

**REVUE INTERNATIONALE DE LITTERATURE
ET DE LINGUISTIQUE APPLIQUEES (RILLA)**



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**Sous la direction du :
Pr Taofiki KOUMAKPAÏ &
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Courriels : iup.benin@yahoo.com / iupuniversite@gmail.com

Sites web : www.iup-universite.com / www.iup.edu.bj.com

Sous la direction du :

**Pr Taofiki KOUMAKPAÏ &
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CONTACTS

**Monsieur le Directeur de publication,
Revue Internationale de Littérature et Linguistique
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Institut Universitaire Panafricain (IUP),

Place de l'Indépendance, Avakpa -Tokpa,

01 BP 3950, Porto – Novo, Rép. du Bénin ;

Tél. (+229) 20 22 10 58 / 97 29 65 11 / 65 68 00 98 / 95 13 12 84

Courriels : iup.benin@yahoo.com / iupuniversite@gmail.com

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LIGNE EDITORIALE ET DOMAINES DE RECHERCHE

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La Revue Internationale de Littérature et de Linguistique Appliquées (RILLA) est une revue scientifique spécialisée en lettres et langues. Les articles que nous publions sur les lettres et langues peuvent être écrits en français, en anglais, en allemand, en espagnol et en yoruba. Ces articles sont reçus au secrétariat du comité de rédaction de la revue et envoyés en évaluation. Ceux qui ont reçu des avis favorables sont sélectionnés pour une réévaluation par les membres du comité scientifique en raison de leur originalité, des intérêts qu'ils présentent aux plans africain et international et de leur rigueur scientifique. Après les travaux préliminaires du secrétariat, le spécimen du numéro à publier est envoyé au comité scientifique de lecture pour des corrections éventuelles et la vérification de la conformité des articles aux normes de publication de la revue.

Notons que les articles que notre revue publie doivent respecter les normes éditoriales suivantes :

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Volume : 18 à 20 pages ; interligne : 1,5 ; pas d'écriture (taille) : 12 ; police : Time New Roman.

➤ **Ordre logique du texte**

- Un TITRE en caractère d'imprimerie et en gras. Le titre ne doit pas être trop long ;
- Un Résumé fait dans la langue de publication (50 à 200 mots maximum) ;

Les mots clés (03 à 05 mots) font partie du résumé ;

- Un résumé en anglais ou en français selon la langue d'écriture de l'article. Le second résumé ou abstract est juste la traduction du premier résumé. Il est aussi fait de mots clés exactement comme dans le premier cas ;
- Introduction ;
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Les articulations du développement du texte doivent être titrées et / ou sous titrées ainsi :

➤ Pour le **Titre** de la première section et sous-section

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1.1. Pour le titre de la première sous-section

1.2. Pour le titre de la deuxième sous-section de la première section etc.

➤ Pour le **Titre** de la deuxième section

2. Pour le titre de la deuxième section

2.1. Pour le titre de la première sous-section de la deuxième section

2.2. Pour le titre de la deuxième sous-section de la deuxième section etc.

➤ Conclusion

Elle doit être brève et insister sur l'originalité des résultats de la recherche

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Pour un article : Nom, Prénoms (ou initiaux), "Titre de l'article" (entre griffes) suivi de in, Titre de la revue (*en italique*), Volume, Numéro, Lieu d'édition, Editions, Année d'édition, Indication des pages occupées par l'article dans la revue.

Les rapports et des documents inédits mais d'intérêt scientifique peuvent être cités.

• La présentation des notes

- La rédaction n'admet que des notes en bas de page. **Les notes en fin de texte ne sont pas tolérées.**
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Prénoms (on peut les abréger par leurs initiaux) et nom de l'auteur, Titre de l'ouvrage, (s'il s'agit d'un livre) ou "Titre de l'article", Nom de la revue, Vol, N°, Lieu d'édition, Editions, Année d'édition, n° de page.

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Au total, la Revue Internationale de Littérature et de Linguistique Appliquées (RILLA) se veut le lieu de rencontre et de dissémination de nouvelles idées et opinions savantes dans les domaines ci-dessus cités.

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La Revue Internationale de Littérature et de Linguistique Appliquée (RILLA), publiée par l'Institut Universitaire Panafricain (IUP), est une revue ouverte aux chercheurs des institutions universitaires de recherche et enseignants-chercheurs des universités, instituts universitaires, centres universitaires et grandes écoles.

L'objectif du lancement de cette revue dont nous sommes à la neuvième publication est de permettre aux collègues chercheurs et enseignants-chercheurs d'avoir une tribune pour faire connaître leurs travaux de recherche.

Le comité scientifique de lecture de la RILLA est présidé par le Pr Akanni Mamoud IGUE. Ce comité compte sept membres qui sont des Professeurs Titulaires. Aussi voudrions-nous informer les lecteurs de la RILLA, qu'elle devient multilingue avec des articles rédigés aussi bien en français, en anglais, en allemand, en espagnol qu'en yoruba.

**Pr Taofiki KOUMAKPAÏ &
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ANALYSING DYNAMIC EQUIVALENCE IN THE ENGLISH TRANSLATION OF “LE SOUFFLE DES ANCÊTRES” BY BIRAGO DIOP

Dr Rissikatou MOUSTAPHA-BABALOLA

Département d’Anglais, Faculté des Lettres, Arts et Sciences
Humaines (FLASH), Campus d’Adjarra,

Université D’abomey-Calavi, Bénin

E-mail: rissikatouba@gmail.com

ABSTRACT

Poetry translation is one of the most challenging areas of translation, because of the high cultural implication of poetry and the translator’s obligation to transfer as well rhyme and rhythm as words. Poetry translation therefore requires a great ingenuity from the translator. To cope with problems related to poetry translation, many theories have been developed among which Eugene Nida’s dynamic equivalence has an important place. The aim of this paper is to analyse dynamic equivalence in the translation into English of Birago Diop’s famous poem “Le souffle des ancêtres” (1978). Using Mona Baker’s theory about levels of equivalence in translation to carry out this analysis, the paper arrives at findings that reveal that Alex Burger’s English translation of “Le souffle des ancêtres” is not that much equivalent to the original text.

Keywords: Poetry, translation, dynamic equivalence, aesthetics, naturalness.

RESUME

La traduction de la poésie est l'un des domaines les plus difficiles de la traduction à cause de l'implication culturelle y afférente et de l'obligation du traducteur à transférer au même titre que les mots, les rimes et le rythme du texte. Ce genre de traduction exige donc du traducteur une grande ingéniosité. Pour surmonter les problèmes liés à la traduction de la poésie, plusieurs théoriciens ont développé des méthodes et approches. Parmi celles-ci, la théorie de l'équivalence dynamique proposée par Eugène Nida occupe une place de choix. Le but de cet article est donc d'analyser l'équivalence dynamique dans la traduction en anglais du célèbre poème « Le souffle des ancêtres » de Birago Diop. S'inspirant de la théorie sur les niveaux d'équivalence en traduction développée par Mona Baker, cet article révèle que la traduction en anglais du poème « Le souffle des ancêtres » proposée par Alex Burger n'est pas pour autant équivalente au texte original.

Mots-clés: Poésie, traduction, équivalence dynamique, esthétique, le naturel.

INTRODUCTION

The translation of poetry is one of the most controversial areas of translation studies due to the specificities of this literary genre. Poetry is in fact a unique literary form whose effectiveness pretty much depends on form and rhythm and whose aesthetic quality stems from the writer's skillful manoeuvring of words and forms. Even if the meaning cannot be neglected when writing a poem, the form and the style are of paramount importance. So translating such a text demands greater attention from the translator.

Many approaches to translation in general have been developed by scholars. I can cite John Dryden's verbal translation, Ezra Pound's interpretative translation, Peter Newmark's semantic and communicative translation approaches and Eugene Nida's formal and dynamic equivalences. All these scholars agree on the points that when translating any text, the translator should pay great attention to both linguistic and cultural aspects. Among all these translation approaches, Nida's dynamic equivalence is most of the time discussed when talking about poetic translation because this approach advocates naturalness, i.e. a good translation should never sound like a translation. The target

audience should not be aware that the text is a translation but that it has been originally written in the target language.

The notion of equivalence in translation has become a central issue since 1960s. Nababan (2008) asserted that equivalence is the most salient feature of a quality of translation. Equivalence refers to cases where languages describe the same situation by different stylistic or structural means (Munday, 2001:58). It implies that equivalence is achieving the same meaning in both source and target languages since the term of translation deals with transferring meaning.

The purpose of this paper is then to analyse how Alex Burger has succeeded in rendering equivalence in his translation of Birago Diop's "*Le souffle des ancêtres*" into English. The paper is divided into three parts. The first part is about the theories of poetry translation; the second discusses Nida's dynamic equivalence; and the third part presents the results of my study.

1. THEORIES AND METHODS OF POETRY TRANSLATION

Translating every literary work requires the preservation of aesthetics, taste and meaning. When the literary work

being considered for translation is a poem with its rhythm, rhyme, cadence and meter, the task is even more exhausting. The major obstacles in poetry translation are related to its uniqueness as a form of language use. Alain Badiou (2004) argues that “poem does not consist in communication” because it performs two operations: a “subtraction” from “objective reality”, whereby the poem “declares its own universe” and “utters being, or the idea, at the very point where the object has vanished”, and a “dissemination” which “aims to dissolve the object through an infinite metaphorical distribution”, so that “no sooner is it mentioned than the object migrates elsewhere within meaning” through “an excessive equivalence to other objects” (pp. 233, 236-237).

Jacobson thinks that all these specificities of poetry make this literary genre untranslatable because the difficulties relating to this exercise are insurmountable. But the fact that there are many poems translated from one language into another shows that it is possible to do it even if there are some obstacles to overcome. Dharwadker (2008:139) on his part, thinks that “only a poet can translate a poem” which means that a poem, must be translated as a poem. Burton Raffel

asserts that poetry in translation, if it is not poetry “reborn,” is nothing.

All these assertions lead to think about some practical methods of poetry translation. Bassnett (1991:81-82) lists seven various possible approaches to poetry translation:

- phonemic translation, i.e. imitation of the source text sounds;
- literal or word-for-word translation;
- metrical translation;
- prose translation in which the translator renders as much sense as possible;
- rhymed translation (transfer of the rhyme of source text in the target one);
- blank verse translation takes into account only the meaning of the source text;
- interpretation (complete change of form and/or imitation).

Newmark (1988:47) proposes communicative and semantic translation methods. He defines communicative translation as the one in which the translator attempts to render the exact meaning of the original text in such a way that readers may not find difficulties to understand the

message of the translated text. Newmark defines semantic translation as the one in which a translator tries to reproduce the precise contextual meaning of the original text by taking more account of the aesthetic values and expressive component of the source text. He concludes that semantic translation is the most suitable to render poems for it takes into account figurative language, metaphors, sounds, etc.

Nida identifies two basic orientations in translating based on two different types of equivalence: dynamic equivalence and formal equivalence. The two terms have often been understood fundamentally as sense-for-sense translation (translating the meanings of phrases or whole sentences) and word-for-word translation (translating the meanings of words and phrases in a more literal method).

As it is impossible to have “identical equivalents” in translation, Nida’s advice to translators is to seek for the “closest natural equivalent” for the success of the translation; and this is only possible by applying dynamic equivalence.

2. NIDA’S DYNAMIC EQUIVALENCE

Also known as functional equivalence, dynamic equivalence is defined by Eugene Nida as the “quality of a

translation in which the message of the original text has been so transported into the receptor language that the response of the receptor is essentially like that of the original receptors'' (1969:200). Nida suggests that at the end of such a translation, the readers of both source and target languages texts would understand the meanings of the text in a similar way. A translation of dynamic equivalence aims then at complete naturalness of expression.

The so-called naturalness implication is threefold in a communication process. It must take into account :

- the receptor language and culture as a whole ;
- the context of the particular message ;
- the receptor language audience.

Such an adjustment to the receptor language and culture must result in a translation that bears no obvious trace of foreign origin.

The only problem related to the naturalness of expression in the receptor language is the one of co-suitability – but on several levels including word classes, grammatical categories, semantic classes, discourse types and cultural contexts. In addition to being appropriate to the receptor language and

culture, a natural translation must be in accordance with the context of the particular message.

A translation which aims at dynamic equivalence inevitably involves a number of formal adjustments in three general cases: special literary forms, semantically exocentric expressions, and intraorganismic meanings.

3. ANALYSIS OF DYNAMIC EQUIVALENCE IN THE TRANSLATION OF BIRAGO DIOP'S "LE SOUFFLE DES ANCÊTRES"

Data analysis is done according to Baker's (2011) levels of equivalence in translation. She identifies five levels of equivalence including equivalence at word level, equivalence above word level, grammatical equivalence, textual equivalence and pragmatic equivalence.

3.1. Equivalence at word level

In the process of translating a text, the translator should focus on decoding the linguistic element which conveys meaning. Baker (2011) states that the smallest unit which possesses individual meaning is a word. Baker distinguishes four types of meaning including propositional meaning

referring to a real or imaginary world, as conceived by the speakers of the particular language to which the word or utterance belongs, expressive meaning relating to the speaker's feelings or attitude rather than to what words and utterances refer to; presupposed meaning dealing with meaning restricted; and evoked meaning considering dialect and register variation. How is meaning conveyed in the English translation of “Le souffle des ancêtres?”

N °	Source text	Target text	Type of meaning	Equivalent or not
1.	écoute	listen to	propositional	Equivalent
2.	plus	more	propositional	Equivalent
3.	souvent	often	propositional	Equivalent
4.	les	-----	translation shift	-----
5.	choses	things	propositional	Equivalent
6.	que	than	propositional	Equivalent
7.	les	-----	translation shift	-----
8.	êtres	beings	propositional	Equivalent
9.	la	the	propositional	Equivalent
10.	voix	voice	propositional	Equivalent
11.	du	of the	propositional	Equivalent
12.	feu	fire	propositional	Equivalent
1	s'entend	-----	translation	-----

3.			shift	
1 4.	entends	-----	translation shift	-----
1 5.	la	-----	translation shift	-----
1 6.	voix	that speaks	Expressive	Equivalent
1 7.	de	-----	translation shift	-----
1 8.	l'	the	propositional	Equivalent
1 9.	eau	water	propositional	Equivalent
2 0.	écoute	the voice of	Presupposed	Equivalent
2 1.	dans	-----	translation shift	-----
2 2.	le	the	propositional	Equivalent
2 3.	vent	wind	propositional	Equivalent
2 4.	le	the	propositional	Equivalent
2 5.	buisson	bush	propositional	Equivalent
2 6.	en	-----	translation shift	-----
2 7.	sanglot	that weeps	Expressive	Equivalent
2 8.	c'	this	propositional	Equivalent
2 9.	est	is	propositional	Equivalent

3 0.	le		translation shift	
3 1.	souffle	Breathing	propositional	equivalent
3 2.	des	The	propositional	equivalent
3 3.	ancêtres	ancestor's	Expressive	equivalent

Table 1 : Equivalence at word level in “The breath of the ancestors”

Based on the first stanza, the equivalence at word level in the poem shows that nine (9) out of the thirty-three (33) words have not been translated by Alex Burger. All these translation shifts do not alter the reader's understanding and are related to the English language structure. Nevertheless, some additions would have helped to more infer the target text message and avoid possible understanding gaps. An analysis of the translated words (24) reveals that twenty (20) of them convey a propositional meaning, three (3) an expressive meaning and only one (1) presupposed meaning. All these translated words express an equivalent meaning when they are compared to the source text. It can then be concluded that the target text is fully equivalent to the source text at the word level. What about the equivalence above word level ?

3.2. Equivalence above word level

Collocation is the second level of equivalence. This equivalence above word is defined by Larson (1998:155) as the way words go together. Nababan categorised collocation into *endosentris* and *eksosentris*. *Endosentris* refers to collocations which have head and modifier and in which the meaning of each word is still conveyed. *Eksosentris* which is famously known as idiom deals with a collocation which has no head and modifier and whose meaning tends to be different from the words constructed (2008:106-107). The examples of collocation in “Le souffle des ancêtres” and their English translation by Alex Burger are shown in the table below.

N o	Source text	Target text	Type of collocation	Equivalent or not
1.	La voix s’entend	the voice	<i>Endosentris</i>	equivalent
2.	Entends la voix	that speaks	<i>Endosentris</i>	equivalent
3.	l’ombre qui s’épaissit	the darkness that fades	<i>Endosentris</i>	Non- equivalent
4.	l’eau qui coule	the water that runs loud	<i>Endosentris</i>	Non- equivalent
5.	sous terre	underground	<i>Endosentris</i>	equivalent
6.	le sein de la femme	a woman’s breast	<i>Endosentris</i>	Non- equivalent
7.	le tison qui	the coals that	<i>Endosentris</i>	Non-

	s'enflamme	won't rest		equivalent
8.	le feu qui s'éteint	the fire that burns	<i>Endosentris</i>	Non- equivalent
9.	pacte qui lie	pact with us	<i>Endosentris</i>	equivalent
1 0.	Qui lie notre sort	that binds	<i>Endosentris</i>	Non- equivalent
1 1.	Le lourd pacte	this pact	<i>Endosentris</i>	Non- equivalent
1 2.	le lit du fleuve	the bed of the river	<i>Endosentris</i>	equivalent
1 3.	les rives du fleuve	on its banks	<i>Endosentris</i>	equivalent
1 4.	l'eau qui dort	the water that rests	<i>Endosentris</i>	equivalent

Table 2 : Equivalence above word level in “ The breath of the ancestors”

From Table 2, many non-equivalent collocations in the target text are noticeable. In fact, only seven (7) examples out of the fourteen (14) collocations found in the source text have been rendered equivalently by the translator. The high percentage of non-equivalent collocations (50%) is due to problems related to the differences in combining words. Baker (2011:58-67) underlines some problems in collocation including engrossing effect of source text patterning, misinterpreting the meaning of a source language collocation, tension between accuracy and naturalness, culture-specific collocations, marked collocations in the source text, source

language's fixed expression which has no equivalent in the target language and different contexts of idiom in source and target languages. The following table recapitulates the problems in the target language and the strategies that can be used to overcome them.

N°	Source text	Target text	Problem	Strategy
1.	l'ombre qui s'épaissit	the darkness that fades	Misinterpreting the meaning of the source language collocation	Detaching source language's patterning
2.	l'eau qui coule	the water that runs loud	Tension between accuracy and naturalness	The use of established patterns of collocation
3.	le sein de la femme	a woman's breast	Misinterpreting the meaning of the source language collocation	Reconstructing the context
4.	le tison qui s'enflamme	the coals that won't rest	Misinterpreting the meaning of the source language collocation	Detaching source language's patterning

5.	le feu qui s'éteint	the fire that burns	Misinterpret ing the meaning of the source language collocation	Detaching source language's patterning
6.	Qui lie notre sort	that binds	Engrossing effect of source text patterning	Detaching source language's patterning
7.	Le lourd pacte	this pact	Engrossing effect of source text patterning	Detaching source language's patterning

Table 3: Problems and strategies of non-equivalence above word level in the poem

The recapitulative table shows that Alex Burger has encountered three main problems in translating collocations in Birago Diop's "Le souffle des ancêtres" into English. The first problem is the misinterpretation of the meaning of the source language collocation as can be seen in the examples 1, 3, 4 and 5. This problem, in the majority of cases, can be solved by detaching the source language's patterning; except in the third example in which a reconstruction of the context of the source language text is required. In fact, the French collocation '*sein de la femme*' in this context should be understood as '*entrailles de la femme*' i.e. 'woman's womb'.

The second problem is about the tension between accuracy and naturalness in the second example. Here the addition of the word ‘loud’ in the target text is perhaps accurate but not natural. Taking into account only the words used in the source text will help to better and more efficiently render this collocation. The third problem, visible in the sixth and seventh examples, is the one of engrossing effect of source text’s patterning. A Detachment of the source language’s patterning strategy can be helpful to solve it.

3.3. Grammatical equivalence

Grammar is the set of rules which determine the way in which units such as words and phrases can be combined in a language and the kind of information which has to be made regularly explicit in utterances (Baker, 2011:92). Grammar organises its unit by morphology and syntax. Morphology deals with words’ structure referring to the way words are formed and changed for contrasting grammatical system. Syntax refers to the grammatical structure of groups, clauses and sentences. Grammatical equivalence refers to the grammatical diversities of grammatical categories across languages. These grammatical diversities pose some problems in terms of finding a direct correspondance in target

languages. Baker (2011) identifies six grammatical categories including number, gender, person, tense and aspect, and voice.

A deep analysis of ‘Le Souffle des ancêtres’ reveals that four out of the five categories listed by Baker (2011) can be found in the text. They are number, person, tense and aspect, and voice. How are these grammatical categories dealt with in the English translation of Birago Diop’s poem?

3.3.1. Number equivalence

Many nouns convey number equivalence in the studied text. If most of them have been translated equivalently in the target text, some however, have not been rendered in the respects of the source language number. They are listed in the following table :

N°	Source text	Target text	Problem
1.	des ancêtres	the ancestor	A plural noun is rendered in singular
2.	le bois	the woods	A singular noun is rendered in plural
3.	le tison	the coals	A singular noun is rendered in plural
4.	des souffles	breath	A plural noun is rendered in singular
5.	des souffles	the spirit	A plural noun is rendered in singular

6.	le rocher	the rocks	A singular noun is rendered in plural
7.	l'herbe	the grasses	A singular noun is rendered in plural
8.	l'arbre	the trees	A singular noun is rendered in plural
9.	le bois	the woods	A singular noun is rendered in plural

Table 4: Number non-equivalence

3.3.2. Person equivalence

N°	Source text	Target text	Equivalent or not
1.	Ils sont dans l'ombre qui s'éclaire	They are in the darkness around	Equivalent
2.	Ils sont dans l'arbre qui frémit	they are in tree that shivers	Equivalent
3.	Ils sont dans le bois qui gémit	the woods that quiver	Equivalent
4.	Ils sont dans l'eau qui coule	the water that runs loud	Equivalent
5.	Ils sont dans la case	in a hut,	Equivalent
6.	Ils sont dans la foule	in a crowd	Equivalent
7.	Ils sont dans le sein de la femme	they are in a woman's breast	Equivalent
8.	Ils sont dans l'enfant qui vagit,	in a child's whaling song	Equivalent
9.	Ils sont dans le feu qui s'éteint	they are in the fire that burns	Equivalent
10.	Ils sont dans le	in the rock that	Equivalent

	rocher qui geint	yearns	
11.	Ils sont dans les herbes qui pleurent	in the grasses that weep	Equivalent
12.	Ils sont dans la forêt,	in the forest,	Equivalent
13.	Ils sont dans la demeure	at home when we sleep	Equivalent

Table 5: Person equivalence

All the words related to participants roles in term of pronouns have been rendered equivalently by the translator as can be noticed in the table above. Even if sometimes the translator has chosen to omit them as in examples 3, 4, 5, 6, 8, 10, 11, 12 and 13, the verses remain understandable without any ambiguity.

3.3.3. Tense and aspect

As far as tense and aspect concerned, the translator has done an equivalent transposition in the target language. The French *présent simple* has been rendered by the simple present in English and the *passé composé* has been rendered by in English by the present perfect as shown in the following table.

N°	Examples		Tense and aspect
1.	Source text	Ceux qui sont morts ne sont jamais partis	Passé composé

	Target text	Those who have died are not gone	Present perfect
2.	Source text	Ils sont dans l'ombre qui s'éclaire	Présent simple
	Target text	They are in the darkness around	Simple present
3.	Source text	Les morts ne sont pas morts	Passé composé
	Target text	The dead are not dead	Present perfect
4.	Source text	Ils sont dans le sein de la femme	Présent simple
	Target text	They are in a woman's breast	Simple present

Table 6: Tense and aspect equivalence in the studied poem

3.3.4. Voice equivalence

The voice in the original text is active. All the actions have been performed by the subjects and the translation has been done accordingly.

3.4. Textual equivalence

Text is the arrangement of grammatical structure conveying meaning. This arrangement is different from a language to another and can become a source of problems. These problems question a textual equivalence of translation. Baker (2011) divides textual equivalence into two types:

thematic and information structure, on the one hand, and cohesion, on the other hand.

3.4.1. Thematic and information structure

Thematic structure consists of two segments: theme which refers to what the clause is about and rheme dealing with what the speaker says about the theme (Baker, 2011:133). Theme is then the topic and rheme the message. These two notions are related to acceptability and naturalness constructed in context. They impose different types of text. Theme, rather than rheme, plays an important role in organising text and in providing text orientation. Halliday (1994) classifies theme and rheme as follows: topical theme that can be marked (adjunct and complement) or unmarked (subject), interpersonal theme in which we have wh-question, vocative and finite and textual theme consisting in continuative and conjunction. Let's question the application of textual structure in the English translation of "Le souffle des ancêtres" through the first stanza.

N°	Examples	Theme	Rheme	Marked or unmarked
1.	Source text	Ecoute	plus souvent les choses que les êtres	Marked

	Target text	Listen	more often to things than to beings	Marked
2.	Source text	La voix du feu	s'entend	Unmarked
	Target text	the voice of the fire		Unmarked
3.	Source text	Entends	la voix de l'eau	Marked
	Target text	The water that	Speaks	Unmarked
4.	Source text	Ecoute	dans le vent le buisson en sanglot	Marked
	Target text	The voice of the wind the bush that	Weeps	Unmarked
5.	Source text	C'	est le souffle des ancêtres.	Unmarked
	Target text	This	is the ancestor's breathing	Unmarked

Table 7: Thematic structure equivalence in “Le souffle des ancêtres” translation

The analysis of thematic structure shows that the studied themes are equivalent from the source to the target language except in examples 3 and 4. Unlike thematic structure which conveys message from the speaker's point of view, the information structure takes the hearer's point of view. It

consists of given and new information. Given information refers to known information. The speaker expects that the information given is already known to the hearer. New information refers to the information in which the speaker expects to convey to the hearer or the message itself. They are constructed in context rather than grammatical (Baker, 2011). In the studied text, there is no dialogue, we then have no information structure.

3.4.2. Cohesion

Cohesion is a textual equivalent related to the network of lexical, grammatical and other relations which provide links between various parts of a text (Baker, 2011). It puts together expressions in sentences and paragraphs. Halliday and Hasan identify five main cohesive devices in English including reference, substitution, ellipsis, conjunction and lexical cohesion. Reference is the relation between word and real world. Substitution refers to replacing an item with another ; ellipsis refers to omitting items. As for conjunction, it is related to formal markers which relates sentences, clauses and paragraphs. Lexical cohesion refers to the role played by the selection of vocabulary in organising relations within a text. However, the distribution of cohesive devices across

languages tends to be different. These differences may raise some problems when translating. How then is cohesion realised in “Le souffle des ancêtres” and its translation into English by Alex Burger ?

For this analysis, the second stanza is taken as example. The analysis has focussed on how cohesion device is rendered from the source text to the target one.

3.4.2.1. Reference

Halliday and Hasan (1976) define reference as a participant or a circumstantial element introduced at one place in the text, which is either taken as a reference point for something that follows, or as a basis for comparison. There are three ways by which referential cohesion can be realised namely personal, demonstrative, and comparative. Personal reference includes personal pronouns (I, me, you, we, us, him, she, her, they, them, it), personal determiners (my, mine, your, his, her, its, our, their) and relative pronouns (who, which, that). As for the demonstrative reference, it includes determiners (the, this, there, that, those), demonstrative adverbs (here, there, then). Comparative reference includes comparative adjectives (same, identical, equal, other,

different, more, better, etc.), and comparative adverbs (similarly, differently, more, less, etc.).

N°	Examples		Category of referential cohesion		
			Personal	Demonstrative	Comparative
1.	Source text	Ceux qui sont morts ne sont jamais partis	✓	✓	
	Target text	Those who have died are not gone	✓	✓	
2.	Source text	Ils sont dans l'ombre qui s'éclaire	✓		
	Target text	They are in the darkness around	✓	✓	
3.	Source text	Et dans l'ombre qui s'épaissit,	✓	✓	
	Target text	The darkness that fades	✓	✓	
4.	Source text	Les morts ne sont pas sous la terre		✓	
	Target text	The dead are not underground		✓	
5.	Source text	Ils sont dans l'arbre qui frémit	✓	✓	
	Target text	They are in tree that shivers	✓		

6.	Source text	Ils sont dans le bois qui gémit,	✓	✓	
	Target text	The woods that quiver	✓	✓	
7.	Source text	Ils sont dans l'eau qui coule,	✓	✓	
	Target text	The water that runs loud	✓	✓	
8.	Source text	Ils sont dans la case	✓	✓	
	Target text	In a hut			
9.	Source text	Ils sont dans la foule	✓	✓	
	Target text	In a crowd			
10.	Source text	Les morts ne sont pas morts.		✓	
	Target text	The dead are not dead		✓	

Table 8: Referential cohesion in “Le souffle des ancêtres” and its translation into English

Table 8 shows that there is no comparative referential cohesion in the studied stanza. All the referential cohesion examples in this text are either personal or demonstrative. These examples of personal and demonstrative referential cohesion have been equivalently rendered in the target text except in examples 5, 8 and 9. In example 5, there are three cases of referential cohesion in the source text ; two personal

(*ils* and *qui*) and one demonstrative (*l'*) whereas in the target text, only two of these referential cohesion have been rendered (the personal reference 'they' and 'that'), the third being omitted. As far as examples 8 and 9 are concerned, the two personal cohesions used in the source text have not been rendered by the translator.

3.4.2.2. Substitution

Substitution cohesion is a relation of sense identity rather than a relation of reference identity. It is also subdivided into three types including nominal, verbal, and clausal substitutions. Nominal substitution occurs when the presupposed element is a noun or noun phrase. Verbal substitution occurs when the presupposed element is a verb or a verb phrase. The presupposing element which denotes the substitution is usually the word 'do' and its various forms (does, did and done). Clausal substitution occurs where the presupposed element is an entire clause (simple-sentence-like structure). The words used in clausal substitution are *so* and *not*. There is no example of substitution in the studied poem.

3.4.2.3. Ellipsis

Ellipsis is a term that refers to ‘something left out’ because it is already understood. It is closely related to substitution in the sense of ‘substitution by zero’. As substitution, an ellipsis can be nominal, verbal or clausal.

N°	Examples		Category of ellipsis		
			Nominal	Verbal	Clausal
1.	Source text	Ceux qui sont morts ne sont jamais partis			
	Target text	Those who have died are not gone			
2.	Source text	Ils sont dans l’ombre qui s’éclaire			
	Target text	They are in the darkness around			
3.	Source text	Et dans l’ombre qui s’épaissit			✓
	Target text	The darkness that fades			✓
4.	Source text	Les morts ne sont pas sous la terre			
	Target text	The dead are not underground			

5.	Source text	Ils sont dans l'arbre qui frémit,			
	Target text	They are in tree that shivers			
6.	Source text	Ils sont dans le bois qui gémit,			
	Target text	The woods that quiver			✓
7.	Source text	Ils sont dans l'eau qui coule,			
	Target text	The water that runs loud			✓
8.	Source text	Ils sont dans la case			
	Target text	In a hut			✓
9.	Source text	Ils sont dans la foule			
	Target text	In a crowd			✓
10.	Source text	Les morts ne sont pas morts.			
	Target text	The dead are not dead			

Table 9: Ellipsis equivalence in “Le souffle des ancêtres” and its translation into English

Five examples of ellipsis are found in the studied extract and all of them are clausal and related to the clause ‘*ils sont*’.

They are in examples 3, 6, 7, 8 and 9. In example 3, the ellipsis occurs in the source language text and has been rendered accordingly by the translator. As for examples 6, 7, 8 and 9, ellipsis occurs only in the target language text. Here, the translator has chosen to leave out the clause '*ils sont*' i.e. 'they are' where the poet repeats it but the target text remains understandable.

3.4.2.4. Conjunction

This type of cohesion is different from the other types mentioned above as it does not need a specific element in a situational context or text for its interpretation. It has its own intrinsic meaning. Halliday and Hasan (1976:222) point out that:

conjunctive elements are cohesive not in themselves but indirectly, by virtue of their specific meanings; they are not primarily devices for reaching out into the preceding (or following) text, but they express certain meanings which presuppose the presence of other components in the discourse.

Halliday and Hassan (1976: 232-234) mention four types of conjunction which are :

- Additive (also, and, nor, furthermore, in other words),
- Adversative (but, nevertheless, however),
- Causal (for this reason, because of this),
- Temporal (then, next, at last, finally).

The table below displays the conjunctive cohesion in the translation of “Le souffle des ancêtres”.

N°	Examples		Type of conjunctive cohesion			
			Addition	Adversative	Causal	Temporal
1.	Source text	Et dans l'ombre qui s'épaissit	✓			
	Target text	The darkness that fades				
2.	Source text	Et dans le tison qui s'enflamme.	✓			
	Target text	In the coals that won't rest				
3.	Source text	Dans le lit et sur les rives du fleuve	✓			
	Target text	In the bed of the river or on its banks				
4.	Source text	Et dans l'herbe qui pleure	✓			

	Target text	And the grasses that weep	✓			
5.	Source text	Et dans l'eau qui coule	✓			
	Target text	In the water than runs,				
6.	Source text	Et dans l'eau qui dort	✓			
	Target text	The water that rests				

Table 10: Conjunctive cohesion in “Le souffle des ancêtres” and its translation into English

From this table, it clearly appears that only additive conjunction are in the source language text. The translator has left all of them out in the target language text except the one of the fourth example.

3.4.2.5. Lexical cohesion

In lexical patterning, consecutive sentences can be expected to exhibit some relationships through their vocabulary. Halliday (1994:310) states that “lexical cohesion comes about through the selection of [lexical] items that are related in some way to those that have gone before.” More specifically, lexical cohesion can be achieved through one of

these means below developed by Halliday and Hasan (1976: 274-292):

- through repetition of a word or a phrase;
- synonymy (words of almost the same meaning, e.g. commonly, popularly);
- antonymy (the relation of semantic contrast, e.g. fast, slow);
- hyponymy (the semantic relation between a more general expression and related specific relation, e.g. animal, bird, eagle);
- collocation (words which tend to occur with one another in certain contents, e.g. education, school, classroom, etc.).

N°	Examples		Type of lexical cohesion				
			Repetition	Synonymy	Antonymy	Hyponymy	Collocation
1.	Source text	Ceux qui sont <u>morts</u> ne sont jamais <u>partis</u>					✓
	Target text	Those who have <u>died</u> are not <u>gone</u>					✓
2.	Source text	Ils sont dans l'ombre qui	✓				

		s'éclaire					
	Target text	They are in the darkness around					
3.	Source text	Et dans l'ombre qui s'épaissit					✓
	Target text	The <u>darkness</u> that fades	✓				✓
4.	Source text	Les <u>morts</u> ne sont pas sous la terre					✓
	Target text	The <u>dead</u> are not <u>underground</u>	✓				✓
5.	Source text	Ils sont dans l'arbre qui frémit	✓				
	Target text	They are in tree that shivers					
6.	Source text	Ils sont dans le bois qui gémit	✓				
	Target text	The woods that quiver	✓				
7.	Source text	Ils sont dans l'eau qui coule	✓				✓
	Target text	The <u>water</u> that runs	✓				✓

		<u>loud</u>					
8.	Source text	Ils sont dans la case	✓				
	Target text	In a hut					
9.	Source text	Ils sont dans la foule	✓				
	Target text	In a crowd	✓				
10.	Source text	Les morts ne sont pas morts .	✓				
	Target text	The dead are not dead	✓				

Table 11: Lexical cohesion in “Le souffle des ancêtres” and its translation into English

In table 11, the repetition examples are in bold and the ones representing collocation are underlined. No example of synonymy, antonymy and hyponymy has been found in the text. In the source text, the clause ‘*ils sont dans*’ has been repeated in five verses (examples 2, 6, 7, 8 and 9). The target text also bears some examples of repetition even if it is not on the same words as the original text. We have the repetition of the determiner ‘the’ in examples 3, 4, 6 and 7 and the preposition ‘in’ in examples 8 and 9. In the last examples of this section, the word ‘morts’ has been repeated within the

sentence ‘*les morts ne sont pas morts*’ and has been rendered accordingly by Alex Burger in the target text. All the collocation examples of the studied stanza have been translated equivalently in the target language text.

3.5. Pragmatic equivalence

Pragmatics is the study of language in use. It is the study of meaning which plays in communicative situation in relation to context. In this study, pragmatic equivalence is looked upon as a general notion for the overall connectedness in a text. In this respect, I have noticed that the English version of “Le souffle des ancêtres” bears some pragmatic problems.

N°	Source text	Target text	Problem
1.	Ecoute dans le vent Le buisson en sanglot	The voice of the wind The bush that weeps	Omission of the ‘ <i>écoute dans</i> ’
2.	Ils sont dans l’ombre qui s’éclaire Et dans l’ombre qui s’épaissit	They are in the darkness around The darkness that fades	Mistranslation
3.	Ils sont dans le sein de la femme	They are in a woman’s breast	Mistranslation of the noun ‘ <i>sein</i> ’
4.	Ils sont dans le feu qui s’éteint	They are in the fire that burns	Mistranslation of the verb ‘ <i>s’éteint</i> ’
5.	Ils sont dans la demeure	At home when we sleep	Addition of the clause ‘when we sleep’
6.	Qui lie à la loi notre sort	The pact that binds This breath to our	Mistranslation

	Aux actes des souffles plus forts	kind	
7.	Le sort de nos morts qui ne sont pas morts	Our dead are not dead	Omission of the phrase ' <i>Le sort de</i> '
8.	Des souffles qui se meurent	Breath, even as we reach our death	Mistranslation
9.	Des souffles qui se meuvent	Is the spirit that gives many thanks	Mistranslation
10.	Des souffles plus forts, qui ont pris Le souffle des morts qui ne sont pas morts	Are the spirits that bless They are not dead	Mistranslation
11.	Des morts qui ne sont pas partis Des morts qui ne sont plus sous terre	The dead are not gone The dead are not underground	Omission of the relative pronoun ' <i>qui</i> '

Table 12: Pragmatic equivalence in the English translation of “Le souffle des ancêtres”

From the analysis of pragmatic equivalence in translating “Le souffle des ancêtres” into English, many problems have been pointed out and can be classified into three different categories : problems related to omission of some source text words or expressions, problems related to addition of words in the target language text, problems related to the mistranslation of some words or expressions.

As far as the problems of omission are concerned, their occurrence removes something to the understanding of the target text. In the first example, the omission of the expression '*écoute dans*' can lead the target text reader to

think that s/he has to 'listen more often to the voice of the wind' and then 'to the bush that weeps' but in fact, s/he should, according to the source text, 'hear in the voice of the wind, the bush that weeps'. In the seventh example, the translator has omitted the expression '*le sort de*'. Here, it is not question of 'our dead (who) are not dead' but it is question of 'the fate' of these dead. This has not been pointed out by Alex Burger in his translation. The last omission problem is found in example 11. The omission of the relative pronoun '*qui*' in the two verses of this example can make the target text reader think that the author is talking about all the dead but he is only addressing 'the dead who are not gone', these 'dead who are not underground'.

As for addition, only one example (example 5) has been found in the studied poem. The addition of the clause 'as we sleep' to the target text only has an aesthetic value; the objective of the translator is surely to rhyme this verse with the previous one that is 'in the grasses that weep'.

The problems related to translation can be divided into two: the ones of the mistranslation of a word and the ones in which we have many mistranslated words. The mistranslation problems at word level are in examples 3 and 4. In example 3,

by translating the noun '*sein*' by 'breast', Alex Burger does not seem to have understood the intention of the author of the original text. In fact, it is believed that some dead people come back into life in the appearance of a newborn (reincarnation). It is this fact that Birago Diop wanted to point out. Here, '*le sein de la femme*' can be understood as 'the woman's womb'. By rendering, the verb '*s'éteint*' by 'burns' in the 4th example, the translator has expressed the contrary of the intention of the original text's author. In the source language text, 'they are in the fire that goes out', not 'in the fire that burns'.

In some examples, more than a word is mistranslated. It is the case of examples 2, 6, 8, 9, and 10. In the verses composing example 2, the word '*l'ombre*' has been rendered by 'darkness' instead of 'shadow'. In this example, the verbs '*s'éclaire*' and '*s'épaissit*' are translated respectively by the adverb 'around' and the verb 'fades'. In fact, these verses should be rendered as '*Ils sont dans l'ombre qui s'éclaire*' and '*Et dans l'ombre qui s'épaissit*' should be rendered as 'they are in the shadow that lightens' and 'And in the shadow that thickens'. In the example 6, the pact does not bind this breath to our kind as mentioned in the target language text but

‘the pact binds our fate to the actions of the stonger breaths’. Similarly, it is ‘the breaths that are dying’ in the 8th example; the translator’s rendering of this verse as ‘even as we reach our death’ is false. In the same line in example 9, ‘the spirits are moving’, they are not ‘giving thanks’ as Alex Burger wrote. Here, the translator has been more concerned with the rhyme of the verse than the meaning, ‘thanks’ rhyming with ‘banks’ which is the last word of the previous verse. The two verses of the 10th example are meaningless in comparison to the ones of the source language text. In fact, ‘the stronger spirits have taken’ here ‘the breaths of the dead that are not dead’.

CONCLUSION

The analysis of dynamic equivalence in the translation of Birago Diop’s “Le souffle des ancêtres” into English by Alex Burger has been done following five steps: equivalence at word level, equivalence above word level, grammatical equivalence, textual equivalence and pragmatic equivalence. At word level, it has been noticed that the translation has been fully equivalent to the source language text. When it comes to the equivalence above word level or collocation, only 50% of the examples of the studied excerpt have been rendered

equivalently. Here, the translator has encountered three (3) main problems: the misinterpretation of the meaning of a source language collocation, engrossing effect of the source text patterning, and the tension between accuracy and naturalness.

The grammatical equivalence analysis takes into account number equivalence, person equivalence, tense and aspect and voice equivalence. If tense and voice have been rendered respecting the source language text, this is not the case of number and person. Many nouns have been translated without taking into account the number of the source text. As for person equivalence, all of the translated ones have been done equivalently but the translator has omitted many of these words in the target text.

As far as textual equivalence is concerned, the analysis has been twofold: the first one is thematic equivalence and the second one is cohesion. The analysis of thematic structure shows that the majority of the studied themes are equivalent from the source to the target language. Cohesion analysis has been done through reference, ellipsis, conjunction and lexicon. Alex Burger's translation does not bear a major problem of cohesion. The analysis of lexical cohesion reveals that the translator has tried his best to rhyme

the poem by respecting the repetition rule even if this repetition does not occur on the same word as in the original text.

Pragmatic equivalence analysis shows that the target text lacks coherence. The average percentage of equivalence in translating collocation has revealed that the translator has failed in doing pragmatic transfer of the source language text. The target lacks also the natural flow of the source text even if it is well-rhymed because some words and expressions are difficult to infer.

Dynamic or functional equivalence translation is summarised through three words: equivalence, closeness and naturalness. After reading and comparing both texts, I have come to the conclusion that Alex Burger's translation is far from being the 'closest natural equivalence' of the source text.

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