
**CHARACTERS AND CHARACTERIZATION: AN ONOMASTIC STUDY AND
REALIZATION OF TRANSLATION EQUIVALENCE ON NAMES IN
ABDULLAHI'S GANDUN DABBOBI**

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Abstract

The main thrust of this work is to unveil the translation patterns of names of characters in Abdullahi's Gandun Dabbobi-GD, a Hausa translated version of Orwell's Animal Farm. The conviction, here, is also to set off the possibility of how the two textual materials achieve unity or mediate meaning of the translated names. And whether or not the character's roles determine their translated names or vice versa. Thus, the bulk of the data is from GD and its English original version-AF. This gives a clear picture of the characters in the characterization. To execute this investigation, the researcher used the features of Nida's Equivalence Theory which specify how two or more texts gain correspondence in terms of forms and in meaning. This renders the work partly linguistic and partly translation, as the two concepts are isomorphic when they involve working together. The research discloses that Abdullahi's naming system is unique and strategic and achieves weak equivalence on one to one correspondence of the original text names, or on the ground of physical nature or on attitudinal quality of the characters but on their role ascription.

Keywords: Onomastic, Translation, Naming System, Animal Farm-Gandun Dabbobi, Character and Characterization, Translation Equivalence

Keys to Initials/Abbreviations Interpretation

GD *Gandun Dabbobi*, *AF* *Animal Farm*, *ST* *Source Text*, *TT* *Target Text*,
SN *Source Name*

1.0 Introduction

Any specie of translation in whatever level or form involves at its target conveyance of content or meaning between two or more textual poles; text A to text B. To translate therefore is to have source text-ST and target text-TT which can be inter lingual or inter semiotic. The most intriguing issue surrounding the theoretical or practical aspects of translation is whether or not the ST content or meaning can achieve sameness in the TT, here, comes the notion

of mediation of meaning. Various linguists and professionals in translation and translation studies like Berman & Wood (2005) Venuti (1995) Lefevere (1992), Freeman (1988) and Kuhlwezak & Littau (2007) have contested to that, and their arguments reside on the fact that language, culture, artistic intension, space and time of the translation differ significantly.

Because translation involves certain aspects of linguistics and text generally, it is important to investigate any of its

components that form ingredients in meaning making. To meeting this is to visualise certain domains such as social, linguistic, psychological or any other phenomena. Crystal (1994), Adamu (2015), Udeye (2018) and The Chicago Manual of Style of 1993 have attested to that by arriving at the agreement that translation, meaning and language entwine and involve salient reliance on culture, politics, attitude and social containment. It is on this trend, this study targets to examine how characters' names of AF are able to be translated into GD and the procedures or approaches or bases used in that regard.

1.1 On the Nomenclature of Name and Text Craft

The concept 'name' has etymological orientation. But what is essential is each name has certain features marking off its nameability, and these features can be linguistic, social or circumstantial. According to crystal (1994:140) name in these days is the subject which deals with far more than etymology, and involves wide range of social, psychological and legal questions. This area gained theoretical and methodological politics in the realm of text making. The fact that every society uses name for so many reasons does not mean the societies have similar notion of name or naming. Even in the realm of Eponymy, there is apparent labelling of disunity in meaning. The commonplace ground is that name is inevitable in social, political or any other level of human existence. Each society therefore has naming system and which is one of the inevitable features of human existence.

To some linguists, so many questions are raised as to why people are, in the first place, conscious of names. Most of the outcomes to this lingering question dwell discernibly on the signifying power of names. Name in other words is like a language, i.e. it has the communicative tendency and efficacy is representation and

helps in attaining discourse formation irrespective of culture, time or space. Thus, to say a name is that or represents that, is to reveal its linguistic, situational and communicative effects. Onomastic studies therefore acclaim that name and naming system in different societies including English and Hausa differ significantly and from context to context.

A wide gamut of debates is posited on the interface of name-translation-language and meaning. For instance, Danila Seleskovitch in Freeman (1988) agrees that everything said in one language can be expressed in another. However, some denounce that because translation is multi-edge entity; the possibility to determine or produce sameness in meaning is almost impossible. This is because of semiotic space of TL and SL, the linguistic operational differences, perhaps at the syntactic or stylistic worlds of the two texts. Varied factors like religion, grammar, culture, geographical domain or other circumstantial possibilities account significant influx in that.

Sociologically, in Nigeria, where there exist multifaceted cultural clashes, the way names are coined or given differ from language to language, religion to religion, region to region etcetera. For instance, in the Hausa culture, the ways names are formed markedly reflect what Crystal (1994) calls world of names or naming'. In his work, he comes up with multifarious naming spheres such as toponyms. Ethnonyms, eponymy etcetera. What is most common in Hausa and other Nigerian cultures is associating names to Supreme God or generally to theological inscriptions. However, some names are typically culture bound, this is because every individual is an integral member of culture, whether willingly or not. Thus, the power of language or translation is manipulative and can be seen from Bhatia's (2005) "Politics of Naming", which can also be addressed from two substantive paradigms; the ability of its linguistic structure to shape form and

determine meaningful communication, and its ability to compel someone to action or reaction as well as enacting experience.

People pay attention to how language or names create impacts; show respect or disrespect, and this cause them with a lot of interpretation of selfhood and otherness. Language and name are, after all, “thought of”, that is, posited or constituted as “agencies!” They can constitute an injurious act in an injurious way. The duo can be wielded as a vehicle of war or disunity, hence, as ‘weapons’. When we claim to have been injured by language or name, what kind of claim do we make? We ascribe them with power to injure, and position ourselves as the objects of their injurious trajectory. Language/name is, after all posited or constituted as “agency!” Schultz (1992) clears that words can constitute or be wielded as vehicle of war or disunity. When we claim to have been injured by our names, what kind of claim do we make? We ascribe an agency to language, a power to injure, and position ourselves as the objects of it injurious trajectory.

To be called a name therefore is one of the first forms of linguistic injury that one learns. But not all name-calling is injurious. Being called a name is also one of the conditions by which a subject is constituted in language. Similarly, being call this does not necessarily dictate the type of role shared to a character. The impact of name in discourse making raises the question of which name causes effect, and which representations are affected by name. Toni Morrison, in the 1993 Novel Lecture in Literature refers specifically to “the violence of representation” or “Oppressive language,” She writes, “does more than represent violence; it is violence.” This offers a parable in which name itself is figured as a “living thing,” where this figure is not false or unreal, but indicates something true about language and about behavior formation.

Crystal (1994) and Adamu (2015b) work out on the origin, type, and other peculiar features of names and naming system. Most prominent among the universal features of name can be seen from linguistic and social relevance. For instance, Crystal (1994:135-136) dwells on the Christian naming system in Europe and America while Adamu (2015b) sees how names and their formation systems reside in Hausa societies. These two works give us a glaring contrast between English and Hausa in the sphere of naming patterns. Logically, this indicates that two languages differ in the system they form names.

We should not relent to affirm the key discoveries of the two contending studies that names are culture and linguistic bound. If these turn out to be among the resource in translating of names, then we can claim that translation is localised in a particular cultural context. For instance, the finding spells out that name is like a language, i.e. it has communicative role and effect and helps in attaining discourse formation irrespective of culture, time and space. This corresponds with Butler (1997) words who disclosed that names behaves like a language for the power to inhibit or facilitate effect, then language/name is a name for our doing: both what we do and that which we effect; the act and its consequences.

Artistically, there is no way a text is developed devoid of name(s), but notably among the names are deliberately coined as pseudonym-pen name-nom-de plume, stage name, byname, alias or allonym and are used with different nuances. They are adopted other than their original names for a particular purpose, perhaps convey an image of some kind to avoid unpleasant association. This shows to us that issues in naming are of different forms, types and each depicts meaning either in the model of semantics or pragmatics or both.

Developing of literary text like Gandun Dabbobi (a translated version of Orwel’s

Animal Farm) involves operationalizing of sundry of process and procedures. The commonest among them include establishing setting, developing characters, and enacting plot. All are entwined and essential depending on the genre and demanding nature of the work. In Hausa artistic setting, that involves court palace, characters are identified or named as Sarki, Waziri, Sarkin Fada, etcestera. In school setting the character or characterizations are known or tagged for the roles available within the context of plot designation, such as Malam (a teacher), Barawo (a robber) or Dansanda (a police). In text development, the character's name is most importantly less haphazard and is chosen on the nature of designated roles to each character.

In view of this, various investigations were conducted mainly to examine how these textual forces determine meaning and form a unified whole/text. This tallies with the thrust of this paper for setting off investigation on how characters roles affect their artful names. From this background, it is understood that this work is not on text craft or textuality alone or how each name is used in the text, but in investigating on translation and how the translator of AF is skilful and faithful in translating the characters' names into GD. In discerning the data, the researcher selects some of the

names from the text and examine how symmetric or asymmetric they relate with their characters and eventually in developing the plot of the text.

1.2 Research Methodology

Because the work is confined within the whole range of Orwell's Animal Farm (ST) and Abdullahi's Gandun Dabbobi (TT), i.e. none of the primary date is outside the scope the texts there is need to access the data from them and this renders the method textually content based. At the onset, the names are in two maxims (ST&TT) and are enclosed in table: 1, below. Eighteen structural units mostly clauses are generated from the AF and the analysis focuses much on the translated and how the plot content plays significance in designating the translated names. Nida's Equivalence Theory is used for the analysis, and one of the strengths of this translation theory is integrating form, function and content of linguistic units and text generally, and how they coalesced together in meaning making. So, the choice is deliberate and directional. In carrying out the whole task of this work, the names are randomly put on binary scale; the left list contains the original names or ST names while the right list is for the translated names or TT names:

English name from Orwel’s Animal farm	Hausa Names from Abdullahi’s Gandun Dabbobi
Mr Jones	Nomau
Old major	Dattijo
Snowball	Dantulu
Napoleon	Maitumbi
Squealer	Karambana
Jessie	Durwa
Boxer	Akawal
Clover	Godi
Muriel	Kyalla
Benjamin	Aura
Mollie	Sangartatta
Moses	Burtu
Whimper	Malam Nasaru
Fredrick	Dano
Pilkington	Hakurau
Pinkeye	Barde
Minimus	Hoge

Table: 1 List of characters in both ST and TT

1.3 Criteria for the Selection / translation of the names

This work is delineated on two parameters in which the names could be selected. In

other words, it uses the following criteria for the characters classification:

NAMING TECHNIQUES	SOURCE TEXT-AF	TARGET TEXT-GD	
Role participation of character	XXXXX	Karambana Barde Nomau Dattijo Akawal	1
Character’s Behaviour	XXXXX	Sangartatta Malam Nasaru Hakurau Durwa	2
Physical appearance	XXXXX	Maitumbi	3
Indiscriminate labelling	Squeler Pinkeye Mr Jones Old Major, Mollie Whimper Pilkinton, Napoleon	Hoge Barde and Dano	4

Table: 2 Classification of characters on certain parameters

Table two carries distribution of the characters according to how they behave in the text. Though not every character is classified on the way he or she behaves. This vindicates that the characters are grouped on either the role(s) they played in the text, the behaviour inbuilt in them, physical appearance or those that fall within the class of zero parameter labelling, i.e., the selection is volitionally determined by the text author or the translator. We can vividly know much of these in 1.4 and 1.5 of this paper. For example, the characters of Nomau, Sangartatta, and Hakurau are chosen because of their nature (mostly attitudinal). For the task of this study, the first parameter, which is graphically highlighted is best selected as it involves development of the plot of the texts.

The whole parametric containments will give us detailing anaphor of the nature of the naming system. The outcomes of the investigation could give overwhelming overview and a key to the understanding that a particular name could have meaning that reflects the character(s) role ascribed in building up of the plot of the text. However, it is much important to note that the characters names in ST have no any indices for the selection, because none of the names bears either the role, physical nature or behaviour as contained in table 2. Unlike in the TT, where most of the names are selected or grouped on such parametric factors. This tells us that the names nature is only seen in the TT due to the fact of translation enactment.

1.4 Textual Enactment and Characters' Names and Roles

I A Richards' Practical Criticism is sufficiently relevant in proving the thorough grounds of characters in textual development. In real sense, the text deciphers how character is essentially labelled with this or that name or role. Going by the Richard's classification of characters, Abdullahi's GD characters'

distribution cuts across many feature-based indices, some of which include role ascription, what other characters say about a character and what the character himself says about himself. We can justify this as below:

- i. 'nothing could have been achieved without Boxer, whose strength seemed equal to that of all the rest of the animals put together'.*

This is a narration about the character of Akawal-Boxer who is described as energetic, hard worker and selfless. In so many instances, this character is seen with the positive-mind quality. Unlike in character like Squealer whose translated name is Karambana is most selected on the role nature of overzealousness. The selection is just asymmetric and the purpose of the selection resides on the author's or translator's unilateral artistic richness but not on the character's role.

The threshold of the plot is all about leadership and followership. How then do leadership and followership look like. Orwell epitomizes what is expected of leadership through the character of Squealer.

- ii. All orders were now issued through squealer.....*

If orders and directives are taken from the character-Squealer, then there should be expectation of what qualifies him to that salient capacity. In the ST-AF unlike in TT-GD, there is not any clue or one to one correspondence between the roles and the character's name. What is important is how the events unfold and the thread of discourse progression.

The narrative flow situates on animal and human kingdom, but the human characters are represented in the domain, character and culture of animals. Whether or not the humans are duly represented or not there is salient doctrine of role/name reflection. Below buttresses the argument:

iii. *The animals were not certain what the word meant, but Squealer spoke so persuasively, and the three dogs who happened to be with him growled so threateningly, that they accepted his explanation without further questions.*

Despite the animals live in and occupy the kingdom of animalism, the succession of the unfolding events continues by grouping the animals into two domain; the pigs consider themselves higher in terms of decision making and rational thinking.

How the pigs are rated the most developed character and whose level of rationale out levelled that of humans? This has to do with textual craftiness rather than inclination to culture, religion or social etiquette. In some societies where culture and religion are emphasised, pigs are basically labelled with down trodden quality and this gives them powerless prestige. But in this text or in some societies, this is indifferent; the pigs are more prestigious than other highly developed animals.

iv. *'But the pigs were so clever that they think of a way round every difficulty'.*

v. *'the cart houses, boxer and clover had great difficulty in thinking anything out for themselves, but having once accepted the pigs as their teachers they absorbed everything that they were told and passed it on to the other animals by simple arguments'.*

This description of landscape of thinking and problem solution of pigs opens up centrality of their character in plot execution.

ix. *'The pig did not actually work, but directed and supervised the other with their superior knowledge, it was natural that they should assume the leadership.'*

The storyline manifests to inculcate the shared quality or role assignment and what is meant to bear the character's role.

In the trend of the plot enactment, the animals have unequal role, as they are differentiated by dexterity and quality in leadership. The birds, cats, dogs and even the human beings are subjugated to pigs. This reveals the distinguishing nature among the animal themselves.

There is nothing wrong in attributing the human characters as animals or the animals as humans, and most of the deliberations and executions of policies are carried out by the animals, while the human are described with imbecile character as such they are seen as horrible beasts destructing the world of peace and of humanity.

It is not surprising that Orwell and Abdullahi classify the characters into humans and animals. The authors of the ST and TT are ridiculous in viewing the rotten behaviour from the character of humans. Even the animals see their characters most decisive and decent compared with those of human beings. The authors further described men as an instrument with which he does all his mischief.

vii. *'The only good human is the dead one'.*

viii *'...organ of propulsion and not of manipulation'.*

In ensuring animal's guarantee in integrity, they are seen as agent of unity and integration rather than of disunity. Thus, Orwell labels pigs and other species of animal as agents of progress other than destruction.

In terms of followership, Abdullahi is artistically committed in naming Squealer (in the ST) as Karambana (in the TT). In Hausa language, Karambana as a name is someone whose commitments have nothing to do with assigned function alone but with self-volition. Squealer, the SN is an epitome of mastermind whose role qualifies him be translated as Karambana.

In order to represent the emblem of service to leadership of Napoleon bravery disclosed what is expected of every one unlike the hitherto, Squealer sees that,

ix. 'Ah, that is different! Said Boxer. If Comrade Napoleon says it, it must be right.'

x. 'bravery is not enough'...loyalty and obedience are more important',

Squealer is described to represent his name but in positive manner and by revealing the basic ingredients of survival.

Napoleon however is seen as expressed by Squealer as someone with superficial background:

xi. Napoleon was now never spoken of simply as 'Napoleon'. He was always referred to in formal style as 'our Leader, Comrade Napoleon', and the pigs liked to invent for him such titles as father of all animals, terror of mankind, protector of the sheep-fold, Ducklings' friend, and the like.

xii. 'Napoleon and Snowball engineered the inscription of the seven commandments of the principles of animalism.'

xiii. 'Mollie was good at getting up in the morning, and had a way of leaving work early on the ground that there was a stone in her hoof'.

xiv. One Sunday morning, when the animals assembled to receive their orders. Napoleon announced that he had decided upon a new policy. From now onwards Animals farm would engage in trade with the neighbouring farms

In the text, Abdullahi relies heavily on Mollie's role to call her Sangartatta. At different capacities, no one likes to be called Sangartatta. For those with this name feel

disheartened, but calling this name in the text is not accidental, i.e. is character role-behavior determined. Tagging someone with a particular name can create the impression of superiority or imperiority. Crystal (1994) quotes Orwell that people grow up like their names. He adds, "It took me thorny years to work off the effects of being called Eric. If I wanted a girl to grow up beautiful I'd called her Elizabeth..." The impression sought by Crystal, here is meant to prove the tendency of name to affect behavior. Butler (1997) relates that since name behaves like language for the power to inhibit or facilitate effects, then language is a name for our doing: both "what" we do (the name for the action that we characteristically perform) and that which we effect, the act and its consequences.

xv. 'When there was work to be done the cat could never be found. She would vanish for hours or end, and then reappear at meal-times, or in the evening after work was over, as though nothing had happened. But she always made such excellent excuses, and purred so affectionately, that it was impossible not believe in her good intention'.

In another instance, Mollie is known for inactiveness.

xvi. 'Where is Mollie?' exclaimed somebody. Mollie in fact was missing. For a moment there was great alarm; it was feared that the men might have harmed her in some way, or even carried her off with them. In the end, however, she was found hiding in her stall with her head buried among the hay in the manger. She had taken flight as soon as the gun went off. And when the others came back from looking for her, it was to find that the stable-led, who in fact was only stunned, had already recovered and made off.'

Similarly, this nonchalant attitude to communal effort dominate in the belief of some characters.

xvii. Three days later Mollie disappeared.

For some weeks nothing was known of her whereabouts, then the pigeons reported that they had seen her on the other side of Willington..... She appeared to be enjoying herself, so the pigeons said. None of the animals ever mentioned Mollie again.'

1.5 Of Signification and Meaning of Names as Linguistic Units

From the above textual description, we can access and address the meaning capacity or signifying reflection of the text, plot, and role with regards to the names of the characters. The meaning of each translated name is the concept or image associated with it, for example, *Sangartatta* as someone with nonchalant character. It is commonly traditional thing but in the version of meaning signification, it is the concept it refers... Among the simplest requirements and mutual expectancy of word reference is to pick up the notion that in mediating meaning of text is to act out of the salient processes in which the meaning itself is based. To proclaim this is to offer a workable evidence, for example, does a sign or name have multiple interpretation? Or do signs or names have one stable iconic representation? Thus, the meaning of all linguistic units or expressions according to Cruse (2000) vary with the context in which they occur, and this shows the symbolic association between meaning and a form.

On the ground of operational tendencies in this, is, linguistic meaning instills the orientation that syntactic forms cannot in all situations determine meaning but semotactics or pragmatics can do. One way of approaching this is to attempt to correlate expression in language with aspects of the world and layers of communicative context because a particular name can possess meaning exclusively by virtue of what it

contains and associative interpretation. Thus, complete semantic description must, be an 'interpreted' one, where each of the semantic elements is related to some aspects of the world.

1.6 Discussion of Findings

The power of language denotes its capacity to communicate ideas and yield effects. This power from the discourse of naming has gained theoretical and methodological justifications since the inception of text making. The competing consummation of the power of name as a crystallized form of language in textual compositionality by character designation, characterization, plot development, thematic progression, and preoccupation instantiation clears conceptual rally point in areas of text linguistics, and brought to bear many linguistic traditions. This is by the inbuilt orientations of viewing language in relation to space, time and participants.

The impact of name in discourse making raises the questions of which name causes effect, and which representations affect. And yet, linguistic naming appears to be the effect not only of the name by which one is addressed but the meaning capacity the name addresses itself or is addressed.

1.7 Conclusion

This paper has dwelt sternly on translation and naming system as the two concepts are essential in the sphere of language, translation and text linguistics. Similarly, attempts have been made to examine Gandun Dabbobi-GD of Bala Abdullahi Funtua-a Hausa Version of Orwell's *Animal Farm* with the emphasis of discovering the stylistic or other artistic patterns used by the author in translating the names from the ST to TT and how the textual plots are affected by the naming system. In an ideal translation, every effort is made to mediate in terms of meaning between ST and TT but does that manifest in GD as many findings reveal how the

translation of some names have nothing to do with linguistic translation but on the bases of roles of the characters (like Hakurau, Karambana and Akawal). This has proven that translators are licenced to occupy the meaning of ST with meanings from their own artistic choices.

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