

# ANALYSIS OF ADRIAN ADAMS' FRENCH TRANSLATION OF *LES SOLEILS DES INDÉPENDANCES* INTO ENGLISH

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## Abstract

Translating African literary texts into French is always a challenge to literary translators because of the aesthetic and expressive values of this literature. This paper analyses the challenges faced by Adrian Adams in the transfer of textual and contextual concepts such as transposition, polysemy from one colonial, European language into another in the context of African literature. Different samples from the original and the translated version are analysed to show the translator's level of loyalty to the original and the translated text. The comparative analysis of the source and the target texts reveal that full translation equivalence is achievable through proper understanding of the linguistic and cultural features of *Les Soleils des Indépendances*. The paper concludes that the translation of African literary texts should be carried out through adequate knowledge of African language and culture so as to take into account cultural, linguistic and philosophical world-view of the original text in the target text.

**Keywords:** Ahmadou Kourouma, Interpretation, Translation, Transposition, Polysemy

## Özet

Afrika yazınına ait bir metni Fransızcaya çevirmek, bu yazın geleneğinin estetik ve anlatımsal değerlerinden dolayı yazın çevirmenleri açısından her zaman zorlayıcı olmuştur. Bu yazıda, Adrian Adams'ın, Afrika yazını bağlamında sömürgeci bir Avrupa dilinden diğerine, yer değiştirme, çok anlamlılık gibi metinsel ve bağlamsal kavramların aktarımında karşılaştığı zorluklar ele alınmaktadır. Özgün ve çeviri metinlerden alınan farklı örnekler incelenerek çevirmenin erek ve kaynak metne olan bağlılığı belirlenmeye çalışılmıştır. Kaynak ve erek metnin karşılaştırmalı çözümlemesi, kaynak ve erek metin arasında tam eşdeğerliğin, *Les Soleils des Indépendances*'in dilsel ve kültürel özelliklerinin doğru anlaşılmasıyla başarılabilirliğini ortaya koymuştur. Bu yazıda, özgün metne ait kültürel, dilsel ve felsefi dünya görüşünün erek metne yansıtılabilmesi için Afrika yazın metinleri çevirisinde Afrika dili ve kültürü konusunda yeterli bilgiye sahip olunması gerektiği sonucuna varılmıştır.

**Anahtar Sözcükler:** Ahmadou Kourouma, Yorum, Çeviri, Yer Değiştirme, Çokanlamlılık

## 1. Ahmadou Kourouma: His Life and Works

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Ahmadou Kourouma was born in 1927 in the little town of Boundiali, which is the current local administrative centre in Côte d'Ivoire. His father was a nurse and therefore belonged to the colonized elite. He was called "doctor" and his rank gave him the right to use the services of Africans that were subjected to forced labour. But Kourouma was brought up by an uncle who was on the other side of the fence. He was a master-hunter, a leading member of the brotherhood that stood at the top of the traditional social ladder because of the power he enjoyed by virtue of his weapons and the magic he acquired from bonding with nature. As a student, Kourouma took part in protests at the Bamako Technical High School in Mali. He was later drafted into the French Army where he participated in a crackdown in Côte d'Ivoire on the emerging Liberation Movement called: *Rassemblement Démocratique Africain*. He was also drafted into the French colonial Army in Indochina, a posting he only accepted because Bernard Dadier, then Côte d'Ivoire's most famous writer, persuaded him that military experience would prepare him for the anti-colonial war which he believed to be inevitable. Kourouma travelled to France to study science, a field spurned by most children of the African elite. He returned to Côte d'Ivoire just after independence and worked for a few years as an insurance executive, banker and accountant in Côte d'Ivoire, Algeria, Cameroon and Togo. Ahmadou Kourouma was jailed for a few months before he eventually went into exile. Before his death on the 11<sup>th</sup> of December 2003, Ahmadou Kourouma wrote several literary works which include *Les Soleils des Indépendances*(1968), translated into English by Adrian Adams as: *The Suns of Independence*(1981).

### **1.1. Adrian Adams: Translator of *Les Soleils des Indépendances* as *The Suns of Independence***

Adrian Adams, was a notable female anthropologist, an activist, who lived for twenty-five years in the small village of Khounghai, near the town of Bakel, across the river from Mauritania in the Senegal River Valley (Sourced from Depaw University News, an online News Bulletin, 2006). She was a staff of the Faculty at the University of Aberdeen, Scotland before her resignation in 1975. Adrian Adams lived a dedicated life and worked assiduously in the area of indigenous literacy. Her acquisition of the local languages: Soninké and Pulaar, came at such a pace and with such fluency that locals now describe her in mystical terms. Adrian Adams wrote a novel about her husband and a play that were yet to be published. Apart from these two books, Adrian Adams successfully translated into English Ahmadou Kourouma's *Les Soleils des Indépendances*(1970) as *The Suns of Independence*(1981) and Ousmane Sembène's *Le Dernier de l'Empire* (1981) as *The Last of the Empire: A Senegalese Novel* (1983). She was involved in local and global activism on the social and environmental consequences of dam construction. On August 2, 2000, Adrian Adams was killed in a car accident while travelling to Dakar to deliver a report to the government. She was buried in a plot of land by the River Senegal.

### **1.2. Summary of *The Suns of Independence***

*The Suns of Independence* is a historical and fictional narrative which Ahmadou Kourouma first published to support the fact that Africa is partly to blame for its own plight. Kourouma narrates to us through the protagonist, Fama, the situations and events that took place in Côte d'Ivoire at the time of colonialism and the Cold War. The lure of wealth and power became the pursuit of most

African intellectuals bent on amassing wealth as quickly as possible through corrupt dealings. As the saying goes, if somebody does not yield to temptation, it is because he does not have the opportunity to be corrupt. “A week ago, Koné Ibrahima had finished in the capital”, runs the opening sentence of *The Suns of Independence*, which means that Koné Ibrahima had died the previous week. This is a creative use of language that sets the tone for a novel in which Ahmadou Kourouma transposed into French the speech-rhythms and images of Malinké, his mother-tongue. “Malinké ethnicity is the reference point of the *The Suns of Independence*. The cultural commonsense of the malinké ethnic group, therefore, provides the ideological ambience, the moral authenticity and political orientation of Kourouma’s novel” (Korang 2007).

## **2. Textual and Contextual Analysis of *Les Soleils des Indépendances* as: *The Suns of Independence***

Analysis “constitutes an important aspect of practical literary translation” Moruwawon (2006), Kolawole (2009); Njosi (2009); Iwuchukwu (2007). No text can be properly translated by the translator without a knowledge of the relevant context. Conversely, most texts contain within them signs that help a reader to reconstruct the relevant context against which to translate the text and its intended relevance. Let us demonstrate the interplay between text and context through this sentence: “The door is open”. This sentence when uttered in a context of two people standing next to a cage with a lion in it, is not synonymous with “come in”. It means “our lives are in danger” with the intended implication, Escape! The utterance interacts semiotically with its contexts to produce implications. Applying this to the translation of *The Suns of Independence*, Adrian Adams functions as a translator who is separated from the original text and context by a vast gulf of time and culture. She is obliged to reconstruct in the Target Text the original communication process of the Source Text. Let us consider examples from our text:

a. L’ombre était retournée dans la capitale près des restes pour suivre les obsèques : aller et retour, **plus de deux mille kilomètres**. (p.7).

The shade then returned to the city, where lay its remains, to attend the funeral : a round trip of **a thousand miles**, in the time it takes to wink an eye! (p.3).

b. (...) un fou affamé? **Un idiot obsédé?** Le Cœur de Salimata désespéra (p.60).

(...) **a starving mad man?** A sex mad simpleton? Salimata’s heart quailed (p.39).

c. (...) Et sait-on jamais en offrant qui est le secouru, **le vis-à-vis** ? (p61).

(...) And you never know, **when you give, to whom you are giving**. (p40).

The Target Reader will only understand the Target Text in the way the Source author intended by understanding what the relevant context is. The above examples in bold letters from the Source Text translated into the Target Text prove that thought is not once and for all linked to the words originally used in the Source Text. They also point to the fact that language and thought are separate entities in translation. In (a), (b) and (c), the group of words in bold disappear in the Target Language while retaining their sense. Analyzing these translations means to assign a value to these translated texts. The result would naturally differ from one translator to another and from one text to another according to the underlying theoretical solution employed by the translator in his translation. It is obvious that no translation will ever retain all the various types of meaning that are embodied in a text and its associated hypertexts, since the process of denotation, inference and implication rely strongly on the cultural context of the original author.

This process can only work in a translation if the translator is informed about the relevant context of the Source Text. Without this knowledge, meaning is lost, regardless of the theory behind the translation. A good approach to translation will at best staunch the flow of lost meaning, while giving adequate meaning to a Target Reader by helping to recreate in their minds the relevant contexts of the Source Text. This involves knowledge of the culture and other sociological aspects of the original participant in the original communicational events. Let us consider an example from our text, *Les Soleils des Indépendances*:

Lui, Fama né dans l'or, le manger, l'honneur et les femmes! Eduqué pour préférer l'or à l'or, pour choisir le manger parmi d'autres, et coucher sa favorite parmi cent épouses ! (p.10).

He, Fama born to gold, food, in plenty honour and women! Bred to prefer one gold to another, to choose between many dishes, to bed his favorite of a hundred wives! (p.5).

Fama's name is not an ordinary name at all but really the Malinké word for "chief". Thus, the Famade were none other than the ruling class of the Malinké society in the precolonial era. This first point of note that Ahmadou Kourouma makes clear about the precolonial traditional Malinké society is that it is made of rigidly defined classes. If Adrian Adams sees her job as not only to mediate the text, but also to mediate the relevant context to the Target Reader, the name of Fama invites proper understanding. However, a good translator ideally tries to operate from within the context of the original text act by trying to understand thoroughly all the original relevant context as well as the nuances of the text. In other words, he sees the whole text as a unit of translation along side the componential propositions. Let us consider some instances of contextual translation from our text:

**Le dioulas couvraient une partie du dessous de l'immeuble à pilotis ; les boubous blancs, bleus, verts, jaunes, disons de toutes les couleurs, moutonnaient, les bras s'agitaient et le palabre battait.** (p.11).

**The Julas, the Malinké traders**, in their white, bleu, green, yellow, let us say many-coloured robes, filled part of the space between the building's pillars; they were all crowded together, arms waving, the palaver in **full flow**. (p.6).

From the above example there is the explicitation of "le dioulas couvraient une partie du dessous de l'immeuble à pilotis" in the Target Text. The implicit Source Text is made explicit in the Target Language by supplying the target Reader with additional information: "the malinké traders". Poor contextual analysis is one of the major factors why some translators are less effective because they ignore the original context altogether and translated the text totally in the light of the Target Language and culture, thus wrenching the Source Text from the original authorial, historical and literary setting and it becomes in essence a new text altogether.

### **2.1. Adrian Adams' Translation of the Transposition Technique of Ahmadou Kourouma.**

*Les Soleils des indépendances* of Ahmadou Kourouma promotes the African language through the use of transposition techniques in the composition of the novel *Salawu* (2007), *Ukoyen* (2000). Translating African creative works is a double "transposition" process: primary level of translation, that is, the expression of African thought in a European language by an African writer. Secondary level of translation, that is, the "transfer" of African thought from one European language to another by the translator Bandia (1993). Ahmadou Kourouma's technique runs parallel to that of the Anglophone writer, Wole Soyinka in the use of English language in his works. This is why Duruoha (2000) sees Wole Soyinka's use of English language as destructive to the cause of African literature because of his standard way of writing. He leaves no traces of transposition technique in his works. Ahmadou Kourouma takes solace in blending the French language with his mother tongue to satisfy his ambition and that of the Target audience through the use of transposition technique of translation to present Malinké. Kourouma attempts at "calquing the mother tongue to make the colonial language carry the weight of African culture, especially given the fate of African languages during the glottophagic process of colonization" Calvet (1979). "Through relexification and mixing of French and malinké mother tongue, Kourouma is seen to be moving away from veneration accorded to the imposed European language by African writers. Rather than subjugate African culture to the French language, the French language is moulded to suit Kourouma's African realities and beliefs" (Bandia 2006). The use of visible and quasi-invisible traces of mother tongue in *Les Soleils des Indépendances* is a significant means of challenging French literary and linguistic norms thus, foregrounding the linguistic consequence of colonial reality in Africa. The transposition technique of Ahmadou Kourouma refers to the influence and conscious exploitation of his mother tongue to express the French language. Modern African literature has its own roots in oral traditions because they form part of the linguistic culture of the African people. "African writers like Ahmadou Kourouma, draws freely from these traditions to give authenticity and beauty to their writings" Njosi (2009). Let us consider this example from the text:

Fama se récriait: "Bâtard de bâtardise! Gnamokodé! Et tout manigançait à l'exaspérer.p.9

Fama grumbled: Hell and damnation ! “Nyamokodé”! Everything conspired to exasperate him. p.5

From the above text, the word “bâtard”, when considered literally, refers to “bastard” while “de bâtardise” means “of bastardy”. However, if the entire phrase is considered together, it would be translated literally as “bastard of bastardy”, a reinforced way of saying bastard in French and English languages. Notwithstanding, Ahmadou Kourouma’s use of this expression with the word “Gnamokodé” in the Source Text clarifies the Source Text ambiguity created by this expression. According to Makhily cited in Ukoyen (2000: 85), “Gnamokodé” occurs frequently in Malinké speech to express exasperation, disgust or disappointment. Curiously enough, Adrian Adams transposes this into English as: “Hell and damnation! Nyamokodé”. Ahmadou Kourouma, having been influenced by his African reading public, imposes the structure of his Malinké mother tongue on the French language. This is why Adebayo (2000) affirms that it is all about creativity, instead of translation, which, Ahmadou Kourouma, however, refuses to accept as his method of writing. According to Ukoyen (2000: 86), Ahmadou Kourouma’s transposition technique is by no means fortuitous nor a one-off incident, but a self-conscious and deliberate exploitation of Malinké fascination with language. The transposition approach of Ahmadou Kourouma does not deal with translation at the level of textual equivalence of visible source and Target Texts. In other words, there is no trace of Ahmadou Kourouma’s Source Text through which he transposes meaning into the Target Text. Adebayo (2000: 76) affirms that:

“What he (Ahmadou Kourouma) has done is an acrobatic linguistic display that remains relatively new in translation practice. Since writing in another language other than one’s own is basically an exercise in translation, it is difficult to agree completely with Ahmadou Kourouma that he has not translated (...). It is a welcome development that more writers are exploiting to full advantage their cultural hybridity at the linguistic level. The exercise could not have been simple. If the writer had not been careful, he could have degenerated into pure babelism or linguistic irregularity (...). The French language will definitely have to bear the burden of linguistic hybridity in the third millennium; each francophone community seeks to assert its individuality with the Francophone”.

The transposition technique of Ahmadou Kourouma confirms his ability to mix his mother tongue with French language with moderated deviation from the norms of the latter. Baum-Rudischhauser (1991: 89) is highly fascinated by this approach when he wished that various European languages should be Africanized. In this form, African writers are gradually creating an independent language for African literature (ibid:89). Adrian Adams translates Ahmadou Kourouma’s transposition technique with understanding, precision and accuracy in the target text.

## **2.2. Analysing Ahmadou Kourouma as a Mental Translator**

*Les Soleils des Indépendances* is a text produced through mental “translation”. By mental translation, I mean that Ahmadou Kourouma finds himself describing situations or modes of thought which have no direct meaning in the French way of life ( that is, using the French language). Caught in

this situation, he tries to construct what he wants to say within the limits of conversational French or he tries to push back those limits to accommodate his ideas. Right here in Africa for example, English and French serve as official languages in the former British and French colonies, including Ivory Coast, the home country of Ahmadou Kourouma. The important thing is not that colonialism has endowed various African writers with a world language: the important thing is how the writer uses the language. The English translation of Ahmadou Kourouma's work has undoubtedly been of value in establishing a critical relationship between the European and African literary works, presenting a concept that is different from the West. Ahmadou Kourouma describes vividly the realities of Malinké society and narrates the experiences of the people while using the French language. With the possible exception of Camara Laye who wrote his novels in France, virtually all African creative writers, both Anglophones and Francophones, exploit their dual Afro-European background in their creative endeavours. So the phenomenon of "mental translation" is not peculiar to Ahmadou Kourouma. This feature makes Ahmadou Kourouma first and foremost a writer of dual culture: the native culture he is writing about and the European culture he has imbibed, thereby making him a "translator" before being a creative artist. In other words, *Les Soleils des Indépendances* is anchored to a large extent on the "translation" activities and is uniquely the end result of the translational competence of Ahmadou Kouroumah, which in turn provides the base line for the practice of translation. Ahmadou Kourouma in his recent interview affirms that:

J'adapte la langue au rythme narratif africain (...). Ce livre s'adresse à l'Africain. Je l'ai pensé en Malinké et écrit en français prenant une liberté que j'estime naturelle avec la langue classique (...). Qu'avais-je donc fait ? Simplement donné cours à mon tempérament en distortant une langue classique trop rigide pour que ma pensée s'y meuve. J'ai donc traduit le malinké en français, en cassant le français pour retrouver et restituer le rythme africain. J'ai essayé le style malinké. Je réfléchissais en Malinké et essayais de présenter comment un malinké percevait l'événement, comment la chose venait à son esprit. Je pensais en malinké et le problème était de retraduire, de transmettre la démarche intellectuelle qui était faite en malinké. (Interview released on a long-playing record by Edition CLE cited in Haruna J. Jacob (2002).

I adapt my language to the African narrative style (...). This book addresses the African. I thought it out in Malinké and wrote in French; taking some liberty I considered natural with the classical language (...). So what did I do? I simply let go my temperament by distorting a classical language otherwise too rigid to enable my thought flow freely. I thus translated Malinké into French, breaking the French to find and restore the African rhythm(...). I decided to try the malinké style (...). I thought in Malinké and then tried to present things the way a Malinké would present them, the way they would come to his mind. I thought in Malinké and the problem was how to retranslate the intellectual process that had taken place in Malinké<sup>2</sup>.

We shall consider some examples from our text to justify the above quotation:

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<sup>2</sup> Translated by Babatunde Samuel Moruwawon

**a. Puces, poux, punaises et cancrelats** se levèrent et s'acharnèrent sur tout son corps, même sur les oreilles. (P.142).

**Fleas, lice, bedbugs and cockroaches** swarmed all over him, and even attacked his ears.(p.95).

**b. Il y avait une semaine qu'avait fini dans la capitale** Koné Ibrahima de la race malinké.(p.7).

One week had passed **since Ibrahima Koné of the malinke race had met his end in the capital city(...)** (p.3).

**c. Fama avait fini...** Un malinké était mort.(p.204)

**Fama had finished....** A malinke had died.(p.136).

Ahmadou Kourouma's use of language is worthy of note. He uses malinké terminologies that are not fully easy to convey in translation. His writing is a product of francophone West Africa: the native culture and the colonial language imposed on him. All these manifest in idioms and sense he uses throughout his work. We recognize the fact that in (b) and (c) above, the use of "avait fini" is not fixed. It is expressed in (c) to mean "un malinké était mort" showing that this word is used voluntarily and what it represents in a given circumstance could alter in another circumstance. Ahmadou Kourouma as (traducteur de lui-même), that is, self-translator, presents some implications on the practice of translation: First, he expresses his views about the malinke society through translation as practised by African writers like Chinua Achebe of Nigeria. For example, Chinua Achebe's illiterate Igbo characters speak polished English only because Achebe succeeds in "translating" into English what should have been written in Igbo language. Second, Ahmadou Kourouma unravels the fact of the complex nature of the translation process which most translators of African Literature may face when translating these literatures, because Ahmadou Kourouma himself encounters translation difficulty in expressing the malinké world-view into French in the composition of *Les Soleils des Indépendances*.

Third, it illustrates the problem that most creative writers may come across when they think first in their mother tongue before proceeding to give form to their imaginations in a foreign language. Fourth, it shows that most translation problems which are traceable to translation activity are actually the translator's problems in not being able to understand and render into the Target Text what is said in the Source Text. The above constitutes some insights on some of the problems to successful translation and the extent to which the translator, as an interlingual and intercultural mediator can actually be reckoned upon to ensure effective communication in the Target Language. Ahmadou Kourouma is not translating a malinké text already written in black and white into French. He merely goes through a mental process before putting pen to paper directly in French. *Les Soleils des Indépendances* reveals the complexities that often surround the term "translation", particularly in the analysis of the work of Ahmadou Kourouma. The concept of "mental translation" brings to the fore where "critics and writers of the corpus of texts designated as African literature often consider problematic the role of European languages in this literature" Adejumobi (1998).



### 2.3. Analysis of the Problem of Polysemy in the Translation of *Les Soleils des Indépendances* as: *The Suns of Independence*

Under this heading we shall analyze the problem of polysemy in the translation of the title and subtitles of *Les soleils des Indépendances*.

#### 2.3.1. The Title of the Text

The title of our text reads “*Les Soleils des Indépendances*” translated as: *The Suns of Independence*. The language strategy of Ahmadou Kourouma explains the africanisation of the French language which is the very characteristic of Ahmadou Kourouma’s writing. It is a subversive method used by Ahmadou Kourouma. This is because the French language in the hand of Ahmadou Kourouma is no longer the exclusive creation of the metropolis, but rather a hybrid of French and African languages. This is a deconstruction of the French language. Let us consider the following texts:

a)... **Le soleil! Le soleil! Le soleil** des indépendances maléfiques remplissait tout un côté du ciel, grillait, assoiffait l’univers pour justifier les malsains orages des fins d’après-midi (p.9).

... **The sun! the sun!** the cursed **sun** of independence filled half the sky, scorching the universe so as to justify the unhealthy late afternoon storms (p.5).

b) **Les soleils** des indépendances s’étaient annoncés comme un orage lointain et dès les premiers vents Fama s’était débarrassé de tout: négoce, amitiés, femmes pour user les nuits, les jours l’argent et la colère à injurier la France, le père, la mère de la France (p.22).

Like a distant storm, **the suns** of independence had given warning of their coming and at the first gusts of wind which Fama had shed everything: trade, friends, women to use up his night s and days, his money and his anger in railing against France (p.13).

c) Cette période d’agitation a été appelée **les soleils** de la politique. Comme une nuée de sauterelles les indépendances tombèrent sur l’Afrique à la suite **des soleils** de la politique (p.22).

That period of agitation has been called **the suns** of politics; after **the suns** of politics, independence fell upon Africa like a swarm of grasshoppers (p.14).

From (a) above, Ahmadou Kourouma uses the word “soleil” in the singular form, as a pun. There is no doubt that the sun is being referred to here. From examples (b) and (c), the plural form of

the word “soleils” is used in a connotative sense. When one critically analyses this word “soleils”, which is rendered as “suns” by the translator, we are tempted to ask whether these “suns” refer to the “unimagined “suns” in the heavens that have brought untold hardship to the Africans. However, it is obvious from the original text that “les soleils” in example (c) above connote the independence period when the politicians exploit the African masses:

**a)** Vraiment les soleils des indépendances sont impropres aux grandes choses; ils n’ont pas seulement dévirilisé mais aussi démystifié l’Afrique (p.149).

Truly the suns of independence are unsuited to great things; they have not only unmanned, but also unmagicked Africa.(p.100).

**b)** Fama, couché et repu, s’était vautre sur la natte, prêt à dégainer pour sabrer, faucher et vilipender la bâtardise des politiciens et des soleils des indépendances(...). Le parti unique de la République interdisait aux villageois d’entendre ce que pourraient conter les arrivants de la capitale sur la politique.(p.97).

Fama, reclining full-fed on his mat, was prepared to unsheath his tongue and lash out with a cut-and-thrust denunciation of the bastard politicians and suns of independence(...). The Republic’s single party forbade villagers to listen to anything people arriving from the capital city might say about politics.(p.65).

**c)** Ces soleils sur les têtes, ces politiciens, tous ces voleurs, et menteurs, tous ces déhontés, ne sont-ils pas le désert bâtard où doit mourir le fleuve Doumbouya?(p.99).

These suns overhead, these politicians, all these shameless people, these liars and thieves, are they not the bastard deserts where the great Dumbuya River must disappear? (p.66).

**d)** Ajoutons qu’après le départ des voyageurs le soleil monta rapidement: Mais, et cela ne s’était jamais vu en plein harmattan dans le Horodougou (p.153).

Let us add that after the travellers had left, the sun swiftly rose. But, and this was unheard of in Horodugu(...) (p.102).

In Ahmadou Kourouma’s sense of the term “soleils” in a, b, and c examples, politicians represent “suns”. They symbolize the leaders of the people, they are those who quest and agitate for independence. If Adrian Adams chooses to render the English translation of the Source Text literally,

she may end up mistranslating the sense of Ahmadou Kourouma. In example (d), “le soleil” means the central body of the solar system, that is “the sun”. The Webster Dictionary (1997) defines the sun as the central body of the solar system, a star around which the earth and other planets revolve and from which they receive light and heat. In French *Le Petit Robert*(1978), defines “soleil” as: Astre qui donne lumière et chaleur à la terre , et rythme la vie sur sa surface.

Polysemy is a hindrance to functional Target Language equivalent, specifically in the translation of *Les Soleils des Indépendances*. It is also a hindrance to machine translation. The question might therefore be raised: how does Adrian Adams recognize the relevant meanings that are to be built into sense in the translation of polysemous words in the Source Text? The translator’s real word knowledge and contextual knowledge contribute to the instant understanding of the Source Text sense. Our analysis gives an insight into how the human mind understands sense in translation. In other words, as long as sense can be made out of words, group of words, phrases, or sentences, re-expression in the Target Language becomes easy and fluent. However, in monolingual communication, it is obviously much more difficult to study the way in which comprehension builds up, since most of it occurs unconsciously.

It can be assumed that our analysis can be extrapolated to Adrian Adams’ comprehension of the Source Text in general. This comprehension is not a linear process from verbal elements to knowledge, but a constant intermingling of language and extra-linguistic knowledge of Adrian Adams. It is knowledge that has been stored in her cognitive memory that she then uses for comprehension. She achieves this first, by assimilating this new knowledge and in doing so, accommodates it, thus giving rise to a new adapted pattern in the Target Text.

The title of Ahmadou Kourouma’s text is rich in symbols and implications and builds up a complex cultural, linguistic, stylistic and philosophical concepts, thus, making the translator responsible for creating the translation comparable to the original from aesthetic, stylistic perspectives. According to Bakhtin (1979), “any fictional text should be considered as the aesthetic event involving certain parity between the writer of the original and the translator. This underlines the general value of translation as a linguistic operation whose efficacy exceeds the frontiers of textual worlds, allowing the concept to be operatory in all kind of systemic transfer of literature” (Hermans 2010). Translation gives access to information what would otherwise remain locked in a foreign language, beyond reach. It is commonly assumed that this enabling role constitutes the main value of translation. If the translation of an African text like that of Ahmadou Kourouma’s *Les Soleils des Indépendances* is to transmit information without addition, omission or distortion textual and contextual methods must be used by Adrian Adams. Our analysis reveals some of the challenges Adrian Adams faces in order to translate the equivalent title of Ahmadou Kourouma’s *Les soleils des indépendances*. Her English translation of this title thrives on the recognition of the nucleus elements against the search for virtual identities.

### **2.3.2. Translation of Sub-titles**

Ahmadou Kourouma makes use of extremely long sub-titles in his work. These long sub-titles are part of the literary techniques of Ahmadou Kourouma. Let us consider the translation of the following sub-titles from our text:

- a) Le molosse et sa déhontée façon de s’asseoir (p.7).

The mastiff and his shameless way of sitting (p.3).

**b)** Le cou chargé de carcans hérissés de sortilèges comme le sont de piquants acérés, les colliers du chasseur de cynocéphales (p.30).

His neck was hung about with collars bristling with magic charms, like the spike-studded collars worn by baboon- hunting dogs (p.19).

**c)** Où a-t-on vu Allah s'apitoyer sur un malheur? (p.58).

When has God ever shown pity for misfortune ? (p.38).

**d)** Les soleils sonnans l'harmattan et Fama, avec des nuits hérissées de punaises et de Mariam, furent tous pris au piège, mais la bâtardise ne gagne pas.(p.124).

The suns sounding the dry season and Fama, his nights bristling with bedbugs and Mariam, were all trapped; but the bastards did not win.(p.83).

**e.** Les choses qui ne peuvent pas être dites ne méritent pas de noms (p.157).

Things that cannot be talked about do not deserve a name (p.105).

The English translation of these sub-titles is not ambiguous. The use of verbs: “déhontée”, “s’asseoir”, “s’apitoyer”, “hérissées”, “furent”, “gagna”, “dites”, “méritent” “peuvent”, as revealed in examples (a), (b), (c), (d) and (e) coupled with the use of figures of speech (comparison) as shown in (d) above demonstrate the concreteness of the English language in the Target Text. The English translation of these verbs reflects the French equivalence of the malinké idiolects. The translation of these titles in the Target Language reflects the syntactic construct of both French and Malinké features.

### **3. Conclusion**

Translating African literary works is always a challenge to literary translators due to the aesthetic and expressive values of these texts. Adrian Adams has great achievement as the translator who introduced Ahmadou Kourouma's text to the Anglophone reading public. Her translation, highly acclaimed in her time, still serves as a brilliant example of stylistic elegance just as it demonstrates a high level of translation equivalence. The fact that Adrian Adams English translation of *Les Soleils des Indépendances* is still being reprinted today speaks volumes for itself. Literary translation places great importance upon the linguistic, cognitive and emotional aspects of translation process. Naturally, it is

observed in this paper that Adrian Adams' translation of Kourouma's text poses its own problems to the translator, but the practical considerations that go on in the translation process do not seem to differ much from the translation carried out by Adrian Adams.

Really, it can be asserted in this work that the translation of *Les Soleils des Indépendances* by Adrian Adams constitutes a paradigm model in the field of literary translation. This text is better known and admired in its English translation than any other master-piece by Francophone African writers. This is because the translator pays special attention to the transfer of the aesthetic values of the original text. The above is not to say that there are no problems in the English translation of *Les Soleils des Indépendances* into English. This is because language interacts alongside cultures for dynamism. Apart from these few problems, it can be affirmed that the English translation of *Les Soleils des Indépendances* by the translators is faithful. It is faithful because the target text conforms to the norms of usage of the Source Language, thus, making the Target Text to serve as a blend of linguistic correspondence and contextual equivalence.

Adrian Adams' proper understanding of the linguistic and cultural features of Kourouma's text offers her the opportunity to translate Ahmadou Kourouma's layer of lexical inventions in the Target Text. Thus, she can fully understand the meaning of the text.

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### **INTERNET SOURCES**

1. Ahmadou Kourouma's life and works were got from the online source:  
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2. Online source: [http://www.unesco.org/courier/1999\\_03/uk/dires/txt1.htm](http://www.unesco.org/courier/1999_03/uk/dires/txt1.htm).