of chapters of the translation.

This style is also applicable to her translation of *The Freedom Fighter, A Novel of Resistance and Freedom*.

<i>Oṃọ Olókùn Eṣin</i>	<i>The Freedom Fighter</i>
<p>Apá kin-í-ní: Oko Beṛe Ohun tí ó mú mi hùwà bẹ̀ Wọn mu mi to Baálẹ̀ lọ Àtímólé Ìbíwùmí Wọn yọ Bàbá mi lóyè “Ká tó tún dé...” Iná! “Ó kónà tólórò ó gbà lọ” Mo lọ sí Baba-Oḍe... Àpẹ̀jò Òde Baálẹ̀ Baba-Oḍe Wọn mú mi lọ sí Òkò Ní ilé Olósi</p>	<p>PART ONE: My Story ONE: Nascent Rebellion TWO: My Unmasked Behavior Explained THREE: The Summons FOUR: Indicted and Imprisoned FIVE: Baálẹ̀’s Daughter SIX: Father’s Proscription SEVEN: By Fits and Starts EIGHT: Fire! NINE: Whither Now? TEN: To Baba-Oḍe ELEVEN: The Debacle at Baba-Oḍe TWELVE: Extradition to Òkò THIRTEEN: Olósi Prison</p>
<p>Orí Keji: Itàn Ìbíwùmí Nìgbà tí Àjàyí lọ tán Àwọn ààrẹ wá láti Òkò Ọwọ tẹ̀ mi pàápàá Èrú ra ara Ní ilé Ìyálóde Olókùn Eṣin</p>	<p>PART TWO: Ìbíwùmí’s Story FOURTEEN: After Àjàyí’s Departure FIFTEEN: The Call for Extradition SIXTEEN: My Capture SEVENTEEN: The Campaign EIGHTEEN: Detention at Ìyálóde’s Women Prison NINETEEN: Àjàyí, Son of Olókùn-Eṣin</p>
<p>Orí Kẹta: Ènu Àyòwí Mo lọ sí Ìgbéti Mo bá Kólájọ sọ̀rò Lagboókùn</p>	<p>PART THREE: Àyòwí’s Story TWENTY: At Ìgbéti TWENTY-ONE: Comrade Kólájọ TWENTY-TWO: Lágboókùn</p>

<p>Ìtèsíwájú Apá kìn-ín-ní “Ilé Ọba tí ó jó...” Ọba ránṣẹ̀ pè mí Ìjà Ídí Àràbà</p> <p>Mo pada sí Bòrìṣà Nààri Ìbòrìṣà Ìbẹ̀wò Ọbakáyéjá Ọjọ̀ Iku pé Arinládé</p>	<p>TWENTY-THREE: A Palace in Total Ruins TWENTY-FOUR: A bogus Summons TWENTY-FIVE: The Skirmish Under the Cotton-wood tree TWENTY-SIX: Return to Nààri Shrine TWENTY-SEVEN: The Ritual TWENTY-EIGHT: The Die is Cast TWENTY-NINE: Doomsday THIRTY: Freedom’s Jubilee</p>
--	---

The above outline implies that the readers will understand what Pamela J. Olúbùnmi Smith is trying to transmit in the body of the translated story. On this note, Smith uses her perfect understanding of the original story, her proficiency in both the source and target languages, with her language and artistic prowess to create a distinct narrative. To evaluate the artistic proficiency in Smith’s translation, this essay highlights few Yorùbá philosophical sayings, proverbs, riddles and folktales, from the two selected books:

<i>Ọmọ Olókùn Eṣin</i>	<i>The Freedom Fighter</i>
<p><i>A kí i wí pé ọmọ tí yóò bá hu eyín gan-ganran kí ó má hù ú, nígbà tí ó bá hù ú tí kò rí ètè fi bò ó ni yóó tó mọ wí pé kò dára. (pg. 8)</i></p>	<p>One cannot prevent one’s offspring from spouting fangs. Sooner or later, he will discover that he does not have lips large enough to conceal the fangs. (Pg 16)</p>
<p><i>...inú ni ìdakósó n gbé. Àti pé ni n kò sí tilẹ̀ fẹ̀ ẹ̀ ǹnkankan, bí ina ti n jò ni Ìmòlẹ̀ n fẹ̀ ẹ̀ - bí ọ̀wẹ̀ àwọ̀n àgbàlagbà. (pg 12)</i></p>	<p>...as myriad thoughts raced through my head. Even if I had no plans afoot, that proverb, a little wind sure helps to fan the fire, which danced around in my head, helped me tune out the goings on and gave me a jumpstart. (Pg 23)</p>
<p><i>...bá mi na ọmọ mi, kò sá dé inú ọlómọ (pg 14)</i></p>	<p>You know, when a mother says, ‘punish my child for me; it’s not in accordance with her deepest instinct. (Pg 26)</p>
<p><i>Bí a bá wí pé kí a wo ti Pẹ̀là, ijó yóò bá jẹ o- bẹ̀ẹ̀ ni Pẹ̀là ni ó sì nù jó. (pg 14)</i></p>	<p>If you should judge Pẹ̀là the host, by his awkward dancing skill, the dance, we know will be awful, yet the dance, undeniably, remains no-one else’s but Pẹ̀là’s. (Pg 26)</p>

<i>Ebi kii t wọ inu, kii ọrọ mii wọ ọ</i> (Pg 16)	A hungry man, they say, has no mind for serious matters. (Pg 29)
<i>...bẹẹ ni ọmọ kii i pa ọmọ jayé lójú Olúmokò, Ọba Òkò.</i> (pg 17)	Since the mosaic law of an eye for an eye obtains strictly before Olúmokò Ọba Òkò. (Pg 29)
<i>...bí a ti yé awun ni a yé ìgbín</i> (pg 22)	As God created the tortoise so also did, he creates the snail (Pg 34)
<i>Nítorí pé, “kí odi lè gbọ ọrọ ni a še n sọ ọ lójú ọmọrẹ!”</i> (Pg 23)	As the saying goes, ‘to ensure that a deaf mute hears the message, we speak it in the presence of his offspring!’ (Pg 35)
<i>Ọmọ ha lè lòdì sí bàbá rẹ bí?</i> (pg 28)	Can a child possibly turn against its own parent? After all, the apple does not fall far from the tree. (Pg 39)
<i>Şùgbón èmi nàá wá mú ọkàn ọkùnrin, mo ní a kii kú lẹmẹjì.</i> (Pg 29)	A man dies but once, I reminded myself. (Pg 41)
<i>... Iku Bàbá Yèyè, Aláşẹ èkejì òrìşà.</i> (pg 69)	“Death personified, Bàbá Yèyè Ruler, Commander-in-chief, Second only to Òrìşà!” (Pg 90)
<i>Àşẹ ọwọ ní i şájú idòbálẹ</i> (Pg67)	Frankly, how does one begin to prostrate without first extending one’s hands forward? Do the hands not precede the prostrating process? (Pg90)

Several scholarly works have been done on different Yorùbá philosophical sayings, with each using different theories and approaches. As highlighted in the grid above, Pamela J. Olúbùmi Smith did not translate as a mere interpreter but as an orator, artist, language expert and linguist. Her translation is a synthesis of style, connotation, the message, all which play significant roles in the communication process to produce the sense that includes the original writers’ artistic deployment. She maintains the literary approach to translation regardless of some existing translations of these Yorùbá philosophical sayings. For instance, the Yorùbá proverb, *Ebi kii t wọ inu, kii ọrọ mii wọ ọ*, which Smith translates as “A hungry man, they say, has no mind for serious matters” was translated by Owómóyèlà (2005) as “Hunger does not enter into a person and leave room for other matters.” Looking at Smith’s literary approach, her translation is more accurate because of the context in the story. Her translation, regardless of the existing works, takes cognizance of the context in the original text. The above excerpt has depicted that despite the challenges of cross-culture linguistic equivalence, Smith keeps to the ideas, forms, contents

and ‘figures’ of thought as the authors. What helps Smith here is her in-depth knowledge of both the source and target languages and cultures, which is paramount to translation.

In *Ogún Qmòdé*, Akinwùmí Ìṣòlá makes use of different Yorùbá oral poetic compositions like folklore, incantations, proverbs and others. The process of translating these specially knitted literary works by Smith goes through reformulation. Therefore, it is evident that all that Smith did is to find the same meaning in the target language since she is not focusing on the linguistic approach, which focuses on language text, structuralism, and pragmatics. To depict how her translations do not consider the text from the point of view of its fundamental units but on literary units, let us interrogate the grid below:

<i>Ogún Qmòdé</i>	<i>Treasury of Childhood Memories</i>
<p><i>A kii tori gbígbo pájá,</i> <i>A kii tori kíkàn ká pàgbò</i></p> <p><i>A kii tori rúkòrùkò pòrùkò</i> <i>Èrin lòmòdé é rin kowó</i> <i>Èrin làgbàlagbàá rin kòmò tuntun</i> <i>Èrin ni kí wón ó rin kòmí lónií</i></p>	<p>A dog’s barking does not warrant a death-sentence, Neither is a goat’s urge to mate reason enough to condemn it to slaughter A name mispronounced does not its bearer kill All good things come to a child with laughter As grown-ups are wont to greet newborns with much laughter, May like laughter welcome me home this day. (Pg 35)</p>

Translating the above Yorùbá poetry requires a high level of competence and proficiency in both the source language and target language to be appropriate and for the target readers to understand without losing the original meaning. The reason for competence is because poetry content could be ambiguous and paradoxical. Also, there are a lot of cultural, religious, historical, and traditional elements attached to poetry. In the case of the incantation above, Pamela J. Olúbùnmi Smith combines her deep knowledge of the content in the Yorùbá world and the context in the story with her mastery of the English language to arrive at her translation. As a literary translator, Smith’s decision to improvise instead of using exact words is not wrong since she applies the literary approach. She improvised and added new words in her translation to stay faithful to the sense of the Source Text. Despite the challenges of cross-culture and linguistic equivalence, Smith, as depicted in the translation above, keeps to the ideas and contents of Akinwumi Ìṣòlá- the original author.

Pamela Smith’s attempts to attain closeness in literary meaning is also evident in the excerpts below:

<i>Ogún Qmọ́dẹ́</i>	<i>Treasury of Childhood Memories</i>
<p>Ọ̀bẹ̀ẹ̀ké, Ọ̀bẹ̀ẹ̀ké Wèrèpè, yéé, yéè Mo gbé o, mogbé o</p>	<p>Nettles whoa! Nettles! Nettles! Help! Oh, my God! Nettles! Someone h-e-l-p! (pg 45)</p>

As represented above, Smith adds new words to be able to translate the perception of the original author, while she also diplomatically substitutes the folktales in the source language with its closest equivalents in the target language to aid cultural understanding:

<i>Ogún Qmọ́dẹ́</i>	<i>Treasury of Childhood Memories</i>
<p>Àlọ́ o, Àlọ́ Àlọ́ o Àlọ́ Àlọ́ mi lérí fúrurù gbaagbòó Ó lérí. Ó lérí Ó lérí Alábahun Ìjápátirókò, ọkọYánnibo</p>	<p>“Hear, hear, a folktale here...” “Let’s hear it” “I’ve got a story to tell...” “Let’s hear it then.” “My story is a fantastic tale” “About...?” “It is about Tortoise.” “Ah, that wily One with the infamous, age-old shell Husband of Yánnibo” (pg 49)</p>

The above folktale translations in *Ogún Qmọ́dẹ́* portrays Pamela J. Olúbùnmi Smith as a translator who replaces philosophical saying in the source language to its equivalents in the target language instead of word-for-word translation. It is therefore perceptible through these excerpts that Smith remains faithful to Akinwumi Işòlá’s ideas by improvising to fit into the culture of her target audience. On this account, different scholars commend Smith’s forte in translation as depicted in the blurb of *The Freedom Fight* (2010: vi). Imafedia Okhamafe submits that:

Pamela Olúbùnmi Smith’s English translation of the Yorùbá novel with three narrators and sometimes elusive or semi-tantalizing narrative transitions confirms that she drinks from the same Yoruba- English well.

While Akinyemi asserts that:

The *Freedom Fight* is an outstanding translation, which is accessible to the English-speaking readers worldwide...Pamela Olúbùnmi Smith captures vividly the original author’s intent, language use, descriptive mechanism and narrative techniques, as she retells a fascinating Yorùbá freedom story in marvelous English...she made the story travel through the strange,

uncomfortable English Language terrain to arrive with all its vital organs still intact.

Jeyifo gives credit to Pamela J. Olúbùnmi Smith for a job well executed as the translator of *Treasury of Childhood Memories* when he states that:

To her credit, the translator of this book, Pamela Smith, has done a creditable job of capturing the vivacity of the original version and one expects that the reader of this English version will get nearly as much of the pleasure that one gets in the Yorùbá version.

From these commendations, it is clear that Pamela J. Olúbùnmi Smith is an effective translator with the command of both Yorùbá and English language and an artist with prolific features, an ingenious literary translator and a definitive language expert.

Conclusion

Pamela J. Olúbùnmi Smith recreated Isola's and Faleti's works of art sensitively and seamlessly so that the translated texts convey the intentions of the original authors to preserve and widen the circulation of the Yorùbá cultural experiences, spirituality and values. As observed by Alao (2008: 365), if the term "Yorùbá literary production" were to be extended to cover literary works expressing Yorùbá culture and written in the English language, for example, then translations of such renowned Yoruba-speaking authors like Amos Tutuola and Nobel laureate Wole Soyinka would push the renown of Yorùbá literature in France to period dating even as far back as the 1950s for Tutuola, and a bit later, but more consistently, for Soyinka. This submission simply attests to Smith's position on the Yorùbá literature, which is that the survival of any literary work depends mainly on the level of circulation. On this note, it is important to advocate for more translated works of Yoruba writers to adulate the original writers, expand the language lifespan, and expose the cultural, traditional and religious values of the Yorùbá to the world. To expand this scope, this essay suggests the adaption of translated works into films to widen the aims and objectives of the translator.

Bibliography

Adeleke, D. (2020), *The Foolery of Man Beyond the Theatrical World: Perspectives from An Indigenous African Literary Critic*. Ibadan: University Press.

- Aiao, G. (2008). "Reading, Teaching and Translating French." In A. Akinyemi & T. Falola. *Emerging perspectives on Akinwùmi Ìṣòlá*. Trenton: Africa World Press, 301-313.
- Ayejina, F. (2005). "Èṣù Elegbara: A Source of an Alter/Native Theory of African Literature and Criticism" https://www.obafemio.com/uploads/5/1/4/2/5142021/esu_elegbara3.pdf
- Cobley, P. (2001). *The Routledge Companion to Semiotics and Linguistics*. London and New York: Routledge.
- Chesterman, A. (2016). *Meme of Translation: The Spread of Ideas in Translation Theory*. Amsterdam / Philadelphia: John Benjamins Publishing Company
- Eysteinson and Weissbort (2006). (Eds.) *Translation – Theory and Practice: A Historical Reader*. Oxford: Oxford University Press.
- Faleti, A. (1993). *Omọ Olókùn Èṣin*. Ibadan: Heinemann Educational Books (Nigeria)
- Holmes, James S. (2004) "The name and nature of translation studies." In Lawrence Venuti (ed.), *The Translation Studies Reader*, 2nd edition, London and New York: Routledge, pp. 180–92.
- Hutchins, J (2001). "Machine Translation and Human Translation in competition or in Implementation?" *International Journal of Translation* 13.1&2. 5-20
- Ìṣòlá, A (1990). *Ogún Omódé*. Ibadan: University Press.
- Jakobson, Roman (2004). "On linguistic aspects of translation." In Lawrence Venuti (ed.), *The Translation Studies Reader*, 3rd edition, London and New York: Routledge, pp. 126–131.
- Malmkjær, K. and K. Windle. (Eds.) (2011). *The Oxford Handbook of Translation Studies*. Oxford: Oxford University Press.
- Munday, J. (2016). *Introducing Translation Studies; Theories and Applications*. London and New York: Routledge.
- Newmark, P. (1988). *A Textbook of Translation*. New York: Prentice-Hall.
- Nida, Eugene A. and R.A. Taber Charles. (1976). "Framework for the Analysis and Evaluation of the Work of Translation." In Richard W. Brislin (ed.). *Translation: Application and Research*, Paris: University of America Press.
- Nida, E. (1964). *Towards a Science of Translating*. Leyde: Brill.
- Ogundipe, Ayodele. (1978) "Èṣù Elegbara, The Yorùbá God of Chance and Uncertainty: A Study in Yorùbá Mythology," Volumes I and II. PhD Dissertation, Indiana University.
- Osofisan, Femi. (2003) "Èṣù and His Vagabond Minstrels." In *Major Plays 2*. Ibadan: Opon Ifa Readers.
- Oyelaran, Olasope. (2020). "Esu and Ethics in the Yoruba world view." *Africa Journal of the International African Institute*, Vol 90 No. 2.

- Robinson, D. (2012). *Becoming a Translator; An Introduction to the Theory and Practice of Translation*. London and New York: Routledge.
- Smith, P. (2006) *Efunsetan Aniwura, Iyalode Ibadan and Olu OmoTinuubu: Two Historical Plays*. Trenton: Africa World Press.
- Smith, P. (2008). "The Oral/Aural: Sound and Meaning in Yorùbá Poetic Prose Translation - Akinwùmi Iṣòlá and Fágúnwa Tradition." In A. Akinyemi & T. Falola (eds.) *Emerging perspectives on Akinwùmi Iṣòlá*. Trenton: Africa World Press, Inc.
- Smith, P. (2010), *The Freedom Fighter; A Novel of Resistance and Freedom*. Trenton: Africa World Press, Inc.
- Smith, P. (2016). *Treasury of Childhood Memories*. Austin: Pan-African University Press.
- Smith P. (2016). *The News We must teach our children Yorùbá language and culture*. Wednesday, July 27, 2016.
- Snell-Hornby, Mary. (2006). *The Turns of Translation Studies*. Amsterdam: John Benjamins
- Pym, A. (1992). *Translation and Text Transfer: An Essay on the Principles of Intercultural Communication*, Frankfurt am Main, Berlin and Bern: Peter Lang.
- Pym, A. (2010). *Exploring Translation Theories*. New York: Routledge.
- Steiner, G. (1975/ 1998). *After Babel: Aspects of Language and Translation*. 3rd edition, London, Oxford and New York: Oxford University Press.

