

A STYLISTIC STUDY OF TRANSLATION PROCEDURES OF *GAN DOKI (GDK)* TO *THE ADVENTURES OF THE WARRIOR GAN DOKI(AWGDK)*

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Abstract: Transfer of meaning from source to target language entails some changes that take place due to some factors which can be regarded as “linguistic” and “extra linguistic” in nature (Blum-kulka,1995), Nida(1969), Vinay and Darbelnet(1958/95), Catford (1969). Stylistic analysis in general seems to be one of the most challenging tasks to be performed by a translator. In other words, stylistics is a potential problem of the translation process due to the fact that modulation procedure changes the focus or point of views of message from SL into TL. The dimension to which stylistics has potential or making mostly contributed chiefly or structurally. By shaping one’s sensitivity towards the workings of the language system, by improving one’s sensitivity towards the workings of the language system, by enhancing one’s awareness of how literary convention and the writer’s creative act combine to make linguistic form take an aesthetic significance. In line with the above, this study aimed at studying stylistic devices used in translating Gandoki (GDK) into the Adventures of the Warrior Gandoki (AWGDK). Moreover, the frame work in Vinay and Darbelnet (1958) was adopted for the purpose of this study. The two authors outline seven basic translation procedures. These are: Calque, literal, borrowing, modulation, adaptation, transposition and equivalence through which all translation problems will be addressed. Nineteen (19) different stylistics devices are used by the translator to achieve functional equivalence while translating GDK into AWGDK. The stylistic devices are: modulation (General to specific, part to whole, part to another, singular into plural and others), adaptation, transposition, equivalence and ellipsis to mention but a few.

Keywords: Gandoki (GDK), The Adventures of the Warrior Gandoki (AWGDK), translator.

1. INTRODUCTION

The discipline of translation studies has come a long way. Until well into the 20th century, discourse on translation largely centered on methodological question and was mainly conducted by practicing translators to justify their own approaches or criticize those of others. And it was aimed at the establishment of prescriptive guidelines for future translators (Vinay and Darbelnet, 1958; Nida 1964; Catford, 1969 and Newmark, 1988).

Translation typically has been used to transfer written source language texts to equivalent written texts. That means two different languages are involved in the translation process Venuti (1998) and Munday (2001).

Venuti (1998:240) indicates that translation strategies "involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it." He employs the ideas of domesticating and foreignizing to refer to translation strategies. Foreignization is based on retaining the culture-specific items of the original text, like: personal names, national cuisine, historical figures streets or local institutions. Whereas, domestication focuses on minimizing the

strangeness of the foreign text for the target readers by introducing the common words used in the target language instead of providing readers with foreign terms.

In the case of this study, we will examine translation procedures in *Gandōki* and *The Adventures of the Warrior Gandōki*. The former is the Hausa source text while, the latter is the English target text. Henceforth, I will be using ST and TT for source text and target text as well as *GDK/AWGDK* for *Gandōki* and *The Adventures of the Warrior Gandōki* respectively

Here we are going to briefly discuss the origin of the two textual materials that served as the back bone of our studies i.e *GDK/AWGDK* as well as brief history of the authors of the two source textual materials.

Brief History of *Gandōki*

Writings in Hausa language (prose) particularly using Roman script came into being during the Colonial period around 1930's when the Literature Bureau of the then NN under the leadership of Dr. R.M, East invited school teachers and other educated elites in the then elementary and provisional schools to participate in a fictional writing contest; with the aim of providing Hausa Language with novels for reading purposes. (Yahaya 1988)

Yahaya (1988) further, explains that this competition paved way for the production of classical literary works in Hausa which gave birth to the first five (5) Hausa prose; these are:

- *Ruwan Bagaja* by Abubakar Imam
- *Gandōki* by Alhaji Bello Kagara(Walin Katsina)
- *Shaihu Umar* by Alhaji Abubakar Tafawa Balewa
- *Idon Matambayi* by Muhammad Gwarzo
- *Jiki Magayi* by John Tafida and R.M East

According to R.M. East, in Bello (1934) the story contained in the book (*GDK*) is real; though the author mixed up some parts of the story with fictitious ones, just to make the story interesting and even lovely to the readers. East further, explain that the narrator himself was in the true picture of the event that took place in the book.

Lyakhovich (2013) explains that "*GDK*" is known as one of the first example of Hausa creative writing. The writer experiment with different elements of Hausa combat Folklore, tales, proverbs and some features of traditional oral poetry as praises "kirari" to create the story. Still language formula and descriptive element typical to Arabic epic are widely used.

Brief History of *the Adventures of the Warrior Gandōki*

About three (3) decades after the publication of *GDK* (the original Hausa version) this novel became classic of its kind and others that were produced in 1934. The publishers felt that it was worth while turning these five (5) well-known Hausa novels into graded English reading series so that a new generation of children and indeed the future generation could learn English through the medium of these well-known tales (NNPC, 1971), in Bello (1971).

It is against this background that Alhaji Bello (author) went ahead and translated *GDK* into *AWGDK* in 1971.

Brief History of the Authors of the Two Texts

Alhaji Bello Kagara (Walin katsina) is the author of the two textual materials. Bello (1890-1971), was born around the end of 19th century to the family of Alkali of Kagara Shehu Usman. Bello was a Nigerian educator who wrote the popular novel "*GDK*", and also a biography of the Emir of Katsina, Mohammed Dikko. The novel was originally a manuscript written for a competition organized by R.M. East and Institution (Literature Bureau) in 1934.

He drew inspiration and influence from his childhood in the company of men moving away and fighting the British before the establishment of British rule in Northern Nigeria (Nigeria wiki.com/Bello Kagara).

According to Anthere (1987), Alhaji Bello was a teacher of Islam when he wrote “*GDK*”. And was a product of the Northern Nigeria primary school, founded by Hanns Vischer in Kano in 1908. He remained a teacher at Katsina College until his retirement in 1945, and was the then Chief Islamic judge (Alkali) and Wali of Katsina (Nigeria wiki.com/Bello Kagara).

East in Bello (1934) explains that Alhaji Bello (the Madakin Tegin), was eleven years when Europeans fought Bida and Kwantagora people around the year 1901. He was in the picture of the events that took place between the Europeans and Bida people; as well as that of Kwantagora kingdom. Bello has Islamic knowledge and based on this he was one of the first appointed school teachers when Europeans first opened their centers of teaching and learning across the Northern region protectorate as it was earlier called pre-independence. Moreover, Bello’s father was appointed as the chief judge in Kagara by the then Sarkin Sudan.

Bello died in 1971, after he has translated his famous novel *Gandoki* into *The Adventures of The Warrior Gandoki*.

Statement of the Problem

Linguistic and Cultural divergences among languages tend to pose serious problems in translation. That means the difference between ST and TT and the variation in their cultures make the process of translation a real challenge. The problematic factors involved in translation include form, meaning, style, proverbs, and idioms.

This study aims at analyzing translation procedures used by the translator as style to bridge both linguistic and cultural gaps between the two languages (Hausa/ English).

Objectives of the Study

The objectives are to:

- i. identify the types of translation procedures used in the TT
- ii. analyze translation procedures in terms of TT.
- iii. analyze the changes that occurred in the target text, as it affects the culture bound meaning in the ST.

Significance of the Study

Much has been done in the areas of translation studies. However, this particular work will uncover the translation procedures used by the translator of *GDK*. Also, it will serve as a guide or reference material for addressing both linguistic and cultural constraint while transferring meaning from one language to others, especially between Hausa and English. It will also serve as an additional scholarly work to the existing number of the scholarly works in the field of translation.

Scope of the Study

This study is restricted to translation procedures as translation devices: Literal, calque, borrowing, modulation, adaptation, equivalence, transposition, honorifics, ellipsis, implicitation/explicitation, and amplification used in translating *GDK* into *AWGDK*.

Conceptualization

In this section an attempt will be made to review relevant literatures related to this work. This is concerned with the literature related to translation procedures, methods and strategies.

Translation Theories

Petrus (1683) states that translation means a text written in well-known language; which refers to and represent a text in a language which not as well known.

Vinay and Darbelnet (1958) contrastive analysis of English and French is an attempt to providing a systematic survey of the differences that exist between the two languages with the aim of enabling the translator to avoid the pitfall associated with this particular language pair.

A central element of their work is a system of seven basic translation procedures which translators apply when moving from source to target message. The first three (3) of these procedures: borrowing, calque and literal translation are

classified as direct translation procedures, while the last four (4) of them are oblique or indirect translation procedure. It is this oblique procedures that result in various differences between the source and target text. These oblique procedures are transposition, modulation, equivalence and adaptation.

Vinay and Darbelnet (1958:51) speak of modulation when the translation procedure results in a change of point of view modulation it can be compared to the monolingual rhetorical devices, metonymy or synecdoche, as the various sub-procedures illustrate, for instance:

- i. "Cause verses effect"
- ii. "Part to another"

Nida (1964) defines translation as the act of transferring meaning from one language to another. This involves consideration of linguistic and cultural dimensions of the languages involved in the process. The linguistic considerations include all 'overt' dimensions of a language i.e. phonological, morphological and syntax. While the cultural consideration include, all 'covert' dimension of language i.e. social culture, material culture, religious or ideological culture and ecological culture.

In line with the above statement Nida explains certain translation procedures as follows:

Technical and organizational procedures; Nida further, subdivided the technical procedure into three as below:

- Analysis of the source and target language
- A thorough study of the source text before making attempts to translate it.
- Making judgment of the semantic approximations.

With regards to organizational procedure Nida(1964: 246) says "*there is need for constant re-evaluation of the attempt made; contrasting it with the existing available translation of the same text communicative effectiveness by asking the target language readers to evaluate its accuracy and effectiveness and studying their reactions*"

Catford (1965:20) defines translation as "*the replacement of textual material in one language (SL) by the equivalent textual material in another language (TL)*". That means his concern was with maintaining a kind of 'equivalent' between the SL and the TL is apparent.

Catford (1969) looks at translation strictly from a linguistic perspective. Even the 'extra-linguistic' aspects of a language are analyzed within a linguistic framework. This may lead to mistranslations where pragmatic is most needed. However, it should be pointed out that Cartford (1969) has drawn attention to the implication of linguistic phenomena, social or regional dialects and idiolects that should be addressed by the translator.

We could, therefore, literally say that Cartford (1969) covers only what Vinay and Darbelnet (1958) termed 'direct translation' procedures. This can be attested to, if we consider such linguistic features used by Cartford (1969) as levels of analysis. And these are; for example, phonology/graphology, morphology and syntax. This emphasis on the linguistic perspective of translation by Cartford (1969) seems to disregard 'extras linguistic' factors in translations; hence, it is deficient for a dynamic translation. The period is also characterized by pragmatic and systematic approach to the study of translation.

Nida (1969) proposes five parametric levels through which all translation problems can be accommodated. The parametric levels include:

1. Ecological culture
2. Social culture
3. Materiteal culture
4. Religious/ideological culture
5. Linguistic culture

Although these parameters seem elaborate, they lack the explicitness of the procedures proposed in Vinay and Darbelnet (1958). This is evidenced in such procedures like: transposition, modulation, equivalence, adaptation, literal, calque, borrowing, honorifics, and explicitation/implicitation to mention but a few.

Therefore, if we take 'linguistic culture' proposed in Nida (1969) we will agree that it corresponds to the first three translation procedures in Vinay and Darbelnet (1958), these procedures are literal, calque, and borrowing which are referred to as the 'direct translation' procedures. And this is because the focus here is strictly structural. While the ecological, social, material and religious or ideological cultures as argued in Nida (1969) could be regarded to correspond to the last four basic translation procedures in Vinay and Darbelnet (1958). These procedures are transposition, modulation, equivalence, and adaptation which are referred to as the 'indirect translation' procedures. And the focus here is strictly cultural and philosophical expressions.

On the translation of poems Newmark (1976) says that: "the translation of a poem is a creation of another poem" (Newmark, 1976:162). This is to say that since languages have different rules for writing poems it means that the translator of a poem necessarily implies a recreation of a new poem in the TT. This is because the rules of writing poem in the TT must be observed which implies breaking away from the TT rules of writing poems. With regard to comparative in the stylistics, Newmark, (1976) seems to acknowledge the sufficiency of Vinay and Darbelnet's (1958) procedures in explaining translation problems. He agrees that in the course of translation the 'Covert' and 'Overt', translation is proposed in House, (1977) as dual way through which all translation problem the translator must be aware of the processes a language chooses to express ideas or concepts (Newmark 1976).

Baba and Mohammed (1999) states that for a translation to sound natural the translator should consider the figurative sense which is a kind of forced replacement of cultural expression by an equivalent in the TL.

2. THEORETICAL FRAMEWORK

The framework adopted is that of Vinay and Darbelnet (1958), That outlines seven basic translation procedures viz: Calque, borrowing, literal (otherwise linguistic or direct translation), modulation, transposition, adaptation and equivalence (otherwise extra-linguistic or indirect translation procedures). The former (calque, borrowing and literal) requires little or no modification while, the latter (modulation, transposition, adaptation and equivalence) involves some major changes of the message in the target language if the original text meaning is to be maintained in the target text.

Translation procedures are methods applied by translators when they formulate equivalence for the purpose of transferring elements of meaning from source text to the target text. More than one procedure can be seen in one translation, as explained in Vinay and Darbelnet (1958). Translation procedures include the following:

Material/ Method of Data Collection

It is pertinent for every research to have an approach which is appropriate to handle the problem at hand. For this reason the descriptive survey method is used.

This is what informed the choice of the use of the observation techniques ..

Primary Source of Data Collection

The primary sources of data collection are the two textual materials: *GDK*/*AWGDK*); as well as conscientious reading of the two source materials was made; this enables us to grasp the meaning in totality of the content/context of the two texts.

Also, Simultaneous reading of the two texts was made; this also enables us to observe/identify the types of translation procedures used by the translator in the target text. The identified procedures were underlined and extracted and recorded on sheet of papers separately for the purpose of data analysis and interpretation. This was done for each and every translation procedures. This gave us background of the general procedures used in *AWGDK* by the translator

Data Presentation and Analysis

This section shall presents and analyzes the different types of translation procedures identified in the two source materials (*GDK* and *AWGDK*). These include: calque, borrowing, literal, modulation (part to whole, part to another, general to specific, exact opposite, singular to plural, implicit into explicit) adaptation, equivalence and transposition to mention but a few.

Excerpts were drawn from the two textual materials under each of the above mentioned devices as examples; this enables us to justify the types of translation devices used. The identified devices were also analyzed, in order to justify our claims, let's examine how the translator used such translation procedures as style while transferring meaning from *GDK* into *AWGDK*. For instant,

Modulation

When the translation procedures results in a change of point of view from ST into TT; that is to say from singular to plural, general to specific, positive to negative etc.(Vinay and Darbelnet, 1958)

Mohammed (1996:52) states that modulation “involves a change in point or perception of the word or whole sentence”. This is to say that it operates at the level of the category of thought and not the grammatical level.

Modulation occurs in various forms. Vinay and Darbelnet, 1958, and Mohammed, 1996 which include the following: Positive into negative, Exact opposite, Change in symbols, Abstract into concrete, Singular into plural, Part to whole, General to specific, Affirmative into interrogative, Part to another, and Affective into intellectual modulation.

Negative into Positive Modulation

This process involves a situation whereby positive expression in a source language is modulated into negative one in the target language and vice versa.

For example;

“Amma al'adarsa ba ya son yin karya sai abin da ya gani da idonsa ko kuwa ya kyautata jinsa” (*GDK* p1:6-7).

“I love the truth he said. I tell only what I have seen with my own eyes or heard with my own ears” (*AWGDK* p1:10-12).

From the above extracts you will realize that the source text expression is introduced by the use of ‘ba’ (negative marker) which made the whole structure in a negative form. Moreover, the word ‘karya’ has been modulated into the positive form ‘truth’ by the translation in the target text, but still retaining the same meaning in ST.

Exact Opposite Modulation

When exact opposite expression is used to replace an ST word in the TT then, the modulation device of the ‘exact opposite’ is used.

Examples;

“Haka kuma duk wuraren nishadi yana ciki” (P1:2-3 *GDK*)

“Wherever there was trouble, Gandoki was there” (P1:2 *AWGDK*)

The above underlined words exemplify the replacement of the Hausa expression with the exact opposite expression in the TT by the translator. However, the TT still maintaining as much as possible the meaning in the ST. This device maintained eighth position out of the total devices used while translating *GDK* into *AWGDK*.

Change In Symbol Modulation

This process requires the replacement of a symbol in an ST text by another in a TT text as far as the symbol replaced in the target text maintained the meaning in source text. Consider the following examples;

“Ce ka ba shi ita, amma sadakinta ba ka son dukiya, sai ya kawo maka kan Durungu Hambama” (p18:35-36 *GDK*)

“But first Gandoki must give you a present.Say that you do not want gold, but that he must bring you the head of Durungu Hambama.” (P21:13-15 *AWGDK*)

The above illustrations indicated that the word ‘dukiya’ in the ST is replaced by “gold” in the TT. This signifies that there is change in symbol from dukiya (wealth) into gold (also a source of wealth), but still meanings in the ST is maintained in the TT.

Concrete For Abstract Modulation

This is a process which involves a kind of change in focus from abstract into concrete one and vice-versa. Below excerpts illustrate the way how the translator made the use of this device, while transferring meanings from *GDK* into *AWGDK*. Examples:

“Duniya duk ta yi baki kirin da hayaki, kunuwa kamar su kuramce, karar Bindigogi” (P8:8-9 *GDK*)

“The world was dark with smoke and the noise was like thunder”. (P10:12 *AWGDK*)

The above underlined Hausa expression (*karar Bindigogi*) which is more concrete has been expressed in abstract form by the translator in the English translated version “the noise was like thunder”. Below passages are other similar examples;

“Da gari ya waye mazaje suka yi karo, sai ka ce yankin dutse ke gamuwa” (p27:31 *GDK*)

“At dawn the armies met in battle, with sound like thunder” (p34:9 *AWGDK*)

Singular into Plural Modulation

This stylistic device involves a change in focus from singular expression into plural one while transferring meaning from source into target text and vice versa. The following examples illustrate the types of modulation procedures.

Example;

“Sai ga aljani sun zo. Arna sai kai ke fadowa, ba su ganin mai sara, sai kirari suke ji a sama”.(p33:36 *GDK*)

“The two jinn ran in and out among the enemy and cut off heads whenever they went. They sang their war-cries, but their voices seemed to come from nowhere”. (p44: 1-2 *AWGDK*)

The above illustrations reveal how the translator modulated Hausa expression ‘kai’ (head) which is singular into plural ‘heads’ in the English translated text. Another example is given in the below excerpts

“Zarumawa suna neman cin gaba, dawaki suna togewa domin tsoron qarar Mairuwa da ba su taba ji ba” (p9:45 *GDK*)

“these brave men wanted to fight on, but their horses would not move. They were afraid of the strange noise of the guns” (p10:40-11:1 *AWGDK*)

Part to Whole Modulation

In this procedure, the whole of an entity is used to replace another part of that entity. The examples below illustrate this type of procedure.

Example;

“sai giginya ta sami kutirin dokina, gindi ya karye, muka zube waje daya” (p21:7 *GDK*)

“the tree broke my horse’s back. The horse and i fell to the ground.

From the above passage you can see how the translator uses the whole part of entity ‘horse’s back’ to replace a part of that entity ‘gindi’ (lower part of the Horse) in the Hausa original text.

Part to Another Modulation

This process involves replacement of a part of unit in a source text with another part of the same unit in the target text. Example

“Sai girarensa suka kada jijiyar goshinsa ta mike domin fushi da jaruntaka” (*GDK* p5:7-8)

“The emir’s eyes burned angrily” (*AWGDK*)

The above examples clearly indicated that both ‘goshinsa’ (forehead) and ‘eyes’ (*idanu*) are part of the face. Moreover, this illustrated that there is an application of modulated devices which change the focus of the source text from forehead (*goshinsa*) into eyes (*Idanu*) in the target text. More so, both eyes and forehead are part of the entire human face. Below are similar examples;

“Na yi masa wata irin jinqa, sai ya kara, ya fware Idonsa.” (P20:18-20 *GDK*)

He cried out with pain and showed his face (p24:8-9 AWGDK)

General to Specific Modulation

This refers to a situation in which a source text is expressed in generous form but reproduce into a specific form in the target text or vice versa.

Consider the following examples:

“A gaya wa yara Gandōki ya ya halaka za ta same ni bayan an tsare ni daga gareta? Ga ni, kuma tare da layar kaƙa-ka-yi-ka-fita. Ni ne ƙarfe ci ƙarafa na Garba” (GDK p1-2: 35-39).

“My most powerful charms keep me safe from trouble and danger. I can fight even against jin and in the battle. I am the sword that breaks all others”. (AWGDK p 2:7-9)

The excerpt above indicated that there is a shift of focus from the source text which is specific (Layar kaƙa-ka-yi-ka-fita) into generous (most powerful charms) in the target text. However, the target text still maintained the meaning ‘charm’ in the ST.

The examples below also illustrate this kind of procedure (general into specific)

“Daga can Hambama ya hango qurarmu, sai ya sanyo ‘ya ‘yansa, ya ce....”(p20:35GDK)

“He sent five of his sons to find out who we were” (p25:2 AWGDK)

Transposition

Transposition deals with a change of word class that does not affect the all kinds of word classes. Vinay and Darbelnet (1958:97) provide an extensive list, but particular emphasis is placed on the replacement of verbs with nouns or vice versa, as can be illustrated bellow:

Example;

“shi ne wanda a ke yi masa kirari ana cewa “Garba faɗa da Nasara” (P4:24-25GDK)

“They called him “Garba the killer of Europeans” (P6:2 AWGDK)

The above excerpts reveal how the translator used ‘noun’ (the killer) in the TT to replace the ‘verb’ (faɗa) in the Hausa expression. This is a clear indication of change of word class i.e. verb into noun transposition procedure. This is to say that the translator did not apply the use of this device so much compare to modulation devices.

“If they wish to take me prisoner, let them come and take me” (p9:8-9 AWGDK)

Affirmative into Interrogative

This process involves a situation whereby an affirmative expression is modulated into an interrogative one.

The extracts bellow illustrates this type of translation procedure.

Garba ya ce “yau ga abin mamaki!”(GDK P13:9)

“Have you ever seen such a thing?”(AWGDK P39:4)

The above excerpts show that the Hausa affirmative expression has been modulated into interrogative one in the English translated version.

Another similar examples are given in the following excerpts;

Ya ce “Daidai ne. Amma labarin nan kun rigaya kun karanta shi cikin litattafai.” (p2:11-12 GDK)

“Have you not read these things in your history books at school? Asked Gandōki” (p22:20-21 AWGDK)

Affective into Intellectual

This involves a situation in which a lexical item can be more intellectual than the other which expresses the same idea, or the lexical item can be more affective than another which expresses the same idea, This shows that the affective expression

can be replaced by intellectual and vice-versa. The examples below illustrate how affective into intellectual procedure is been used, for instance;

“Sai na ce wa Aliyara Sarkin bindiga ‘yan bindiga su yi sahu, suka yi”

(p8:7 *GDK*)

“Aliyara ordered his men to fire the gun”. (10:11 *AWGDK*)

The above excerpts reveals that the Hausa intellectual expression of ‘yan bindiga’ has been modulated into English Affective expression ‘men’.

Sai inda masin ja ya ce wa sarki “ idan ba ka daga ba jama’ a za ta halaka duka” (p5:20 *GDK*)

Inda masangi said to Emir “if you do not leave at once, they will destroy our whole army” (p7:8 *AWGDK*)

Explicitation into Implication

This is where an implicit expression is expanded or made explicit in translating from an ST into TT and vice-versa. In short, it involves the expansion or contraction of an expressed message from ST into TT. This is illustrated in the following examples;

“Domin tsananin zaruntaka, wanda duk ka gamu da shi sai ka ce ran sallah

ne, ko kuma wani buki, don murnar za a yi shahada” (p7:28-30. *GDK*)

“They prepared to fight and die for Islam” (p9:24-25. *AWGDK*.)

The above excerpts revealed that the Hausa source text is explicitly expressed. However, the translator used a precise detail (implicit) of source text in the target text. The translator applied the use of such a device frequently just as that of modulation which also occupied similar percentage.

“Shi kuwa sarkin Sudan haka Allah ya yi shi da arziki da hasara tun tashinsa”. (P14:31 *GDK*)

“God gave the Sarkin Sudan great gifts” (p12:22 *AWGDK*)

Ellipsis

The omission of one or more words from a sentence, especially when a word is omitted can be understood from the excerpt.

Examples,

“Ya sauka a tsakiyar sarari, ya zauna ya zama kamar dawar hako mai gigi ka taba”. (P5: 10-11. *GDK*)

“There he left his horse and sat down on the ground”. (P5: 10-11. *GDK*)

The underlined phrase is totally omitted in the target text. Moreover, from the last paragraph of page 11 up to the second paragraph of page 13 of *GDK* did not reflect on the *AWGDK*. Also from page 38 – 44 of *GDK* did not reflect in the translated version (*AWGDK*.) which is a clear indication that the translation uses ellipsis as a style in translating *GDK* into *AWGDK*.

Equivalence

The procedure of equivalence leads to a replacement of the entire message by completely different lexical, stylistic and structural means.

This procedure can be applied when the source text contains an allusion to a literary work or historical event that might be lost of a recipient with a different cultural background.

Examples;

“ran nan a yi juye ba ni kwarya” (P7:19-20 *GDK*)

“on that day there will be a glorious battle” (P9: 17 – 18 *WGDK*)

From the above excerpts you will realize that the idiomatic expression ‘a glorious battle’ which was used in *AWGDK* as an equivalence of the ‘a yi juye ba ni kwarya’ in *GDK* page ‘7’ which is the original Hausa version.

The examples below also justify our claims

“Wadanda da ba su kunyar kowa, in wuri ya kure masu” (p3:33 *GDK*)

“They can march through fire when their leaders gave them orders” (p3:18 *AWGDK*)

3. SUMMARY OF FINDINGS

The purpose of this study has been to investigate the type of translation procedures used while transferring meanings from *GDK* into *AWGDK*; with the view to determine how each of the two languages (Hausa/ English) prefers to express the same idea or concept through the medium of *GDK* and *AWGDK*.

This piece of work explores the types of translation procedures used by the translator while transferring meaning from *GDK* into *AWGDK*. The different procedures used includes the various forms of modulation procedures ; these are: Positive into Negative, Singular into Plural, General into Specific, Part to Whole, Part to Another, Change in Symbol, Affirmative into Interrogative, Affective into Intellectual to mention a few. Apart from these modulation procedures the translator also made use of the following devices: implicitation /explicitation, ellipsis, adaptation, transposition, equivalence, calque, literal and borrowing to bridge the gap between the two languages involved in our study (Hausa into English). The framework used in Vinay and Darbelnet (1958) was used. This enables us to critically explore how the translator made the use of the above mentioned procedures to achieved, his target of transferring information from Hausa text into English.

4. CONCLUSION

In conclusion therefore, it is a well-known fact that every language has its own culture, that is to say the culture of one’s language may not necessarily be the same with the other. And for that reason, we concluded by saying that in an effort to maintain the culture of the languages involved in our work (English /Hausa languages). The translator made use of nine different devices while translating *GDK* and *AWGDK*. These clearly show the versatility of the translator in terms of his command of the two languages involved in our study.

In the final analysis the data shows that any potential translator especially handling the English/Hausa type should be guided by the different translation procedures used by the translator of *GDK*. For example; the Calque, Borrowing, and Adaptation procedures could best be used where the expression from ST are foreign or completely new in the TT. While, Literal, Transposition, Modulation, Equivalence, Amplification, Implicitation/Explicitation, Honorific, Positive to Negative, Singular into Plural General into Specific, Part to Whole, Part to Another, Change in Symbols, Affirmative into Interrogative, Affective into Intellectual, exact opposite, and Abstract for concrete and vice versa are used to bridge the gap between ST and TT in terms of their internal linguistic properties.

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