

THE GERMAN TRANSLATION OF FOLKSONGS IN THE AFRICAN TRILOGY AND THE EFFECTS OF ADDRESSIVITY

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Abstract

Studies focusing on the translation of Europhone African literature into other European languages have emphasized the significance of oral literature in translation. However, songs, as a form of oral literature, have received relatively less consideration in these literatures regarding their role and transfer in the field of translation studies. On one hand, the translation of songs does not give room for footnotes and on the other hand, such translations must fit perfectly with the purposes rhythm and melody. This study intends to fill this gap by examining the German translations of songs in Chinua Achebe's novels *Things Fall Apart*, *Arrow of God*, and *No Longer at Ease*, collectively called The African Trilogy. The study will make use of the three German translations of *Things Fall Apart*, the two German translations of *No Longer at Ease*, and the only German translation of *Arrow of God*. The translations will be analyzed using Bakhtin's notion of addressivity. The aim of the study is to shed light on how addressivity affects translation of hybrid oral texts.

Keywords: Translation, Folksongs, German, African Trilogy, Addressivity

Introduction

This study investigates the role of addressivity in the translation of folksongs in Nigerian author Chinua Achebe's African Trilogy: *Things Fall Apart* (1958), *No Longer at Ease* (1960) and *Arrow of God* (1963). By addressivity, I mean how a text addresses a particular respondent. Addressivity in Mikhail Bakhtin's theory of narrativity refers to the fact that any utterance is directed towards an addressee, that is, a listener or potential respondent. According to Bakhtin (Hsu 2013: 3), an "essential (constitutive) marker of the utterance is its quality of being directed to someone, its addressivity". That is, each utterance has both an author and an addressee and is oriented toward a future answer. When one speaks, one's words are in accordance with the response one anticipates from the addressee. Hence, to Bakhtin, addressivity is an essential feature of utterances (Grubel 2015: 223-225). Addressivity can be expressed by lexical, morphological, and syntactical elements. It is one of the speech genre features, which can also determine the *differentia specifica* of literary genres. Accordingly, addressivity is employed

differently depending on literary modes and genres. Addressivity differs in prose and poetry, in drama and functional texts, and consequently depends on fiction, fantasy, performativity and practical functions. In prose, addressivity is mostly framed by the relations of different perspectives, worldviews, factuality, fictionality and metalepsis. In poetry, where in contrast to prose, the synergy between the form and meaning of language plays an important role, addressivity is created by a plea and appeal to the imagination, and to fantasy. The reader can and should hear and/or see the repetition in rhythm, which grounds the presentation of the possible or impossible sense. In drama, addressivity is mainly shaped by the (realised or imagined) performativity of the play, by the two realities that are presented in the theatre machine (theatre machine refers to the resource for teaching virtually all the fundamentals of performance) on the one hand, and the world played within and by the drama, on the other hand. These genre differences are included to show that the notion of addressivity has been considered in the genres where songs also play an important role.

Emily Rosamond (2017: 34) postulates

that what Bakhtin called addressivity is “the quality of turning to someone”. For Bakhtin, addressivity is a fundamental constitutive property of any utterance, whether in literature, everyday conversation or any other linguistic context. Without addressivity, he writes, “the utterance does not and cannot exist” (ibid: 8). Yet despite being fundamental to the utterance, many analyses of expression through language, Bakhtin notes, either miss or underemphasize addressivity, since it does not appear in any of the constituent parts of an utterance (for instance, in any particular unit of language) (ibid: 8). Rather, addressivity is a property of the utterance in its entirety. Addressivity is an important component in Bakhtin’s broadly dialogical project. Throughout his writings, he constantly draws attention to the dialogism of language and literature, the senses in which language is shot through with interconnected calls and responses, echoes and iterations, and multiplicities of voices.

The studies cited above reveal that addressivity takes into cognizance the existence of a respondent (either a reader or a listener) and therefore a text does not exist just for itself. Thus, addressivity in this case is informed by the way a text is structured considering the time, space and context in order to get a message across. Based on this premise, this essay intends to evaluate how the translators of Achebe’s texts considered their addressees, that is, the target readers in their translations of folksongs in postcolonial texts. As such, I will examine the way addressivity affects the translation of a particular group of intertexts found in Achebe’s African Trilogy.

This essay, therefore, seeks to undertake a criticism of the German renditions of songs found in the African Trilogy. The target texts are *Okonkwo oder Das Alte Stürzt* (ODAS1, 1959) translated by Richard Moring, *Okonkwo oder Das Alte Stürzt* (ODAS2, 1983) translated by Dagmar Heusler and Evelin Petzold, and *Alles Zerfällt* (AZ, 2012) translated by Uda Strätling. These are all translations of *Things Fall Apart* (TFA, 1958). I will also use the two German translations of *No Longer at Ease* (NLAE, 1960), *Obi. Ein afrikanischer Roman* (OEAR, 1963) by Josef Zimmering and *Heimkehr in fremdes Land* (HIFL, 2002) by Susanne Koehler. Finally, I will also

examine the only German translation of *Arrow of God* (AoG, 1963), *Der Pfeil Gottes* (DFG, 1965) done by M. von Schweinitz. The aim of this study is to show how the folksongs in these novels are transferred from the source languages, which are English and Igbo, into German and how addressivity plays a role therein. Consequently, I will consider how hybridity functions as a characteristic of songs in postcolonial literature and I will review studies done on songs in postcolonial literature and translation. Afterwards, I offer an analysis of some selected folksongs in Achebe’s African trilogy. Some of the folksongs are originally Igbo songs but some of them were written in English by Achebe.

Hybridity of Songs in Postcolonial Literature

Hybridity here refers to the cooperation between the mother tongue of the African writer and the colonial language in which he/she writes. This hybridity is a challenge for the addressees since not only the readers with the same cultural background as the author are addressed but whoever comes across with the novel. Through translation, the translators take the challenge posed by this hybridity further across to the readers outside the colonial context of the author. The hybrid nature of folksongs in postcolonial literature is related to resistance. Songs in postcolonial African literature have long been considered a form of resistance (Jefferess, 2008) since postcolonial literature is a literature of resistance (Ashcroft 1989, Chinweizu 1980). The resistance is seen in the fact that the folksongs originate from the culture of the author and are alien to the colonial language culture in which he/she writes. This is, as a matter of fact, evidenced in the challenge that these songs can pose as the author translates them from indigenous languages into English or French for their novel, as the case may be. Authors occasionally leave some of the indigenous words untranslated, which not only adds local colour to the songs in colonial languages, but also creates a platform for further engagement with the text, especially for readers who are not familiar with the mother tongue of the writer. The inclusion of indigenous words in the writings of African authors shows a rejection of the standard usage of

the European language used as the medium of writing and this strategy is viewed as a form of resistance (cf. Chinweizu et al. 1980). The inclusion of indigenous words in an English (or a colonial) language writing results into code-switching. That is a condition where at least two languages are mixed and used together as the medium of writing. In this case, code-switching refers to the mixing (or use) of both the indigenous language of the author (i.e., Igbo) and English in writing. Such resistance is not only observed in terms of code-switching in the source texts of the songs but also in the source culture, which also portrays a form of hybridity. However, hybridity in the language of African literature is not limited to code-switching (in the songs) but also includes linguistic innovations of words and sentence structures. As Bandia (2008: 26) notes, it is:

interesting to note to what extent African oral tradition has influenced the techniques or aesthetics of European language writing [by African writers]. Such influences are often heavily grounded and manifest in the kind of linguistic experimentation, or innovation carried out by the writers.

The above statement by Bandia describes how hybridity, that is the interplay between African oral tradition and the European language used in writing African literature leads to innovation occasioned by linguistic experimentation. Examples of such experimentation is the lexical innovation through hybrid formations and semantic shifts.

Studies on Songs in Postcolonial Contexts and in Translation

Songs as elements of oral literature in postcolonial novels have received attention in the works of critics of literature like Christin Hoene (2012) and Babatunde Moruwawon and Festus Njosi (2003). However, songs have received very little attention in studies of postcolonial literary translation, particularly in their translations into German.

Hoene (2012) describes the interrelationship between music, time and place in two postcolonial novels by British-Asian authors: Amit Chaudhuri's *Afternoon Raag* (1993) and

Suhayl Saadi's *Psychoraag* (2004). She observes that the inclusion of songs in postcolonial texts is a crucial form of postcolonial politics of identity. For her, music in postcolonial texts is "apt to express hybrid postcolonial identities" (Hoene 2012: 90) because it can overcome fixed boundaries of time and space while retaining its cultural heritage. Since her study is only in the purview of literature and does not extend to literary translation, this is one of the gaps that this study seeks to fill.

Adopting Gadamer's (1960) concept of "play" Moruwawon and Njosi (2003) explore the French translations of the songs found in Achebe's *Things Fall Apart*. They focus on the role of culture, translation, literary translator, language and interpretation, together with "harmony" in translation. However, the study fails to show the way the oral songs are literalized by the author in the original text and how this "litarized orality" that reflects hybridity is reproduced in the French translation. Although their main aim is to show how harmonious the French translation of the songs is, they gave no musical notes to illustrate this. Therefore, this study departs from this earlier work on songs in translation of Achebe's novel by concentrating on the hybridity of the oral texts and their transfer. The following review Johanna Akerstrom also considers a colonial language in the translation of songs.

Johanna Akerstrom (2009) undertakes a study of three musicals that were translated from English into Swedish. While her study does not directly examine postcolonial novels, her work is relevant for this study because she examines song translation and also because the source language she examines is English. She notes that a translator must be semantically flexible when choosing words and must pay attention to rhythm and rhyme in order to find a natural rhythm to the song. Furthermore, she maintains that a translated song must be comprehensible and feel natural and to achieve this, a translator needs to have good association skills, a large vocabulary and has to be good at word play.

The works reviewed above considered songs both in the postcolonial context and in translation and its hybrid nature. However, none of these studies focused on the German translation of

songs in a postcolonial novel from Africa. Therefore, I will like to examine the German translations of Igbo folksongs found in Chinua Achebe's "African Trilogy" and also include addressivity as a critical perspective in the analysis of the song translation.

Analysis

The following analysis will consider hybridity of the songs in the African trilogy considering how they were encoded to reflect modulations, culture, language, and aesthetics in the source and target texts. It is noteworthy that the proximity of the time of publications of the source texts used in this study and their first translations, in a way, indicates that the translated texts were received in the target context with similar interest to that of the original texts (Okuseinde 2008: 41). *Things Fall Apart* was published in 1958 while its first German translation was published in 1959. Also, *No Longer at Ease* was first published in 1960 and its first German translation was published three

years after, that is 1963. Likewise, *Arrow of God* was also first published in 1963 and its German translation came out in 1965.

In the analysis, I will take cognizance of the literary traditions in the Igbo novel as discussed by Igboanusi (2002). Some of these traditions, as highlighted by Igboanusi, are nativisation, Igbo English, phonological and lexical variations (deviations from Standard English), language mixing, lexical innovations and the use of Pidgin (Igboanusi 2002: vi). Achebe, being an Igbo, practised some of these traditions. The essence of referring to Igboanusi (2002) is to show that some of these linguistic practices by Igbo writers are evident in putting the Igbo folk music into writing in Achebe's works. Therefore, certain linguistic features can be observed in the folksongs in the African trilogy which deviate from Standard English. One particular example of this is language mixing and Igbo English.

Things Fall Apart

In *TFA* all the folksongs are written separately from the text as quotations. An instance is found in chapter four where the author describes the exciting atmosphere which people experience when the rains gradually stops and children run outside to play and sing:

'The rain is falling, the sun is shining,
Alone Nnadi is cooking and eating' (TFA p. 25)

Even though the song above is originally Igbo, it is written in English and it also follows the English rhyme pattern with the lines ending in 'ing'. Apart from the fact that it is written with quotation marks to show that it is a song and that its form different from that of a prose, one can observe the use of Nigerian English in the song. Although it can be argued that the sentence 'the rain is falling' is a form of poetic language, it can also be said that the sentence follows the structure of Nigerian English which is influenced by Nigerian languages; the Standard English would be 'it is raining'. Therefore, the above folksong is hybrid in nature considering the features such as the Igbo culture, English rhyme pattern and Nigerian English sentence structure in it.

In the first German translation of the source text, one can observe that the rhyme pattern in the song was changed completely into German through the use of 'scheint' and 'weint'. As a result, the translator created three lines for the song instead of the two which can be seen in the original text. The song reads in the first translation as follows:

Der Regen fällt,
Die Sonne scheint;
Nur Nnadi sitzt allein und weint. (ODAS1 p. 43)

One can also see in the translation above that instead of the standard German sentence structure of 'es regnet' (it is raining), the translator follows the Nigerian English sentence structure ie 'der Regen fällt' (the rain is falling). This reveals that hybridity is also evident in this translation. Apart from this, the translator focuses more on the rhyme and therefore changes the meaning of the last line in his translation. Instead of translating 'alone Nnadi is cooking and eating' he rather translates 'Nnadi is sitting and crying alone'. The meaning in the translation is very different from what is obtained in the source text. For Nnadi to be cooking and eating

means he is enjoying himself and having a nice time. This is different from a situation of sorrowing which results into crying. The second translation reads thus:

“Der Regen fällt, die Sonne scheint,
Nur Nnadi kocht und ißt allein.” (ODAS2 p. 44)

In the second translation above, the translators also use ‘Nigerian German’ because they follow the Nigerian English sentence structure ‘der Regen fällt’ (the rain is falling). In standard English (or German), one would normally say “it is raining” (es regnet). Therefore, the unusual thing about the sentence structure is that it does not follow the standard English syntax but that of the Nigerian English. Although it can be argued that ‘the rain is falling’ and ‘der Regen fällt’ are in the poetic form, it is worthy of note that this song is originally in Igbo songs and therefore follows the Igbo language structure which partly influences the Nigerian English. Despite this fact, the second translators use the standard German in the remaining part of the song. For example, instead of the word ‘allein’ (alone) coming at the beginning of the last sentence of the song as we have in the source text, the word comes at the end of the sentence. It is also worthy of note that the translators use quotation marks to write the song as can be seen in the original text. The third translation reads thus:

*Der Regen fällt, die Sonne scheint.
Allein kocht Nnadi und isst.* (AZ p.53)

The third translation shows a complete deviation from the nature of the typography of the song. While the song is written in roman type, the third translator puts it in italics. One can assume that she does so in order to depict the orality of the text as being different from other parts. This pattern of writing songs in italics is observed throughout the third German translation of *TFA*. However, the translator tries as much as possible to stay close to the sentence structure of the English version. Just like the two earlier translations, this one also reads ‘der Regen fällt’ (the rain is falling). Aside from this, the last line reads almost exactly as the English source text. The only difference is due to the different sentence structure between German and English as it would not make sense to the German reader if the translator translates the sentence word for word. The hybrid nature of the Igbo song in which it exhibits an English rhyme scheme in its written form is lost in this translation. As such, reader is not offered the opportunity to encounter the English rhyme in an African song, although the strategy by this translator can make the target reader assimilate the meaning better.

The addressive feature of the song is hybrid in nature. It is indigenous in content and European in form. While the first translator preferred the form above the content, the other translators preferred content over the form. Notwithstanding, the hybrid character of the song is carried across in the three translations tactically. The hybridity of the song is re-represented in the translation, particularly through the reproduction of the line “The rain is falling” as “Der Regen fällt”. Apart from rhyme structure, germanising indigenous concepts is another hybrid feature found in the translation of the songs. The next example will consider some forms of germanising in the songs amongst other things.

The following is an example of a folksong sung during a wrestling match. Okafo, one of the men of the village, wins a wrestling match and this song is sung in his praise:

‘Who will wrestle for our village?
Okafo will wrestle for our village.
Has he thrown a hundred men?
He has thrown four hundred men.
Has he thrown a hundred Cats?
He has thrown four hundred Cats.
Then send him word to fight for us.’ (TFA p. 36)

The folksong above is written in quotation marks and it also entails some form of grammatical and pragmatic nativisation. For example, the sentence ‘has he thrown a hundred men?’ includes both grammatical and pragmatic nativisations. Both the word ‘thrown’ the phrase ‘hundred men’ are idiomatic. The meaning of ‘thrown’ here is to conquer and ‘hundred men’ in Igbo is a common idiomatic way of referring to large groups, in this case, strong fighters. Also, the phrase ‘send him word’ is a form of Nigerian English. The British English equivalent of ‘send him word’ would be ‘send for him’. Here also, the phrase ‘send him word’ is

poetic in English but considering the fact that the song is a traditional Igbo song which Achebe modified in the novel, it can be argued that the Igbo syntax was followed in its transcription into English.

The first German translation, even though it is written in quotation marks like the original, exhibits different forms of germanising the folksong. For example, the focus on Okafo through the positioning of 'he has'(er hat) at the beginning of the penultimate line is changed to 'vierhundert' (four hundred) in the translation. Also, the word 'wrestle' is translated as 'ringen' (wrestle) which is less colloquial. Besides the phrase 'send him word' is replaced with 'dann soll' (then should) in the translation. What is missing here is the part of being Okafo informed that he will do the fight, although the idea of 'should' is implied in the English text too. In addition, a rhyme pattern is developed which makes the last line fit into the pattern; this is reflected in this translation as follows:

“Wer wird ringen für unser Dorf?
Okafo wird ringen für unser Dorf.
Hat er hundert Männer geworfen?
Vierhundert Männer hat er geworfen.
Hat er hundert Panther geworfen?
Vierhundert Panther hat er geworfen.
Dann soll Okafo für uns kämpfen.” (ODAS1 p. 59)

In the next example, which is the second German translation of this song, one can observe that the translators undertook a complete rewriting of the folksong. For instance, instead of translating 'Has he thrown a hundred men?', this translation reads 'Wie viele Manner hat er niedergerungen?' (How many men has he thrown?). Also, instead of 'Has he thrown a hundred cats?', the translation reads 'Wie viele Panther hat er besiegt?' (How many panthers has he overcome?). The translation of "cats" as "Panther" here shows that the translator includes other types of "cats" known in biological sciences in the translation. For the Igbo context described in this novel, panthers are not what is being spoken of. The reason the word cats is used to describe wrestlers is because it is believed that the back of a cat does not touch the ground. So once a fighter throws his opponent and the back of his opponent touches the ground, the fighter has overcome his opponent. The back of a wrestler must not touch the ground. In addition, the phrase 'send him word' is translated as 'sagt dem großen Okafo' (tell the great Okafo). Because of this, the seven lines of the song result in eight lines in this translation. The translation reads:

“Wer wird für unser Dorf kämpfen?
Okafo wird für unser Dorf kämpfen.
Wie viele Männer hat er niedergerungen?
Vierhundert Männer hat er niedergerungen.
Wie viele Panther hat er besiegt?
Vierhundert Panther hat er besiegt.
Also sagt dem großen Okafo
Er soll für unser Dorf Kämpfen (ODAS2 p. 60)

In the third German translation, even though the translator tries as much as possible to maintain the grammatical form of the English version, the sentence 'send him word' is translated in a freer manner in the German version as 'schickt nach ihm' (send after him). As mentioned earlier, this folksong is also italicized throughout in contrast to the source text. The translation reads thus:

*Wer wird für unser Dorf ringen?
Okafo wird für unser Dorf ringen.
Hat er hundert Manner umgeworfen?
Er hat vierhundert Manner umgeworfen.
Hat er hundert Katzen umgeworfen?
Er hat vierhundert Katzen umgeworfen.
Dann schickt nach ihm, dass er für uns kämpft. (AZ p. 68)*

From the examples cited above, different patterns of rewriting, semantic deviation, word arrangement,

germanisation, rhyme pattern and increase in number of lines can be observed in the transfer of the folksongs into German. The addressive pattern in this example is pragmatic in nature and this more evident in the questions provided in the song. This pragmatic feature is a characteristic of Igbo language which is inculcated into the English translation. The combination of the Igbo pragmatic structure with the English language of the song is another form of hybridity in the folksongs. The second set of translators did not include this Igbo pragmatic feature in their translation while the first and third translators do that. As such, the feature of addressivity expressed by the author in the source text is carried across more emphatically in the first and third target texts than in the second one. The next example deals with a folksong not translated into English but written by the author in Igbo.

The following folksong found in chapter seven of the novel is written in the mother tongue of the author and also in italics.

Eze elina, elina!
Sala
Eze ilikwa ya
Ikwaba akwa oligholi
Ebe Danda nechi eze
Ebe Uzuzu nete egwu
Sala (TFA p. 42)

The three German versions of this song do not deviate, either in the semantic or typographic representation of the song. The reason for this can be because none of the translators understand Igbo or because they recognize the aesthetic of having Igbo songs untranslated the Nigerian novel even though the language of the novel is English. Thus, the target reader will encounter the hybrid nature of the novel where the author uses the resistance strategy. This form of resistance is a strategy used by the author to address the global audience and it is important to showcase this in the target texts as the translators have done in this example. Here, Igbo readers will be able to read both the English and Igbo parts of the novel. However, the Igbo parts resist understanding by the English, German or any other reader who does not speak Igbo. The analysis above show resistance on the part of the author through a hybrid form of addressivity and how the translators re-represent these hybrid forms in their translations. It can be seen that the third translator is more consistent in her method of transfer of the songs by staying close to the content first and then the form (1st & 2nd example) while the first translator prefers the form above the content (1st example) and the second set of translators rewrite the hybrid form (2nd example).

No Longer At Ease

For many Nigerians, especially in the early 20th century, travelling out of the country, particularly overseas, to a Whiteman's land calls for a lot of celebration. People who return from overseas are therefore given a very warm welcome. In so doing, people gather in their houses with praise singers to usher the travelers in. In some cases, too, the praise singers accompany the family members of the travelers to the airport to celebrate the homecoming of their dear ones. Such is the case in the subsequent example. The song here is a praise song sung for Obi on his return home from his studies in England. The song is offered by the women in the village who hear about Obi's return and decide to call by his father's house, even though they are on their way from a burial ceremony. The song reads:

"A letter came to me the other day.
I said to Mosisi: Read my letter for me."
Mosisi said to me: "I do not know how to read."
I went to Innocenti and asked him to read my letter.
Innocenti said to me: "I do not know how to read."
I asked Simonu to read for me. Simonu said:
"This is what the letter has asked me to tell you:
He that has a brother must hold him to his heart,

*For a kinsman cannot be bought in the market,
Neither is a brother bought with money.”*
Is everyone here?
Hele ee he ee he
Are you all here?
Hele ee he ee he
The letter said
That money cannot buy a kinsman,
Hele ee he ee he
That he who has brothers
Has more than riches can buy.
Hele ee he ee he”

(NLAE: 117)

The second stanza of the song with the call and response performance reveals the oral characteristics of the song. The names ‘Mosisi’, ‘Innocenti’ and ‘Simonu’ are Igbo derivatives and subversions of the English names ‘Moses’, ‘Innocent’, and ‘Simon’. Although this song is a traditional Igbo, the author translates it into English while writing and chooses to retain the Igbo versions of the English names. This is another instance of hybridity evident in the source text that reveals the Igbo cultural context of the folksong. Also, the author tactically delineates the transposition of the song from oral to written by transcribing the second part of the first stanza and the responses in the second stanza in italics. With the italics, emphasis is placed on the caller’s message in the song and the attentiveness of the respondents respectively. In a way, Bakhtin’s notion of addressivity, which is predicated on the quality of an utterance being directed to a respondent, is underscored in the use of calls and responses in the song. The calls in the song are actually in accordance with the responses anticipated by the caller from the respondents. Nonetheless, the underlying import of the use of italics to differentiate calls from responses in the source text is not captured in the first translated text. The first German version reads:

*Ein Schreiben kam mir dieser Tage zu.
Ich sagte zu Mosisi: „Lies den Brief mir vor!“
Mosisi sprach zu mir: „Ich kann nicht lesen.“
Ich ging zu Innocenti, bat, den Brief zu lesen.
Auch Innocenti sprach: „Ich kann nicht lesen.“
Simonu bat ich dann. Simonu sprach:
„Das ist’s, was dir zu sagen der Brief mich heißt:
,Wer einen Bruder hat, soll an die Brust ihn drücken;
Denn einen Blutsverwandten kauft man nicht an Markt
Und einen Bruder kauft man nicht um Geld.““
Ist jeder hier?
(Hili ih hi, ih hi)
Seid all ihr da?
(Hili ih hi, ih hi)
Der Brief besagt:
Kein Geld erkauf den Blutsverwandten.
(Hili ih hi, ih hi)
Wer Brüder sein darf nennen,
Hat mehr, als alles Geld erkaufen kann.
(Hili ih hi, ih hi)*

(OEAR: 158/159)

The Igbo coloration of the song is retained by the translator through the use of the Igbo versions of the names ‘Moses’, ‘Innocent’ and ‘Simonu’ which maintains some of the hybridity in the target text. Also, the translator does not translate into standard German in some instances here. For example, the line “This is what the letter

has asked me to tell you” is translated as “Das ist’s, was dir zu sagen der Brief mich heißt” instead of “Das ist es, was mich der Brief gebeten hat, Ihnen zu sagen”. This is done probably done by the translator in order to keep to the beat of the song, thus avoiding long sentences. However, the translator reframes the whole song in italics in his translation. Consequently, the intonation and voice modulation showing emphasis in the oral text, which Achebe tries to elucidate by the use of both roman type and italics in different parts of the songs while writing, is lost in the first translation of the song into German. The translator assumes that it is a mere song and so takes its structure and performative quality for granted. Also, the translator practically changes the response “Hele ee he ee he” to “Hili ih hi ih hi”. This change suggests the germanizing of the sound patterns. The translator alters the sound pattern perhaps to make the target readers more at home with the pronunciation of the response. His decision might be guaranteed by the fact that the response does not have a precise meaning. Another important point to note in the first translation of the song is the enclosure of the responses into brackets. This creates the impression that the responses are optional. On the other hand, they may not be optional but are rather meant to be emphasized. A particular translation method that stands out in this version is germanization. The translator does this by deviating from standard German in some instances and also by changing the sound pattern in the song. As such, the form of addressivity evident in the translation of this song is includes another cultural aspect. That is, apart from the Igbo and English form evident in the source text, the translator involves a German aspect which makes the hybrid form of the addressivity here more complex in nature. A similar conclusion can be deduced after observing the second translation although the translator’s strategy here is different. The second translation by Susanne Koehler reads:

Kürzlich kam ein Brief in mein Haus.
Ich sagte zu Mosisi: „Lies mir meinen Brief vor!“
Mosisi antwortete: „Ich kann nicht lesen.“
So ging ich zu Innocenti und bat ihn, mir den Brief zu lesen.
Innocenti sagte zu mir: „Ich kann nicht lesen.“
Dann fragte ich Simoni, und Simoni sagte:
„Der Brief hat mich beauftragt, dir folgendes zu sagen:
, Wer einen Bruder hat, muß ihm im Herzen zugetan sein,
Denn einen Verwandten kauft man weder auf dem Markt,
Noch läßt sich ein Bruder mit Geld kaufen.““
Sind alle da?
Hele ee he ee he
Seid ihr alle da?
Hele ee he ee he
Der Brief sagte,
Mit Geld läßt sich kein Bruder kaufen
Hele ee he ee he
Wer Brüder hat,
Besitzt mehr, als aller Reichtum kaufen kann.
Hele ee he ee he.

(HIFL: 148)

The second translator makes a different choice by representing the two verses of the song with the same typography. In her case, however, she does not use italics at all. Whereas the use of italics by the first translator could help to depict that the song is being sung in the novel, in the second German version, this is not shown as roman type is used. However, the formatting of the text into verses help to show that it is a song. In the second translation, the whole song is not explicitly differentiated from the text as lyrical. Thus, the emphasis of call and response through voice modulation delineated in writing by the use of italics is lost in the second translation.

In the following example, I observed a similar pattern in the transposition of the oral text into writing. The translators use similar strategies as the ones explicated in the first example in two target texts respectively.

In addition, it could also be that a non-Igbo speaker might take the italics to mean that these lines are in Igbo rather than a response to a call. As mentioned earlier, the author uses the resistance strategy which makes him produce the text (the songs) in an hybrid form. The song is sung by passengers in the bus in which Obi is travelling on a visit to his parents in the village. The passengers have to sing in order to keep the driver of the bus awake while driving. The song and its two German translations go thus:

‘An in-law went to see his in-law
Oyiemu – o
His in-law seized him and killed him
Oyiemu – o
Bring a canoe, bring a paddle
Oyiemu – o
The paddle speaks English
Oyiemu – o. (NLAE: 42)
Ein Schwiegervater suchte den Schwiegersohn auf,
Oyiemu – o.
Der Schwiegersohn packt und tötet ihn,
Oyiemu – o.
Bring ein Boot und bring ein Ruder,
Oyiemu – o.
Das Ruder spricht auf englisch,
Oyiemu – o. (OEAR: 61)
Ein Vetter besuchte seinen Gevatter
Oyiemu-o
Der Gevatter legte Hand an den Vetter und brachte ihn um
Oyiemu-o
Bring mir ein Boot, gibt mir ein Paddel
Oyiemu-o
Das Paddel spricht Englisch
Oyiemu-o (Heimkehr in fremdes Land p. 58)
(HIFL: 58)

Apart from the similar strategies noticed in the source and target texts in the two examples above, some cultural issues have come into play in the translations. The first line of the song in the source text reads, “an in-law went to see his in-law”. Here, the hierarchal relationship between the in-laws is specified. This is due to the fact that the author translates from Igbo where the same word, *ogo*, is used for in-law. When writing the song in English, Achebe does not differentiate between the in-laws meant. At a first glance, it is not clear whether it is the son-in-law who went to visit the father-in-law or otherwise. However, this issue can be clarified in Achebe’s explanation, when he makes reference to the fact that a man’s in-laws are his *Chi* (NLAE 1960: 42). As such, we understand that the incident takes place between a man and his wife’s relatives. “Chi” according to Achebe (1958; 1984: 13) means “a personal god”. Generally, among the Igbos, a man regards his in-laws as his personal gods and therefore has to treat them with much reverence. Therefore, in the first translation, the transfer of the first line of the song as “Ein Schwiegervater suchte den Schwiegersohn auf” (A father-in-law visits the son-in-law) could be deemed acceptable. Susanne Koehler the second translator, used the explicitation method in translating ‘in-law’ because German being the target language would require a kind of clarification so as to avoid confusion on the part of the readers when engaging with the song. The second German version of the song reads: “Ein Vetter besuchte seinen Gevatter” (A cousin visits his godfather). This translation appears strange since it carries neither the grammatical nor the cultural semantic associated with the song. By making this choice, I assume that the translator attempts to establish a kind of rhyme scheme for the song. Doing so, therefore, the translator attributes the Eurocentric features of rhyme forms found in Western music to the Igbo song in the German target text. It must, however, be noted that African oral

aesthetics are not accomplished in the exact way as is obtainable in European lyrics. Using European aesthetic features in this case is a kind of Eurocentric strategy of translating Igbo culture. This, thus, alters the aesthetic characteristic of the African song in her translation.

In the next example, I consider a case where Achebe writes the Igbo song and also provides the English translation together in the novel. On a particular occasion, the brass band of CMS Central School of Obi's village playing the melody of the following song while welcoming Obi back from England. Achebe's novel reads:

*'Otasili osukwu Onyekuzi Fada
E misisi ya oli awo-o'*

Which translated into English is as follows:
'Palm-fruit eater, Roman Catholic teacher,
His missus a devourer of toads.'

(NLAE: 62)

This is an anti-catholic song that Protestant pupils sing anytime there is a competition between Catholic and Protestant pupils in Obi's school days. In the source text, the author chooses to depict the song in Igbo first and then translate it into English. This type of translation strategy is what Bandia (1996: 141) refers to as "in-text translation". The intention of the author in presenting the song in Igbo is to foreground the cultural value of the song against any religious interpretation that could be attributed to it by the reader. The reason for this is that the song is not meant to be sung in religious circles since it functions only for the purposes of entertainment, particularly during school competitions among pupils.

The first translator overlooks this point and omits the Igbo version in the target text. As a result, the in-text translation is also lost. The loss of the Igbo version and the in-text translation in the first target present a more monolingual, easily assimilable text. Here, the question of addressivity is more evident. This German text addresses German target readers in an assimilable way in contrast to the source text which addresses both Igbo and global English readers. The source text is more resistant to understanding by a non-Igbo speaker and the translator in this case, tries to make it less resistant for the German target readers. Apart from this, the translator also employs rhyme in the song as in: "Palmfruchtesser" and "Lehrer", and "Gemahlin" and "Krötenfresserin". However, this translation deviates from its English source text which does not have any form of rhyme. The first translation goes thus:

*Ein Palmfruchtesser ist der römisch-katholische Lehrer,
Und seine Frau Gemahlin eine Krötenfresserin.*

(OEAR: 66)

The second translator overlooks the use of italics in the source text by using no italics in her translation at all. In the original text, only the Igbo version of the song is in italics; the English version is not italicized. This is to show that the actual song is Igbo and not English. The English translation is just for the benefit of the reader who does not understand Igbo. Not putting the Igbo version in italics creates no distinction between the languages presented by the author in the song text. Hence, Achebe uses italics to distinguish one language from the other. This is a form of Achebe's resistance strategy. Susanne Koehler, the German translator, makes no such distinction. In addition to this, she practically restructures the song in her translation, making the lyrics read like a typical German song. It is also noteworthy to understand that the translator rewrites the second line of the Igbo song "E misisi ya oli awo-o" as "E misisi yarliawo-o". I assume this is a miscopying. The second translation of the song goes thus:

Otasili osukwu Onyenkuzi Fada
E misisi yarliawo-o
Auf englisch heißt das:
Katholikenlehrer
Palmfruchtesser
Seine Alte Krötenfresser.

(HIFL: 62)

Arrow of God

Unlike the first two novels of Achebe which have more than one German translation (*TFA* – 3 German translations and *NLAE* – 2 German translations), his third novel, *Arrow of God* (*AG*) has just one German translation to date. The translator, M. von Schweinitz follows the semantic and orthographical structure of the source text quite closely despite the cultural features in it. In the case of folksongs, the ones found in chapters 5, 6, 8 and 11 are transferred into German almost as exactly as they are in the English original text. However, the songs in chapters 12, 16 and 19 slightly deviate from their presentation in the English source text. For example, while the song in chapter twelve is written in italics throughout, the translator puts them in roman letters in his version. Also, in chapter sixteen, while the author uses quotation marks in presenting the folksong, the translator does not. The opposite is observed in the song found in chapter 5 which goes thus:

When I cut grass and you cut
What's your right to call me names? (AoG 55)

“Wenn ich Gras schneide, und du schneidest auch –
Mit welchem Recht schimpst du mich aus?” (DFG 71)

The song in chapter eight reads:

Look! a python!
Look! a python!
Yes, it lies across the way. (AoG 81)

Seht! Eine Python!
Seht! Eine Python!
Ja, sie liegt über dem Weg! (DFG 101)

In the translations, M. Schweinitz inserts inverted commas in his version of the song in chapter five. Also, the use of an exclamation mark instead of a period at the end of the song in chapter eight indicates that the translator chooses to be more emphatic about the sound of the song than the author. This follows that the feature of addressivity used by Achebe was in most cases followed closely by the translator of the novel. Deviations in terms of punctuation marks show subjectivity of the translator in transferring the songs into German. Nonetheless, a similar manner form of addressivity in the source text is observed in the translation of *Arrow of God*.

Conclusion

Hybridity is a distinct characteristic of Achebe's African Trilogy that is often expressed in his use of folksongs. This hybridity is also evident in the written form through code switching, in-text translation, Nigerian English, and nativisation. In the German target texts, some of the hybrid features are also exhibited even though the translators use different strategies in the transfer of the folksongs and these strategies in many cases lead to the germanisation of the songs. Cases of germanisation can be found when the rhyme pattern is adapted to fit into the German language, more lines are invented by the translator of the novel in his/her translation, and also in cases of modulation. The notion of addressivity, which refers to the fact that utterances are directed towards an addressee, can be seen in the difference between the presentation of folksongs in the

African Trilogy and the different German translations of the songs. While Achebe uses Nigerian and Standard English, he also sometimes writes the songs in Igbo. In these cases, some of the Igbo songs are provided with English versions. This suggests that Achebe is primarily addressing the Nigerian readers. In the same vein, the German translators, by using different strategies, endeavour to retain the aesthetics of the author in their translations and at the same time make use of techniques like italicization, quotations marks, omission of in-text translation, and germanisation in order not to be too obscure to their readers. Considering their addressees, the German target readers, we assume that the translators employ these different strategies to strike a balance between obscurity and explicitness. Considering addressivity as the framework for the study, I argue that the translators made their choices in

order to appeal to their German audience. Hence, the strategies used by the translators are considered conscious decisions and choices. Therefore, in directing the utterance of the folksongs to the potential German readers, the translators either hybridize the songs in their linguistic formations or deviated partially or totally in their aesthetic representations in the German versions. Thus,

addressivity in this case is informed by the way a text is structured considering the time, space, and context in order to get a message across. I have considered these elements in relation to the source language and text setting. Further work is therefore suggested on the elements of time, space and context in relation to the target readers.

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