

A Critical Study of Nicole Medjigbodo's Translation Strategies in Femi Osofisan's *Once Upon Four Robbers*

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Abstract

This study aims at determining the prominent translation strategies employed by Nicole Medjigbodo in Femi Osofisan's *Once upon Four Robbers*. African literature just like other forms of literature cannot be totally comprehended without some of its ethical, linguistic and translation reflections. It can, therefore, be safely asserted without any fear of contradiction that to talk about literature is to reiterate about language and the stance of its translation as a masterpiece. However, this simple assertion becomes problematic when it is applied to the translation of African literature written in English language with indigenous thought system and cultural episteme. Considering the theory and practice of translation, this paper considers analyses and discusses the source text (ST), and the target text (TT) comparing and contrasting their points of convergence and divergence. The paper adopts dynamic-equivalent theory of translation. This theory sees a literary text as a cultural product that should be read and understood within a specific cultural matrix. The paper observes that the source text (*Once upon Four Robbers*) reflects culture of the playwright, particularly in the use of folkloric elements and embellished indigenous thoughts while the target text (*IL ÉTAIT UNE FOIS QUATRE VOLEURS*) lacks some of the folkloric elements and embellished indigenous thoughts. The paper, therefore, concludes that the source and the target texts in translation cannot have the same aesthetic qualities owing to the factors of linguistic specificity and variance in stylistic approaches.

Keywords: Translation, dynamic equivalent theory of translation, *Once upon Four Robbers*, Forms and Meaning

PREAMBLE

The word 'strategy' is used in many contexts, most often, many theorists have used the term but with some considerable distinctions in the meanings and the perspectives from which they perceive it. To different professionals and individuals, the word 'strategy' has different connotations; this difference in meaning is informed by context of use. It is for this reason that working definitions of the term are offered here. *Strategies* can be perceived to be a set of techniques used as guidelines in order to carry out a project. Therefore, a *strategy* is an instrument of planning to carry out or implement a project or a proposed action or event. The concept can also be viewed as a long-time plan of actions designed to achieve a particular goal.

The above definitions are general and can be related to different fields of study, yet, they can be narrowed down to translation studies. Translation strategy can be viewed as a device, method and technique used consciously or unconsciously to translate a message from one language (source language) to another (target language). Translation strategy can also be defined as a purposeful plan and procedure that are put in place in the target text to implement perfect translation. Translation strategies have their own characteristics, through which one can gain an appropriate understanding of them. The fact is that translation strategies can be used knowingly or unknowingly, in fact, to some amateurs, translation strategies are not always in their minds in the course of translating while some professionals consider them as sine qua-non. The use of translation strategies depends on the knowledge, situation, task, and the nature of the source text. It is highly pertinent to note that some people believe that translation and interpretation are exercises that are poised with innate attributes; they strongly believe that there is no other principle or principles behind any translation. In actual sense; both translation and interpretation need some guiding principles, concepts, techniques and strategies coupled with the natural and doted talents. Practically, some interpreters in churches have not passed through any formal interpretation training and some of them are obviously doing well, as well some people just have the knowledge of certain languages and serve as translators in churches, conferences, seminars and even in public places. The argument is that they still need the knowledge of the principles of translation.

It is therefore necessary to note that we have copious strategies of translation that are pertinent in the course of translating or for pedagogic application. Closely related to this, many researchers have studied the ideas related to techniques and strategies of translation and translation in general. We think about: Vinay and Darbelnet (1958), Jean Claude Margot (1979), Catford J.C. (1967), Koller (1997), Admiral J.R. (1979), George Mounin (1963), Micheal Ballard (1978), Moskowitz (1972), Nida E.A. (1964), Larbaud V. (1959) and Dolet E. (1540), Chesterman (1977) and Mona Baker(1992). The available pieces of information from these great scholars show

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that we cannot do without the principles of translation in pedagogical and professional tasks of translation. Vinay and Darbelnet proposed seven popular types of translation strategies which can be sub-divided into two phases as direct or literal and indirect or oblique strategies. The direct or literal strategies are sub-divided into three phases namely: literal translation, calque, loan- words and equally will have the indirect or oblique ones namely: equivalence, transposition, adaptation and modulation. It is quite believed that there are still other types of translation strategies proposed by other theorists considering the semantic, syntactic, lexical and morphological approaches to translation. In this study, we are interested in the translation strategies proposed by Vinay and Darbelnet.

REFLECTIONS ON THE STORY

Once upon Four Robbers is a popular play written by a prolific writer –Femi Osofisan. The play was first published in 1980 and it was translated into French language by Nicole Medjigbodo who was formerly a lecturer in the Department of European Studies, University of Ibadan. The translator is not a Yoruba, in actual sense, she is not a Nigerian but she tries as much as possible to work diligently on the reflections of African elements and values such as songs, folktales, lyrics, poetic refrains, sound effects, dirge, incantations and proverbs as embedded in the play. Nicole Medjigbodo was able to postulate the cultural and ethical phenomena of Africa belief in her translation.

Once upon Four Robbers is a reaction to the decree enacted by General Gowon's administration in the 1970s that made armed robbery punishable by public execution which was of the principal consequences of the Nigerian civil war which became widespread and violent. The play is set to reflect the Yoruba outlook of those who engage in robbery. Robbers became more daring and not content with robbing their victims, many times they also killed them. The play is patterned after Yoruba oral narrative with the archetypal presentation of Ijapa - the tortoise as trickster in many stories. We observe the morals, treasure and impacts of the traditional chants in forms of warning, advice and cautions. The story teller presents the play in the traditional African folkloric style of performance in which he begins with African story narrative approach. He then begins with the songs and plays his musical instruments (sèkèrè) and starts singing and the audience picks the refrain-Alugbirin! Alugbirin! The adoption of such indigenous mode and aesthetics brings about a means of communication among the characters.

The issue of armed robbery is raised in the play, Aafa, a muslim cleric, brings out the paraphernalia of ifa and divines for the robbers before making them rich. Of course the four robbers depict different attributes in the play. The four robbers are: Angola, Major, Hassan and Alhaja the only woman among them but vibrant. They use the magic formula to rob market women of their goods by a few words of incantation, start singing and the women dance away. The muslim cleric gives the robbers three instructions: they should not rob the poor; they should not rob in public places and that they should never take away a human life. He equally tells them that they can only use the power three times after which it dies. The second part of the play talks more about the market women. The women are expressing their experiences that the market is not going on well. They sing their own composed song after which the first strains of the robbers' music float in, the music grows louder, approaching, now the robbers come in as before singing and drumming. They hasten among the traders to untie their wallets. The traders and the soldiers dance out. The Major follows them but it is not immediately noticed by others. He has one of the soldiers' guns; the treachery of Major brings about his downfall. The closure of the market in African setting causes economic disaster to some extent. Osofisan exposes the corruption in the society, in the way soldiers deal with the situation. They recover the stolen money but keep it for themselves, with the sergeant taking charge of the distribution. Alhaja, the only woman among the thieves plays a major role as a corrupt woman by enticing the soldiers with corn, illicit gin and the promise of sexual favour in order to release Major, the traitor among them. This attempt by Alhaja is unsuccessful. The play is versed with copious thematic pre-occupations such as: robbery, religious chauvinism, conspiracy, social bigotry, malicious killing and corruption.

THEORETICAL FRAME WORK

The process espoused in this paper is based on the dynamic equivalence theory. The validity of this theory stands as a result of the nature and the content of the research. It is suggested from the theory that a dynamic equivalence is to produce in the receptor language, the closest natural equivalence of the source-language message... (Nida and Taber, 1969:12). The key words are 'closest', 'natural' and 'equivalence'. By 'closest', he indicates that owing to the impossibility of absolute equivalence, the closest equivalence is the ideal one. Nida (1964:167). This theory establishes the fact about the rudiment of fidelity to the lexical details and grammatical structure of the original language. Dynamic equivalence and formal equivalence are terms for methods and theory of translation coined by Eugena Nida. The two terms according to free encyclopedia have often been understood as fundamentally the same as sense-for- sense translation (translating the meanings of individual words in their more or less exact syntactic sequence). Nida argued that there are two different types of equivalence, namely: formal and dynamic equivalence. Formal equivalence tries to remain as close to the original texts as possible, without adding to the translator's ideas and thoughts into the translation while the dynamic equivalence focuses on producing the

equivalent effect of the message. In dynamic translation, one is not so concerned with matching the receptor – language message with the source-language message, but the message should be substantially the same as that which existed between the original receptors in the source language.

This theory is interested in effect of the translation on the target readers which is the same as the effect of the source text once is on the source reader. Eugena Nida equally establishes four priorities as guiding principles in translating and bases for judgmental, namely; contextual consistency, dynamic equivalence over formal correspondence: the aural (heard) form of language over the written form; forms that are used and acceptable to the audience for which a translation is intended over forms that may be traditionally more prestigious (Nida and Taber, 1969:167). Based on this theory, the study is established so as to bring about the stance of dynamic equivalence into the literary text of this nature. It is highly pertinent to note that *Once upon Four Robbers* postulates the idea of Yoruba ethics, treasures and values with the use of folkloric elements such as traditional Yoruba songs, proverbs, dirge, incantations, quranic verses, and fables, names of people and places, nick- names, parables, lyrics, languages related to deities, slangs and clichés in Yoruba and abbreviations. All these elements are combined together to bring about the use of dynamic equivalence theory most especially for culturally- based translation study of this nature.

ANALYSIS AND INTERPRETATION OF DATA

TABLE 1. TRANSPOSITION (La transposition)

Title of the play	Source Language (SL) (English)	Target Language(TL) (French)
<i>Once Upon Four Robbers/Il Était Une Fois Quatre Voleurs</i>	1. Raise your voice now. (p23) Verb-Noun-Adverb	1. Tu peux parler haut maintenant. (p8) Pronoun-verb-adverb
	2. We shall not mourn! (p26) Pronoun-verb	2. Mais pas de lamentation ! (p8) Conjunction-Noun
	3. Alhaja and Major are startled. (p20) Noun-adjective	3. Stupéfaction d’Alhaja et de Major. (p8) Noun-Noun
	4. No, Aafa too many objections. (p35) Adjective- Noun	4. Non, AAfa, ce n’est pas Possible. (p26) Verb- Adjective
	5. Among the crowd. (p45) Preposition- Noun	5. Nous ne sommes pas du Nombre. (p40) Pronoun- Verb- Noun
	6. Rebel and quench. (p49) Noun-Verb	6. Se rebeller et être écrasé. (p41) Verb-Adjective
	7. It was a delight to watch his dance.(p50) Pronoun-Verb-Noun	7. Un vrai délice de le regarder danser. (p43) Adjective-Noun-Verb

DISCUSSION

It is quite obvious that *transposition* is an indirect technique of translation; its status is reflected in the examples cited from the translated text .It is observed that there are variations in the use of parts of speech from the two texts, despite the variations in their grammatical structures, the senses are still there by keeping the original meanings of the source message. From our data, we observe the use of the following parts of speech; Noun- Verb, Verb-Noun, Adjective- Noun, Adjective-Verb, Pronoun-Verb, Conjunction-Noun, Noun-Noun, Verb-Adjective etc. Since Nicole Medjigbodo could not translate through the equivalence of certain words and the expressions from the source text he had to change the grammatical structures to be able to fit in the target text. What we often believe in is an attempt to produce the authenticity and the originality of the source text into the target text. Obviously, it is noted from this perspective that the grammatical structures of languages are not often similar in nature therefore; a process of transposition needs to be employed.

For example: ‘*we shall not mourn!*’ (p26)

‘*Mais Pas de lamentation!*’ (p8)

We observe that the translator has actually changed the grammatical structure of the target text, from pronoun –verb, into conjunction-noun. Therefore, *transposition* operates at the grammatical level, consists of the replacement of a word class without changing the meaning of the source language.

TABLE 2. EQUIVALENCE/REFORMATION (L'équivalence)

Title of the Text	Source Language, (SL) (English)	Target Language,(TL) (French)
<i>Once Upon Four Robbers/Il Était Une Fois Quatre Voleurs</i>	1. Visitors who leave the house desolate. (p19)	1. Oiseaux de Malheur. (p3)
	2. The day government fire burnt them. (p19)	2. Sous le feu de policiers. (p3)
	3. No one deserts and lives.	3. Celui qui déserte est condamné.
	4. No one trifles with me, even on a day like this, and gets with it! A pebble sits light in a catapult, but it still squashes the lizard. Let him take care. (p30)	4. On ne joue pas avec moi impunément même en un jour pareil ! le caillou ne pèse pas lourd dans la lance pierres, mais il suffit pour écraser le lézard. Gare a lui. (p19)
	5. Standard six an adfantage but not compulsory position. (p32)	5. Sachant lire et écrire si possible. (p21)
	6. You're not pulling our legs, Aafa? (p37)	6. Vous ne vous moquez pas de nous, Aafa ? (p28)
	7. Edumare oba toto! (p48)	7. Dieu, le Tout puissant ! (p40)
	8. That life is heaven on earth. (p49)	8. La vie est le paradis sur terre. (p41)
	9. So easy. (p50)	9. Un jeu d'enfant. (p42)
	10. When the man walking in front stumbles into a pit, what should those behind do?(p52)	10. Quand celui qui ouvre le chemin trébuche et tombe dans un trou, que doivent faire ceux qui le suivant ? (p45)
	11. Every man for himself. (p52)	11. Chacun pour soi. (p46)
	12. Contractor now, he went and bought obokun. (p56)	12. Et cet entrepreneur, il est parti acheter une Mercedes. (p53)
	13. For de Baba ke! (p56)	13. Kai! (p53)
	14. By the grace of sponno, god of craw-craw! (p57)	14. Si sakpata, t'exauce! (p53)
	15. The Nigerians among them, Oyinbos and the Koras. (p58)	15. Les Nigerians, je les fais coffrer. Quant aux Yoyos et aux Asiatiques. (p54)
	16. You're the answer to an unspoken prayer. (p58)	16. Vous arrivez à point nommé. (p54)
	17. You've made my day today.(p60)	17. Vous avez comblé mes yeux aujourd'hui. (p58)

DISCUSSION

Equivalence as a procedure of translation, serves as a basic method of translation as a result of its level of its reliability and fidelity which are obviously necessary in the translation. By *equivalence*, we mean to produce the most exact and close translation of the source text in a target text. In actual sense, it is pertinent to note that we are not interested in the words, structure or form in translation but we are keenly interested in the meanings and content of a message from the source text. From our data related to equivalence, we could consider some domains of the translation strategy on words, phrases, clauses idioms and proverbs. It is often uneasy to find the standard equivalence of words/expression from the source text into a target text as a result of religious, cultural and literary factors.

For example:

'Edumàrè oba tótó!' (P48)

'Dieu, le tout puissant!'(p40)

In Yoruba culture, the king (oba) is often regarded as *'oba tótó'* which means the most powerful, most respected, and most influential, but due to fact that our text is at the Yoruba cultural domain, the translator explores the *equivalence*, *'Dieu le tout puissant'*, *'Edumare oba tótó'*

It is as well observed that most often, *equivalence* is idiomatic in nature. For example:

'You've made my day today' (p60)

'Vous avez comblé mes yeux aujourd'hui' (p58) etc.

TABLE 3. MODULATION (La modulation)

Titlle of the Text	Source Language, (SL) (English)	Target Language, (TL) (French)
<i>Once Upon Four Robbers/Il Était Une Fois Quatre Voleurs</i>	1. Even when the leader was alive. (p23)	1. Même du temps où notre chef vivait encore. (p8)
	2. That night, when his lorries of contraband arrived from Maradi. (p25)	2. La nuit où ses camions chargés de contrebande sont arrivés de Maradi. (p12)
	3. I knew it that day we failed to rescue the leader from the leader from the prison. (26)	3. Je l'ai su le jour où nous n'avons pas réussi à faire échapper notre chef. (p12)
	4. When he cunningly led officers on his trail to quick sand. (p26)	4. Le jour où il a si astucieusement entraîné les agents sur ses traces. (p13)
	5. The rich also own the servants. (p32)	5. Ouais! Les domestiques aussi appartiennent aux riches. (p21)
	6. Such accounts can be settled only one way.(p35)	6. Il n'y a pas trente-six manières de régler ce genre de comptes. (p26)
	7. No more tedious work like last time. Carrying off those heavy baskets and boxes. (p50)	7. Plus de travail fatigant comme la dernière fois ou il a fallu porter ces lourds paniers et ces cartons. (p42)
	8. I particularly liked that sergeant. (50)	8. C'est ce sergent que j'ai surtout aimé. (p43)
	9. Time changes all of us (p50)	9. On change tous avec le temps. (p43)
	10. We had a choice. (73)	10. Y a un temps où on a eu le choix. (p80)
	11. Oh I'm grateful, but the day I see you otherwise than thirsty. (43)	11. Oh, bien, sûr je vous reconnaissante. Mais le jour où je ne verrai pas assoiffé ! (34)

DISCUSSION

Modulation is one of the examples of oblique technique of translation. *Modulation*, in linguistics, is a phenomenon found either in a monolingual frame work, where it refers to the addition or removal of meaning within the text for easier or accurate interpretation of a particular sense. (Cruse 2000: 120). It is a variety of transposition as related to the global message. The purpose of *modulation* is to avoid word- for- word translation that is the reason the messages from the source text are reshaped in order to suit the target text. Both positive and negative formulations are used in *modulation* as a technique of translation.

For example:

'I knew it that day we failed to rescue the leader from the leader from the prison' (p26)

'Je l'ai su le jour où nous n'avons pas réussi à faire échapper notre chef' (p12)

From the example given above, it could be observed that the translator tries to conserve the meaning of the source text by variation through the change of point of view and very often of the category of thought.

TABLE 4. LOAN –WORD/ BORROWING (L'emprunt)

Titlle of the Text	Source Language (SL) (English)	Target Language (TL) (French)
<i>Once Upon Four Robbers/Il Était Une Fois Quatre Voleurs</i>	1.Watched them flounder like agbegijo.....(p26)	1. a regardé se batter comme des agbegijo..... (p13)
	2. I can still hear his dying scream and Agala. (p26)	2. J'entends encore son cri d'agonie et Agala. (p13)
	3. Yes, of those white-skinned ogboni of Gbagi. p(26)	3. Oui, de ces ogboni à la paule blanche. (P13)
	4. Lamilami, the eternal husband of women of Jankara(P27)	4. Lamilami, l'éternel mari des femmes de Jankara. (P14)
	5. All we have left is the Bar Beach. And then six feet in the ground. (p27)	5. Tout ce qui nous reste c'est le Bar Beach. Et puis six pieds sous terre. (p15)
	6. Ogun is matching to war. (33)	6. Ogun s'en va-t-en guerre. (p22)
	7. From the folds of his buba, he brings out an opele. (P36)	7. Des plis de son buba, il sort un opele. (P27)
	8. Son of Enire. (p37)	8. Fils d'Enire. (p27)

DISCUSSION

Borrowing/Loan- words are words borrowed from a source language and such words are incorporated into a target language with little or no translation. In this study, it is observed that the source language (English) and the target language (French) are not of the same origin. Even our source language is directly or indirectly from Yoruba language and in this study; most of the loan-words are from Yoruba language. Since the translator cannot find the equivalent words from the source text, he has to make use of those loan words and expressions in order to avoid the concept of intranslability. Such words that are borrowed from the original messages of the source text are called loan -words. We can still exemplify with a set of words such as: ifa, ewi, Adó, Onisa de Deta, Erinwo d’Owo etc, these words are equally used in the target text. All the names mentioned above could not be translated by Nicole medjigbodo, this is as a result of the cultural, social and historical backgrounds of the text. In Yoruba language, we have two major types of loan- words –expressions or words as one hears it (òrò àfetiya), and we have the ones lent by eyes (òrò àfojuyà). In this study, we have the ones that one cannot even change their lexicology, for examples- *ifá, òpèlè, búbá, ewi, Agala etc.*

TABLE 5. CALQUE (le calque)

Title of the Text	Source Language (SL) (English)	Target Language (TL) (French)
<i>Once Upon Four Robbers/Il Était Une Fois Quatre Voleurs</i>	1. Till the woman found out that his main supply was a unique strain of Gonorrhoea. (p27)	1. Jusqu’a ce que les femmes découvrent que son approvisionnement principal était une souche unique de gonorrhée. (p14)
	2. Grey hair is not sold in the market. (P31)	2. On ne vend pas les cheveux gris au marché. (P20)
	3. Sergent, but it’s because we’ve been on our feet all day. (43)	3. C’est parce que nous avons été sur toute la journée. (p33)
	4. Rob the rich, feed the poor. (p52)	4. Voler les riches, aidez les pauvres. (p42)
	5. You know how they’re always using the poor against the poor.(P63)	6. Vous savez bien comment ils utilisent toujours les pauvres contre les pauvres. (p63)
	6. And our leader would have been the first to disinherit him. (p60)	6. Et notre chef aurait été le premier à le déshériter. (p68)

DISCUSSION

This is one of the direct techniques of translation. It is necessary to note that *calque* and *loan- word* are of the same family. *Calque* can as well be defined as a translation of a loan word which composes some unique elements. In *calque* too, we do use loan- words or expressions but such words and expressions are translated following the exactness of the source language. The translator traces all the elements in the source text in order to make its reflections in the target text. For example:

For example:

‘You know how they’re always using the poor against the poor’ (P63)

‘Vous savez bien comment ils utilisent toujours les pauvres contre les pauvres’ (p63)

From the above example, it could be observed that the translator tries to look for words that can match the structural and lexical patterns of source language.

TABLE 6. LITERAL TRANSLATION (Traduction Littérale)

Title of the Text	Source Language, (SL) (English)	Target Language, (TL) (French)
<i>Once Upon Four Robbers/Il Était Une Fois Quatre Voleurs</i>	1. Yes, he was condemned to die. (p22)	1. Oui, il fut condamné à mourir
	2. They will pay for this. (p22)	2. On leur fera payer cela. (p6)
	3. They will pay. They or their children. (22)	3. Ils paieront. Eux ou leurs enfants. (p6)
	4. The dog boasts in town, but everybody knows the tiger's in the bush. (p23)	4. Le chien peut toujours se pavaner en ville, tout le monde sait que le tigre rôde dans la brousse. (p8)
	5. What does he have to explain? (p23)	5. Qu'est-ce qu'il a à expliquer? (p8)
	6. Who knew the Greeks like the back of his palm? (p26)	6. Qui connaissait les critiques comme la paume de sa main. (p13)
	7. He handled boats like cradling a child. (p260)	7. Il manœuvrait un bateau comme on berce un enfant. (p13)
	8. The bat has no eyes, but it roams with ease in the dark. (p29)	8. La chauve-souris n'a pas d'yeux, mais elle rode dans le noir avec aisance. (P17)
	9. They think camelon is a dandy, but if he were to talk, what strategies of dissimulation he'd teach our cleverest spies. (p29)	9. On dit du caméléon qu'il est un dandy, mais s'il parlait, il en remontrerait aux espions les plus habiles en matière de technique. (P17)
	10. You only cut their throats. (P30.)	10. Vous vous contentez de leur couper la gorge. (p18)
	11. Aafa, nobody quarrels so much with his head that he wears his hat on his knees. (p31)	11. AAfa, on ne peut se quereller avec sa tête, mais pas au point de coiffer son genou d'un chapeau. (p19)
	12. Ah, if only one way led to the stream, as our people say, how many women would fill their pots? (P36)	12. Ah, s'il n'y avait qu'un chemin qui mène au ruisseau combien de femmes pourraient remplir leurs seaux ? (p27)
	13. And only fools wait for a third time when they have all they want. (p53)	13. Il faudrait être fou pour attendre une troisième fois quand on a déjà tout ce qu'on veut. (p48)

DISCUSSION

Several occasions, there exists an argument concerning literal translation and the technique called word- for- word. As pointed out in our discussion, they are therefore different in outlook. Literal translation can always be idiomatic while the word for word is not. It is observed in this study that literal translation is most common strategy used by the translator, the reason for this might be related to the nature of the text, and the text is full of indigenous and religious stances. Nicole Medjigbodo has apparently used her experience to translate the folkloric elements related to Yoruba customs and culture and Islamic religion.

TABLE 7. ETOFFEMENT/LENGTHENING OUT (L'étoffement)

Title of the Text	Source Language, (SL) (English)	Target Language, (TL) (French)
<i>Once Upon Four Robbers/Il Était Une Fois Quatre Voleurs</i>	1. Already the actors and musicians have gathered on the stage, evidently all in the light mood. (p20)	1. Au lever du Rideau, les acteurs et musiciens sont sur la scène, ils se reconnaissent joyeusement. (P4)
	2. Singing and stamping his foot. (p26)	2. Il chante y et tape du pied pour manqué la rythme. (p12)
	3. It was a mistake, Allah! We don't steal from men of God. (p30)	3. C'était une erreur, au nom d'Allah! Nous ne voulons pas les hommes de Dieu. (p18)
	4. I am not. (p13)	4. En tout cas, moi, je ne m'excuse pas. (p)
	5. Collide with aliens. (p33)	5. Se faire les complices d'hommes d'affaires et de commerçants étrangers. (p23)
	6. Not me, i am going to be officer, you watch. (p55)	6. Pas moi, un de ces jours, je serai officier, tenez-vous le pour dit. (p50)
	7. They actually brought soldiers to catch us. (p50)	7. Quand on pense qu'ils ont amené des soldats pour nous attraper. (p43)
	8. Only for a season. (p53)	8. Seulement pour un temps. Et alors on en arrive à croire que la seule. (p47)

DISCUSSION

Etoffement or *lengthening out* is one of the strategies used by Nicole Medjigbodo to translate the play into French language. It is a process by which the translation of the target text is longer than the original wording of the source text. From the above data, it is observed that our target language (French) add more words in the translation than the original language, this will show us that French language is more explicit and thorough in conveying messages to the entire audience than English language. The principal function of *etoffement* is to enrich the translated text so as to give it full explanation and more meanings.

TABLE 8. ECONOMY OF WORDS (l'économie des mots)

Title of the Text	Source Language, (SL) (English) (English)	Target Language, (TL) (French) (French)
<i>Once Upon Four Robbers/Il Était Une Fois Quatre Voleurs</i>	1. Laugh suddenly. (p51) 2 words	1. Il se brusquement à rire. (p44) 5 Words
	2. Don't move. (p51) 2 words	2. Que personne ne bouge. (p44) 4 words
	3. Eat it, the cannibals; share the meat among their wives and children. (p22) 12 words	3. Le dévorer, ces cannibals! En le partageant entre leurs femmes et leurs enfants. (p6) 13 words
	4. Well, Mama Alice, good sales today? (p43) 6 words	4. Alors, Mama Alice, la vente à été bonne aujourd'hui? (p33) 9 words
	5. You and others made great profits today, but it's a pity your wife chose today all days to be ill. (p43) 21 words	5. Si vous et les autres avez fait d'énormes profits aujourd'hui, c'est parce que nous avons été sur pied toute la journée. (p33) 23 words

DISCUSSION

In the economy of words, we normally reduce the longevity of words. It is, however, highly pertinent to keep the meanings of the original message. The random sampling of the concept above shows that economy of words is more used in English language than that French language. In general term, English language is more synthetic, vague, and concise and keeps going straight to point while French language is more explicit, more analytical and demands more of clarity than English language. According to Ukoyen (1974:6), "English prefers concrete words and images to describe actions". Corroborating the view of Ukoyen, we can equally conclude that English language, to Nigerian audience, often drives home the point directly and concisely than French language. We still observe certain concepts of translation from our text but to certain extent we are limiting to those discussed above.

FINDINGS AND DISCUSSION

The critical study of the translation strategies of Osofisan's *Once upon Four Robbers* reveals the relevance of dynamic-equivalent theory as regards the translation of indigenous language such as that of Yoruba which is a part of source language. The translator proves her skills and dexterity in the area of his translation by the use of equivalent ideas from the beginning of her translation even to the end. It is apparently observed that most proverbs and parables used in the source text are consequently translated with the use of literal translation strategies, we can easily reiterate the fact that this might due to the elements of traditions and religion that are employed and rampant in the source text. Apart from the common use of literal translation, among the strategies of translation used frequently is the loan- word. Loan-word plays a very important role in this study; this is as a result of the traditional elements present in the source text.

The study gives us an insight at the level of divergence; that our source language (English) is more direct, synthetic, precise, concise and goes straight to the point than the target language (French) which is more analytical, explanatory and makes use of more words to embellish the lexicology in order to bring about impeccable result at the level of semantics and fidelity to the source text. This study also reveals that the two languages have their areas of convergence; it is observed that despite they have different stylistic and linguistic variations, they postulate the same ideas. The global message of the original version is maintained in the translated version and this makes the work immaculate. Nicole Medjigbodo has really made use of esthetic skills to convey the original messages from the source text into the target text. Though, the translation is a bit literal due to the traditional nature of the ideas

in the play, the translator tries to depict the originality of the principal ideas in the source text.

It is equally observed that the translator exemplifies her level of erudite translation; this is because the original work is an African literature written in both English and Yoruba and he is able to translated the ideas into French language which is entirely different in culture, syntax, lexicology and morphology.

CONCLUSION

Considering the results of this study, certain conclusions could be inferred on the strategies used in the text. It is observed that all the techniques used are working for one goal of maintaining originality and fidelity. In this study, we learnt that the source language and the target language do not have the same attributes and peculiarities especially as regards to cultural stances but the translator expresses her competence in merging the Yoruba culture with the foreign ideas.

Having analyzed and interpreted our data, we could safely conclude that Nicole Medjigbodo has tried as a translator to have made use of some relevant techniques of translation despite the fact that he has a bit of cultural differences with the playwright. The play is very rich in traditional songs, parables, proverbs, lyrics, dirge, incantations, figures of speech, wise-saying and etc and the translator was able to translate the play to make it a masterpiece, and he was able to justify it without an iota of doubt. It is observed that not all the African and folkloric elements can be translated that is the reason he still makes use of some words and expressions from the source language into the translated version. Some songs cannot be translated due to cultural variations. This depicts that English and French languages are not of the same background both syntactically and lexically. It is as well noted that there are some quranic statements that cannot be translated; this is because the translator does not want to experience translation loss, this is the reason he makes use of loan-word so as to retain the message as regards the use of the quranic words and sentences.

From our study, we conclude that the source text (*Once upon Four Robbers*) represents the culture of the playwright, particularly in the use of folkloric elements and embellished indigenous thoughts. The target text (*Il Était Une Fois Quatre Voleurs*), on the other hand, lacks some of the folkloric elements and embellished indigenous thoughts. The translator only tries her efforts to convert the indigenous thoughts into the target text so as to maintain the originality of the source text. The translator often makes use of calque, literal translation, adaptation, economy of words, etoffement, and equivalence in order to bring about a level of fidelity in his entire translation. Therefore, the translator tries in one way or the other to make the target text to have the absolute reflection of the source text which consequently makes the translation very apt.

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