

CHAPTER ONE

1.1 Introduction

This research is an investigation into the linguistic issues (stylistic and semantic) that are involved in literary translation. The main focus of the work is the study of aspects of style in relation to the functions of language as portrayed in the translated proverbs and idioms in three of D.O. Fagunwa's novels. The research sought to establish the appropriateness or stylistic equivalence of the English translations and to explore the implications of the choice of style adopted since style is always a source of interest to readers, especially school pupils. The target novels are: (1) *Ogboju Ode Ninu Igbo Irunmale* written in 1938 (henceforth *Ogboju Ode*) translated as *Forest of A Thousand Daemons* by Wole Soyinka in 1968 (henceforth *FTD*); (2) *Irinkerindo Ninu Igbo Elegbeje* written in 1940 (henceforth *Irinkerindo*) translated as *Expedition to The Mount of Thought* by Dapo Adeniyi in 1994 (henceforth *Expedition*) and (3) *Igbo Olodumare* written in 1946, (henceforth *Igbo*) translated as *In The Forest Of Olodumare* by Wole Soyinka in 2010 (henceforth *Forest*).

The importance of translation is expressed in its ability to extend the spread of knowledge-society-index by effectively linking all the parts of the world together for greater multi-cultural access. The long and tortuous journey of the conception, gestation, growth, development and birth of translation studies span over two thousand years from the last century of Before Common Era to the 20th century of the Common Era.

As the frequency of human interaction increases, owing to growth in population, the need to carry information from one place to another also increases. There were a myriad of issues and problems associated with translation in its early days. Some

oif the striking ones include untranslatability, free versus literal translations and the all-writing-is-translation debate. Equivalence, which came with the campaign of Luther, was canvassed as similarity in meaning to the translated texts across any two concerned languages. Doctrinal words and concepts in religious faiths were held as sacred, holy and therefore needed not be translated or were simply held untranslatable. The highly literal or word-for-word technique, which canvasses for lexical correspondence was considered acceptable for such sacrosanct texts.

This was directly against the sense-for-sense translation tradition option which was basically literary or message-oriented. Another campaign bore the “all-writing-is-translation” idea. It was held that whether writing directly from one’s mind or across languages, it was translation in one form or another. These were some of the features of the gestation period of translation studies. The works of Cicero, St Jerome and Luther formed the bulk of what is now known as the ancient era of translation. The same era which was dominated by controversies over the sanctity of scriptural texts; these being the commonest types of materials meant for translation as at the period.

Apart from the problem of cognition or mental capability which is traditionally associated with translation, there also arose an issue with reductionism. No two translators seemed to agree over what the most basic should be in any translation exercise. This often played out especially where the materials did not find an easy access into the target language. The emphasis of the source language (SL) author was sometimes different from the emphasis of the target language (TL) author.

Also was the problem of terminological inexactitude. Translation then still being at its infancy, there were no ready materials to refer to in times of vocabulary shortage. The two common languages at the beginning of translation studies, Greek and Latin, were related. This similarity in their early stages is traceable to their common ancestral Proto-Indo European (PIE) roots. They could borrow easily from each other including their metalanguages. The case is not the same with English and Yoruba, being the languages in this present study.

In the case of Nigeria which is the environment of this research, issues of cultural diversity and language multiplicity are very rife. In this research, such issues are discussed and dealt with within stylistic provisions.

The non-religious text of St. Jerome was translated freely based on the sense-for-sense technique. It greatly lauded rhetoric. This work was very prominent as the era of stylistic translation was just beginning and it gained prominence in the 16th and 17th centuries. Following this era was the movement of Descriptive Translation Studies (DTS). This movement emphasized a concentration mainly on the target language production. In the place of *should-be* translation, the campaign insisted on a high manifestation of the original *intention* of the source material. This later formed the basis for the *manipulation* school of thought, which suggested the supremacy of the source message. This is what dominated the modern era of translation from between the 1960's and 90's.

The Problem of what goes on in the head of the translator or interpreter, what translators experience while translating and what informs the decision-making effort constitute the problem of cognition in translation. All these processes must be consciously harnessed (or manipulated) to reflect what is understood to be the

original intended message of the source writer. An obligation to optimize communication and a wish to develop an appropriate relationship between the source and target readers was the central philosophy. This was the genesis of each of the norms of translation that evolved among the society of translators over the centuries.

As the debate developed over what should be translated and what should not be translated, so was the expectancy norm also a major issue to contend with at the early stages. The commissioner of a translation project reserved the due right to demand accountability and satisfaction, which were the necessary conditions for the fulfilment of financial obligations. Such was the rough terrain at the early stages of the translation industry.

Over the decades, the translation industry has become bigger and other issues have been accommodated in it. In some countries these days, development has been influenced by translation in its various forms to the extent that the industry has become a major contributor to the national economy. Likewise, if consciously developed, the translation industry is capable of generating massive revenue to the Nigerian economy and will also reduce the impact of unemployment by providing sustainable jobs for certain categories of the populace. Also, the in-depth understanding of other people's cultures through faithful translation of their texts will facilitate better communication among the various peoples of Nigeria as well as the peoples of other nations of the world. The stabilization of the polity can also be enhanced through minimization of conflicts and insurrections. Militarized agitations and armed struggles are oftentimes a result of lack of trust and lack of fair hearing and fair sharing of the common wealth of the nation, which in turn are reflections of poor communication and poor understanding among the different

tribes in the country. Many of these failings can be addressed if and when our desires and aspirations are understood across land and psychological borders through adequate translations and effective communication of other people's ideas and practices.

1.2 Background to the Study

Human beings have been identified with highly developed and complex language system or systems. These systems have been codified into the spoken and written forms. All over the world, according to the Summer Institute of Linguistics International publication of 2009, and a recent report by Ethnologue World Languages, there are over seven thousand languages spoken on the Earth planet. Within the African continent alone, there are between 1800 and 2000. Among the ones that have fully developed orthographical patterns, there are about five hundred and fifty languages in Nigeria alone. It is quite obvious that without translation (and interpretation), it would be impossible for these vast and diverse populations to communicate successfully with one another.

On the global linguistic landscape, some languages are very different from one another. As examples, Chinese, English, Spanish, Arabic, Yiddish etc are not mutually inclusive. In the continent of Africa also, Arabic, Swahili, French, Yoruba, Ibo and Hausa etc have various dialects and tones. There are proverbs and idioms in addition to other peculiar figures of speech typifying linguistic variations and dichotomies between any two communities.

This situation is further complicated by the fact that there could be several dissimilar varieties of the same language; this is very common within the Yoruba

language. The Oyo Yoruba, for example, is different from the Ijebu Yoruba. This is also slightly different from the Egba Yoruba which is not the same as the Ekiti Yoruba, Owo or Akoko Yoruba as the case may be. All these complications do constitute a dilemma for language curriculum planners, policy makers, writers and translators. At the level of government too, language multiplicity continues to pose problems. Every community in Nigeria is multicultural and highly diversified. Making appointments into public offices or recruitment exercises are always bedevilled with ethnic colorations and suspicions. This is because any failure to communicate across cultural borders is enough reason for mistrust and suspicion. Public health campaigns and social responsibility awareness programmes are always done in various languages in order to reach the grassroot communities. There is always a gap for the translator to fill in the country to raise the communication level among the people.

A classical situation of the importance of translation for communication purposes is demonstrated in a Wikipedia story, “Prisoners of Dilemma”, often credited to Anato Rappapor. The story has a polish Jew, a British Jew, a German Jew and a Spanish Jew who were docked in the same condemned cell awaiting execution during the World War II occupation of Europe by Germonso. Their immediate need was to plan their escape to avoid being executed but communicating became their problem since none of them could speak the language of the other person. How would they trust each other if they could not discuss mutually? If they could carry out their escape plan without being discovered, freedom and life would be theirs! If however, one leaked the secret of their plan to the authorities, the one who leaked may be set free while others would be guillotined. If the plan should fail, which was very likely as there was little or no communication among them, the

chances were that they would all be executed. Thus did they suddenly find themselves in critical need of a translator. Paramount in the mind of each of them was how to escape death. They needed anyone to help them find a communicative bridge.

The study of style in translation is confronted with a couple of challenges. Some of these include personal idiosyncrasies (of both the source writer and the translator) level of vocabulary development, degree of exposure to the cultures of other people, the political atmosphere of the nation, time available for completing the job, (if commissioned) the amount of returns or financial reward from the exercise and a host of other factors. With all these in mind, there is definitely no way any translation can be done successfully without the translator leaving his imprint behind. Some translators are so passionate about their work that they do not accept certain manuscripts. For instance, on account of excessive description of cross gender intimacy or violence, erotism, juju, witchcraft, secret cult practice, profanity, black magic etc, a translator may reject a translation offer. Since a good translation can hardly be done without leaving one's fingerprints, it is a highly personalized exercise. The question of whether the semantics of the source language (SL) can supersede the translator's personal idiosyncrasies makes Baker (2000), May (1994) and Hermans (1996) agree that this polemic is at the heart of translations. The chosen style of translation could be considered, according to Baker (*op. cit.*), as the (i) "voice" of translation, (ii) manner of expression, (iii) characteristics of language, (iv) patterning and (v) conscious linguistic choices. Stated in another form is, how much forensic stylistics must be permitted in the place of literary stylistics? Could there be a methodology by which one can isolate the stylistic features and attributes of the target language from those which are

simply a reflection of the stylistic features of the original source language? This may be easier to reconcile in intralingual translation but more difficult in interlingual translation and the most complex is in intersemiotic translation, Munday (2012).

Where two unrelated languages and two different literary traditions are involved, as in inter-language translations the nature of the problem becomes more complex. The values of the 'norms' of literary translations are hinged on worthwhile literary practices in the target language or the derivable value which may demand requirements emanating from two essentially different sources. These sources may be incompatible and the question of double loyalty instantly becomes relevant. The factors which then come to play are:

(i) linguistic diversity – linguistic codes are in themselves an arbitrary system in which the function and meaning are generated on signs supposed to have objective relation of equivalences within a continuum called reality. George (1967).

(ii) Interpretative diversity derived from the act of reading which any translations may involve, becomes the most polemical factors in a translation theory. This makes target translation an art which solidifies into a defensive position called scientific approach to translation. (Snell-Hornby, 1988).

(iii) Pragmatics in intertextuality diversity which is based on the expressive conventions for each type of speech also differs from society to society. Andre Lefevere (1985) and finally,

(iv) Cultural diversity – This refers to a distinctive or a national-linguistic community with its habits, value judgments, classification system interacting with another community; the two, which may have codes completely different from each other or may sometimes, overlap. The belief systems may be different

regarding myths, reality, soul, spirits, technology, perfectability and imperfectability of man. Cultural, political or ideological survival may be an indication of the tolerance or elasticity function of each culture. Each participating culture will determine the extent of acceptability or otherwise of the technical or literary genres among the various contending languages. This makes it possible for such languages to translate into each other.

(v) personal idiosyncrasies – there are certain unique features of language by which an individual is known. The way and manner a person pronounces, pauses or drags his speech may clearly differentiate him or her from most other people in his community. These peculiar traits of language usage cut across speaking, writing and translating. A translator's vocabulary and choice of diction can actually distinguish his work from another writer's work.

Though the main thrust of this research is on the stylistic appropriateness of the translational modes used by the translators, this study cannot but acknowledge that (i) the linguistic diversity, (ii) interpretative diversity, (iii) pragmatic intertextuality (iv) the cultural diversity of translation and (v) personal idiosyncrasies all form part and parcel of the translation complex.

The importance of these aforementioned observations is the landmark issue to be appraised in Wole Soyinka and Dapo Adeniyi's English translations of Daniel O. Fagunwa's Yoruba novels. This is an interlingual situation featuring two different cultures with two individuals, Professor Wole Soyinka and Dapo Adeniyi, deploying their understanding of Yoruba and English "equivalents". These approaches may be divided along Robinson (1998) and Romano (2000) lines as metaphrase, paraphrase and imitation. Lindfors (1979) earlier viewed these on the

platform of assonance, alliteration, parallelism, tonal punning and ingenuity in the deployment of ideophones, proverbs and other figures of speech. These materials cannot be linguistically translated without personal idiosyncrasies and competencies worked into them. While reading works of translation, one might wonder to what extent one can tolerate the verbal pyrotechnics applied in the translations. The question according to Lindfors (1979), then, is how much credit should be given to Fagunwa in such passages (of oratorical art) and what credit accrues to the translator's "efficacious" translation?

Nigeria's use of the English as the official language for social and governmental relations at national and international levels becomes instantly vulnerable to over five hundred different cultural impulses. This is alarming as the authentic translation when "watered down" into cultural interpretation becomes a translated document that is out of tune with the intent of both the indigenous source language and the target language.

Mandatorily educating Nigerians in English language with the coloration of over five hundred indigenous varieties of cultural beliefs, values, ethos and norms complicate understanding, muddle up clarity of concepts and makes the ends sought totally blurred or lost. Thus how can one understand Fagunwa's novels translated into English when Yoruba language has its own idioms and parables that have multiple layers of 'translation' in addition to the translators' idiosyncrasies?

The multilingual nature of Nigeria as a country, the effect of "global village" syndrome afflicting nations and international cooperations underscore the need to raise the level of stylistic interpretation – translation that may prove acceptable to all and sundry. The country has a need to wriggle out of non-standard English-

idiosyncratic options – when paddled into translations, as standardized English is the expected mode of translation works. The error of mis-interpretation or misrepresentation is a grave one and must be carefully avoided. The writing standards to be endorsed must be such that can enable students to overcome their native indigenous exposures to the English language and how these standards will be understood outside the immediate ethnic culture in Nigeria and abroad.

Generally, therefore, translating Yoruba literature (into English) must strive to escape the all-too-common stylistic problems of clarity, appropriateness, adequacy, responsiveness and representation among the Yoruba and other indigenous natives populating Nigeria. There are also the problems of cultural complexities tainted with multi- diversities when pure, unadulterated ones are not available. As more people tend to read the English versions of the Yoruba novels, there is the need to ensure the appropriateness, adequacy and responsiveness of the translations.

It is common in Nigeria, these days, to encounter entertainers on radio or television presentation destroying “the beauty of translation” by substituting incorrect, inappropriate and non-equivalent translations into the target language from the source language. Mimicking speeches destroy the tonal beauty of the source language. Creating humor sometimes destroy the meaning of translated languages. The overriding objectives of these entertainers are purely humour-for-money. They hardly take cognizance of the fact that every language has a right to preserve its own attributes.

The following comedy translations of some Yoruba language into English lend credence to the aforementioned problems:

1a. (Yoruba Source Text): *E maa wole o, Alaga.*

- 1b. (English Target Text): * Be looking at the ground, Owner-of-the-Chair.
- 1c. (Preferred Text): You are welcome, Chairman.
- 2a. (ST) *Iya agba ni ki e yaju si awon.*
- 2b. (TT) * Elder mother requests you to remove an eye to them.
- 2c. (PT) Grandmother requests that you see her.

Translations such as shown in (b) above are considered to possess materials good enough to generate laughter among ordinary Nigerians, which the entertainers and comedians hope to please, whereas they constitute severe damage to both languages not only to the impressionable minds but also to the ones in the school system. Although the situation cannot be said to be peculiar to the Nigerian linguistic communities alone, it is not sufficient excuse to preserve such destructive translations in school texts.

Also, the following “translations” are some off-shore examples from different countries. In an attempt to communicate with the English audience, the wrong messages were passed because the translators had failed at one point or another to use the appropriate stylistic equivalence in passing the message. The failure could either be owing to an inadequate knowledge of the English language or by translating directly from their respective L1’s.

In a hotel lobby in Bucharest, Romania:

1a (English Target Text) * ***The lift is being fixed for the next day. During that time we regret that you will be unbearable.***

1b. (Preferred Text): This lift is undergoing maintenance. We regret inconveniences.

In a Paris hotel elevator:

2a. (ETT): * ***Please leave your values at the front desk.***

2b. (PT): Please, leave your valuable items with the front desk officer.

In a hotel in former Yugoslavia:

3a. (ETT): * ***The flattening of underwear with pleasure is the job of the chamber-maids.***

3b. (PT): If you wish to iron your personal wears, request through our chambermaids.

In a Japanese hotel:

4a. (ETT): * ***You are invited to take advantage of the chambermaids.***

4b. (PT): Kindly make all enquiries from the chambermaids.

An advert for a Saudi construction firm:

5a. (ETT): * ***With us, your erection is in safe hands.***

5b. (PT): We guarantee the safe construction of your skyscrapers.

In a tailor's shop in Rhodes, Greece:

6a. (ETT): * ***Order your summer suit. Because is big rush we will execute customers in strict rotation.***

6b. (PT): Order your summer suit now to avoid the rush. We follow orders strictly.

At a Copenhagen airline ticket office in Denmark:

7a. (ETT): * ***We take your bags and send them in all directions.***

7b. (PT): We accept luggage to all destinations.

Inside a cocktail lounge at a hotel in Norway:

8a. (ETT): * ***Ladies are requested not to have babies in the bar.***

8b. (PT): Ladies are requested not to bring infants into the bar.

In an Acapulco hotel in Mexico:

9a. (ETT): * ***The manager has personally passed all the water served here.***

9b. (PT): All the water served in this hotel passed the Manager's quality inspection.

Source: [www.http://apassionforthepossible.wordpress.com](http://apassionforthepossible.wordpress.com)

Looking at the texts above, it is obvious that the translations were faulty in each case. The message passed in each case was either meaningless or embarrassing. The wrong use of a single word or a wrong translation of a word resulted in very disastrous and damaging effect on the meaning of the message as well as the image of the individual or the organization publishing the wrongly-translated material. Conversely, the preferred option in each case was based on the style known as sense-for-sense, literary or dynamic equivalent translation, i.e. paraphrase style. It is only with this method that the original messages were stylistically retrieved. With the possibility of such losses of meaning occasioned by the literal or word-for-word style of translation or a faulty knowledge of the language(s), this study investigated the various styles of translation used in the chosen novels.

The focus here is to examine whether the translated novels bear the sense of the original work, and where not so, if any, to attempt a justification for such departures in the texts under study. The researcher also hoped to reconstruct the faulty translations if and where they were found. It is noteworthy to tie the above goal to the claim of Soyinka himself as he declares on page (i) of the preface to his translation of *Igbo Olodumare (Forest)* that his intention in these translations is to bring the non-Yoruba reader to an understanding of the great works of Fagunwa.

Three major translation styles namely, *Metaphrase, Paraphrase and Imitation* are methods observed to have been used in the translations. This research work subjected the identified texts of proverbs and idioms to functional and stylistic analyses with a view to discovering the accuracy, or otherwise, of meaning and stylistic correspondence to the original Yoruba versions.

1.3 Statement of the Problem

In this research, the idea of using three major translation styles to translate the proverbs and idioms in the novels without strict adherence to syntax and meaning was seen as a major concern by the researcher. In a given novel, for instance, some of the materials were translated using the metaphrase technique while some were done in either paraphrase or the imitation method. As a result, some of the translations are without clarity of meaning especially to anyone who is not sufficiently bilingual in both Yoruba and English languages. This was also seen as a problem to the study in that it makes the purpose of translation defeated. Furthermore, some portions of the translated versions are too often, and perhaps indiscriminately left hanging. In some places, crucial or important sentences are left uncompleted. This random incompleteness affects the accuracy of the translations at such points. Also, among the factors that may have contributed to the loss of meaning in the translated versions is the suspected use of the computer or translation software in translating some portions of the novels. Also seen as a problem was the fact that these translated novels are found in schools being used as recommended text books. Such books written in deviant syntax can mislead the impressionable pupils in their acquisition of English usage.

1.4 Justification for Study

There are many scholarly reviews and critical works that already exist on translations of culture-bound materials in different contexts such as Babajide (2002) and Adegbite (2005). Furthermore, several of Soyinka's works have also been discussed as exemplified by Irele (1975), Osakwe (1995) and Duruoha (2000). In the same vein, there are many writers that have commented or written

on Fagunwa's known works, e.g. Olorode (1987), Smith (1993) Yai (1977) and Adeosun 2007. However, not much is known so far on the proverbs and idioms translated from Fagunwa's works. This may be because the translators of Fagunwa's works are still very few and so there is a scarcity of scholarly works on the styles of translations to which Fagunwa's works have been subjected. In this study, therefore, we sought to find the reason(s) behind the translators' multi-style approach to the translation of the proverbs and idioms in the chosen texts. This unique approach has indirectly given strength to the various criticisms and arguments against Soyinka that his writings are sometimes unapologetically esoteric. (Soyinka is the first among the translators and he is the one that Dapo Adeniyi has claimed to be his literary mentor and the person he has imitated in his own translation of 1994). Wole Soyinka has also been criticized in some circles as being hard, *inconsistent*, standoffish and condescending. Some critics argue that he takes undue liberty with vocabulary and creates strange expressions where not necessary. This allegation is claimed to have been demonstrated, for example, in his work, *The Interpreters* published in 1964. This claim is found at www.wole_soyinkastyleandvalor which was downloaded on November 14, 2013. Soyinka has a very unique style and a thorough command of the English language. However, some other critics say that his language is difficult and sometimes annoying. Such critics even urge readers to avoid some of his books, especially *The Interpreters*, at all costs.

The translators' multi-style and unusual approach to the translations of the proverbs and idioms sometimes throws up some of the translated texts in the funny mode characteristic of comedians and entertainers on the stage. A non-Yoruba reader of some of these translations of Fagunwa's novels would be lost in many

places as he reads along, owing to the fact that the translator has employed the direct (i.e. word-for-word / linguistic or metaphrase) style of translation in many portions of the works. This style affects the meaning of the proverbs and idioms and obscures the message offered in the source texts. A common technique of translation often adopted for such extensive text is in the metaphrase mode and it is machine- assisted. It is otherwise called the translation software. The best among the softwares is known as the Fully Automatic High Quality Translator, FAHQT. Our observation reveals that the software was probably used in the translations. This is perhaps the only reason why there would have been so many instances of loss of original meaning in the translated texts. This claim is further reinforced by the fact that in the texts being examined, we see several inconsistencies in the ways the translators have translated the proverbs and the idioms, thus leaving the English-only reader in confusion.

A non-Yoruba reader of these translations of Fagunwa's novels would be lost in many portions as he reads along, owing to the fact that the translators have employed direct, word-for-word and mechanistic styles of translation in many portions of their works where the original text is densely literary. This is the weakness of the 'FAHQT' software which is best applied to translations requiring high speed and one-to-one correspondence. It is commonly used in technical, legal or scriptural texts where there is usually great emphasis on lexical correspondence. It is not absolutely fool-proof. It is highly debatable whether any of the translators did not use this software because Soyinka himself on page (i) of his preface to the translation of *Igbo Olodumare*, confesses "...Fagunwa is not an easy writer to translate."

One other concern of this study is to find out why the translators avoided the use of more common or more *normal* and established English idioms or proverbs where they readily exist. As a country using English as her official language, the practice of avoiding a model or consistent usage patterns could have grave consequences on the image of the nation as well as on school pupils. In fact, several portions of the novels contain direct addresses to school children, which means, the author had it in mind that the novels would be used in schools for academic purposes. Milton and Bandia (2009) express their opinion in *Agents of Translation* that some translators are (change) ‘agents’ and they help to bring about major historical, literary and cultural transitions, changes or innovations. They wittingly or unwittingly demonstrate a fight against cultural and linguistic neo-colonization with their writings, rightly or wrongly. We seek to find out if the same can be said for the translators in the translations being examined. However, a critic such as Duruoha (2000) does not see translators in the same light. He accuses them of disservice to the indigenous languages. He says,” Soyinka’s use of English... is leading to the further erosion of the African cultures...” This means that the English monolingual reader would not easily find parallels in his own language to associate the translated text with. However, if the translator had chosen the style of sense-for-sense translation, much equivalence would have been used and more meaning would have been achieved even at first reading.

In a contrary argument to the quality of the translations, another school of thought represented by Ajayi (2010) believes that the Fagunwa translations present a typical case of the Yoruba culture being brought into the global literary sphere through an innovative and aesthetic re-expression of its folktale, proverbs and idioms in English. While it may be true though that the Yoruba language is being

further shipped abroad through the medium of literary translation, it cannot be excusable to produce a non-standard variety of any language when the objective is to inform non-speakers of the language.

Against the backdrop of all these arguments and counter arguments we, therefore, hope to establish the genuineness of all the claims through a thorough analysis of all the proverbs and idioms that are contained in the selected texts. Stylistic translations whether interlingual, intralingual or semiotic translation (Mundy, 2012) has been under the spell of speculation for as long as translation has been the binding force for unifying knowledge, understanding in politics, economic ventures, cultural development and personal skill improvements. A balanced, non-partisan view of the discipline of translation is yet to be adopted in most Nigerian universities, or even in Africa as a whole. Yet written and spoken translations continue to play a crucial role in international communication and global security watch. The activities of translators continue to produce access to important texts for governance, scholarship, religious and technical, non-technical and technological discourses.

Surveys reported by Common Sense Advisory continue to show that the economy of many countries keep soaring astronomically through translation and interpretation services. A couple of years ago, it was estimated that by year 2018, translation work would have contributed 37 billion Dollars to the American economy. As at today, the USA retains the largest translation market worldwide followed by Europe. Asia being the third largest market is also the fastest growing among them all. (Source: <https://www.pangeanic.com>).

Another source, the USA Bureau of Statistics has revealed that by year 2020, the translation industry would have grown by 42%. It says this prediction is realizable owing to the fact that there is steady increase in translation demands by both government and private clients. Apart from the activities of business clients in trade and commerce such as manufacturing corporations, investors, advertisers, broadcasters, publishers, embassies and such like, translators (and interpreters) are also in higher demand for security purposes. The Army, Navy, Air and other security organs including the Police, Interpol and the CIA are heavy users of translation services.

African nations are yet to develop translation and interpretation studies to such heights.

The multi-cultural and multi-lingual nature of the African continent should be converted to an economic advantage by developing our translation industry in order to open up the region to greater globalization effects.

The practice of isolating programmes of study without cross-fertilisation with other programmes across nations and continents and amidst other disciplines makes tertiary studies poorer in Africa in general and in Nigeria in particular. One can picture the loss in monetary terms owing to poor skill acquisition, inefficient knowledge transfer, and lack of technical and technological copy. Earnings from publications would increase dividends of publishers' investments. The exchange of ideas with colleagues would ginger interest in other spheres of learning. Technological feats and technical gadgets that look as magic will be unmasked and development can occur as such gadgets are developed, copied and improved upon for the total emancipation of the developing countries. Translation studies will also facilitate the development of critical thinking such that arguments regarding

exploitation, cheating and corruption will gradually reduce as the exploitative tendencies of the exploiters would have been exposed through writing, thus nipping such malpractices in the bud. As such, public and private libraries will be enriched as more books can be read in different languages.

On a general note, the quest of this study involved the stylistic manipulations employed in the translations in particular, bringing in the features of idiosyncrasies of the translators as well as the rudiments of linguistic features, such as contained in proverbs and idioms of the Fagunwa novels as translated into English.

Central to the statement of problem of this study is the discovering and accounting for the failures in the English translations of the Fagunwa novels in general, and the figurative expressions i.e. proverbs and idioms in them in particular. The study sought to come to terms with the inequivalencies that may be encountered in the research and to attempt to provide solutions to them. Translation Studies has been neglected for long in Nigeria. As a result, the nation has not benefited from its much potential for national development and scholarship.

1.5 Aim and Objectives of the Study

The main aim of the study was to ascertain how stylistically equivalent the three translated novels were, to the original Yoruba works of D.O. Fagunwa.

The following are the objectives that guided the study:

- i. to identify the specific styles used in translating the proverbs and idioms,
- ii. to determine whether translation styles affected the meanings of the original texts,

- iii. to determine the degree of equivalence between the English and the Yoruba translations of the proverbs and idioms,
- iv. to account for the Systemic Functional Theory (SFT) and Linguistic Stylistics (LS) as appropriate theoretical tools for accounting for meaning processes in translating proverbs and idioms, and
- v. to determine whether the use of translation software contributed to the accuracy of linguistic features in the translated proverbs and idioms .

1.6 Significance of the Study

This study is considered significant as an academic research in that, one, it shows the dynamics of stylistics in literary translation for the purpose of cross-cultural communication. Second, it is significant to the society because it has raised awareness for university planners and curriculum developers that the vast field of Translation Studies has a lot of benefits for national development. It has also re-opened the issue of proper translation and correct editing or subtitling of entertainment materials taking cognizance of the fact that impressionable members of the society could easily be misled if unedited chunk of language is released into the society. Language is often described as a human phenomenon. Indeed, it is an organic phenomenon and its growth requires appropriate nurturing. In fact, if a language is left undeveloped, it will surely go sterile and die off. In the past, Latin used to be a very powerful language that commanded world acceptability. These days, it is hardly ever heard outside the church in Rome; and it is used purely during religious activities or for theological or ecumenical purposes. Today, to most people of the world, Latin is a dead and moribund language. Such fate could befall any language too.

Some Nigerian languages as well have been muted to be at the risk of extinction. It is the activities of writers, translators, film makers and other language practitioners, scholars and researchers that would continue to give life to any endangered language. So that the Yoruba language might not suffer the dreaded fate of extinction, the translations done by Wole Soyinka in 1968 and in 2010 as well as the one done by Dapo Adeniyi in 1994, all into English, could be said to have given the Yoruba language a wider spread and shown more than ever before to the entire reading world that Yoruba has its own dynamic literature. Soyinka and Adeniyi probably saw the need for this and took it upon themselves to translate the Fagunwa novels which, to date, remain the hallmark of Yoruba fiction.

Since the introduction of these translations into Nigerian schools, colleges and universities, most Nigerians who could not read the Yoruba language have become fascinated and have read the English versions with excitement which have helped them generally to recover the “lost” Fagunwa stories. Citizens of other countries whether living in Nigeria or outside, have also benefited from the translated works. Some scholars have even used the works for one linguistic and literary study or another, in the USA, in the UK and in many other places. (See Pamela Smith, 1993). These translations have also indirectly revealed that local lores, community songs, magic, myths, fables, riddles and jokes are similar from one country to another. Readers of these translated novels can now better appreciate that literature perhaps has a common origin whether in one’s native language or another. Lastly, diplomats and ambassadors of English-speaking countries will find these translations useful tools for cultural propagation and for diversity studies.

1.7 Scope and Delimitation of the Study

Language, as a cultural property, no doubt, is a worldwide heritage and a sole possession of man. Some people have attributed its origin and sophistication to God as a gift to the human race. Whether this is the case or not, there are many languages in the world today which belong to different peoples of the world and by which they are identified. Although the English language itself has a foreign and colonial origin in Nigeria, it remains the only means to date, by which about five hundred different linguistic sub-nations in Nigeria can mutually relate, mingle and do business.

Therefore, this research being a study of the English translations of Yoruba novels was limited to the three (earlier mentioned) English translations of D.O. Fagunwa being the only ones available in print without annotations at the time this study was conducted. Another reason for selecting all three was that the three stories together form a trilogy. Taking away any of them would break the unity and flow of narration which was deemed essential for the context of interpretation. Furthermore, the research was only limited to the proverbs and idioms in the three translations in order to keep in line with the title of the study.

1.8 Research Assumptions

This study was carried out with the following basic assumptions in mind:

i. that every language has its own distinctive features

In the first place, it is essential to recognize that each language has its own peculiar characteristics. This is to say that each language possesses certain distinctive features which give it a special identity, e.g. word-building capacities, unique patterns or phrase order, techniques for linking clauses into sentences, markers of

discourse, and special discourse types of poetry, proverbs, songs etc. Each language is, therefore, rich enough in vocabulary to express the needs and desires of its speakers, especially in codifying and identifying their cultural items and local objects. While some languages are described in terms of peculiar speed, others are noted for a kind of musicality while some are great for their development of figurative power, rhetoric and orature. Therefore, for one to communicate effectively in any language, one must learn, internalize and use the code system of such a language correctly and acceptably. For translation purposes, it is not sufficient to identify the features that are missing in a target language. Rather, one must accept the features of the receptor language, explore and exploit the available resources of the language to the greatest possible extent. One must simply accept the fact that there are no two languages that share all features. Some languages do not have too many ways of conjugating the verb while some do not have a passive voice. Some may not have tonal inflections while some do. It is not possible or ideal to impose or import the features of one language into another. An efficient translator is always fully prepared to make any and all necessary changes in an effort to reproduce the message in the most natural and acceptable way in the receptor language.

ii. Anything that can be said in one language can be said in another, unless where the form is an essential element of the content.

In translation discourse, the issue of equivalence is almost always controversial. While some scholars insist that equivalence must be formal, some take a liberal stand and maintain that equivalence can actually be dynamic. A proponent of the former view does not see how people who have no snow can understand a passage in the Bible that speaks about “white as snow.” On the one hand, the people do not

know *snow*, how can they have a word for it? And if they do not have a word for it, then how can they understand the passage? On the other hand, those who hold the latter view believe that a dynamic substitute is useful enough. Whatever is the graded form of whiteness in the receptor language will do and the message of the Bible will still be effectively passed by using equivalent idioms, e.g. “white as cowrie shells,” “white as egret,” or “white as cotton wool”. The point is that snow as an object is not crucial to the message. It is the degree of whiteness that is important in the message. We sometimes cannot expect a perfect match between any two languages. In fact, we do not have such a match anywhere.

It must be said, however, that if the form in which a message is expressed is an essential element of its communication value, there is a very distinct limitation in transporting this significance from one language to another. This is very common in poetry where the prosody contributes to the meaning of the passage itself. Here, it may be quite impossible to reproduce this type of meaning. For example, passages that are alliterative and assonantal may not be easily recast. When an author plays on words, the use of pun or word-play in one language may not be easily captured in another. The best we can do under such circumstances is to use a marginal note to call the attention of the reader to the fact that in the source language the intended message is possible. This is annotative translation. (See Ajadi 1984). In a similar way, we cannot reproduce the rhythm of poetry. The acoustic features of many poems, coupled with the frequent intentional rhyming schemes and syllabic dovetailing can be better replaced and explained. At this point, languages just do not correspond one with another perfectly at the lexical level. A translator must be well prepared therefore to sacrifice certain formal

details and nuances for the sake of the overall message in respecting the author's intention. It can be safely concluded therefore that to preserve the content of the message the form must oftentimes be expected to change. If all languages differ in form (and this is the essence of their being different languages), then quite naturally, the forms must be altered at one point or another if one is to preserve the content as carried from one language into another.

iii. ***That written translation should be distinguished from interpreting***

It is an established fact that word-for-word translation is not realizable from one language to another. Even more so is the fact that interpreting is quite distinct from translating. It is otherwise known as oral translation. While the former is done on-the-spot and real time, with little or no time to make choices, the latter is done in a relaxed mood with all available language aids and other resources. Part of what assists the interpreter is the use of little talk, asides, body language, slang expressions and slogans by the main speaker which may also be incorporated by the interpreter for greater meaning impact. This is possible because the target language audience is also part of the socio-cultural or political community. In the case of translation, the target language audience is remote and may even be countries or continents apart.

iv. ***That literary translation is different from technical translation.***

The success of any translation exercise many times depends on the contexts, need, text type and the translator involved. As earlier said, the nature of the material to be translated also dictates sometimes the style of translation to be adopted. A historical or archival document is almost like a religious document. People can be very sentimental and perhaps emotional in their attachment to the way their histories are recorded or their religions portrayed. One could be translating for

business as a professional or one is doing so for archival purposes as a record keeper. Translation is also possible as an academic experiment, just as Olu Obafemi claims in the preface of his translation of *Igbo Olodumare*, (*The Forest of God*). In any of these instances, the degree of caution or liberty is certainly different. The frame of mind of someone translating an article of faith is certainly different from another who is handling a humour piece for entertainment. Both of them are also different from a literary translator. Where a poet or a novelist is trying to find figurative parallels to fit a certain text, a translator of a legal document has extremely limited choices. So, the concern of one is obviously not the concern of another. That is why a literary translator can sometimes be accused of imposing himself on the author if it is noticed that he takes too much liberty with the target language.

Such an accusation may not always be correct because the nature of humour in one language is usually not the nature in another. This is why most times; no two literary translators can produce the same material in the same way, but if they both achieve similar effect on their different target audiences; the end has proved them justified.

1.9 Research Questions

This study was embarked upon to find answers to the following questions:

1. What specific styles are identifiable in translating the proverbs and idioms ?
2. To what extent do the translation styles affect the original meanings expressed?
3. What degree of equivalence exists between the Yoruba and English versions of the proverbs and idioms?

4. How effectively does the Systemic Functional Linguistics (SFL) and Linguistic Stylistics (LS) account for meaning processes in literary translation?
5. By what processes does the translation software contribute to the accuracy of linguistic features in literary translation?

1.10 Operational Definition of Terms

The following are the terminologies used in this study and their meanings are hereby clearly defined to reflect the way they were used in the study:

Equivalence: That which contains equal or similar value and meaning in translation.

Idiom: A word or phrase specifically created and conventionally used among the people of a speech community to produce a meaning different from the meaning of the ordinary words.

Proverb: A short witty saying containing life's experiences handed down by the older members of a community intended to reinforce the meaning or implication of a situation.

Speech community: A group of people identifiable by a homogeneous language or dialect.

Translation: The process of rendering a given message meaningfully into another language.

1.11 Theoretical Framework

This work being a study of an aspect of style relating to meaning retrieval in the use of proverbs and idioms in the translated works of Fagunwa, can benefit from several language theories such as Systemic Functional Theory, Semantics,

Pragmatics, Speech Act, Discourse Analysis, Critical Discourse Analysis etc. The study was however limited in theoretical application to the Hallidayan Systemic Functional Theory (SFT) considering its peculiar relevance to the functionality of language in human socio-cultural contexts, especially in relation to its ideational, interpersonal and textual metafunctions. SFT accounts for the systemic structure of language and at the same time emphasizes its functionality in terms of what language does, how it does it and how the society impacts on language itself. For the purpose of analyzing the data in this research, Systemic Functional Linguistics and Bally's Linguistics Stylistics formed the basic theoretical and conceptual frameworks.

1.12 Systemic Functional Linguistics (SFL) and Literary Translation

The Systemic Functional Linguistics or simply referred to as SFL was propounded by Michael Alexander Kirkwood Halliday. Halliday studied Chinese Language and Linguistics at the Universities of London, Peking and Cambridge. He taught at the University of London before relocating to the University of Australia where he became the foundation Professor of the University of Sydney. Through his numerous teachings, Halliday's SFL has spread to several regions of the world. He has published to date, many books and scholarly articles in which he examines language in relation to social and cultural interactions. He postulates that every human language imposes activities on people and demands from them certain socio-cultural and linguistic expectations. The four main theoretical postulations, according to Halliday are that: (1) Language is functional; (2) The function of language is to make meaning, (3) These functions are influenced by the social and cultural contexts in which they are exchanged and (4) that the process of using

language is a semiotic one, which is, making meaning by choice. Looking at the above postulations, one can therefore say that SFL is concerned with how people use language to achieve their communicative goals. This is because ordinary physical interaction alone may not provide a sufficiently reliable source of data for any linguistic or stylistic analysis without verbal interchange. SFL also x-rays the structural patterning of language for use. Users of language do not only indulge in the exchange of sounds and graphics but they interact for the purpose of making full meaning of any utterance or text that is, producing a message. Eggins (2004:11) observes that “the overall purpose of language is a semantic one; each text we participate in, is a record of meanings that have been made in particular contexts”. Halliday’s systemic linguistic theory analyst starts any analysis of language with linguistic structures and goes ahead to demonstrate how the structures are influenced by social contexts. One major aspect of the theory is the context of situation which the proponent of the theory says “is obtained through a systematic relationship between the social environments on the one hand, and the functional organization of language on the other hand”. Halliday (1985:11).

Halliday declares that language is structured to perform, basically, three kinds of meanings which he refers to as *metafunctions*. They are the ideational, the textual and the interpersonal meanings. While the *ideational* function relates to how the experiences of the world are conveyed, the *textual* function refers to how the linguistic elements in a text are linked to produce a cohesive and coherent whole. The *interpersonal* function relates to the establishment and maintenance of social relationships among language users, how speakers take up different roles in a discourse situation and how these roles affect the discourse in generating meanings and reactions.

SFT pictures basically four categories in language organization: unit, structure, class and system. Halliday believes that a unit is a recognisable stretch of language that bears with it a grammatical pattern. He subcategorizes the unit as: morpheme, word, group, clause and sentence. The data for this study are fully developed texts of proverbs and idioms which are expressed in units of language. These texts are secondary texts in that they are translations from the Yoruba language to the English language. The texts have been translated under different translation theories, thus producing an assortment of styles and an assortment of effects. The data can be adequately taken care of by SFT because SFT in its main pre-occupation “sets out to investigate what range of relevant choices there are, both in the kind of meanings that we might want to express...and the kind of wordings that we might choose to express such meanings; and to match these two sets of choices”. Thompson (2004).

Proverbs and idioms are ideational and theoretical constructs of societal knowledge which capture the human experience in a given speech community. Thus, the main function of proverbs and idioms is making sense or meaning out of our collective experience and acting out roles in social relationships. This implies that every style or language choice is for a particular orientation of meaning, message or intended reaction or effect.

In this study, Fagunwa and his translators are seen making the choices and the reading audiences making the meanings from their styles. If the *ideational* metafunction concerns itself with the *natural experiential* subsystem, the *interpersonal* caters for the more active *meaning enactment, role sharing* and the interactions with the societal value system. This is revealed in the active and interactive functions of language. The *textual* function also concerns itself with the

organization of the message in the best way that the purpose is achieved. It represents the *verbal reality*. Halliday attaches importance to the type of text in the message and its significance. It matters whether the text is prosaic, conversational or poetic. The phonological features, the intonational contours, the lyrics, the suprasegmentals or the metric patterns would all signify parts of the collective message as the three metafunctions interweave to produce a balanced interpretation of a given text in expectations of certain actions or reactions.

The concept of text is quite elaborately expounded in SFT probably as a natural consequence of its perception of language as a tool for exchanging social meaning. Halliday (1978) asserts that language is the most accessible of the available forms through which meanings can be exchanged between speech participants of a social system. Apparently, the meanings being referred to here must first be made available as a unified whole, realizable through a structure, and not as disjointed bits and pieces of information. Bloor and Bloor (1995:5) in relation to this observe that the “SFT approach to linguistic study insists on studying actual instances of language that have been used by speakers or writers”. If that is the case, it is only logical that such studies involve the consideration of how language is organized into a unified and meaningful whole. Halliday and Hassan (1976:1) locate the text within the textual semantic component in the functional framework. They describe a text as “...a sociological event, a semiotic encounter through which the meanings that constitute the social system are exchanged”. Halliday (1985:139) introduces another dimension by defining text as “language that is functional”, that is, “language that is doing some job in some context as opposed to isolated words or sentences...it is any instance of language that is playing some part in a context of situation”. This is the three-layer structure which Halliday had earlier in 1978

identified as determining a text: generic structure, textual structure and cohesion. Eggins (2004), referring to Hasan (1985) says, the clauses of a text are held together by texture, which gives them unity. He goes further to say that *text* is the technical term for any unified piece of language that has the properties of texture. This is clearly enclosed in the assertion of Bloor and Bloor (*op.cit.*) that “text is any stretch of language, regardless of length, that is spoken or written for the purpose of communication by real people in actual circumstances”. Text can therefore be seen to go deep to the root of any linguistic system, because it displays the meaning-making capacity of any encounter. Halliday (1985:10) reflects this understanding when he says that “the important thing about the nature of a text is that although when we write it down, it looks as though it is made of words and sentences. Language study is really made of meanings.” This is why the entire preoccupation of all linguists is about meaning, and meaning is all about what function is a text put into. A text cannot of its own generate meaning but meaning (i.e. purpose, intention, and function) generates a text whether it makes use of linguistic or non-linguistic elements. This is what is captured in Halliday and Hassan (1976:5) that there is a theory of context before a theory of text...for the reason that in real life, contexts precede texts”. They go further to declare that “a text has a generic structure; it is internally cohesive...and it is a product of its environment and it functions in that environment” (1976:136). The context therefore becomes the environment in which texts unfold and in which they must be interpreted.

In the light of the foregoing, the translation of proverbs and idioms therefore must take the target situation context into account because a meaning is expected to be shared at the end of the exercise. We can conclude then that SFL does not build a

text for the sake of text, rather it builds texts for a specified purpose, function or intention.

The SFL notion of considering each language user as a “choice maker” in the process of construing and constructing experience through language, places the functional theory a step above many other grammatical models. This is even more apt in the analysis of literary materials where language and style are involved. Concrete and logical comments can only be made, for instance, by observing the options favoured by the translator in question; considering side-by-side the other available choices that though were available, the translator discarded. It is from this point of view that the idiosyncratic, cultural, academic, ideological or stylistic reasons behind certain choices in preference for others can be inquired into. Since language is a semiotic system of achieving various goals within different social contexts, then it can be said that the process of translation can sometimes be a process of making meaning by choosing, rather than the process of choosing for making meaning. The translator can hoist his own ideological banner rather than that of the original author. In this regard, Eggins (2004:20) rightly asks, “what is the function of that choice? Why didn’t the translator(or speaker) make the other choice?” Whose purpose is served in the preferred choices? Answers to these questions might give an insight into the various styles observed in the translations of the texts under investigation.

It is in situations such as this that scholars are united in adopting a multi-disciplinary strategy in tackling language issues. For example, Daramola (2008) argues that there is no single particular theory, no matter how vast, that can be used to explain all the problems (associated with a phenomenon) in the world; and

that intellectuals today encourage interdisciplinary researches because no single theory in most cases, can adequately cater for all research needs. In the light of this claim, we shall attempt a combination of SFL with the application of Stylistics and the relevant portions of its conceptual provisions. In this case, Functional Stylistics was deemed applicable in this research.

Stylistics, according to Mcrae & Clark (2008), as a very popular branch of Linguistics, is rather slippery and hard to define. Most attempts to define it have always led to controversies. While some conclude that there is no use for it in language analysis, others find it an essential sub-branch of Applied Linguistics needed in the analysis and study of a variety of texts. As an extension from its initial pre-occupation with “literary” texts, Stylistics has been further described to embrace any kind of texts, written or spoken and to draw from any kind of discipline, not only in linguistics but psychology, social theory, literary theory, pragmatics etc. The singular factor that draws all these different regions together is the fact that language occupies a central position in all of them and texts are generated. This position is supported by Bex (1996) “... anywhere that language use is found, Stylistics is relevant”. As aptly pointed out by Hoffmannová (1997.5), stylistics is a field of study which is not only highly interdisciplinary but also considerably eclectic.

Finch (1998) agrees that Stylistics can be described as the study of style of language usage in different contexts, either linguistic or situational. As a tool of language analysis, it shares very fine boundaries with other branches of linguistics such as Discourse Analysis, Critical Discourse Analysis and Pragmatics all of which also deal with text analysis. Wales, in her *Dictionary of Stylistics* (2001,

pp.437-438) defines Stylistics as the study of style which has several approaches and can be viewed in several ways. This variety of options is caused largely by the “influences of linguistics and literary criticism”. Although literary criticism forms the bulk of the material used in stylistic undertakings, it is by no means limited to this genre. This is because the pre-occupation of stylistics is largely text-based where not only the formal features of texts are identified but also to expound the description of their “functional significance for the interpretation of texts in relating literary effects to linguistic causes”.

Scholars such as Carter and Long (1991), agree that the value of a stylistic approach allows for consideration of the cultural and social contexts implicit in the language. By applying Stylistics to our study of any text, they go further to say that a stylistic analysis of the text enables us to read “between the lines” in order to consider what is not expressly stated in words in a given text and within the context of usage. They see this as an improvement over a system that “focused solely on the linguistic codes governing the explicit use of language”.

However, in line with the aim of this study, which is an attempt to establish or refute the appropriateness of the translation styles used in the chosen texts in conveying the original Yoruba messages, it was considered necessary to adopt a multi-disciplinary approach by combining Functional Stylistics (FS) as expounded by Halliday (1978) with Linguistic Stylistics (LS) as propounded by Bally (1909). These two theories, FS and LS, capture style in the use of language in the spoken and written contexts both in literary discourse and other types of texts. This chapter shall also reveal the applications of these two theories in more recent times by other scholars.

1.13 Linguistic Stylistics (LS)

LS according to Bally (1909) is the study of the language style that a language user (or translator) adopts at every point of the task of using language by which his stylistic choice is sufficiently seen to be suitable for a particular occasion. Such suitability is expected to possess an impact on the environment of use. Translation, being an exercise that comes from a language (in the mind of the author), through a language (in the mind of the translator) and into a language (in the mind of the reader) must meet the reading need of the audience as well as be faithful to the original author, by the use of an appropriate style of language.

This theory has been used in various studies in the analysis of different discourse types. Some of such studies include the analysis of political discourse by Romano (2000), Babajide (1989) and Ayeomoni (2005). Furthermore, it was also applied by Alofe (2012) in the fields of lexico-semantic interpretation and literary translation respectively. As a tool for analyzing texts, Thornborrow & Wareing (1998:4) explain it as “the use of linguistics (the study of language) to approach ...texts according to their objectivity criterion rather than according to purely subjective and impressionistic values. The theory is relevant to this study because translation (of proverbs and idioms), as a linguistic exercise, is a task that cannot be separated from style. Translation requires an in-depth knowledge of at least two languages as well as the knowledge of style of writing in order to produce comparable texts that can meet the needs of specific audiences at specific times for specific purposes. Translation is also an intellectual practice that helps to reduce the gulf that otherwise would exist between cultures. Any successful translation activity is a process of a perfect combination of the languages involved, the materials to be

translated as well as the style of the translator which must be carefully selected in order to meet the intended purpose or to perform the desired function.

Apart from the semantic meanings that may be apparent from a text, there is yet more function that can be extracted by the deliberate choice of the style of the author or translator. This is where the text of a specific discourse serves a specific purpose. Stylistics is a discipline that possesses the tool that can be used to examine the entire text as an integrated whole that is capable of producing a cumulative aesthetic effect or generate an emotional outcome. This is a factor of the style chosen by the author or translator.

1.14 Functional Stylistics (FS)

FS is founded on the ideology of the British School of Functional Linguistics as established by M.A.K Halliday (1978). It recognizes language as a system of meanings and grammar as the essential resource for making meanings, performing functions and achieving purposes. Functional Stylistics has become very influential as it analyzes language in terms of its three metafunctions, namely the ideational, the interpersonal and the textual functions. The model achieves two aims which are to comprehend and evaluate a given text as well as to determine the theme or intention of a text and show how language contributes to the development of the intended message, in terms of what it is designed to accomplish. In its analytical system, the ideational function which is about the transfer of an experiential abstraction (transitivity), must be linked to the interpersonal function which is about the systematic sharing of interlocutory roles, (i.e.mood relation). The textual function (which emphasises structure and cohesion) must be considered holistically to achieve the desired effects by providing scientific method of

appreciating literary texts objectively and by measurable techniques in the area of subjective comprehension of literary materials through interconnected language features.

Source: [http://studentguide.ru/functionalstyles-andfunctional stylistics.int](http://studentguide.ru/functionalstyles-andfunctional_stylistics.int)

Such a desired effect is often achieved by way of guided departure from set norms. In this case, such departures could be foregrounded and the analysis becomes a comparison between the features of the text under study and the text that is considered as a norm. The features that are selected depend on the grammar, form, theme and the purpose for which the text was created. In the 1960's, deviation from the norm was a very common phenomenon and it was a dominant means of establishing foregrounding in various forms of writing, especially in literary writing. In relation to the works (of Soyinka and Adeniyi) under study, we did extract deviant translations, or departures such as the following as a basis for our decision to set our theoretical platform upon the fact that a (translated) text must communicate the intended message of the original author:

i. *.Mase je ki o so oro kobakungbe (Fagunwa)*

ia. *Don't let him/her utter things which do not go with the stomach. (Forest p.130)*

In this translation, we get curious as to the choice of words. For instance, “utter things” ought to be stated as “utter words” or “say things”. Secondly, “go with the stomach” is not a familiar expression in English. In the Yoruba original, “kobakungbe” is a registered expression, meaning unacceptable, rude, insolent or impolite. If the translator's version elicits laughter or amusement from the reader, it is not so intended in the original. In fact, the translation weakens the seriousness or the sternness of the speaker in using the very serious word *kobakungbe*. It can

only be used by someone who stands in authority over the other as an admonition.

Our preferred option would be:

ib. Do not allow him/her to use impolite speech.

ii. Ohun ti o wa lehin ofa o ju oje lo (Fagunwa)

iiia. What follows a hundred and twenty far exceeds a hundred and forty. (Forest p.134).

In the Yoruba language, “ofa” and “oje” have dual functionality. They separately can serve as numerals, that is, as *ogofa* (*a hundred and twenty*) and *ogoje* (*a hundred and forty*) respectively; whereas, when occurring together, they cease to be numerals but an idiom; a fixed expression. Here, the translator ignores the fine quality of this expression and renders it without taste or flavor. Our preferred alternative is an expression that must convey the context of the usage; it is that of warning or caution:

iib. The consequences of an unwise action far outweigh the action itself.

iii Idi mi di omi (Fagunwa)

iiia. My buttocks turned to water (Soyinka in Forest).

Ordinarily speaking, there is no condition under which the buttocks of a human being could melt or turn to water. This is the only reason why an average reader of the translation would begin to search for a probable interpretation. Otherwise, there is no such expression in English. The Yoruba version, again, is an idiomatic expression, a figure of speech. To have simply rendered it word-for-word in English, is simply not ideal. Our acceptable option would be:

iiib. I was scared. (Or I was frightened).

A native speaker of English cannot make any sense out of the translations as given above by the translators. Yoruba proverbs and idioms in ia, iia, iiii under consideration, as well as in other situations in the language are always collocative and fixed. There is no literal rendition into any language that can produce the intended message of the writer or speaker.

We are amazed by the deviation of the translators and wonder at their intention to deliberately create a language style that departs from the **norm**. On the one hand, Fagunwa's literary creativity in the texts cited leaves no Yoruba reader in doubt as to the intended meanings. On the other hand, a non-Yoruba reader would pause several times to ponder over what such translations could mean. He cannot but be amused by the ludicrous nature of the translation which he may not even fully understand and therefore would miss out what the original author actually means. Such is the importance of style in translation.

A tradition of writing seems to have been established over time by the recognition of specific styles for specific functions. For instance, the officialese is adopted in composing all office documents and letters while the scientific style is used in writing manuals, brochures, proposals and technical papers. In addition, the journalistic choice is reserved for the mass media whether in the print or in voice. Persuasive or diplomatic language is the choice of public leaders, civil servants, politicians or government functionaries when using language in the public. In literary discourse, a writer or translator chooses the "belles – lettres" (elegant writing) for the purpose of fancy, effect or uniqueness of identity. To this last stratum belongs the humorous translations of the two translators under study. We opine that it is deliberately created to make an aesthetic impression on the reader. This is so because it is observed plainly that not all the proverbs and idioms are

translated in the deviant manner as mentioned above. While some are translated without regard to the semantic value of the original, some are actually translated with equivalent or semantic closeness, thus portraying the interpretative value of such proverbs from the original Yoruba version. This variety highlights the beauty of style in language use, which is what Stylistics identifies in texts.

Daramola (2010) agrees that, Stylistics, especially with its linguistic paraphernalia, cannot afford to be left behind in the onerous task of building the world's literary corpuses to humanize (entertain) man, woman and child.

The justification for the theories employed in this research can be established in such works as Clark (1996), who maintains that in the last fifty years, stylistics has also drawn upon developments in literary theory and has widened its focus to include not only considerations thrown up by the *text*, but also to recognize how readers shape (interpret or translate) a text and in turn are shaped by it. Despite the various arguments, to them, there exist other strands of stylistics such as feminist stylistics, cognitive stylistics, gender stylistics, pedagogical stylistics and so forth.

As pointed out earlier, the study of stylistics is related to both the fields of language and literature. It also shares certain things in common with Sociolinguistics, Psycholinguistics, dialectology and other areas of Linguistics especially as applied to peculiar texts in various forms of discourse. In the early days of stylistics as developed by the French School of Charles Bally, deliberate emphasis was placed on texts that were considered sublime and of high emotional value. Stylistics was used to create feelings and evoke passion in works of art. This ability was considered to be the high point of literary texts in that it increased the dramatic quality of works of art by making them more accessible to man in his/her daily living.

In the work of Ferdinand de Saussure (published posthumously in 1916), Bally also emphasizes the importance of using text to create feelings. This is the practice which he classifies as being emotionally expressive because of the strong belief that each particular component of linguistic information combines a part of language and a part of the man who interprets or translates the information. The overall consequence of this, as pointed out by Enkvist (1973: 16-17), is that linguistics is a branch of learning which builds models of texts and languages on the basis of theories of language. However, Stylistics tries to set up inventories and descriptions of stylistic stimuli with the aid of linguistic concepts. This approach paves way for all kinds of linguistic variations which linguists are interested in. These variations are reflected in style which also must correlate with context and situation. Also within the register or field of discourse, variation is also recognized. Such a variation could be an author's way of ascertaining his identity or individuality. However, in such an attempt, the new forms or ways of expression could be for the purpose of creating relevance to a social role or projecting an idiolect. Stylistics is a veritable tool therefore for accommodating various forms of new options in the use of language whether in speech or in writing, in composition or in translation.

The above assertion explains the relevance of LS to the translation styles adopted in the works of Soyinka and Adeniyi under investigation, with specific reference to the proverbs and idioms. These two approaches (FS and LS) in combination shall be used for the analysis of the intended meanings of the original expressions in the translations. In doing this, the proverbs and idioms shall be subjected to an analysis of sense or message retention as clearly structured on the seven-column table. Since every proverb or idiom has the intended function of teaching some moral, or

warning against a misdemeanour, giving counsel, raising an alarm or warning, giving encouragement etc., it shall be clearly seen whether or not the translated versions of the proverbs and idioms have satisfactorily performed their intended functions.

Regarding the fact that a translation must be seen to have performed its intended function in line with the original text, a major argument broke out in Britain in the nineteenth century and the early part of the twentieth century which focused on the structure of the source text and the form of the target language. Prominent among the debates of the period is the polemic between Francis Newman and Matthew Arnold over the translation of Homer (Venuti 1995:118-141; Robinson 1997:250-258). Newman emphasizes the foreignness of the work by a deliberately (very literal) and archaic translation and yet saw himself as reaching out to a wide audience. This is what Matthew Arnold vehemently opposes in his lecture titled *On Translating Homer* (1861-1978), which advocates a transparent (and more literary or paraphrased) translation method. Importantly, Arnold in his forceful argument, advises his audience to put their faith in scholars, who, he suggests, are the only ones qualified to compare the effect of the TT to the ST. As Bassnett (1992) points out, such an elitist attitude has led both to the devaluation of translation (because it was felt that a TT could never reach the heights of an ST and it was always preferable to read the work first in the original language). This attitude can be seen to be a calculated attempt to marginalize translation. It was the attitude prevalent in Britain up to the early part of the 20th century. Translations of great works were only produced for the select elite. This attitude in fact may have survived to date even though indirectly in the sense that:

1. Pre-university and even university students of languages are often dissuaded from turning to translations for help.
2. Very little popular literature is translated into English.
3. Relatively few subtitled foreign films are screened in mainstream cinemas and on the major BBC1 and ITV television channels in the UK.

1.15 Problems Caused by Translation Software

In this study, the possibility of machine involvement in some of the translations was explored. The translation software has been of great help to translators over time. Many languages already have their translations developed and such can be procured over the counter or simply downloaded or extracted from the google translator. On a careful examination of some of its characteristics, a model of machine translation (MT) seemed to have been used in aiding the translations being examined. The Fully Automated High Quality Translator (FAHQT) model of MT, which is the most reliable and the best, can be applied to lengthy translations requiring high speed and it is equally tolerant of one-to-one lexical correspondence. However, it is not absolutely fool-proof. It is commonly used in technical or scriptural texts where there is an emphasis on lexical correspondence. The researcher's claim to machine involvement was re-inforced by the confessions of Soyinka himself on page (i) of his preface to the translation of *Igbo Olodumare*, where he states "...Fagunwa is not an easy writer to translate" and..."why has it taken me nearly half a century to translate...." Proponents of machine translation have consistently agreed that machine translation, though usually fast and time saving, as well as useful in certain contexts, can have very disastrous effects on the "new material" if not used with great discretion. Hutchins (2004) believes that "lexical differences, structural ambiguity, reality problems and stylistic

differences” including other forms of errors and incompleteness are the common failures of machine translation. It is noteworthy to mention that some of the problems or characteristics cited above are found in the texts under study. For example in *Forest*, we observe the following:

Page 7 “...just as when the railway train approaches its station...”

This translation is misleading as there is no other type of train such as motorway train. So the word ‘train’ simply could have been alright in the translation. This is a carryover effect from the Yoruba ‘oko reluwee’.

Page 126 “...is it with a soft countenance that one separates the child from the nut?”

There is a loss of *collocative* sense in this translation of the Yoruba ‘A ki i fi oju boro gba **omo** lowo **ekuro**’. The polysemous ‘omo’ in Yoruba permits ‘omo’ for ‘omo... ekuro’ to mean the *seed of the ‘ekuro’ nut or the nut of the ‘eyin’ fruit* but it is not the same in the English ‘child’ which means and only permits, + *human* + *infant* + *born/unborn growing / grown*. The FAHQT automatic translator fails to recognize the different shades of ‘omo’ in Yoruba.

Page 126 “It is your head that will visit the home of Death. It is your wife (sic) that will visit Iku’s home.

The problem with this translation is the failure of the FAHQT to detect the polymorphous nature of the word ‘aya’ in Yoruba as a result of its tonal or inflectional variations which can generate such forms as aya – wife, aya- chest. In this statement, *chest* would have been the right word.

Page 139 “Finally he spoke of the conversion between the mice...”

We suspect, going by the Yoruba version ‘oro’ that the intention of the translator is conversation and not conversion.

Page 144 “Where the tortoise go, there the shell must follow”.

Here, there is a loss of grammatical concord between the *subject* tortoise and the *verb* goes. We reckon that the intention of the translator must have been **where the tortoise goes....**

Page 213 “Only few of humanity recognizes kindness.”

We suspect that the mind of the translator here is ‘*only few of humanity recognize kindness*’ since the word *few* connotes plurality and **recognizes** is verb in the singular form.

Page 215 “Therefore, whoever offers one important advice...”

The word *advice* is non-count noun, therefore, enumeration as “**one**” is out of place. We suspect that the translator must have intended ‘Therefore, whoever offers (any) important advice...’.

Furthermore, there are several instances of incomplete sentences and statements. Such sentences are either in-between paragraphs or at the end of chapters. They are left hanging and without meaning. The following examples illustrate the claim on pages 43, 109, 128, 129 and 178.

1. “*Sufficient unto the day...*”p.43.
2. “*I put on the robes that my mother had left, the robes fitted me*” P.109.
3. “*There was no choice but to prepare myself against the...*” p.128.
4. “*...my heart pounding like the engine of an airplane....*” P.129.
5. “*Is it not the elders who say that every...*” p. 178.

It is clear that in all the five examples quoted above, the meanings are lost. This is because none of them is a complete statement compared to how they are written in the original Yoruba versions.

Robin (2009) believes that most of the shortcomings of machine translation can be reduced by “pre-editing and post-editing activities”. He insists that no machine translation can be accurate without the human interface, especially in literary translations. Source: <http://language.worldofcomputing.net/machine-translation>.

In addition, Hasan (2011) reiterates that a good translation is not simply concerned with transferring the propositional content of the source language text, but also its other pragmatic features”, context, nuances and the para-verbal clues. All these subtleties of language cannot be produced by the automatic translator. He concludes, therefore, that it is only when such features are well taken into consideration that understanding is enhanced and translation quality is improved.

Another aspect of the problem that this study sought to explore was the translators’ avoidance of the use of the more common or more **normal** and established English idioms or proverbs where they readily exist. As an English speaking country, the practice of avoiding model or consistent usages could have grave consequences on the image of the nation as well as on the young learners of a second language, English in this case.

On the other hand, Milton and Bandia (1995) introduce a different perspective in their *Agents of Translation* that some translators are ‘agents’ and they help to bring about major historical, literary and cultural transitions, changes or innovations. They wittingly or unwittingly demonstrate a fight against cultural and linguistic neo-colonization with their writings. We seek to find out if the same can be said for Soyinka and Adeniyi in the translations being examined.

However, a critic such as Duruoha (2000) does not see translators in the same light. He accuses them of dis-service to the indigenous languages. He says, “Soyinka’s use of (literal) English... is leading to the further erosion of the African cultures...” This means that the English monolingual reader would not easily find parallels in his own language to associate the translated text with. However, if the translator had chosen the style of sense-for-sense translation, much correspondence would have been used and more meaning would have been achieved even at first reading. In a contrary argument to the quality of Soyinka’s translations, another school of thought represented by Ajayi (2010) believes that:

Soyinka’s translation of Ogboju Ode presents a typical case of the Yoruba culture being brought into the global literary sphere through an innovative and aesthetic re-expression of its folktale and idioms in English.

Based on the foregoing, it was hoped that the genuineness of most of the claims and counter claims of the critics would be established or nullified.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

In order to provide a perspective from which the problem that necessitated the research was explored, a review was necessary. Also, for the purpose of linking the past to the present in literary translation and translation studies generally, relevant literature was embarked upon. The key areas covered include style and stylistics, development of translation, issues of equivalence and figurative expressions as well as the cosmology of the Yoruba and peculiarities of the language.

2.1 Style and Stylistic Translation

The phenomenon of style, over many generations, has been a major focus of study. Great writers and orators such as Aristotle, Cicero, and Quintillian and so on, regarded style as the garnishing of thought. In the same way that every essayist or a public speaker is expected to frame his/her ideas with the right sentences and choose impressive figures of speech to amplify his/her discourse type, so also should every translation be structured to portray and project the mind and thinking of the source language author. Thus, a style approach to translation will certainly bear the mark of the translator's personality. A good and experienced translator must certainly rely on his/her own language artistry, that is, his/her normal choice of sound patterns, words, expressions, structures of utterances and conventions of the language to convey his/her understanding of the text he/she is working on in such a way that a reader in the target language will scarcely detect the passage as a translation. The translator's style therefore becomes his creative imprint by which all or most of his/her works are recognized.

According to *The New Encyclopaedia Britannica* (1994), style implies that every statement serves as a means of communication and as a means of showing one's thoughts. It highlights that the first part of the communication encounter is the ideation or conception stage while the second is called the expressive stage. The link between conception and expression is always intricate and complex.

By this relationship, style is seen as the vehicle by which the translator conveys accurately and precisely the emotions, thoughts, feelings and worries of the author. This must be done in such a way that the target text must elicit similar responses and reactions from its readers that were observed in the source language readers. This implies clearly that it is style that compels the amplification or suppression of feelings, speed, elongation of suspense, heightening of conflicts and the eventual development of the entire story line through the use of language. By this, translators must be purposeful manipulators of language for a desirable effect.

In non-literal texts, the reader operates on a *mini-max* principle meaning that readers invest the minimal effort to receive the maximum meaning. Whereas in literary texts, the reader is expected to operate a *max-max* principle whereby maximum effort is expended to obtain maximum meanings.

In the view of Boase-Beier (2006), "the more effort the text requires from the reader in untangling the embedded message the more the pleasure he experiences." In other words, every literary text thrives on ambiguities and contradictions. The possibility of several meanings at every turn of events, act or scene certainly produces a cognitive state that portrays the text as being indeterminate. This allows multiple meanings in their minds. Boase-Beier links development of style, stylistics and cognition to formalism, structuralism and post-structuralism. Reader

response and the relevance theory can be traced through a fundamental question such as the relationship of universality to cultural particularity. The translator has a duty to design his/her meaning and to locate it appropriately in the text. The role, skills and authorial intention must tally with the original intention of the SL author. The style adopted by the translator underscores his agency function in shaping understanding and meaning conveyance in the act of reading. Generally, style ought to maintain the sanctity of implicatures and nuances so that the reader of the target text can have interactive engagement with the source text.

Stylistic devices, according to Galperin (1971) have normatively fixed meanings in the language and they, in their various typologies, seldom depend on the context while all other meanings derive from the context of the passage. This, he claims, is usually referred to as the lexical levels of meaning extraction. He typifies them in the following ways:

- (1) dictionary and nominal meanings: (which make use of metaphor, rony etc).
- (2) primary and derivative meanings: (which make use of polysemy, pun etc).
- (3) emotive meanings: (which make use of interjection, exclamation, epithet etc).
- (4) Intensification of features in objects or phenomenon: (of which make use of simile, periphrases, euphemism, hyperbole etc).

From the foregoing, it can be clearly seen that style is highly related to writing or, more specifically, to translation. As a linguistic exercise, translation is usually a product of the translator's reservoir of knowledge, vocabulary and taste. The choice of one expression over another is a matter from the heart which in turn is an evidence of deliberate preference, taste and verbal judgment. The success of the

delivery of a text in a second language is a matter of comprehension ability and communication skills; and it is in these that style is most reflected.

Enkvist (1973) subscribes to a model of narration in which the professional demands can cause a variation of approach or change in style. A translation situation could demand the use of a particular type of diction or whether to choose from the register of a given field of discourse. Also, the characteristics by which an individual is known can also constitute his style. This he describes as idiolectal variations. The way someone speaks or reacts to situations or the way someone comports himself or herself under demanding circumstances often reflect in the way he or she writes. Enkvist (op cit) goes further to also identify class style as that which identifies the members of a small group. If by any peculiar or unique features the members of a region, area or community could be identified, it means they are therefore recognized by a regional style. Style is definitely a label of identity that characterizes the work of a person or a group of people. Whether in speaking or in writing, style always features. This applies to translation as well. The way one translator handles his own texts can actually distinguish him from other translators handling the same text. The choice of words a writer prefers, the structure of his sentences, his creative abilities, and the use of images and so on, will actually mark one person off from another.

The issue of translation in multilingual communication has been with man right from early civilization. Translation in one form or another has been critically necessary for man's survival since man's language became multiplied. This study is an attempt to examine the different styles of translation as an interlingual means of communication. It shall also attempt to explore how translation is applied to literary texts. These texts are peculiar in their own class in that they are always

replete with many culture-bound expressions such as proverbs and idioms as is the case in this study. It is necessary to take a critical look at the popular debate of ‘word-for-word’ (linguistic) versus ‘sense-for-sense’ (interpretive) translation styles. This debate has dominated much of translation theory in what Newmark (1981) calls the ‘pre-linguistics period of translation’. It is a theme which Sussan Bassnet, in ‘The History of Translation Theory’ section of her book *Translation Studies*, sees as ‘emerging again and again with different degrees of emphasis in accordance with differing concepts of language and communication’ (1991:42).

In all countries of the world, translation has been an important issue for a long time. In Africa, even during the days preceding colonialism, translation and interpretation were found to have been very useful. In all the civilizations that Africa has experienced, at one stage or another, translation has been crucial to her developments. Prior to the age of literacy, translation depended on the word of mouth. Most of the activities that brought people of different tongues together then were usually related to trade, travel, invasion, politics, and war.

At the advent of the “white man”, the English Language was introduced to Africa and this brought about a different socio-economic dimension and introduced a new level of political and educational complexity. The inevitable establishment of churches, schools and courts necessitated the training of interpreters, translators, teachers, catechists and other public functionaries. In Nigeria, there was the need to introduce an official language, which inevitably was English because there were over 500 indigenous languages and there was no mutual communication among the numerous ethnic groups. (Efurosibina 2004). The statutes of the courts and other public documents had to be translated into the local languages. Soon the Bible too was translated by the first African Anglican Bishop, Samuel Ajayi Crowther

(1880). Thus began the history of translation in Nigeria (Bandia, 2008). After the era of the white man, especially since the two world wars, more nations of the world began to see their needs for one another. According to Fischer (2001), the post-war developments among nations gave rise to international trade and diplomacy which have further helped the development of translation not only in Africa, but also beyond.

In the mid 90's, the government of Nigeria under the Late General Sanni Abacha made the French language the second official language of Nigeria. This policy decision opened a broader network of translation activities in Nigeria with the Francophone nations of Africa and beyond, including such international Agencies and organizations that had connections with the French nations.

2.2 The Development of Translation

Holmes (1988) describes translation, or what is now more popularly called Translation Studies as being concerned with a complexity of problems clustered around the phenomena of translating and translations (Holmes, 2004). Snell-Hornby Mary in her *Translation studies: An integrated Approach* calls translation a breakthrough development of an independent discipline. This declaration sparked off a series of prolific international discussions on the subject among world scholars (Snell-Hornby, 1995). Baker in her edition of *The Routledge Encyclopedia of Translation* (Baker 1997, viii) discusses effusively the richness of the 'exciting new discipline – perhaps the discipline of 1990s bringing together scholars from a wide variety of often more traditional areas'. In the 2008 edition of *The Routledge Encyclopedia of Translation*, the book's writer foresees the new concerns in the discipline; the growing multidisciplinary and its propensity to

break away from its exclusively Eurocentric origin while holding to the achievements of past decades (Baker and Saldanha, 2008 xxii).

Translation work has blossomed in undergraduate and postgraduate levels in tertiary institutions in Europe but scarcely so in Africa. The programme attracts thousands of students mainly to orientate and train them as professional and commercial translators and interpreters. The study of Chinese, German, French, Spanish, Hindi and Japanese languages would boost the commercial baseline of Nigeria. Imagine the first translation school in the UK which yielded only twenty postgraduate translation programmes in 2001, but by 2010 translation investigations revealed over twenty institutions offering a total of 143 M.A. programmes. Similar expansion has occurred in France, Germany, Russia, United States and other European nations. African tertiary institutions with a multiplicity of languages and technological needs are yet to articulate translation as a discipline.

A large proliferation of conferences, books and journals on translation in many languages are available in the advanced countries. Journals such as *Babel* (in the Netherlands) and *Meta* (in Canada) first published in 1955 were joined by *Tradition Terminologies Redaction*, (TTR) (of Canada) in 1988, *Target* (of the Netherlands) in 1989 and the *Translators* (of the UK) 1995. Many more organizations, publications and institutes exist worldwide on translation and interpretation studies. Some of them include:

Across Languages and Cultures (Hungary); Cadernos de Traducdo (Brazil)

Chinese Translation Journal (China); Linguistic Adverpiensia and its New Series (Belgium); Translation and Literature (UK); Palimpsestes (France); Translation and Interpreting Studies (The Netherlands); Translations Quarterly (Hong-Kong)

Translation Society); Translation Studies (UK); Turjuman (Morocco) and Hermeneus, Livies and Sendebarr (Spain). In addition, the online publication industry is booming and growing rapidly in addition to the Journal of Specialized Translation and New Voices.

(Source: www.routledge.com/cu/monday).

Also professional publications exist for linguists in the UK such as *the Chartered Institute of Linguistics* and the *ITI Bulletin* of the Institute of Translation and Interpreting. As the number of publication soars so also is the demand for general and analytical instruments such as anthologies, databases, encyclopedias, handbooks and introductory texts. Among these are; *Translation Studies* (Bassnett (1980/1991/2002); *Contemporary translation theories* (1993/2001); *The Routledge Encyclopedia of Translation Studies* Baker and Malmkjaer 1998, Baker and Sahdanha 2009); *The Dictionary of Translation Studies* (Shuttleworth and Cowrie 1997); *Introducing Translation Studies* (Munday (2001/2008).

A companion of Translation Studies (Kuchwczak and Littau 2007); *The Routledge Companion to Translation Studies* (Baker, 2009); *Critical Readings on Translation Studies* (Baker, 2010); *Exploring Translation Theories* (Pym, 2010); *The Handbook of Translation Studies* (Gambier and Von Dooslaer 2010) and *Oxford Handbook of Translation Studies* (Malmkjaer and Windle, 2011).

Also existing are bibliographies and reference resources, some of which are:

1. *Translation Studies Bibliography* (John Benjamins),
2. *Translation Studies Abstracts* (St. Jerome) and
3. *The Free-access BITRA* (University of Alicante).

Also international organizations have profited from translation studies. Some examples are:

1. Internationale des Traducteurs (International Federation of Translators FIT) which was established in 1953 by Societe Francaisse de traducteurs,
2. The Canadian Association for Translation Studies/Association Canadienne de traductologie (CATS) founded in Ottawa (in 1997),
3. The European Society for Translation Studies (EST, Vienna 1992),
4. The European Association for Studies in Screen Translation (ESIST Cardif 1995),
5. The American Translation and Interpreting Studies Association (ATISA Kent OH 2002) and
6. The International Association of Translation and Intercultural Studies (ATIS, Korea 2004).

Similarly, international conferences on a variety of themes are frequently designed to propel developing and developed countries into action in various areas of human endeavour and fulfilment. Translation Studies that was relatively docile in the 1980s in Europe has suddenly become an active, lively and dynamic new area yearning for patronage in these recent decades, thus making Europe better for it, hence the curiosity of this research work.

In this study, the writings of a few notable authorities were selected for review. The works of the influential and readily available writings of notable people of world renown such as Cicero, St Jerome, Dolet, Luther, Dryden, Tytler and Schleiermacher are contained in this study. Their writings have consistently

exerted great influences on the history, theory, practice and style of translation and research.

It is noted however that, over the years, a very strong tendency has persisted which is to concentrate on the writings of Western Europe on translation practice and theory, starting with the Roman tradition. There was a long neglect of the non-Western writings of China, Japan, India and the Arab world. This tilted situation has begun to receive attention with the more recent works in English of Delisle and Woodsworth's (1995) *Translators through History* and Baker's (1997) *The Routledge Encyclopedia of Translation Studies*.

Not until late in the twentieth century, translation theory remained largely restricted to what George Steiner (1975) calls a 'sterile' debate over the 'triad' of 'literal', 'free' and 'faithful' translation styles. The distinction between 'word-for-word' and 'sense-for-sense' translation goes back to Cicero (First Century BC) and St Jerome, (Late Fourth Century BC). These classic works have continued to form the basis for more modern writings on translation. Cicero's approach to translation is outlined in his *De optimo genere oratorum* (46 BC-1960 AD), introducing his own translations of the speeches of the Attic orators, Aeschines and Demosthenes, he says:

And I did not translate as an interpreter, but as an orator keeping the same ideas and forms, or as one might say, the 'figures' of thought, but in language which conforms to our usage. And in so doing, I did not hold it necessary to render word for word, but I preserved the general style and force of the language. (Cicero 46BC-1960 AD: 364)

The word 'interpreter' in line 1 refers to the literal (word-for-word) translator while the word 'orator' means a translator that produced a speech that moved the

listeners just as the original speeches moved the hearers of the original speeches. In the tradition of the ancient Rome, word-for-word translation must be practically what it says: the actual replacement of the individual words (the language of which was always Greek), with its closest grammatical equivalent in Latin. The practice then was for the Romans to place the translated text (TT) by the side of the source text (ST) for lexical comparison and test of *fidelity*.

The disenchantment that both Cicero and Horace hold for word-for-word translation underscores the goal of producing aesthetically pleasing and creative texts in the target language (TL). The short but famous passage of Horace (20 BC) from his *Arts Poetica* has continued to exert artistic influence among writers and translators up to the modern time. Thus, St Jerome, the most famous of all translators, cites the authority of Cicero's approach to justify his own Latin translation of the Greek Old Testament. Jerome's translation style is formulated in *De optimo genere interpretandi*, a letter addressed to the Senator Pammachius in 395AD. In perhaps yet-to-be-surpassed statement ever on translation process and style, St Jerome, defending himself against criticisms of 'incorrect' translation of the Bible, describes his strategy in the following words:

Now, I not only admit but freely announce that in translating from the Greek (except of course in the case of the Holy Scripture, where even the syntax contains a mystery), I render not word-for-word but sense-for-sense. St Jerome (395AD-1997:25).

Over time, some scholars (e.g. Lambert 1991:7) have argued that these famous terms have been often misinterpreted. However, Jerome's statement is now usually taken to refer to what came to be known as 'literal' (word-for-word) and 'free' (sense-for-sense) translation. One major reason why Jerome disparages the word-for-word translation style is that by following the approach too closely, the form of

the target text produced is always absurd, ‘un-natural’ and always obscuring the intended meaning; much like what machine translation does to literary texts and culture-bound expressions.

The sense-for-sense approach, on the other hand, allows the content of the source text to be translated. In fact, it concentrates on the contents mostly. In these differing positions can be seen the origin of both the ‘literal’ and the ‘free’ (i.e. the ‘forms’ and the ‘content’) dichotomy. This debate has continued to trail the theory of translation up to the modern times. In further support of the sense-for-sense philosophy, St Jerome employs a military image of the original text being ‘marched’ into the target language the way a prisoner is marched by his conqueror, willy nilly. (Robinson 1997:26). Interestingly, however, as part of his defence, St Jerome stresses the special mystery of both the meaning and syntax of the Bible. For to be understood or misunderstood to have altered or seem to be altering anything in the Scriptures was enough to bring a charge of heresy in those old days. Writers, translators, social or political commentators were often under severe attack and needless death sentences in protection or in defence of the church authority or its functionaries.

Furthermore, the Egyptian-born translation scholar, Baker (1992), describes the two translation styles that were adopted during the Abbasid period in the Arab world thus:

The first {method}, associated with Uhanna Ibn al Batriq and Ibn Naima al Himsi, was highly literal and consisted of translating each Greek word with an equivalent Arabic word and, where none existed, borrowing the Greek word into Arabic. (Baker1992).

Obviously, this was the word-for-word style which soon proved unsuccessful and had to be revised to favour or begin to promote the ‘sense-for-sense’ or message style:

The second method, associated with Ibn Ishaq and Al-Jawahari, consisted of translating sense-for-sense, creating fluent target texts which conveyed the meaning of the original without distorting the target language. (Baker 1992).

Within the Western society, issues of ‘free’ and ‘literal’ translations assumed controversial dimensions for over a thousand years. The debate was always bound up with the translation of the Bible and other religious or philosophical texts. The greatest preoccupation of the Roman Catholic Church was to establish a ‘correct’ meaning of the Bible and to transmit nothing less than that. Any translation diverging from the one that enjoyed the acceptance of the Pope was likely to be deemed heretical or to be censured or banned. Sometimes, a worse fate lay in store for some of the translators. A very famous example of that time was the French humanist, Etienne Dolet who was burnt at the stake having been condemned by the Theological Faculty of the Sorbonne University in 1547. His offence was, adding in his translation of one of Plato’s dialogues, the phrase *rien du tout* (nothing at all) in a passage about what existed after death. This addition of his led to the charge of blasphemy; the assertion being that Dolet did not believe in the teaching of immortality as a doctrine (which was a cardinal teaching of the Church). For such a translation error, he was sentenced to death and the sentence was so executed.

Martin Luther (1522) and his adherents after him, played a great and highly influential role in reforming scriptural translations especially with his German translation of the New Testament and his (1534) translation of the Old Testament. Luther had been heavily criticized by the Church for the addition of the word *allein* (alone or only) because there was no equivalent Latin word in the original source

text (ST). The charge was that the German version implies that the individual's belief alone was sufficient for a good life, making 'the work of the law' (i.e. the Jewish religious law) redundant. Luther counters them and defends himself by saying that he was translating into pure, clear and communicative German, where *allein* was only used for effective emphasis. Luther, in this ideology, follows St Jerome in rejecting the word-for-word style of translation since it would be unable to convey the same meaning as the ST and would sometimes be incomprehensible and misleading. To drive home his point in this matter, Luther gives an example which he quotes in Latin from the Book of St. Matthew 12:34 thus:

Ex abundantia cordis os loquitur

The English King James version has this in literal translation as:

Out of the abundance of the heart, the mouth speaketh

Luther, translating this verse into German, in conformity with his own philosophy of using a popular style of language which the majority of the ordinary people would be able to relate with, or expressions not far-fetched, he chooses to translate this portion with an existing and well-known German proverb:

Wes der herz voll ist, des geht der mund uber

The expression, which is well known in German means:

to speak straight from the heart as one considers the facts in his heart.

It is seen here that Luther's position is being highly corroborative of Cicero and St Jerome. However, his idea of writing or translating the Bible in the language or style of language that the common man can read, understand and interpret remains unsurpassable in the history of the Church as well as that of translation and translators. Translation should concentrate on producing a text for the target language (TL) reader in such a way that the reader will scarcely know that he is

reading a translation after all. Luther insists that if the mother at home, the child in the street, and the man in the market cannot understand freely whatever we speak or give to them to read, then, we are no longer relating with them in their own language; it has become something else. By so doing, the main purpose of translation has been very regrettably destroyed.

2.3 Cultural and Literary Implications in Translation

As it is more specifically concerned with language and translation, Newmark (1988:94) defines culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression”. Thus, he acknowledges that each language group has its own culturally specific features. He further clearly states that operationally he does “not regard language as a component or feature of culture”. Newmark (1988:94) in direct opposition to the view taken by Vermeer, states that, “language is part of a culture”. According to Newmark, Vermeer’s stance would imply the impossibility to translate cultural materials, whereas for the latter, translating the source language (SL) into a suitable form of TL is part of the translator’s role in transcultural communication. The notion of culture is essential to considering the implications for translation and, despite the differences in opinion as to whether language is part of culture or not, the two notions appear to be inseparable. Discussing the problems of correspondence in translation, Nida confers equal importance to both linguistic and cultural differences between the SL and the TL and concludes that “differences between cultures may cause more severe complications for the translator than do differences in language structure” (Nida, 1964:130). It is further explained that parallels in culture often provide a common understanding despite significant

formal shifts in the translation. The cultural implications for translation are thus of significant importance as well as lexical concerns.

A view expressed by Bassnett states that “no language can exist unless it is steeped in the context of culture and no culture can exist which does not have at its centre, the structure of a natural language.” Bassnett (1990:13-14) underlines the importance of this double consideration when translating by stating that language is “the heart within the body of culture,” the survival of both aspects being interdependent. Linguistic notions of transferring meaning are seen as being only part of the translation process; “a whole set of extra-linguistic criteria” must also be considered. As Bassnett further points out, “the translator must tackle the SL text in such a way that the TL version will correspond to the SL version... to attempt to impose the value system of the SL culture onto the TL culture is dangerous ground” (Bassnett, 1990:23). Thus, when translating, it is important to consider not only the lexical impact on the TL reader, but also the manner in which cultural aspects may be perceived and make translating decisions accordingly.

No doubt, “Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions” (Toury 1978:200). As this statement implies, translators are permanently faced with the problem of how to treat the cultural aspects implicit in a source text (ST) and of finding the most appropriate technique of successfully conveying these aspects in the target language (TL). These problems may vary in scope depending on the cultural and linguistic gap between the two (or more) languages concerned (see Nida 1964:130). The cultural implications for translation may take several forms ranging from lexical content and syntax to ideologies and ways of life in a given culture. The translator also has

to decide on the importance given to certain cultural aspects and to what extent it is necessary or desirable to translate them into the TL. The aims of the ST will also have implications for translation as well as the intended readership for both the ST and the target text (TT).

Considering the cultural implications for a translated text implies recognizing all of these problems and taking into account several possibilities before deciding on the solution which would appear the most appropriate in each specific case. The different general procedures of treating the cultural implications for translation will be examined as well as analyzing the ST and the aims of the author. The translation process will also be treated using specific examples found in the ST before discussing the success of the theoretical methods applied to the TT.

In his postulations, James Holmes tries to avoid making theoretical generalizations about what the translated text should look like before comparing it with the source text. He believes that considering the peculiarities of every language and the factor of incompatibility, a suitable methodology will emerge from among the various options. The text is expected to choose its own method of translation. On the other side of the divide, Raymond van den Broeck, André Lefevere, and Susan Bassnett are confronted with the problem of adjusting to the descriptive and evaluative standards already in place. To them, there are expectations which every translated text must accomplish.

The theoretical differences between them, however, did not preclude their co-operation in terms of translation scholarship. In fact, what is most characteristic of this period is the very exciting collaboration process that went on despite certain theoretical differences. For example, translation studies scholars agreed that the

scholar must analyze the system of *both* the correspondences *and* deviations constructed by the translator. In his essay, “Describing Literary Translations: Models and Methods” (1978; 1988), Holmes elaborated:

The task of the scholar who wishes to describe the relationship between the translated text and its original would seem to be obvious. He must attempt to determine the features of the translator’s two maps and to discover his system of rules, those of deviation, projection, and above all, correspondence – in other words, the translator’s poetic. (Holmes, 1978:77; 1988:87).

However obvious the relationship may appear, such a description is not easy, for two reasons. First, almost invariably, no material for analysis exists except the two texts, the original and the translation, and the scholar has no access to what went on in the translator’s mind in terms of the decision-making process. Second, even if the translator explicitly elaborates on an introduction or preface the main criteria and poetic system governing his translation, that description may not correspond to the original intention. Thus, the scholar must trace the relationship between the translation and its original along an imaginary path, for texts documenting the path are virtually non-existent. Up until the days of early translation studies, none of the disciplines of literary criticism has presented a methodology sufficient to explain objectively the translation process. All previous attempts made comparisons on an arbitrary basis, characterized by intuition and personal experience. This made such efforts incomplete. Translation scholars proposed rigorous approaches by trying to reach an agreement on a number of specific features to be considered then establishing where the determining shifts occur and finally analyzing those shifts systematically. They attempted to incorporate the synchronic, structural, textual as well as diachronic intertextuality in order to determine the meaning and function of any specific translated text. Van den Broeck concurred by suggesting that limited

invariance (approximate meaning) goes hand-in-hand with translation shifts (functional equivalents) (Broeck, 1981:73-87). Lefevere, using slightly different terminology, made a similar point, arguing that literature evolves both as new and independent units arise from a basic unit and as progressive changes take place over time. The task of the scholar, he argued, was to codify this evolution as well as the institutions through which that evolution takes place. Only then can the “meaning” of a work be established (Lefevere, 1985:25). Holmes, aware of the magnitude of such a task, argued that working out such a system of codification and undertaking the process of describing literature in the above fashion is the next necessary step for the field. He concluded his essay, “Describing Literary Translations”, as follows:

The task of working out such a repertory would be enormous. But if scholars were to arrive at a consensus regarding it, in the way, for instance, that botanists since Linnaeus have arrived at a consensus regarding systematic methods for the description of plants, it would then become possible, for the first time, to provide descriptions of original and translated texts, of their respective maps, and of correspondence networks, rules, and hierarchies that would be mutually comparable. And only on the basis of mutually comparable descriptions can we go on to produce well-founded studies of a larger scope: comparative studies of the translations of one author or one translator, or – a greater leap – period, genre, one-language (or one-culture), or general translation histories. (Holmes, 1978:81; 1988:90).

Translation Studies, which began with a fairly modest proposal, that of focusing on the translations themselves and better describing the process of translation, has discovered that the task will be much more complex than initially conceived. The job is certainly beyond the scope of any particular scholar, no matter how knowledgeable of linguistic, literary, and socio-cultural theory – hence the

proposal that literary scholars from a variety of fields agree upon a working methodology and unite the efforts around this enormous goal.

One of the pioneers leading the effort to develop a model for better describing translations in a comprehensive fashion has been José Lambert, whose approach differs from some early translation studies. Lambert suggested that Van den Broeck's and Lefevere's 1979 book *Uitnodiging tot de vertaalwetenschap* was symptomatic of the problem. While Lefevere and Van den Broeck stressed the need for more descriptive studies, Lambert argues, they did not specify how they should be carried out (Lambert & Gorp, 1985:42) and that the general methods used during the first period, i.e., the early seventies, were largely "intuitive" rather than systematic.

Furthermore on early translation studies, it is important to reflect upon the pioneering efforts of those early scholars and their contributions in enriching our knowledge on the theories and practice of cross-cultural communication. Levý, who died in 1969; Popovič who died in 1984; Holmes who died in 1986; and Lefevere who died in 1996 are all remarkable voices in the study of translation. Recent scholarship has been noticed as contributions to the historical record of the period. However, many of the important articles which were originally published in obscure places, have now been collected and are readily available. The essays of James Holmes, as mentioned above, have been collected in *Translated!* (1988). Retrospectives have been held such as the conference dedicated to James Holmes in Amsterdam in 1990, presentations of which were published in the subsequent anthology *Translation Studies: The State of the Art* (1991), which contains important essays by many of Holmes's admirers.

In Translation in Systems: Descriptive and System-oriented Approaches Explains (1999), Theo Hermans, himself a pioneer of the period, cites the work of John McFarlane, who in 1953 published an essay “Modes of Translation” in *The Durham University Journal*. Holmes recognized the importance of McFarlane’s ideas and had invited him to the 1976 Leuven conference.

McFarlane began his essay with fairly traditional concepts of what translators attempt to do, i.e., render accurately the meaning of one text in one language in another text in another language, but then proceeded to point out the complexities involved in that very process. He was especially aware of the instability of meaning and the incompatibilities between languages, arguing that there is no way to produce total accuracy because there is no way of determining of what total accuracy would consist. What was needed, then, was not another new theory of translation, but rather an approach that accepted translation in all its inaccuracies and inadequacies, one “concerned not with unreal ideals and fictional absolutes but actualities” and one that would “not so much attempt to impose a rigid pattern on the facts as we at present see them but rather serve as a device for the better understanding of them” (1953:92-3; see Hermans, 1996:17-21). He concluded his essay with a call to explore the procedures of translation, of what actual translations do: “Before we can begin to make value judgements about translation, we must know more about its nature, and it is suggested that an analysis of *procedure* – in the belief that translation is as translation does – is the approach that promises best” (1953:93). One can see the importance of McFarlane’s ideas, especially claims such as “translation is as translation does,” on the early scholars of translation studies.

2.4 Equivalence in Translation

The controversy between word-for-word and sense-for-sense translation styles has progressed over the centuries and with the political influence of Luther and his contribution to the growth of Protestantism, sense-for-sense translation continued to attract more scholars even in religious circles. In the modern times, more scholars have also emerged. Eugene Nida (1974:12) for example, introduces the condition of “natural equivalence”, in which he insists that all the para-linguistic elements of gestures, signs, signals and symbols must be taken into account when translating. In other words, for any translation to appear natural, there must be no indication of any ‘foreign-ness’ in the produced text. To achieve this quality of ‘naturalness’, the translator must employ all the subtleties and nuances of the target language (TL). This is often seen as a great challenge in translation tasks. The translator has an aim when he reads; it is for the purpose of re-writing what he understands in such a way that whoever reads his own translation will understand exactly the way he, the translator understands the original text. This is especially demanded in literary translations. This is because the emphasis in literary translation is not on the conceptual or denotative specificity of the lexical items but on contextual adaptation and the restoration of meaning. In this connection, an expression or gesture or nuance is seen and treated as an important element of the new text insofar as it can be retrieved in the target language. However, where this is practically impossible, in that there is no known means of capturing it in the new language, it becomes sufficiently unimportant and therefore discardable. Such a portion in the target text can be refurbished with an annotation or an explanation. It means that such an expression (verbal or non-verbal) is too culture-bound (and the

two cultures are too unrelated) for such an expression to be easily replaceable. In this sense, Nida's (1971:185) declaration becomes relevant. He maintains that

...the correctness of a translation must be determined not in terms of the corresponding sets of words, but on the basis of the extent to which the corresponding sets of semantic components are accurately represented in the restructuring. This is essential if the resulting form of the message in the receptor language is to represent the closest natural equivalent of the SL text.

Nabokov (1964) agrees that one type of translation style, namely, the literal, (or word-for-word style), is not natural and too mechanical or unrealistic to be considered a good translation. Newmark (1988) further points out that,

...literal translation, though it is the first translation step, produces a childish effort and a good translator abandons it when the job comes out inexact or badly written. They affirm that even a bad translator will do his best to avoid translating word-for-word.

Miremadi (1991) states that,

...almost all literal or mechanical translations are bad. Thus, the more native and the more first-class a piece of translation can seem to be, the better translation it is. It is needful to consciously attempt to capture the spirit and the soul of the original text at the expense of the body or letter of such a text.

In this way, a text believed to be equivalent to the original will be seen to have been created when two minds from different cultures and backgrounds can relate to the same or comparable materials in their different languages and still exhibit same or similar experience and appreciation of the texts. Miremadi, (1991) observes further that,

...without effective translation, our world would narrow mercilessly; so also, with the aid of equivalent translation, has the bridge connecting the different parts of the world been

mercifully shortened.

To underscore the usefulness that equivalent translation has been to the human community, Davaninezhad (2009) graphically illustrates it as,

“the process through which a passenger (source text) by help of a pilot (translator) takes a flight to his destination, that is, the target text (TT).”

She explains what she calls “the essential tripartite of translation: the author, the translator and the reader in the case of written translation, and speaker, interpreter and listener in the case of oral translation.” Achieving equivalence in translation as a strategy for intercultural connectivity has been of interest to different people from diverse backgrounds and as such has been subjected to different descriptions and diverse categorizations. Davaninezhad (2009) goes further to say that, generally speaking, we have word-for-word, literal and faithful translation on the one hand, as well as semantic, adaptation and sense-for sense on the other hand in addition to the free, idiomatic, communicative, and cognitive translation. Furthermore, Jacobson (1959) further reiterates the interlingual, intralingual and intersemiotic approaches while Dryden (1631-1700) demonstrates interest in the metaphrase, paraphrase and imitation styles. (Brooks 1979). In addition, Steiner (1978) proposes the literal, free and faithful, while Cicero (46BC -160 AD) is concerned with word-for-word and sense-for-sense translation.

The foregoing is without prejudice to Nida’s views and clarifications on translation such as the “dynamic equivalence”, the “natural equivalence” or the “functional equivalence”. Indeed, according to Lumera (2008),

There are as many definitions of translation as there are views on the reality of the translation process and product where the task of the translator is to deal with a text

containing all necessary information required to make a sense of the whole text.

Hurtado-Albir (1990:189) however recommends that the translator's decoding competence in the source text must be commensurate with his encoding competence in the target language in order that the unavoidable losses can be minimized. Translation, viewed from any perspective, is a complicated exercise. It is a utility medium that serves to bridge two different languages and two different cultures. Ordudari (1998) says that whether translation is regarded as a science, art, or craft, a good translation should play the same role in the target language (TL) as the original did in the source language (SL). He goes further to stress the importance of translation as:

a good translation is like a windshield. If one looks through the window there should be no dirt in it. The book being translated must make the same impression on the reader of the translation just as the original text made on the reader of the original text. This is very difficult, as they are neither the same readers nor are they exposed to the same socio-cultural realities”.

The translator has a duty therefore to “create comparable or corresponding realities, including some of the puns but he has to be quite intelligent and very meticulous”. He concludes by saying that “the translator has to know a lot of things”, but he still maintains his position by saying that “a good translation can be done”. He advises that a translator must prove that he has the knowledge of the target language as much as a native speaker does, and this he shows in his use of the nuances and intricacies of the TL as well as other figurative expressions. “It is by being so skillful in the TL that he combines the craft, the art and the science of translation thus employing an appropriate style”.

Gabr (2001:2) considers translation as both a craft and a science. He reiterates that translation being a craft on the one hand, requires training, i.e. practice under supervision, and being a science on the other hand, has to be based on language theories. Herzfeld (2003:110) however believes that literally, translation as an art is used to release the text from its dependence on prior cultural knowledge. Based on the foregoing, translation to us therefore is understood as effective and purposeful cross-cultural communication. It is the instance of the meeting of the different minds in such a way that set semantic objectives are achieved with possible inconsequential losses of restricted material where such cannot be helped. We observe in this study that large portions of the three texts in translation do not take the factor of dynamic equivalence into account. The outcome therefore is the translation of sets of idioms and proverbs in a way that is not found in common English speeches. And we consider this a serious gap.

2.5 Remarks on Translation History

From the perspective of history, translation as a discipline is over two thousand years old. In all the interspersing centuries to date, there has always been one form of controversy or another. Interestingly, most of the controversies have always been about what should be promoted between the letter and the spirit of the text. In the early days of translation, all the prominent scholars earlier mentioned, from Cicero to Horace and to St. Jerome whose works spanned from the First BCE (Before Common/Current Era i.e.1 BC) to the Fourth Century CE (Common/Current Era i.e.4 AD) made such significant impact that their writings have continued to exert influence on the translators to the present age. Up till about

a thousand years ago, the practice of translation was still very problematic especially in the area of scriptures and other sensitive materials.

A notable development of the early era was the fact that the two languages of global or international scholarship that dominated the then world (Greek and Latin) were easily translated from and back into each other using the linguistic approach because of the many similarities in the structures of the two of them. Between the 4th and 5th centuries of the Common Era, emerged St. Jerome, who having already been influenced by Cicero and Horace, opted for the sense-for-sense translation style. He maintained that the meaning or the message in the original text should be projected more than the words themselves. During the period between the 8th and 13th centuries, known as the Abbasid Period in the Middle East, the direct translation style of word-for-word was largely unsuccessful. The major controversy prior to the 19th century was whether translation faithfulness should be realized through lexical accuracy or through the message, that is, the spirit of the text rather than the letter.

The publication of *The True Interpreter* in 1979 by Kelly marked the beginning of what is now known as modern translation. The book strongly intensifies the campaign of translation faithfulness to what the original author is believed to mean along with what words he uses in the original text. This Kelly believes as the genuine fidelity. He believes that a translator must be under inspiration whether literary or divine in order to access the spirit of the text. This inspiration he refers to as creative energy. This same concept was described by St. Augustine as the Holy Spirit. The major development of the 20th century was the interrelationship between the letter and the message of a text, especially sacred texts. The modern

campaign upholds that where a concept, a word or an object does not exist in the target language, the message of the source text should be delivered in the way that the target language can accommodate it. It was in the same 20th century that Schleiermacher (1813) was produced. He strongly campaigned for the distinction between texts. He believes that texts are of different types and nature, and therefore, their translations must reflect their purposes, language, function, context and the audience in focus. A text could be sacred, commercial, entertaining or persuasive. With the works of Darbelnet (1958), Nida (1964), Catford (1965), James (1980), and Baker (1997) and more recently Chesterman (2001), translation has developed into a full academic discipline featuring in workshops and conferences worldwide. It has also become a subject of researches and comparative literature.

2.6 Contemporary Translation

Following recent developments in fields such as Applied Linguistics, Gender Studies, Cultural Studies, Literature, Sociology and Anthropology, the discipline of Translation Studies has also evolved into a new phase, thus becoming a tool or a weapon in the hands of post-colonial writers and identity campaigns in a bid to reassert cultural re-awakening in promoting the black renaissance. Adejumbi (1998) describes this new literary philosophy as *Compositional Translation*. He strongly advocates that texts about Africa must be for Africa. They must intone a post colonialist philosophy that will truly reflect the colonial experience. Such texts although could be written in any European language, must depict an undiluted African thought process and must not disguise the native language flavour. This trend is supported by Snell Hornby (2000) which she calls *Hybridization*.

According to her, there must be a balancing between translation, global communication and (inter)national intelligibility. To achieve her position, she canvasses for a ‘unique kind of English’. It must be a kind of English that would not conform to the hitherto imposed rules and norms of any one nation’s variety. She believes that this approach would preserve the “specific cultural identity” of the ST. These are the texts that reflect the African cultural values and identities. This technique preserves “elements of one language (overtly or covertly) within another” without necessarily translating such elements seamlessly.

Salawu (2007) gives support to this ideology by saying that this style departs from the traditional approach to translating, although he cautions that a sharp departure from the known rules and norms of a foreign language, may inadvertently result in producing non-standard or sub-standard quality of such a language which may also have counter-productive effects. In the same vein, Milton and Bandia (2009) see the new approach as a way of bringing native and cultural materials into global limelight. They believe “that minority cultures can survive”. The threat of extinction which is posed by the dominant languages can be removed if the lesser languages, through a deliberate effort, survive translation by squeezing themselves into such global languages”. To them, this new style can best be described as *linguistic subversion*.

Furthermore, Olumayowa (2010) describes the new phenomenon as *Cultural Mediation* or *Linguistic Re-engineering*. This way, the combination of various bilingual skills is intended to keep local languages and cultures alive and thereby assert themselves on the global socio-cultural and political spheres. This technique is adopted for the purpose of creating a paradigm shift. Alofe (2012) also shares in

this novel polysystem phenomenon which she describes essentially as *Post-colonial Translation Theory* designed for the purpose of reconstructing cultural identity “in the linguistic choices made by the translator in the translation process.” From the foregoing, it seems clear that postcolonial translators, including the duo in the study, deliberately cloak their socio-political and philosophical persuasions in the styles of their translations. Translation is no longer seen by them as only a linguistic exercise but also as a socio-cultural campaign in a postcolonial milieu for perhaps historical reconstruction or cultural awareness. Olorode (1987) insists however that such deviation must ‘be moderated’ in order to prevent inter-lingual error or mis-communication.

2.7 Translating Figurative Expressions

The electronic encyclopedia Britannica defines Figurative Expressions as words or phrases used in a different way from their usual meanings. “It goes further to say that such expressions give one a particular idea or picture in one’s mind. An internet source: <http://www.english-test.net.html> considers figurative expressions as utterances that do not carry the literal meaning of their composite words. These special expressions are very common in all human languages. When a person uses language in any other way apart from the literal, it is figurative. Such usages are crafted deliberately and are purposely meant to highlight similarities or differences between two situations, objects or persons etc or to evoke deep thoughts over a given situation. In any event, a figurative usage is never meant to and should not be taken, at its face or literal value. All adult users of any language, have, over the years cultivated a rich linguistic cultural repertoire of their language such that they understand instantly when an expression carry cultural authority and a linguistic

audacity that the user receives immediate attention, respect and perhaps agreement. When an expression brings up images on to the mind of the hearer, it first has done so on the mind of the speaker. This image or picture serves to reinforce the point of view being canvassed. The use of these colourfully and special expressions is very common in Africa, and especially among the Yoruba (of West Africa).

Among the Yoruba, parents and guardians are the custodians of traditional knowledge, folklore, norms and values of the society. At specific and regular intervals, or as occasion may permit, parents teach their kids the essential ingredients of the culture of the community including the language and its rich nuances. Among the nuances of the things the African child learns from home or from the trade centre (or from the formal school) or from his or her craft apprenticeship are the customs and tradition of his or her people, the rites and rituals, the festivals and the religions, the fad and the fashion, the diet and the costume including their songs and popular expressions. Most popular expressions in any language are figures of speech. These are speeches or expressions that generally describe or say things in poetic or unusual ways. It is the descriptions they give that conjure up the pictures or figures in our minds. These figures or pictures are created by the use of diminutives or exaggerations, parallels, contrasts, similarities and so forth. Some, of these figures include creations by the use of simile, metaphor, hyperbole, synecdoche, litotes, oxymoron, apostrophe, hypallage, invocation, paradox, irony, sarcasm, metonymy, personification, euphemism and a host of others including idioms and proverbs which are the focus of this work.

2.8 Idioms

The term “idioms” has an ethnic origin, “idioma,” meaning “special property” and a Greek derivative “idios” meaning “special feature,” “special phrasing,” “one’s own.” It is an expression that has a figurative meaning that is understood in regard to a common use of an expression that is separate from the literal meaning of the words of which it is made. *The New International Webster’s College Dictionary* defines an idiom as an expression not easily analyzable from its grammatical construction or from the meaning of its component parts. An idiom does not yield itself to compositional rules of analysis. Idioms are usually part of the language that have specific forms, style or distinctive construction. In most cases, idioms are language specific. They are often times considered to be more far-reaching than the language itself. They are embedded in the culture of the people. Unlike several aspects of a language that may change, idioms hardly change or pass away with time. Even when an idiom becomes less used, yet, its parts do not undergo any shift or change. The construction of fossilization of idioms is an instance or “occurrence of collocative words that became affixed to each other until a special meaning came out of them.” Saedi (2004).

Idioms are ubiquitous in most human languages and they have their special functions in all situations of human interaction and discourse, be it in the family, business or community. Anywhere a good command of idioms is noticed, it is usually with a special recognition or appeal. This is because, a mastery of idioms in any language is more or less an indication that the speaker is an expert user of the language and quite conversant with the cultural nuances of the people. That the meaning of an idiom cannot be worked out from its lexical components, idioms must be learnt consciously and deliberately in order to master a good number of

them. This is because as cultural constructs and full of colloquial metaphors, they have a high degree of semantic complexity.

2.8.1 The Nature of Idioms

Quite a number of scholars have made attempts to describe the nature of idioms and how best to recognize them. From the general behaviour of these peculiar constructions, some attributes have been noticed to apply to most of them, especially in English. (Cruse (1986), Crystal (1985), Pei and Gaynor (1954) and a host of other writers have identified the following qualities with idioms.

- i. **Metaphoricity:** The first and the most basic quality of an idiom is its metaphorical attribute. That its meaning be obscure is an important feature of any idiom: for example, “call a spade a spade.” cannot be substituted by “call a shovel a shovel,” despite the fact that the two key words are synonymous.
- ii. **Collocation:** The principle of collocative use of words forbids lexical possibilities. Therefore, a construction such as “sore-thumb” cannot be replaced by “sore finger.”
- iii. **Semantic Unity:** Only one meaning can be produced from an idiom, and that, where all the parts are taken together. Some examples are:
“Kick the bucket” to die
“Play the ostrich” to pretend
- iv. **Non-productive Syntax:** Only single and particular lexemes can produce an idiom. A generic substitute or anyone word cannot produce the same idiom. Some examples are:

“cat and mouse game” is not the same as “cat and rat game”. “To go cap in hand,” cannot be replaced with “to go hat in hand”. We “throw our hats in the ring” and not “throw our caps in the ring.” etc.

v. **Word Order:** The specific word order of an idiom cannot be altered. For example, “from pillar to post” cannot be replaced successfully by “from post to pillar”. In the same vein, “to rain cats and dogs”, cannot be replaced with “to rain dogs and cats.”

vi. **Uninterruptibility:** Idioms resist breaking and entry by new words. This is not linguistically permissible; not even when the words are semantically compatible or when there is applicable collocation between the idiom and the new word. For example, “a short in the arm” cannot be idiomatically used as “a shot in the right arm”. Also, “a dog in the manger” cannot be used as “a dog in the village manger” etc.

vii. **The Structure of Idioms:**

These specialized expressions of restricted meanings vary in size from mono-lexical items to full clauses or sentences, as the case may be. Some opinions (Katz and Postal 1963, and Frazer 1970) are in favour of single words as idioms. Aside from names and some forms of nominalization, there is little known about single word idioms. In some cultures, people have specific meanings in mind when they name their children after certain celebrities or renowned personalities such as Martin Luther, Jackson, Mandela, Lincoln, Abraham, Moses, Mohammed, Obama, Abiola, Goodluck, etc, other forms of names include Faith, Monday, Sunday, Joy, Grace, Hope etc. People who name their children as quoted here have such names that are known as *idiomatic names*.

- viii. **Compound Words:** A more easily identifiable level is the compound-word level. They are a bit easier to analyze and recognize as idioms. Some examples include long-leg, kick-back, bottom-power, up-and-doing, tit-for-tat etc. (Drysedale 1981, Mish 1991, Fernaridd and Flavell 1981, Wood 1986).
- ix. **Noun Phrases as Idioms:** It is common to see idioms appear as noun phrases in multiples in the same construction. For example, “a flash in the pan,” “a dog in the manger, a rule of the thumb” etc. All these reflect multiples of the “mhq” pattern.
- ix. **Verb Phrases as Idioms:** Phrasal verbs that have a general pattern of v+ adv, thus producing structures such as: take to, take after, come to, come by, let up, come down etc.
- x. **Clause Types:** Some full clauses that have taken fossilized usages and have thus acquired special meanings are recognized as idioms. Some examples include: Don’t count your chickens before they are hatched; rob Peter to pay Paul; Fight tooth and nail etc.
- xi. **Translating Idioms**

An idiom generally being a switch of phrase which appears ordinarily indecipherable to a young learner or a new entrant into a language, can be very daunting to translate, interpret or teach to a new person. Arguably, most translators agree that idioms, as a rule, are very difficult to translate except in a rather clumsy way. One may not casually look at an idiom and be able to guess right what the meaning is most often unless such a person has attained a high level of competence in the language

Most idioms are imaginative, highly embellished and curious. Their origins are not easy to trace as they have crystallized over decades or centuries. Many of the sayings are products of classical thoughts and age-long observations. They add flavour and colour to speeches and help to project messages most pointedly; but as a result of the peculiar nature of idioms they do not yield themselves to easy translation. There are many reasons why idioms may not be easy to translate. Here are some of them:

- a. Many of the idioms take a different, unusual or unpredictable grammatical structure. Akinwale (2005) quoting Fernando (1996) says:

“... idioms take many different forms or structures ... an idioms can have even a grammatically incorrect structure ... (because) of their unusualness, illogicality and presence of a specialized subsense.”

- b. In some cases, the headword of an idiom may be in singular form while in another case, the headword may be plural. This may be considered as a case of wrong number. An inexperienced translator may be easily misguided when translating into or from English. For instance, the idiom “cry wolf” may be wrongly constructed to read or mean “cry wolves” and be translated or interpreted so. In like manner, “kick the bucket” can be mistaken as “kicked the buckets” when talking about a number of people that just died. This problem and others like it could arise because the first part of the idiom allows tense modification to reflect the time of incident, whereas the second part allows no similar modification to accept plurality.
- c. Cultural Limitations also affect idioms. Since idioms and most figurative expressions are culture-bound, translating them will often pose a problem to the translator. Unless the translator can find appropriate idioms in the

target language, any effort to translate highly local expressions will result in non-sense translation. For example:

- (i) fi enu fera - Fan oneself with the mouth
- (ii) tuto soke foju gba a - Spit into the air and receive it with one's face.
- (iii) tafa soke yido bori" -Shoot an arrow into the air and hide under a mortar.

The above translations from the Yoruba idioms (i-iii) obviously do not yield any intelligible messages to the English-only reader as a result of the perceived limitations ..

Furthermore, we have the American idiom "*I don't give a shit*" to mean "I really don't care or I couldn't care less". For anyone who does not understand the cultural limitations of the idiom, a non-sense translation will be produced for it. It could be translated as "I don't give shit to other people, I keep it to myself." This is practically unacceptable. Komissarov (1965) declares,

"...idioms (being) phrases or word groups whose meanings cannot be elicited from the separate meanings of the words that form them, they cannot be translated word-for-word, hence the need to find equivalents with the same degree of informality.

It then requires that the translator must be very competent in the nuances and sociolinguistic realities of the TL.

2.9 Proverbs

The Longman Dictionary of Contemporary English defines proverbs as "short well known statements that give advice or express something that is generally true." According to Rego (2003), proverbs are described as the wisdom of many and the wit of one. "They are short, pithy sayings, strongly stated and intelligent

expressions in general use which help to embellish any form of ... composition.” Proverbs are generally reported to give savour and flavor to the spoken or written discourse. They serve to point out a moral or to adorn speech. A proverb can be regarded as a short expression based on a long experience. They appear like jewels on the expressed thought which make such thoughts glow from afar and for much longer after the speech has been made. A proverb condenses the good sense and wisdom of men all over the world into rich and memorable sayings. These sayings are rooted in practical realities. They apply to all seasons and places. They serve as an abridgement of universal wisdom. A proverb is a short saying of few words that tells much more than appears at first sight. As figurative expressions, proverbs mean more than the literal, open denotations. They also have connotative and underlying meanings that go beyond the composite words. Proverbs, characteristically, have a concentrated simplicity which makes them unforgettable. There is usually, in every proverb, a surface meaning to understand and a figurative one to discover. It is essential to have a full grasp of the different layers of the meaning of any proverb as well as its cultural significance before one can use it very efficiently.

A generous deployment of right-sounding proverbs at strategic moments or intervals of speech underscores one's competence in a given language. The use of proverbs indicates that a speaker (or writer) has a cultural knowledge, and not just linguistic knowledge of the given language. In Africa, very much is often said in very few words. Most Africans, who are culturally well-bred, appreciate the value of proverbs and deliberately cultivate them for their own use. The use of proverbs makes it possible for a(n) elderly person to conceal his real message from the young ones around, while the elderly who are present get the intended meaning

instantly. In fact, quite a good number of Yoruba proverbs (which form the focus of this study) emphasize the use of few but coded words in mature conversations. Some examples are:

- (a) “Abo oro ni aa so fun omoluabi, bi o ba de inu re a di odindi.” This is roughly translated as: “Half a word (or half a statement) is said to the well-bred, and when he digests it, he gets the full message.”
- (b) “Oro pupo iro ni o n mu wa” (much talk lures one into falsehood).
- (c) “Oro pupo ko kun inu agbon.” (Much talk does not fill a basket).

These and many more are proverbs that advocate the use of few words to achieve much in thought and action. Proverbs are nuggets of wisdom in which little is said but much is implied.

2.9.1 Significance of Yoruba Proverbs

All over Africa and in the Yoruba culture especially, proverbs and idioms are very significant in conversations. They are used to reinforce, emphasise, illustrate or to warn people in conversations. Traditionally, proverbs and idioms are an exclusive preserve of the elderly in any Yoruba community. Anyone using a proverb has automatically arrogated to himself or herself the rights and privileges of age and superior wisdom coupled with authority. To this effect, when a person uses a proverb, and realizing that there are people (or a person) in the gathering that may be older in age or more experienced in the matter under consideration, the usual practice among the Yoruba is for the user of the proverb to make obeisance or sue for the indulgence of the elders present by saying the following words: “*Ki owe maa je ti eyin agba*”, meaning, “may the right to use proverbs remain that of the elders.”

Any person using a proverb and not acknowledging the elders present is taken to be immature in public discussions, rude and uncultured. There is a great deal of the use of proverbs in the daily affair of the Yoruba. From the personal to the community level, both in times of peace and in times of war, both in festive times and in sobriety, proverbs and idioms attend to conversations always. When settling disputes between individuals, when resolving matters related to communal clashes, when consoling a bereaved family, when negotiating for a girl to be taken as a spouse, when borrowing or paying back debts, during births and during funerals, proverbs are always used to drive home points as deemed fit. There is hardly any occasion arising that the Yoruba people would not find appropriate proverbs for.

In their broad forms, proverbs belong to the wider category conceived forms of expressions like metaphors, simile, hyperbole epigram, paradox and other anecdotal forms. Proverbs are graphic statements that express truth of experience. Most proverbs are accepted as incontrovertible statements. Ruth Finnegan observes that “the proverb is a saying in more or less fixed forms, marked by shortness, sense and salt and distinguished by the popular acceptance of the truth expressed in it.” The proverb is a short saying in common use expressing a well-known truth or common text from personal experience. As literary artistic forms, the themes of proverbs include those of human nature; human vices the value of children, the choice of life partners, wisdom, the characteristics of women, social norms, etiquette, good manners, moral education and roads to successful living. Proverbs operate as an effective semantic unit in that they create a similarity between the known, familiar figurative surface meanings and the deeper substantive experience or state of affairs.

The effective use of proverbs and idioms sharpens the art of language and it is a very important aspect of the Yoruba culture. Proverbs that evolved from stories and adventures indicate one's level of intelligence and knowledge when rightly applied. Through the understanding of the underlying meaning of every proverb, one demonstrates wisdom and knowledge.

Among the Yoruba, the art of conversation and embellished discourse is regarded very highly. This is why the Yoruba language is highly rated and acclaimed to be perhaps one of the richest languages in Africa. The high regard for proverbs in the Yoruba language is captured in this proverb:

Owe lesin oro, oro lesin owe, bi oro ba sonu, owe la fi n wa.

(Proverbs are the horses that conversations ride upon, and conversations too are the horses that proverbs ride upon, when a message is lost, proverbs seek it out.)

2.9.2 The Nature of Yoruba Proverbs

Generally, all Yoruba proverbs are epigrams; short sentences that express ideas in clever or amusing ways. These sayings have been handed down from generation to generation by oral tradition. Although they are condensed from past events or experiences they hold high relevance to modern or contemporary society. Whether a proverb is a short phrase, a sentence or a couplet, they always contain much sense and cultural wisdom. For instance, a common proverb:

“inu igbo ti kiniun wa ni omo etu ti n dagba”

(“the young antelope grows in the same forest where the lion is”)

Despite the fact that this saying is literally, true, it is also metaphorically true in the sense that it means that there is a power in the universe that protects the weak in the face of destruction from the strong and powerful. The use of proverbs also

offers a systematic unfolding of an unpleasant reality or truth. It gives a sort of soft landing to the person who is to receive the gruesome news. For example:

“Òfò ẹni kì í ẹ̀e ẹ̀lòmíràn.”

(The loss that must befall a man cannot be transferred to another).

“Kì í dé bá ni ká yẹrí, ó dé bá Olúgbón, ó mu mọ́ra; ó dé bá Arèsà, ó fara dàá.”

(No man dodges the calamity meant for him, when it befell Olúgbón, Olúgbón endured the pain; when it confronted Arèsà, Arèsà persevered).

These and many others like them are used to prepare the mind of the listener before the eventual bad news is said. In this way, the intensity of the unavoidable shock is greatly reduced, and the crisis is better managed. Sometimes, proverbs in their applications are said to change with time. Owing to changes in language and social systems, some proverbs may change or undergo slight alterations. These changes are however out of fun and peer jokes. They do not replace the traditional forms which reside with the elders of the society as the custodians of native intelligence. For example:

- *Igi ganganran ma gun ni loju, okeere la ti i so o.*

That a stick be not poked in one's eye, one warns from afar. This proverb can now sometimes be heard as:

- *igi ganganran ma gun ni loju, a fi owo gbaa danu.*

- *That a stick be not poked in one's eye, one brushes it aside.*

- *Esin iwaju ni tehin n wo sare.*

- *The leading horse dictates the pace.* (now sometimes heard as)

- *Esin iwaju lo gba ipo kinni.*

- *The leading horse wins the first position.*

These are some of the ways that proverbs change as a result of change in social order, fad and fashion.

Still on change, sometimes too, proverbs that have regional identity may lose their local setting and take on larger settings. For example: *Ìlọ yá, oníbodè Apòmù*. This proverb has an interpretation that is limited to a certain locale, Apòmù town, in Yorubaland, meaning:

(I, the Apòmù borderguard, hereby depart.)

This proverb is now being variously adapted to suit any particular town one may wish to attach to it.

A-jí-ṣe-bí-Ọ̀yọ̀ làárí, Ọ̀yọ̀ kílì ṣe bí ẹnìkan.

(Everyone imitates the Ọ̀yọ̀ man, but the Ọ̀yọ̀ man imitates no one.)

This proverb is also not limited in use to the Ọ̀yọ̀ people alone in Yorubaland today. Some proverbs are about hardwork and dedication and they encourage us to find something useful doing and to do it well. For example,

Àìṣekún ọ́lá ní n sọ ilé ọ́lá dahoro.

Idle consumption soon empties a rich man's treasury.

Eni tó mọ́ṣẹ́ lójú yóò yànsẹ́ lórẹ́ẹ́.

(He who despises hardwork will befriend poverty.)

In the Yoruba world, there is hardly anything or any sector of the society that has no proverbs matching them. There are some examples that are allusions, some are stories, some serve as advice, etc. In any way that a proverb is couched, whether it is sarcastic, cynical, historical warning, encouragement, and so on, one factor is common to them all: they are universal truths. Some proverbs are composed to address women in general, some address housewives, some address children, some are meant for boys while some are for girls. Furthermore, there are virtues

encapsulated in proverbs, which if followed, will result in better living and a well-managed society. In all, proverbs are time-honoured and they are a veritable part of the didactic literature of any community.

(a) Proverbs Relating to Women

In this collection, the proverbs usually address women in their matrimonial duties such as housekeeping, child rearing, chastity, faithfulness, beauty, social manners etc.

Some examples are:

- *Obinrin so iwa nu, o ni oun ko ni ori oko.*
- *When a woman loses her manners, she complains of not having a good suitor.*
- *Iyawo pe lode o fi ogboju wole.*
- *When a wife is accused of night crawling, she bluffs her way through.*

(b) Proverbs Relating to Children

- *Bi omode ba mo owo we, a ba agba jeun.*
- *If a child knows how to wash his hands clean, he will dine with elders.*
- *Omo ti yoo je asamu, a ti kekere senu samusamu.*
- *A precocious child shows the traits early in life.*

(c) Proverbs Relating to Neighbours

- *Bi a ba n gbo 'gbe, gbe, gbe', bi a ko ba dahun, won a maa gbee sehinkule eni.*
- *When one hears the rumour of danger, and ignores it, one may face dire consequences.*
- *Bi ara ile eni ba n je kokoro mobi, bi a ko ba kilo fun un, huruhere re kii je ki a sun loru.*

- *If one's neighbour indulges in an unhealthy practice, one may share in the consequences when it comes.*

(d) Proverbs Relating to Guests

- *Alejo to foru wolu, 'igi da!' ni yoo je.*

- *A guest who arrives late unannounced will have a meal of regrets.*

- *Bi a ba fi apari isu han alejo, ile to lo.*

- *When a guest is shown food remnants he is being requested to leave.*

(e) Proverbs Relating to Beauty

- *Bi omo eni ba dara ka wi; kii se wi pe a o fi saya .*

- *If one's daughter is beautiful, one makes a boast of it; that does not make her one's spouse.*

- *Omo dara o deajo, omobinrin sunwon o doran.*

- *The beauty of a damsel is cause of contention, the attractiveness of a dame soon lands her in trouble.*

(f) Proverbs Relating to Mature Behaviour

- *Agbe ni i je egbin omi; agba ni i gba ebi oran.*

- *The gourd retains the dreg just as the elderly accepts the blame in a conflict.*

- *Agba ki i wa loja ki ori omo tuntun wo.*

- *An elder is not present at the market place to watch (inexperienced) mothers strap their babies wrongly.*

(g) Proverbs Relating to Co-operation

- *Agbajo owo ni a fi n soya.*

- *One beats the chest with the whole hand (not fingers.)*

- *Aaro meta ki i ye obe sina.*

- *A tripod hearth does not make the cooking collapse.*

(h) Proverbs of Wealth and Economy

Agba ti ko ya ni legbaa ki i fo sini lori.

An elder to whom one is not indebted, cannot insult one.

Ado-isi loogun oro.

Prolonged settlement at a location paves way for one's wealth.

(i) Proverbs of Good Upbringing

- *Agutan to baja rin, a jegbe.*

- *The sheep that keep the company of dogs will feed on feaces.*

- *A ki i woni de ibi pajuda.* - *You do not stare at a man till he cautions you.*

Yoruba proverbs, like the proverbs in other Nigerian languages, have a strong tendency to make use of figurative language. They abound in metaphors, which employ the application of a name or descriptive term to an object to which it is not literally applicable; and in similes, which introduce an object or scene or action with which the issue in question is compared or identified. Yoruba proverbs may be studied over different aspects. The study has been the pursuit of philologists, linguists and language teachers who have been mainly interested in the linguistic side of the subject.

2.10 Proverbial Expressions in General

In every human language, proverbs are special expressions. In composition, origin and usage, proverbs are unique expressions having a coded significance. Samples of Yorùbá proverbs are often alphabetically arranged and in some collections there are English translations of the samples. Among these are Ajíbólá (1947), Fásányà

(1962), Túbi (1955), Ladipo (1955), Owómóyèlá (2005) and Oládiméjì (2014). Ajíbólá, Owómóyèlá and some others have English translations as well. Some aspects of these proverbs have been discussed in a few articles. (Beier and Gbàdàmósí 1959, pp. 60-64) examines the ideas contained in them as reflecting the Yorùbá world-view. He discusses the veiled language in which the moral intent is conveyed as well as the feelings contained in the proverbs. Sóbáńdé (1967) classifies the proverbs into different categories that are self-explanatory, allusive and locally derived from traditional philosophies. Some of the other sources include religions such as Islam, Christianity, local or contemporary songs and lores. Some other ones are those referring to body parts. Ọdúnjọ (1969) examines the origin of the proverbs to include observation of natural phenomena and human relations. Vidal (1852) and Bámgbósé (1971) examine the form of proverbs in their articles. Apart from his description of the moral content and metaphorical language of the proverbs, Vidal discusses the feature of parallelism in them. He compares them to Hebrew poetry which Lowth has demonstrated to use the same device. Bámgbósé describes the sentence patterns—simple, complex, sequential, parallel and the lexical, and lexico-grammatical features—in the proverbs. He also discusses dialectal fossilization and word-play in them.

None of these articles sets out to isolate those features which are characteristic of Yorùbá proverbs, however. These features are discussed below after a description of the sociological context and content of the proverbs.

2.11 Yoruba Cosmology and the Beauty of the Language

With the above and many more proverbs of similar cultural relevance and usefulness, one is not left in doubt that the Yoruba language is very rich and endowed with colourful expressions. The aesthetics of Yoruba is highlighted and heightened through music, lyrics, chants, philosophy, beliefs, mythology and folktales. All these help to underscore the Yoruba cultural values, norms and cherished traditions. There is an avalanche of poetry and rhythmic speech in Yoruba. It is hardly thinkable that a Yoruba elder will speak for any length of time without using proverbs, idioms or other figurative expressions. The rich traditional praise poems (the panegyric) are full of word-play, parallelisms, comparisons and exaggerations. All these help to bring out the beauty of the language. During cultural festivals, more is heard of the Yoruba verbal artistry. This is common among the hunters or ballad singers. They often engage in a contest of words, riddles and songs as they display verbal dexterity at funerals of any of their members or during any celebration. As a tonal language, Yoruba is very musical and quite melodious. This is in addition to the fact of its power of imagery and creativity.

It is easy to observe these qualities when one sits at a gathering of elders during dispute settlement, counseling, when playing the *ayo* game, when chanting or reciting the ifa corpora etc. It is by this tradition of oral dissemination that the youth learn the language, proverbs and idioms and all the intricacies from the older generation.

The language is further influenced by the belief system of the Yoruba people, and their concept of the universe. In the Yoruba cosmology, there is the acceptance of the Supreme Being, *Olodumare*, as the creator. He is worshipped through a system

of the emissary gods or divine messengers, one of whom is *Ifa*. In the *Ifa* tradition, for example, the corpora or knowledge article, known as *odu Ifa*, is replete with literary and poetic renditions. These renditions, the *odu merindinlogun* rites and rituals further enrich the language. Sanchez (2007), says,

*“I believe that for now, this is a first
attempt at creating an understanding of
the symbology of ifa, which ... will lead to
more conversations, and a deeper
understanding of the rites and rituals which
we use to communicate and commune with
the Divine Ifa.”*

In the system of divine communication mentioned above, the numerous corpora contain special vocabulary and literary manipulations of linguistic elements not only for the message value, but also for acoustic effects and deep psychological impact. Out of the anecdotes, allegories, allusions, myths and legends, many choice expressions come and they often stick on, for popular use. Some of them contain warning, some contain appreciation for bravery. Some talk about beauty while some others emphasise caution. Some sayings border on regret, some refer to achievements. Some are on virtues while some others are on vices. Much of these highly valued sayings are based on the binary system of reality, making reference to, and drawing inference from existence and non-existence, giving and taking, living and dying, having and not having, moderation and excesses, being young and being old, ancient and modern, virtue and vice, light and darkness, good and evil, the moral and the immoral and so on. All these situations of life are certainly tied to one personality or the other (in reality or in myth) who perhaps has existed in prehistoric times, and from whom succeeding generations are supposed to learn.

It is from this rich linguistic repertoire that Fagunwa has written the novels in this study, which have been subsequently translated into English.

In the three novels under examination, there is an ample use of figurative expressions such as exaggeration, hyperbole, irony, metaphor and many other literary devices. In this study, we have concentrated on proverbs and idioms as types of metaphoric expressions and therefore, sub-part of it. As mentioned earlier, we have considered all wise sayings, witty statements, aphorisms, comparisons and other anecdotal sayings in the term *proverb* for the purpose of ease of analysis. Therefore we view proverbs, for the purpose of this work, from the following perspectives in order for us to include several types of common and wise sayings. This position we adopt in order for us to avoid the distraction that the definition of proverbs may generate since there are varying definitions and descriptions of what constitutes the right interpretation of the term. Nketia (1958:51) believes that:

a proverb is a compressed or forceful language...evident in... a body of short statements built up over the years and which reflect thought and insight into problems of life...which is greatly appreciated by (the people).

Finnegan (1970) observes that, “the proverb is a saying in more or less fixed form, marked by shortness, sense, and salt and distinguished by the popular acceptance of the truth expressed in it.” *The Webster Dictionary* stresses the element of well-known truth expressed in the proverb by stating that it must be in common use containing a well-known truth or a common fact ascertained and established by experience or observation. Holmann (1976) observes that a proverb is a sentence or phrase which briefly and strikingly expresses some recognized truth or shrewd observation about practical life and which has been preserved by oral tradition.

Akporobaro & Emovon (1994) summarise the term *proverb* to mean: “a short popular saying that expresses a truth of experience or an observation in a strikingly figurative language. It is marked by its epigrammatic terseness and the ready acceptance of its truth.” This quality suggests that proverbs are essentially grand sayings that are well refined and elegant.

Also, Daramola (2013) considers proverbs “as an aspect of oral language that remains from time immemorial...a very powerful...instrument for the transmission of culture, philosophy...and values of the people.” A proverb is certainly a special expression.

Furthermore, the term *idiom* is also a figurative expression that is equally metaphoric. In a general or layman’s sense, an idiom is an expression which could be a word or a phrase whose sense means something different from what the words literally imply. “Many idioms are traceable to old stories of people’s experiences and histories”, Daramola (2012). Some idioms are couched around animals, trees, festivals, customs or other objects or even parts of human bodies. In all, no idiom can be correctly solved by taking the denotative or isolated dictionary meanings of the constituent words. The correct use of idioms indicates a socio-cultural maturity on the part of the language user. It tells of a wealth of experience. The correct and timely use of idioms commands instant respect on the user and gives his speech a higher cultural weight.

It is characteristic of Fagunwa not to limit his stories to particulars towns; rather he takes the entire Yoruba community as his locale. This is quite unlike other authors who cite specific towns, villages and hamlets in the development of their stories. The societies depicted in the three novels represent the traditional Yoruba society

of the pre-colonial and early colonial times not necessarily indicating any precise setting.

This approach gives Fagunwa the opportunity to depict the traditional Yoruba society from the early times to the end of the Second World War. This observation is important in the sense that it suggests that the society in Fagunwa's novels is different from the society portrayed in other novels. The period between the 1930's and the 1940's when Fagunwa wrote his novels was highly known for the rich and sound knowledge of the Yoruba traditions and customs by the people of the society. That era was very much unlike the 1960's to the present time when socio-political changes had influenced the Yoruba life and customs tremendously.

The Yoruba traditional society from the pre-colonial times to the 1940s was made up of Yoruba speaking peoples in the Southwestern part of Nigeria, notably the area now known as Ogun, Ondo, Osun, Lagos, Ekiti and Oyo States. Yoruba land stretches from the swamps and lagoons of the coast across the rain forests, rising towards the oil-palm bush and wood land savannah. For the most part, it is a verdant country, watered by many rivers and streams which give it a landscape that varies from swamps and thick forests to uplands and rocky hills in the savannah. They were a populous group with many kings, some of whom had ruled over distinct and independent monarchies while some others were subordinate rulers whose territories consisted of single towns and groups of villages subsumed under bigger constituencies. The Yoruba have been regarded as unique in tropical Africa in terms of the size and number of their towns.

The name Yoruba originally applied to the powerful Oyo Empire alone, for the Oyo was the most popular empire in the early times. Her superior military strength gave her predominance over her neighbours. By the 18th century the Old Oyo

Empire had reached the zenith of its fame, power and wealth. Its strength rested solely on the ideology of the sovereignty of the Alaafin the centripetal figure whose name at the best times was sufficient to make his subjects law-abiding. Another factor of its power was the capital's position as a commercial Centre. Oyo-Ile the capital, linked the coastal trade with those of the cities of the Western Sudan since the fifteenth century. Oyo was actively involved in the seventeenth century slave trade, in return for which it received iron, salt, cutlasses, cloth and mirrors. Items sent northwards included kolanuts, pepper and European salt. From the trans-Saharan trade it received horses, swords, knives, leather, beads and silk. The economic situation was basically agrarian. This was more so among the Egbas, Ondo, Owo, Ijesa and Ijebu. Although the Ijebu were hardworking farmers they were better known as energetic and enterprising traders. By the nineteenth century, they were in control of the trade in firearms in the interior. Their commercial activities and earlier contacts with Europeans made them more prosperous than their neighbours in the interior. Farming was the mainstay of the economy in many communities in the hinterland, such as Ibadan, Oyo and Ondo provinces. The main sources of income to them were farm crops such as yams, maize, cotton, guinea corn, palm produce and kolanuts.

In the 1930s and 1940s when Fagunwa wrote his books, a new crop of elites was just growing, especially in the South-west. These people were few in number and were made up of clerks, teachers and junior administrative officers under the training and service of the colonial government. As stated above, Western education was the only channel to such salaried posts and this was to a great extent, established and controlled in Yoruba land by the Christian missionaries. Thus most of the educated elite were Christians. Since the British colonial

administration was basically Christian oriented, such religious values which could serve to maintain the ruling class and promote the smooth running of the colonial machinery were encouraged and taught in educational institutions. Among such values are fortitude, perseverance, patience, obedience, hard work, thrift, respect for authority and godliness. These values were already inherent in the hierarchical traditional Yoruba society. They were the noble aspects of the cultural superstructure to establish the power of the ruling class and also to stabilize the society. Thus the colonial administration employed these values among others to reinforce its power in the society.

Fagunwa, the youthful schoolteacher, was a member of the nascent middle class in that colonial society. He was one of the privileged few. His training as a pupil teacher and educator, his Christian religious background with a creative instinct as a man of culture coupled with his elite status placed him in a position of authority to write such stories. He, brought as it were, the pulpit to the classroom through his creative abilities. This was the combination of reasons why his writing commanded immediate acceptance and appeal. It was the first of its kind.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This section centres on the processes that were embarked upon in dealing with the research problems identified in the study. It explicates the procedures followed in obtaining answers to the research questions. Each component of the research process was treated in such a way that it became possible to provide answers to the questions that constituted the core of the research design. In carrying out the exercise of extracting the data, the researcher carefully read all the five Fagunwa novels published in the Yoruba language.

As a competent Yoruba-English co-ordinate bilingual, as well as a one-time teacher of the Yoruba language, the researcher was able to read all the novels at a high degree of comprehension. This approach was deemed necessary so that the researcher could fully appreciate the language, literary style and the cosmological philosophy of D.O. Fagunwa, the author. It was believed that this method would make the mission and the message of the author more comprehensible and understandable. This study employed the purposive sampling technique in identifying all the proverbs and idioms in the three texts. This technique was applied with the purpose of ensuring accuracy of data and not necessarily quantity, size or proportionality.

In collecting or extracting the data for the purpose of this study, a proverb was conceptualized to be a powerful and a most effective verbal instrument performing the function of disseminating cultural ideals and the values of a people to the young members of the community. Also, an idiom was considered to be that short,

sharp and witty statement invented to avoid the literal expression and conserve time and words for the purpose of increasing the impact of cultural intelligence. After the stage of the initial reading, the researcher searched through the three texts thoroughly and painstakingly in order to extract all the proverbs and idioms contained in them for proper coding. After that, the items were all grouped according to source. This approach then produced three groups of data, since there were three sources or texts. The extracted proverbs and idioms in all the three novels constituted our data and are referred to as ‘texts’ in the analyses which are displayed in tables. (See chapter four).

The first part of the analysis shows the original text in Yoruba and it is followed by the given English translation as done by the translator. A note in front of each text shows whether the given text is a proverb or an idiom. The researcher indicates the style of translation adopted by the translators. The styles in focus, as mentioned earlier, are the metaphrase or linguistic style, the paraphrase or interpretive style and the imitative or free style. There is a final comment in which it is revealed whether the given translation in terms of the intended function retains the sense, (i.e. whether the original meaning in the Yoruba version is retained) or lost in the process of translation.

3.1 Research Design

A research design is the roadmap that is followed in order to find answers to the research questions in such a fashion to enhance validity, objectivity, accuracy and in the most economical way. This features procedural-cum-operational plan that details what and how different methods and procedures are applied in the process. As Kerlinger (1986) states,

A research design is a plan, structure and strategy of investigation so conceived as to obtain answers to research questions or problems. This includes what the investigator will do from writing the hypotheses and their operational implications to the final analysis of data.(p.279).

This study was an unobtrusive research which was both qualitative and quantitative in approach. The main design was a structured questionnaire that relied on the knowledge, understanding and competence of the respondents in both the Yoruba and English languages. A short explanation preceded the questions and the set of answer options. The data size was the two hundred and twenty (220) proverbs and idioms translated in the three novels. These texts were subsequently quantified in various dimensions. The outcomes were stated in graphs, charts and percentages to make interpretation easy for application.

3.2 Research Subjects

The subjects consisted of ten Yoruba/English co-ordinate bilingual lecturers in each of the Department of English Language and the Department of Yoruba Language in three universities, thus making sixty (60) volunteer respondents; nineteen (19) of whom were female and forty-one (41) being male. The three universities were in the south-western part of Nigeria, where Yoruba is the native language. In both departments in the three universities, both male and female lecturers were involved, especially those who accepted to fill the questionnaire. The universities were the University of Ibadan, the Obafemi Awolowo University in Ile Ife and the University of Ilorin. The researcher visited the three universities and gained access to the departments through the Head of Department in each case. This approach made the administration of the questionnaire easy, even though

some lecturers were still reluctant and some outrightly declined participation. The choice of these university lecturers was basically because they were academics and as scholars themselves, their judgement could be taken to be reliable and impartial. Furthermore, they were all considered advanced users of both languages.

3.3 Research Instrument

The instrument for this study was a questionnaire titled, “QUESTIONNAIRE ON THE SUITABILITY OF THE TRANSLATED PROVERBS AND IDIOMS FROM THE NOVELS OF D.O. FAGUNWA”. The document contained 60 purposively chosen texts of data taken from the 220 extracted proverbs and idioms from the three translated novels. To have taken all the 220 texts into the questionnaire would have been unwieldy and would have discouraged any respondent, realizing their busy schedules as lecturers. The instrument was introduced with two short paragraphs stating what was expected from the respondents. The texts were laid bare without any mention of D.O. Fagunwa as the author and neither was Wole Soyinka nor Dapo Adeniyi mentioned. This was done in order to remove any possible personality bias.

Also, none of the texts was labelled as ‘proverb’ or ‘idiom’ for two reasons: one, because each datum was self-explanatory and two, because whether proverb or idiom, both were figurative in usage. Each text of data was produced along with two translations: the given translation and the suggested translation of the researcher. The respondents were required to pick their preferred translation of the Yoruba proverb or idiom in each case. The purpose of this structured instrument was to make analyses easy and straightforward.

3.4 Research Procedure

The procedure for completing the questionnaire was to simply pick a preferred translation from the two supplied and return same to the co-ordinator. In each of the departments, a 'co-ordinator' was chosen to collect the completed questionnaire from the other respondents. After a period of about four weeks, with intermittent phone calls to the co-ordinators, the researcher travelled to all the three universities again to collect the retrieved parcels of questionnaire.

In all, only fifty (50) out of the sixty (60) copies distributed were retrieved from the three universities. This represented 83.3 retrieval percentage. From the responses, some items were rejected as not portraying the original Yoruba messages while some were accepted as satisfactory translations. These were tallied and grouped as appropriate. The combination of these two groups of items, whether rejected or accepted, constituted the study material. As the study was designed to obtain information on meanings, perceptions, beliefs and understanding of the translated idioms and proverbs, a qualitative method of interpretation was deemed appropriate.

In the study, the Functional Stylistics model of Halliday's SFT (earlier discussed in Chapter One) was used to establish the functions and relevance of the proverbs and idioms as translated in the three novels. Also, Bally's Linguistic Stylistics approach was applied to analyze the various styles involved in the translations. This combination was applied with a view to accounting not only for style but also for the sense or function that was retained or lost in the translations. This interdisciplinary system is considered more effective in the sense that it presents a valuable approach to the research. Fagunwa's novels contain unconventional and

extraordinary stories with weird characters most of which are not realistic in life but with realistic impact on the readers. In this way, the novels form a class of fiction that tasks the reader's imagination and sense of social value.

CHAPTER FOUR

4.0 TEXTUAL ANALYSES AND FINDINGS

In this Chapter, two forms of analysis of the data are presented, namely the systemic and the stylistic. They are displayed in tables which reveal at a glance, the patterns of distributions of the texts and their interpretive implications. In the analyses, an attempt is made to present the layout of the entire data. The type of data, the nature of data, the number of data and the spread are clearly discussed in this section. The research is of an unobtrusive type, in which the translated texts were extracted without causing any shift or unsettling effect on the population of study. It is a library-based study, focusing on the proverbs and idioms (the texts) translated from three of Fagunwa's novels. The analyses presented in this chapter are displayed in tables, revealing at a glance the patterns of distribution of the texts. Following the principles of M.A K. Halliday, a transitivity analysis of the texts was done to account for how meaning was generated or lost in translation. Transitivity is one of the operational components of the ideational metafunction and it is classified as that clausal aspect of Systemic Functional Grammar that reveals the various processes of meaning through the actions of verbs, and in this study, as embedded in the translated texts.

The three translation styles used in the works as well as the communicative effect based on systemic analyses of the data are represented in quantifiable ways by which it could be clearly seen, what the preferences and the stylistic choices of the translators were.

The proverbs used in these novels are for the specific purposes intended by the original author. As observed earlier, Yoruba proverbs are essentially for

communicative purposes and for moral impartation. The analysis that follows shows clearly in each case where the function of a given proverb has been achieved. The achievement or otherwise of an intended function depends on whether the original meaning of the proverb is retained or lost in the course of translation.

The following segment shows the systemic analysis of the data extracted from the three novels identified as books one, two and three respectively.

4.1 Transitivity Analysis of Proverbs

Transitivity is a concept that represents the ideational function of texts in SFT. It is a basic semantic system, which construes the world of experience into manageable process types. Halliday divides these processes into three major (material, mental and relational) and three minor (behavioural, verbal and existential). All these are identifiable in English clauses.

An Overview of Process Types

Table 1 Process Types

PROCESS TYPE	CORE MEANING	PARTICIPANTS
Material	‘Doing’, ‘happening’	Actor Goal
Mental	‘Sensing’	Sensor Phenomenon
Relational	‘Being’	Relation
Verbal	‘Saying’	Sayer, Receiver, Verbiage
Behavioural	‘Behaving’	Behaver
Existential	‘Existing’	Existent

Table 2 **Overview of Process Types in the Texts**

Books		Total number	Material Processes	Mental Processes	Relational Processes	Verbal Processes	Behavioural Processes	Existential Processes
1	NO	126	87	11	24	2	2	0
	%		69	9	19	1.5	1.5	0
2	NO	79	55	7	11	4	2	0
	%		69	9	14	5	3	0
3	NO	42	29	4	9	0	0	0
	%		69	10	21	0	0	0

From Table 2, we can see that the material processes are used mostly in the proverbs with a percentage of 69 in Book 1, 69 in Book 2 and 69 in Book 3. Relational process ranks second with the percentage of 19 for Book 1, 14 for Book 2 and 21 for 3, and then this is followed by mental process with the percentage of 9 for Book 1, 9 for Book 2 and 10 for Book 3. So here, we are interested in the first three because of their numerical preponderance over the other process types. The proverbs in the data have been divided into different tables of tens. Book 1 has six tables, Book 2 has four and Book 3 has two tables.

BOOK ONE

OGBOJU ODE NINU IGBO IRUNMALE (FOREST OF A THOUSAND DAEMONS)

Table 3 AN SFT ANALYSIS OF PROCESS TYPES

N/S	TARGET TRANSLATIONS	PROCESS	CLAUSE	TYPE OF PROCESS
TT1	Like the sonorous proverb do we <u>drum</u> <i>ogidigbo</i> . It is the wise who dance to it, and the learned who <u>understand</u> its language.	drum	we drum <i>ogidigbo</i> .	Material
		dance	It is the wise who dance to it	Material
		understand	...and the learned who understand its language	Mental
TT2	When our masquerade <u>dances</u> well, our heads <u>swell</u> and <u>do</u> a spin.	dances	When our masquerade dances well	Material
		swell	our heads swell	Material
		do	do a spin	Material
TT3	I can <u>dance</u> and you can <u>drum</u> ; this <u>is</u> the meeting of two grubs.	dance	I can dance...	Material
		is	this is the meeting of two grubs	Relational
TT4	The hand which <u>takes</u> food to the mouth always <u>returns</u> .	takes	The hand which takes food to the mouth	Material
		returns	always returns	Material
TT5	A man <u>mends</u> his fate with his own hands.	mends	A man mends his fate...	Material
TT6	The tongue of men <u>is</u> merely slick.	Is	The tongue of men is...	Relational
TT7	The soul which does not <u>eat</u> hot peppers <u>is</u> a weak soul.	eat	The soul which does not eat hot peppers	Material
		is	The soul is weak	Relational
TT8	For whoever <u>sows</u> well shall <u>harvest</u> goodness.	sows	For whoever sows well...	Material
		harvest	... shall harvest goodness	Material
TT9	For it <u>is</u> the company of the open that the open <u>keeps</u> .	Is	For it is the company of the open...	Relational
		keeps	...the open keep	Material
TT10	For it <u>is</u> in the profession to which a man is <u>trained</u> that he must <u>serve</u> ; the goods which he truly <u>understands</u> are what a trader <u>sells</u> (pg 36).	Is	For it is in the profession	Relational
		trained	a man is trained	Relational
		serve	he must serve;	Material
		understand	the goods which he truly understands	Mental
		sells	what a trader sells	Material

Table 3 reveals proverbs of different types which also point to the three major meta-functions, namely material, mental and relational. The process types are varied and are clear indications of the clausal configurations that yield them. Material process, which shows the performing or doing activities, is seen more in the table than the other two processes put together. There is just one mental process and seven relational process. The preponderance of the material process over the other two process types shows that meaning is achieved through transitivity. That is, the participants are actively engage in certain activities.

Table 4: **PROCESS TYPES**

N/S	TARGET TRANSLATIONS	PROCESS	CLAUSE	PROCESS TYPE
TT11	The aggressive man <u>dies</u> the death of war, the swimmer <u>dies</u> the death of water, the vainglorious <u>dies</u> the death of women.	dies	The aggressive man dies	Material
		dies	the swimmer dies	Material
		dies	the vainglorious dies	Material
TT12	It <u>is</u> the trade of the cutlass that <u>breaks</u> its teeth, the food we <u>eat</u> is what <u>fills</u> our bellies	is	It is the trade...	Relational
		breaks	...that breaks its teeth	Material
		eat	the food we eat...	Material
		fills	what fills our bellies	Material
TT13	The bird <u>is</u> already eager to fly and idle hands <u>pelt</u> it with stones.	is	The bird is already eager	Relational
		pelt	idle hands pelt it	Material
TT14	But rather than <u>soften</u> , the fronds of the coconut palm merely <u>stood</u> stiffer.	soften	But rather than soften...	Material
		stood	the coconut palm merely stood stiffer	Material
TT15	Let us <u>thank</u> the shoulder but for whose aid the garment would <u>fall</u> off the body	thank	...thank the shoulder...	Verbal
		fall	the garment would fall...	Material
TT16	To him who <u>casts</u> ashes, the ashes must <u>return</u> .	casts	who casts ashes...	Material

		return	 ashes must	Material
		answer	contention will answer...	Verbal
TT17	He whom God himself does not <u>apprehend</u> , no man can <u>harm</u> him	apprehend	...God himself does not apprehend	Material
		harm	no man can harm him	Material
TT18	But when the stunted palm <u>begins</u> to grow the forest giant <u>bursts</u> with resentment.	begins	when the stunted palm begins to grow	Material
		burst	giant bursts with resentment	Material
TT19	The water cress <u>floats</u> above water; the water lettuce <u>surmounts</u> the pool.	floats	The water cress floats	Material
		surmounts	...the water lettuce surmounts the pool	Material
TT20	The witch <u>howled</u> last night, the child <u>died</u> today, who then does not <u>know</u> that the witch it was who <u>ate</u> up the child!	howled	The witch howled	Behavioural
		died	the child died	Material
		know	who then does not know	Mental
		ate	the witch it was who ate up the child!	Material

In Table 4, the three major processes that capture some experiential situations are evident in this table. The material process occurs more than the mental and relational process. The verbal process is also evident in the table as this process relates more to the act of saying. The presence of more material process shows that meaning resides at the clausal level where transitivity is key operational channel.

Table 5 **PROCESS TYPES**

N/S	TARGET TRANSLATIONS	PROCESS	CLAUSE	PROCESS TYPE
TT21	Do you not <u>know</u> that disgrace must <u>be</u> the end of the excessive	know	Do you not know	Mental
		be	that disgrace must be	Relational
TT22	Everyday might <u>seem</u> to belong to the robber but one single day <u>is</u> the day of the owner.	seem	Everyday might seem	Relational
		Is	one single day is	Relational
TT23	To ward off contempt I had eight hundred friends so that if four hundred <u>decided</u> me, four hundred would <u>praise</u> me	decided	four hundred decided me,	Material
		praise	four hundred would praise me	Material
TT24	Whoever <u>acts</u> evil will certainly <u>fall</u> by evil.	acts	Whoever acts evil	Material
		fall	will certainly fall by evil	Material
TT25	With your eyes <u>behold</u> this, but your lips will not <u>touch</u>	behold	eyes behold this,	Mental
		touch	lips will not touch	Material
TT26	But the seasoned witch, sooner than <u>experience</u> a change of fortune, simply <u>gives</u> birth to daughter after daughter, so witch bird <u>swarms</u> over witch bird.	experience	experience a change of fortune	Mental
		gives	simply gives birth to daughter	Material
		swarms	...so witch bird swarms over witch bird.	Material
TT27	The drunkard had <u>forgotten</u> toil.	forgotten	The drunkard had forgotten toil.	Mental
TT28	The cock shall <u>crow</u> on your depleted flesh	crow	The cock shall crow	Behavioural
TT29	Words of truth <u>are</u> as thorns.	are	Words of truth are...	Relational
TT30	The honest man <u>is</u> the foe of the world.	Is	The honest man is...	Relational

Table 5 contains the material, mental, relational and behavioural processes. As it has been with the other tables, the material process occurs more than the other ones. This is a clear pointer to the fact that proverbs are linguistic ornaments that do not only contain meanings, but also ‘performed actions. The actions are realised through a process where

the Actor performs an action that affects another entity. In this type of process, language is becomes a participatory activity rather than one that reveals the attributes or identities of the participants in the activity, Also, language is activated to the point where the actions, reactions and interactions of are not confined to cognitive repository.

Table 6 **PROCESS TYPES**

N/S	TARGET TRANSLATIONS	PROCESS	CLAUSE	PROCESS TYPE
TT31	The majority of lizards do indeed <u>press</u> their bellies to the ground, but we do not <u>know</u> which of them really <u>suffers</u> from stomach ache.	press	The majority of lizards do indeed <u>press</u> ...	Material
		know	but we do not know...	Mental
		suffers	which of them really suffers...	Material
TT32	Wherever it <u>pleases</u> the wind even there does he <u>direct</u> the forest tops	pleases	it <u>pleases</u> the wind	Material
		directs	he <u>direct</u> the forest tops	Material
		seen	a man's garments have not seen the last of lice,	Mental
		flicked	his finger-nails ...flicked off the last of blood	Material
TT33	You <u>realize</u> , don't you, that if a man's garments have not <u>seen</u> the last of lice, his finger-nails cannot have <u>flicked off</u> the last of blood.	realize	You realize	Mental
		seen	a man's garments have not seen the last of lice,	Mental
		flicked off	his finger-nails ...flicked off the last of blood	Material
		cut	ground cut a long story short	Material
TT34	Were there no cause for it, a woman would not <u>answer</u> to the name of Kumolu	answer	...a woman would not answer to...	Material
TT35	For let a craft voyage the oceans and <u>voyage</u> the seas, sooner or later it must <u>head for</u> the port.	voyage	For let a craft voyage the oceans...	Material
		voyage	...voyage the	Material

			seas	
		head for	...it must head...	Material
TT36	Let us unlike the mat <u>unfolding</u> on the ground <u>cut</u> a long story short.	unfolding	the mat unfolding	Relational
		cut	ground cut a long story short	Material
TT37	At twilight, hundreds of leaves <u>slumber</u> on the bough	slumber	hundreds of leaves slumber	Behavioural
TT38	Before earth <u>destroys</u> the evil-doer, much good has already <u>suffered</u> ruin!	destroys	Before the earth destroys...	Material
		suffered	good has already suffered...	Material
TT39	Deal-me-death <u>thrusts</u> her neck at the husband.	thrusts	Deal-me-death thrusts	Material
TT40	If there <u>is</u> no cause the twig does not <u>snap</u>	is	If there is no cause	Relational
		snap	the twig does not snap	Material

In Table 6, the represented processes are those of the material, relational, mental, existential, and verbal. The only missing process is the behavioural. In this analysis, an account of the minor processes is not undertaken because it is assumed that the major ones can sufficiently provide a standpoint or how meaning is achieved or lost in the translated proverbs. Again, the material process gets numerical prominence in this table and proves that meaning is the property of activated and processed actions rather identifiable attributes.

Table 7

PROCESS TYPES

N/S	TARGET TRANSLATIONS	PROCESS	CLAUSE	PROCESS TYPE
TT41	No matter how pleasant <u>is</u> the foreign land, he who <u>boasts</u> a home always <u>returns</u> home.	is	No matter how pleasant is	Relational
		boast	he who boasts a home	Verbal
		returns	returns home.	Material
TT42	It <u>takes</u> two hands to lift a load to the head, it <u>takes</u> five fingers to lift the food to the mouth.	takes	It takes two hands...	Material
		takes	it takes five fingers to	Material
Tt43	Honour <u>comes</u> home to the home pigeon, ease <u>is</u> the nature of doves	comes	Honour comes home	Material
		is	ease is the nature of doves	Relational
Tt44	However, the head <u>was</u> ill-fated and thus <u>deprived</u> the sheep of horns	was	the head was ill-fated	Relational
		deprived	thus deprived the sheep of horns	Material
TT45	Shame on you, shame on you, you <u>made</u> the promise but you cannot <u>fulfill</u> it, shame on you	made	you made the promise	Material
		fulfill	...you cannot fulfill it...	Material
TT46	What <u>follows</u> a hundred and twenty far <u>exceeds</u> a hundred and forty.	follows	...twenty far exceeds...	Material
		exceeds	far exceeds a hundred	Material
Tt47	A man who <u>chases</u> two mice at once surely <u>catches</u> nothing	chases	A man who chases two mice	Material
		catches	surely catches nothing.	Material
TT48	<u>Remember</u> that the fingers of the hand are unequal.	remember	Remember that the fingers...	Mental
TT49	It <u>is</u> your character at home which <u>follows</u> you outside.	is	It is your character...	Relational
		follows	...which follows you.	Material
TT50	The plantain shoot <u>kills</u> the plantain.	kills	The plantain shoot kills...	Material

In Table 7, the represented processes are those of the material, relational, mental and verbal. The existential and behavioural processes are not found on the table. In this analysis, the minor processes is not are not given consideration because they do not contribute extensively to the meaning making process whether such meanings are lost or

retained in translation. The material process gets numerical edge in this table over other process types.

Table 8 **PROCESS TYPES**

N/S	TARGET TRANSLATIONS	PROCESS	CLAUSE	PROCESS TYPE
TT51	The patriarch was <u>burnt</u> and you <u>ask</u> me what <u>became</u> of its beard	burnt	The patriarch was burnt...	Material
		ask	...you ask me...	Verbal
		became	...what became of its beard.	Relational
TT52	The man who <u>climbs</u> the palm tree upside down will surely <u>find</u> what his eyes were <u>seeking</u> .	climbs	The man who climbs...	Material
		find	will surely find	Material
		seeking	what his eyes were seeking.	Material
TT53	We <u>asked</u> Immoderate to call us Sango, We <u>asked</u> Immoderate and <u>began</u> to call on Oya.	asked	We asked Immoderate	Material
		got	We asked Immoderate	Material
		began	began to call on Oya.	Material
TT54	The squirrel <u>ran up</u> an iroko tree and the hunter <u>was</u> forcibly sober.	ran	The squirrel ran	Material
		was	the hunter was forcibly...	Relational
TT55	By casual stages, the slip-on piece <u>becomes</u> a dress.	becomes	...the slip-on piece becomes...	Relational
TT56	The wisdom of others <u>teaches</u> us not to think an elder a madman.	teaches	The wisdom of others	Material
TT57	<u>Receive</u> solid kola and not the segmented, for the first <u>is</u> what <u>secures</u> a man to this world while the latter <u>scatters</u> him to the winds.	receive	Receive solid kola	Material
		is	the first is	Relational
		secures	what secures a man	Material
		scatters	the latter scatters him	Material

Table 8 contains the major processes and verbal process. The material process is derived through the transitive verbs such as *comes, deprived, follows, exceeds, kills, burnt, climbs, got, began, ran, teaches, receives and scatter* and their accompanying objects(Goals). The

relational process is captured through the primary auxiliary verb or the verb to –be which only reveals the state of being of the entities. Such states are made visible through identifying the entities and their attributes. Again, the proverbs are seen to mean in translation through the varied actions of the verbal group.

BOOK TWO

IN THE FOREST OF OLODUMARE (*IGBO OLODUMARE*)

Table 9 AN SFT ANALYSIS OF PROCESS TYPES

N/S	TARGET TRANSLATIONS	PROCESS	CLAUSE	PROCESS TYPE
TT1	For a time of play <u>deserves</u> its space a time for fighting is <u>meant</u> for fighting, the time for rejoicing <u>calls</u> for rejoicing, the time for weeping is when one <u>weeps</u>	deserves	For a time of play deserves	Material
		meant	...a time for fighting is meant...	Material
		calls	the time for rejoicing calls	Verbal
		weeps	...when one weeps...	Behavioural
TT2	Whoever <u>sets out</u> for a community gathering and is <u>girded</u> in the loin cloth of the hunter	sets	Whoever sets out	Material
		girded	and is girded in the loin cloth	Relational
		has clearly carried	has clearly carried his sacrifice beyond the crossroad	Material
TT3	A man who <u>sets out</u> early to burden his mind with woman matter will never <u>matter</u> in his life	sets out	A man who sets out	Material
		matter	...to burden his mind with woman matter	Material
TT4	You have <u>climbed</u> the tree beyond its branches	climbed	You have climbed the tree...	Material
TT5	Whoever <u>uses</u> a sieve to gather rainfall merely <u>deludes</u> himself	uses	Whoever uses a sieve	Material
		deludes	merely deludes himself	Mental
TT6	He who <u>stands</u> in the path of railway train will <u>find</u> himself in the other world	stands	He who stands in the path...	Material
		find	...will find himself in the other world	Material
TT7	The aged one who <u>spies</u> a snake and does not <u>flee</u> is <u>seeking</u> his death.	spies	The aged one who spies	Material
		flee	snake and does not flee...	Material
TT8	Any animal who <u>thinks</u> little of the hunter will <u>sleep</u> behind the hearth (Proverb page 25).	thinks	Any animal who thinks little...	Mental
		sleep	...will sleep behind the hearth...	Behavioural
		matter	will never matter in his life	Material

TT9	Whoever <u>counts</u> on inheritance has already <u>sold</u> himself into penury.	counts	Whoever counts on inheritance...	Material
		sold	already sold himself into penury	Material
TT10	Pride <u>is</u> the beginning of destruction.	is	Pride is the beginning	Relational

In Table 9, the processes that are represented include the material, mental, relational and the behavioural. The clausal configuration for the material process accommodates verbs that have both direct and indirect objects. This, no doubt, underscores the concept of transitivity as one important mode in Systemic Functional Theory as a theory of meaning. The functional aspect of language is again driven by the material process which mirrors the nature of activity and participation that takes place in the ‘proverbial discourse’ that has been translated.

Table 10 **PROCESS TYPES**

N/S	TARGET TRANSLATIONS	PROCESS	CLAUSE	PROCESS TYPE
TT11	One fowl <u>is</u> bigger than other; one goat <u>supersedes</u> another	is	One fowl is bigger	Relational
		supersedes	one goat supersedes another	Relational
TT12	Thus you would have <u>proved</u> yourself to be one who <u>calls</u> the goat a cow, who <u>calls</u> a motor car a bicycle, and who <u>sees</u> this world as heavenly abode	proved	Thus you would have proved...	Material
		calls	...one who calls the goat a cow...	Verbal
		calls	who calls a motor car a bicycle	Verbal
		sees	who sees this world as heavenly abode	Mental
TT13	Death that <u>strikes</u> before our eyes is merely <u>alerting</u> us with the proverbial.	strikes	Death that strikes	Material
		alerting	is merely alerting us	Material
TT14	These are the ones who <u>passed</u> through this world as if a reptile <u>slithered</u> across a rock surface, <u>leaving</u> no footprints	are	These are the ones	Relational
		passed	who passed through this world	Material

		slittered	if a reptile slithered across	Behavioural
		leaving	a rock surface, leaving no footprints	Material
TT15	Yet if the man <u>sees</u> a snake but the woman <u>kills</u> it, it is not <u>regarding</u> as offending the law.	sees	Yet if the man sees a snake	Mental
		kills	but the woman kills it	Material
		regarding	it is not regarding	Relational
TT16	A child that <u>knows</u> how to wash his hands will <u>eat</u> together with elder.	knows	A child that knows...	Mental
		eat	...will eat together with elders.	Material
TT17	When major reverses <u>knock</u> a man to the ground, a tiny one then <u>perches</u> on his head.	knock	When major reverses knock	Material
		perches	...a tiny one then perches	Material
TT18	The parasites who <u>mock</u> the iroko tree, mere trenches <u>mocking</u> the fruit of the chestnut, mere feathers <u>pronouncing</u> the stone lightweight, yet the feather merely <u>floats</u> on the water surface while the stone <u>makes</u> its home at the bottom of the river	mock	The parasites who mock	Material
		mocking	mere trenches mocking the fruit	Material
		pronouncing	mere feathers pronouncing ...	Verbal
		floats	...yet the feather merely floats...	Material
		makes	while the stone makes its home	Material
TT19	Once an individual <u>puts</u> on the attire of misconduct, he <u>resorts</u> to placing a bold face on embarrassing secrets.	puts	Once an individual puts on...	Material
		resorts	he resorts to placing a bold face...	Material
TT20	The back of a cat cannot <u>touch</u> the ground. It is taboo	touch	The back of a cat cannot touch	Material

In Table 10, the processes that are represented in the table include the material, mental, relational and the behavioural. The clausal configuration for the material process accommodates verbs that have both direct and indirect objects. This, no doubt, underscores the concept of transitivity as one important mode in Systemic Functional Theory as a theory of meaning. The functional aspect of language is again driven by the

material process which mirrors the nature of activity and participation that takes place in the ‘proverbial discourse’ that has been translated.

Table 11 **PROCESS TYPES**

N/S	TARGET TRANSLATIONS	PROCESS	CLAUSE	PROCESS TYPE
TT21	That he had not <u>slipped</u> a gown of sanyan over the neck of a pig	slipped	That he had not slipped a gown...	Material
TT22	The children <u>accord</u> elders the place of elders; that the servant accords the master the place of master (Proverb page 69).	accord	The children accord elders	Material
		accords	that the servan` t accords the master	Material
TT23	A viper <u>is</u> in the skin of an earthworm	is	A viper in the skin	Relational
TT24	Who <u>invites</u> the thief to raid the farm, then <u>summons</u> the farm owner to set guard on his farm (Proverb page 83).	invites	Who invites the thief to raid the farm,	Material
		summons	then summons the farm owner	Material
TT25	For once hunger is <u>eliminated</u> from labour; it <u>spells</u> the end of his hardship	eliminated	For once hunger is eliminated	Material
		spells	it spells the end of his hardship	Material
TT26	True indigenes of a land <u>tread</u> it gently, it is strangers who <u>trample</u> the land with violence	tread	True indigenes of a land tread it	Material
		trample	...it is strangers who trample...	Material
TT27	Let me not <u>pursue</u> the matter like the mat unrolling on the ground	pursue	Let me not pursue the matter...	Material
TT28	Whatever <u>fits</u> the occasion is what we <u>use</u> to meet the occasion	fits	Whatever fits the occasion	Material
		use	we use to meet the occasion	Material
TT29	As long as there <u>is</u> life, there <u>is</u> hope.	is	As long as there is life	Relational
		is	there is hope	Relational
TT30	Yours cannot <u>hold</u> a candle to mine	hold	Yours cannot hold a candle to mine	Material

In Table eleven, the processes that are represented are just the material and relational process types. The structural configuration of the material process reveals the actors and objects in the clauses. The verbs that are shown have both direct and indirect objects. This shows that transitivity is one aspect of accounting for meaning generation in Systemic Functional Theory as a theory of meaning.

Table 12 **PROCESS TYPES**

N/S	TARGET TRANSLATIONS	PROCESS	CLAUSE	PROCESS TYPE
TT31	For the tongue and the mouth sometimes <u>quarrel</u> , yet we never <u>hear</u> of the tongue <u>inviting</u> eye or nose to intervene and resolve its disagreement with mouth	quarrel	For the tongue and the mouth sometimes quarrel	Material
		inviting	yet we never	Material
		hear	hear of the tongue inviting	Mental
TT32	When the fire <u>dies</u> , it <u>covers</u> its face with ashes	dies	When the fire dies	Material
		covers	... it covers its face...	Material
TT33	Fortitude <u>is</u> the ultimate offering	is	Fortitude is the ultimate	Relational
TT34	I shall not <u>carry</u> my sacrifice past the crossroads	carry	I shall not carry my sacrifice	Material
TT35	Whatever each person <u>sows</u> will eventually <u>germinate</u> for him to harvest	sows	Whatever each person sows	Material
		germinate	germinate for him to harvest	Material
TT36	Is it with a soft countenance that one <u>separates</u> the child from the nut?	separates	that one separates the child from the nut?	Material
TT37	Whenever the snail <u>goes</u> , the shell <u>follows</u>	goes	Whenever the snail goes	Material
		follows	the shell follows	Material
TT38	Planning <u>is</u> mortal, decision <u>lies</u> with God	is	Planning is mortal,	Relational
		lies	decision lies with God	Material
TT39	Anyone who <u>thinks</u> he's cock-of-the-walk will <u>swagger</u> his way into disgrace	thinks	Anyone who thinks	Mental
		swagger	will swagger his way into disgrace	Material

In Table 12, the processes that are represented are basically the major ones, namely the material, mental and relational. The structural form of the material process contains verbs that have both direct and indirect objects. The functional aspect of language is driven by the material process which depicts the nature of activity and participation that are emphasised in the translated proverbs.

BOOK THREE

**EXPEDITION TO THE MOUNT OF THOUGHT (IRINKERINDO NINU
IGBO ELEGBEJE)**

Table 13 **AN SFT ANALYSIS OF PROCESS TYPES**

N/S	TARGET TRANSLATIONS	PROCESS	CLAUSE	PROCESS TYPE
TT1	Early to bed, early to <u>wake up</u> .	wake	early to wake up	Material
TT2	But is it really possible to act ifa, the oracle of divination in a stage-play without one's behaviour <u>coming</u> close to that of the palm-nut.	coming	coming close to that of the palm-nut	Material
TT3	The diligent farmsman <u>is</u> a figure of little dignity in the eyes of the towns-people.	Is	The diligent farmsman is...	Relational
TT4	Lest it <u>become</u> that we <u>hew</u> men apart when indeed our intention <u>is</u> to mow a tree	become	Lest it become...	Relational
		hew	we hew men apart	Material
		Is	our intention is to mow	Relational
TT5	Wearing a chain of gold round a pig's neck.	put	That we should put...	Material
TT6	We must <u>extend</u> our diamond to them that <u>recognize</u> its value.	extend	We must extend	Material
		recognize	...that recognize its value	Mental
TT7	Extensive speeches <u>lead</u> sooner or later to lies.	lead	extensive speeches lead	Material
TT8	The man who <u>embarks</u> on a journey must be fully aware of the fact that he has <u>placed</u> on his own neck a heavy burden.	embarks	The man who embarks	Material
		placed	he has placed on his own...	Material
TT9	Children of this earth <u>lick</u> only that hand which <u>drips</u> the	lick	Children of this earth lick	Material

	kernel oil, they never <u>venture</u> close to the fingers of blood.	drips	...which drips the kernel oil	Material
		venture	they never venture close	Material
TT10	Wealth <u>elicits</u> declaration such as 'we are relatives, doubtless'	elicits	Wealth elicits declaration	Mental
		are	we are relatives, doubtless'	Relational

In Table 13, the processes that are visible are the major processes, namely material, mental, and relational. The material process is captured through such verbs as *wake*, *coming*, *hew*, *put*, *extend*, *lead*, *placed*, *lick*, *drips* and *venture*. The relational process is relayed through the verbs *is* and *become* while the mental process is reflected in the cognitive act of recognition (recognise). The translated proverbs 'mean' through these processes.

Table 14 **PROCESS TYPES**

N/S	TARGET TRANSLATIONS	PROCESS	CLAUSE	PROCESS TYPE
TT11	Except of course such a person had <u>prepared</u> his amala in this earth and <u>desired</u> okro soup for it in heaven.	prepared	a person had prepared his amala...	Material
		prepared	...desired okro soup for it in heaven...	Material
TT12	No matter how long it should <u>seem</u> to our eyes, sooner or later, a hundred years would <u>become</u> tomorrow.	seem	No matter how long it should seem	Relational
		become	a hundred years would become tomorrow	Relational
TT13	It is the confident trader who <u>reaps</u> the profit, the double-minded one merely <u>goes</u> courting one confusion after another	reaps	the confident trader who reaps the profit	Material
		goes	the double-minded one merely goes courting	Material
TT14	When a child <u>stumbles</u> and <u>falls</u> , he <u>turns</u> his face ahead and <u>examines</u> his front but when he <u>falls</u> , the knowledgeable elder <u>peers</u> backward to investigate the cause of his downfall.	stumbles	When a child stumbles	Material
		falls	and falls	Material
		turns	he turns his face ahead	Material
		examines	and examines his front	Material
		falls	but when he falls,	Material
TT15	With a man's fingers <u>clasped</u> together he does <u>strike</u> his chest to boast.	clasped	With a man's fingers clasped	Material
		strike	he does strike his chest to boast	Material
TT16	No child will <u>behold</u> fear and not shudder.	behold	No child will behold fear...	Mental
		shudder	not shudder	Behavioural
TT17	The untidy man and the lunatic <u>are</u> equals, as the covetous fellow and the leader of bandits <u>are</u> comrades.	are	The untidy man and the lunatic are equals.	Relational
		are	the leader of bandits are comrades	Relational
		places	that man places through the teeth	Material
TT18	Sons of men <u>recognize</u> only the hand of juice, but when fortunes <u>come</u> to ill, they will have none of that.	recognize	Sons of men recognize	Mental
		come	but when fortunes come to ill	Material
TT19	Humble words <u>draw</u> kola from the pocket while harsh words <u>pull</u> the sword from the sheath.	draw	Humble words draw kola	Material
		pull	harsh words pull the sword from	Material

TT20	But a small affair has <u>tarnished</u> the beauty of the mammal bird.	tarnished	But a small affair has tarnished	Material
TT21	Good conduct <u>is</u> it which accompanies a man to the street	is	Good conduct is	Relational
		accompanies	which accompanies a man to the street	Material
TT22	A man's death <u>squats</u> right beneath his roof	squats	A man's death squats	Material

In Table 14, the material process is most prominent among the major process types. The other processes in the table are the mental, relational and the behavioural which is marked by the verb 'shudder'. The mental process is reflected through the verbs 'behold' and 'knows'. The verbs prepared, stumbles, falls, turns, examines, clasped, strike, draw, put and tarnished underline the material process.

4.1.1 The Material Process

Material process is the process of doing. The process is usually indicated by a verb expressing an action, either concrete or abstract. There are usually two participants in the process: actor and goal. Actor is comparable to the Subject and Goal is comparable to the object. And both of them are usually realised by noun clauses. When the participants both exist, the clause can either be in the active or passive voice.

Transitivity Analysis of the Translated Proverbs (Material Process)

Table 15: A TRANSITIVITY ANALYSIS OF SYSTEM TYPES

Book 1	Actor/ Participant	Process	Goal
Tables 3,4,5,6,7	We, our, I, the hand, the soul, whoever, a man	drum, dance, takes, returns, mends,	<i>ogidigbo</i> ,his fate, goodness
	The man, the swimmer, the vainglorious, we, the masquerade, he, the hand	break, eat, fills, worship, pleases, return, casts, pelt, soften, stood, thank, answer, harm, burst	the mask, it, the shoulder, contention, him
	The water cress, the water lettuce, the butterfly, whoever, bird, lizards	surmount, ate, ram, finds, meet, give, press	a thornbush, their bellies,
	He, finger-nails, man, earth, the twig, he	pleases direct, attracts, cut, destroys, thrusts, returns	the forest tops, the last of blood
	Honour, The plantain, The patriarch, you	comes, follows, exceeds, kills, ask, climb, got, asked, ran, Teach, Secure	The plantain, the palm tree, immoderate, Sango,
Book 2	whoever, any animal,	use, strike, alert, matter,	a sieve, a snake, his death,
Table 8	the aged, one, man, woman,	spy, flee, seek, count	inheritance, a snake
Book 3	we, man, a person, he,	put, hew, embarks,	men a chain, a pig's neck,
Table 9	humble words, kola	prepared, turns, examines,	our diamond, a journey,his
Table 10		strike, draw,	amala, his face, his front, his chest, kola

From the above Table thirteen, we can see that the Actors of Books 1, 2 and 3 are people and things capable of acting, doing the actions in the clauses in which they appear. Material process, as the process of doing or performing, is a good choice in the proverbs to demonstrate the particular actions evoked and the meanings captured in the translated

proverbs. Again, this process reveals that lexical ambiguities can be resolved through translation as the actions of verbs reflect in the following examples: We (Actor/Participant) drum (Material process) ogidigbo (Goal), A man (Actor/Participant) mends (Material process) his fate (Goal) with his own hands, For whoever (Actor/Participant) sows (Material process) well shall harvest goodness (Goal); Let the masquerade (Actor) worship (Material process) the mask (Goal), idle hands (Actor/Participant) pelt (Material process) it (Goal) with stones, Let us (Actor/Participant) thank (Material process) the shoulder (Goal),Whoever (Actor/Participant) calls on (Material process) contention (Goal), no man (Actor/Participant) can harm (Material process) him (Goal); the butterfly (Actor/Participant) which rams (Material process) a thorn bush (Goal),The majority of lizards (Actor/Participant) do indeed press (Material process) their bellies (Goal) to the ground; he (Actor/Participant) direct (Material process) the forest tops (Goal), his finger-nails (Actor/Participant) cannot have flicked off (Material process) the last of blood (Goal), let a craft (Actor/Participant) voyage (Material process) the oceans (Goal), An upright man (Actor/Participant) attracts (Material process) more foes (Goal), Before earth (Actor/Participant) destroys (Material process) the evil-doer (Goal), he (Actor/Participant) who boasts (Material process) a home (Goal) always returns home; The plantain shoot (Actor/Participant) kills (Material Process) the plantain (Goal), The man (Actor/Participant) who climbs (Material Process) the palm tree (Goal)....,We (Actor/Participant) asked (Material Process) Immoderate to call us Sango (Goal).

*From **Book 2**, the following examples are found: Whoever(Actor/Participant) uses (Material Process) a sieve (Goal), The aged one (Actor/Participant) who spies (Material Process) a snake (Goal),Whoever (Actor/Participant) counts (Material Process) on*

inheritance (Goal), the man (Actor/Participant) sees (Material Process) a snake (Goal), but the woman (Actor/Participant) kills (Material Process) it (Goal).

*From **Book 3** the following examples are found: a person (Actor/Participant) had prepared (Material Process) his amala (Goal), he (Actor/Participant) turns (Material Process) his face(Goal), ahead, Humble words(Actor/Participant) draw (Material Process) kola (Goal).*

4.1.2 The Relational Process

The relational process is a process of being. It can be divided into two modes: attributive relation and identifying relation. The first means the attributes that an object possesses or what category it can be put into. And the other one means that that entity and another are uniform. It is used widely in describing people and objects.

Table 16 **Relational Process**

Attributive	Identifying
<i>The tongue of men is merely slick. Words of truth are as thorns. ...ease is the nature of doves. ...the head was ill-fated. The patriarch was burnt... the hunter was forcibly sober.</i>	<i>The bird is already eager to fly... ...disgrace must be the end of the excessive Everyday might seem to belong to the robber but one single day is the day of the owner. No matter how pleasant is the foreign land... It is your character at home which follows you outside. By casual stages, the slip-on piece becomes a dress.</i>
	<i>...our eyes is merely alerting Pride is the beginning of destruction. These are the ones who passed through this world it is not regarding as offending the law.</i>
	<i>The diligent farmsman is a figure of little dignity in the eyes of the towns-people. No matter how long it should seem to our eyes... The morsel which is of equal size with the throat is it that man places through the teeth. The untidy man and the lunatic are equals, as the covetous fellow and the leader of bandits are comrades</i>

The relational process as a process of being is appropriate to explain the complex relationship between some abstract items found. As a result, the process accounts for a large proportion of relations in these proverbs to elaborate the societal belief system and ideologies of the people, and common elements that hold some communicative essence among the people. The lexical elements found in the proverbs show a lot about the value system and how meaning is delineated. The above table reveals that the relational process of the proverbs has more identifying relations than the attributive. The attributive relation merely points to a quality possessed by an entity, but the identifying relation provides some clarification about the entity being discussed.

4.1.3 The Mental Process

The mental process is a process of feeling, thinking, and seeing. As a matter of fact, mental process relates more to the processes which involve the senses. Here, Actor is not the real subject of doing, but the feeling. It is understood to represent inner experience, such as ‘perception’, ‘reaction’ and ‘cognition’. The two participants are known as ‘Senser’ and ‘Phenomenon’. The following examples point to the presence of this process in the translated proverbs:

Table 17 **MENTAL PROCESS**

NO/S	PROVERBS	SENER	PHENOMENON	
BK 1	...It is the wise who dance to it, and the learned who understand its language.	the learned	understand	its language
TT1				
TT10	...the goods which he truly understands are what a trader sells	He	understands	are what a trader sells
TT22	...who then does not know that the witch it was who ate up the child!	Who	know	that the witch it was who ate up the child!
TT23	Do you not know that disgrace must be the end of the excessive	You	know	that disgrace must be the end of the excessive
TT27	But the seasoned witch, sooner than experience a change of fortune...	the seasoned witch	experience	a change of fortune
TT28	The drunkard had forgotten toil.	the drunkard	forgotten	toil.
TT30	...but we do not know which of them really suffers from stomach ache.	We	We	which of them really suffers from stomach ache.
TT32	You realize, don't you, that if a man's garments have not seen the last of lice...	You	realize,	that if a man's garments have not seen the last of lice...
TT44	Remember that the fingers of the hand are unequal.	You	remember	that the fingers of the hand are unequal.
BK 2	Whoever uses a sieve to gather rainfall merely deludes himself	whoever	deludes	himself
TT1				
TT3	Any animal who thinks little of the hunter will sleep behind the hearth	any animal	thinks	little of the hunter will sleep behind the hearth
TT8	Yet if the man sees a snake...	the man	sees	a snake...
TT9	A child that knows how to wash his hands will eat together with elder.	a child	knows	how to wash his hands will eat together with elder.
BK 3	We must extend our diamond to them that	We	recognize	its value
TT7				

	recognize its value.			
TT15	No child will behold fear and not shudder	no child	behold	fear and not shudder
TT18	Of course, the tiger knows nothing of his own dignity.	Tiger	knows	nothing of his own dignity

From the above examples, we can see that the mental process, as a process of sensing, appeals to the inner heart to connect to the social beliefs and expectations of the proverbs. Halliday declares that the material, mental and relational processes are the three primary ones in language use, and in the proverbs that form the data for this study, these processes add up to 97% of the whole transitivity process.

4.2 A Systemic Functional Analysis of the Translated Idioms

BOOK ONE

OGBOJU ODE NINU IGBO IRUNMALE (FOREST OF A THOUSAND DAEMONS)

Table 18 **IDIOMS: PROCESS TYPES**

N/S	TARGET TRANSLATIONS	PROCESS	CLAUSE	PROCESS TYPE
TT1	I will <u>learn</u> to start a rapid dialogue with my legs	learn	I will learn to start	Mental
TT2	I <u>welcomed</u> them hands and feet, <u>took</u> such care of them as <u>was</u> within my power.	welcomed	I welcomed them	Material
		took	took such care of them	Material
		was	as was within my power.	Relational
TT3	By the time a man could <u>begin</u> to distinguish the lines of his palm	begin	a man could begin	Material
TT4	But in the end I simply <u>bartered</u> death away	bartered	a man could begin	Material
TT5	They <u>danced</u> better than grubs	danced	They danced better	Material
TT6	The king <u>loved</u> me more than life	loved	The king loved me	Mental
TT7	Even so did many of the townspeople <u>extend</u> favours to me, they also <u>love</u> me like a paramour	extend	townspeople extend favours	Material
		love	they also love me	Mental
TT8	Before a bird's touch down	touch	they also love me like a paramour	Material
TT9	Come rain <u>come</u> thunder I shall go	come	Come rain	Material
		come	come thunder	Material
		go	I shall go	Material
TT10	Daylight has <u>caught</u> you unawares	caught	Daylight has caught...	Material

In Table 18, the processes that are represented in the table include the material, mental and relational. The structural make-up for the material process accommodates transitive verbs. The verbs of doing are in the proverbs are captured more by the material process which mirrors the nature of activity and participation in the translated proverbs.

Table 19 **IDIOMS: PROCESS TYPES**

N/S	TARGET TRANSLATIONS	PROCESS	CLAUSE	PROCESS TYPE
TT11	So we <u>held</u> rapid dialogue with our heels.	held	So we held rapid dialogue	Material
TT12	Peril <u>flattened</u> on the ground like a log of timber	flattened	Peril flattened	Material
TT13	It <u>proved</u> fire lethal.	proves	Peril flattened	Material
TT14	Final break would <u>befall</u> us at the height of noon.	befall	Peril flattened	Material
TT15	They <u>covered</u> my home like a swarm of locusts.	covered	They covered my home	Material
TT16	A flock of weaver-birds <u>frolicking</u> on the crown of the palm.	frolicking	A flock of weaver-birds frolicking	Behavioural
TT17	Now when hands have <u>clasped</u> hands and feet <u>slid</u> in step.	clasped	when hands have clasped	Material
		slid	... feet slid in step.	Material
TT18	Eru <u>turned</u> tail and fled	turned	Eru turned tai	Material
		fled	Eru fled	Material
TT19	But what <u>are</u> fifty among a numberless horde	are	But what are fifty	Relational
TT20	This was why our buttocks <u>turned</u> to water from fear	turned to	our buttocks turned	Relational

Table 19 contains the material, relational and behavioural processes. The representation shows that the material process outnumbers the other two processes. While the verb –to be is semantic candidate for the relational group, the verb ‘frolicking’ marks the behavioural experience. As it is the case with the other tables, the material process encapsulates more of the meaning potential of the translated proverbs.

Table 20 **IDIOMS: PROCESS TYPES**

N/S	TARGET TRANSLATIONS	PROCESS	CLAUSE	PROCESS TYPE
TT21	That we be <u>given</u> clothes <u>gladdened</u> by sunrise	given	our buttocks turned	Material
		gladdened	gladdened by sunrise	Material
TT22	That the world would <u>be</u> one of taste-it-but-not-swallow for them	be	That the world would be	Relational
TT23	Ah, that child <u>showed</u> me a thing or two!	showed	that child showed me	Material
TT24	Is it by the fire that a yam grows hairs?	grows	...that a yam grows hairs?	Material
TT25	Don't you <u>imagine</u> that this child <u>is</u> small bear	imagine	Don't you imagine...	Mental
		is	...this child is small bear	Relational
TT26	Goat <u>took up</u> the load and <u>stepped out</u> livelily	took	Goat took up the load...	Material
		stepped	...stepped out livelily.	Material
TT27	I <u>decided</u> to let you <u>hear</u> of it.	decided	I decided...	Material
		hear	...you hear of it.	Mental
TT28	The tongue of men <u>is</u> as sweet as sugar, but their heart <u>is</u> as rancid as a sixteen-day old stew.	is	The tongue of men is...	Relational
		is	...but their heart is as rancid	Relational
TT29	Thus was the leopard <u>hoist</u> with his own petard	hoist	...the leopard hoist...	Material
TT30	The calabash of scorn <u>burst</u> over his head.	burst	The calabash of scorn burst	Material
TT31	Outwitted he <u>was</u> and hopelessly <u>floundering</u> .	was	Outwitted he was	Relational
		floundering	hopelessly floundering.	Material
TT32	He <u>took</u> to his heels and <u>fled</u> back.	took	He took to his	Material
		fled	fled back.	Material
TT33	We <u>turned</u> our feet into the road, <u>headed</u> for our home.	turned	We turned our feet	Material
		headed	headed for our home.	Material
TT34	<u>Watching</u> the visage of earth.	watching	Watching the visage	Material
TT35	They <u>were</u> like birds of elegant plumage	were	They were like birds	Relational

In Table 20, the processes that are represented in the table include the material, mental, relational and the behavioural. The clausal configuration for the material process accommodates verbs that have both direct and indirect objects. This, no doubt, underscores the concept of transitivity as one important mode in Systemic Functional Theory as a theory of meaning. The functional aspect of language is again driven by the material process which mirrors the nature of activity and participation that takes place in the ‘proverbial discourse’ that has been translated.

BOOK 2

IGBO OLODUMARE (IN THE FOREST OF OLODUMARE)

Table 21 **IDIOMS: PROCESS TYPES**

N/S	TARGET TRANSLATIONS	PROCESS	CLAUSE	PROCESS TYPE
TT1	For it was then that my father <u>closed</u> his eyes	closed	my father closed	Material
TT2	When he <u>crossed</u> to the other side of the river	crossed	When he crossed to the other	Material
TT3	When the cock <u>crowed</u> the departure of a man	crowed	When the cock crowed	Behavioural
TT4	I <u>said</u> to myself, matters have truly <u>come</u> to a head.	said	I said to myself,	Verbal
		come	matters have truly come to a head.	Material
TT5	His eyes had already <u>begun</u> to seek the stew	begun	His eyes had already begun...	Material
TT6	I shall <u>prepare</u> exceptional food for the passage of the	prepare	I shall prepare..	Material
TT7	Succubus <u>confronted</u> incubus	confronted	Succubus confronted	Material
TT8	You did not <u>commence</u> a rapid dialogue with your legs	commence	You did not commence	Material
TT9	Matters <u>come</u> to a head today, <u>prepare</u> let us <u>measure</u> our strengths against each other.	come	Matters come to a head	Material
		prepare	prepare let us measure	Material
TT10	The two <u>grappled</u> with each other.	grappled	The two grappled with each other	Material

In Table 21, the processes that are represented in the table include the material, mental, relational and the behavioural. The clausal configuration for the material process accommodates verbs that have both direct and indirect objects. This, no doubt, underscores the concept of transitivity as one important mode in Systemic Functional Theory as a theory of meaning. The functional aspect of language is again driven by the material process which mirrors the nature of activity and participation that takes place in the ‘proverbial discourse’ that has been translated.

Table 22

IDIOMS: PROCESS TYPES

N/S	TARGET TRANSLATIONS	PROCESS	CLAUSE	PROCESS TYPE
TT11	This <u>was</u> indeed a red-letter day for the kobold of the ravine.	was	This was indeed a red-letter day	Relational
TT12	Matter did not quite <u>follow</u> the script	follow	Matter did not quite follow	Material
TT13	The wise have <u>gained</u> admission to their souls	gained	The wise have <u>gained</u>	Material
TT14	The patient can never <u>have</u> regrets, unless those among them who <u>let</u> foolishness <u>ruin</u> their virtue of patience	can (never) have	The patient can never have	Relational
		let	who let foolishness	Material
		ruin	ruin their virtue	Material
TT15	We <u>dipped</u> the eyes of people in adversity	dipped	We dipped the eyes	Material
TT16	That together we shall <u>enter</u> the home, and together <u>saunter out</u>	enter	we shall enter	Material
		saunter	and together saunter out	Material
TT17	Olowo-aiye, on account of beauty, forgot character, on account of shiny eyes, <u>forgot</u> wisdom	forgot	forgot character	Mental
		forgot	forgot character	Mental
TT18	Thus <u>began</u> an elemental upheaval!	began	Thus began	Material
TT19	Patience <u>is</u> the father and mother of gain	Is	Patience is the father	Relational
TT20	The spectators <u>took to</u> their heels, <u>running</u> helter-skelter	took	The spectators took to their heels	Material
		running	running helter-skelter	Material

In Table 22, the processes that are represented in the table include the material, mental and relational. The material process structure contains the Actors, the verbs and their Goals (objects). The translated proverbs achieve their meaning delineations through the assemblage of these ideational processes. However, the material is a major contributor to the meaning realisation process.

Table 23

IDIOMS: PROCESS TYPES

N/S	TARGET TRANSLATIONS	PROCESS	CLAUSE	PROCESS TYPE
21	(Hit)Iron hook on the lunatic's back!	hit	(Hit)Iron hook on	Material
22	Thus <u>began</u> an elemental upheaval!	began	Thus began an elemental upheaval	Material
23	Patience <u>is</u> the father and mother of gain	is	Thus began an elemental upheaval	Relational
24	The spectators <u>took</u> to their heels, <u>running</u> helter-skelter	took	Thus began an elemental upheaval	Material
25	If anyone <u>places</u> you on a pedestal	places	If anyone places you	Material
26	My buttocks <u>ballooned</u> and <u>wobbled</u> like a mound of amala	ballooned	My buttocks ballooned	Behavioural
		wobbled	wobbled like a mound of amala	Behavioural
27	Then matters have <u>rallied</u> around the teeth of luck	rallied	Then matters have rallied around	Behavioural
28	If you <u>do</u> not dilly-dally	do	If you do not	Material
29	And <u>managed</u> my existence with a semblage of normalty	managed	And managed my existence	Material
30	I also have been <u>pursuing</u> the exigencies	pursuing	I also have been pursuing	Material

Table 23 reveals only two major process types , namely the material and the relational in this table of idioms. In this table, there is just one relational process while the others are the material process. The preponderance of the material process over the other two process types shows that one way of accounting for meaning in clauses is through transitivity.

Table 24 **IDIOMS: PROCESS TYPES**

N/S	TARGET TRANSLATIONS	PROCESS	CLAUSE	PROCESS TYPE
31	The cock has <u>crowed</u> on the demise of the powerful	has crowed	The cock has crowed	Behavioural
32	. <u>Bade</u> good-bye to the world.	bade	Bade good-bye to the world.	Material
33	The venture had indeed <u>reached</u> execution.	reached	had indeed reached execution.	Material
34	I <u>fled</u> from pillar to post	fled	I fled from pillar to post	Material
35	I <u>fled</u> from pillar to post me <u>dig</u> into the bean cake	let	I fled from pillar to post	Material
		dig	dig into the bean cake	Material
36	I <u>was</u> all ears and he could <u>proceed</u> .	was	I was all ears	Relational
		proceed	he could proceed.	Material
37	<u>Cut</u> your coat according to your size my good friend	cut	Cut your coat according	Material
38	As you <u>cared</u> for my countenance so did you <u>protect</u> my back	cared	As you cared for	Material
		protect	you protect my back	Material
39	His intestines <u>spilled out</u> : death <u>took</u> hold of him.	spilled	His intestines spilled out:	Material
		took	death took hold of him.	Material
40	His wife <u>made</u> his eyes see hell	made to see	His wife made his eyes see hell	Material

This table contains the following process types: behavioural, material, and relational. Of these three, the behavioural belongs to the minor process and is excluded from the area of concentration in this analysis which focuses on the major process types. The material process, is seen more in the table than the other two processes put together.

Table 25

IDIOMS: PROCESS TYPES

N/S	TARGET TRANSLATIONS	PROCESS	CLAUSE	PROCESS TYPE
41	God has <u>coated</u> your lips with salt.	coated	God has coated your lips	Material
42	(He) <u>pressed</u> it into our ears with seeming adhesive	pressed	(He) pressed it into our ears	Material
43	Before he could (<u>take</u> the water)his eyes <u>tasted</u> pummeling	take	he could (take the water	Material
		tasted	his eyes tasted pummeling	Mental
44	Not to <u>stretch</u> the mat beyond the floor.	stretch	Not to stretch the mat	Material
45	The faster we <u>applied</u> our legs to the road.	applied	The faster we applied our legs	Material
46	He <u>smashed</u> their heads and <u>killed</u> them. <u>Enter</u> triple trouble	smashed	He smashed their heads	Material
		killed	and killed them.	Material
		enter	Enter triple trouble	Material
47	I <u>remain</u> your friend from one eye to the other.	remain	I remain your friend	Material
48	May Olodumare <u>take</u> care of your homes and <u>take</u> care of your paths	take	May Olodumare take care	Material
		take	take care of your paths	Maaterial

Table 25 reveals idioms of the material category only. As it has been in all the other tabular representations, the material process has always gained numerical ascendancy over the other process types. To a high degree, transitivity operates through the material process to capture the major actors in a communicative event.

Book Three

IRINKERINDO NINU IGBO ELEGBEJE (EXPEDITION TO THE MOUNT OF THOUGHT)

Table 26 **IDIOMS: PROCESS TYPES**

N/S	TARGET TRANSLATIONS	PROCESS	CLAUSE	PROCESS TYPE
1	Squandermania <u>differs</u> from open-handedness	differs	Squandermania differs	Relational
2	The Creator alone <u>is</u> He who <u>has</u> the record of our departures in his keeping.	is	The Creator alone is...	Relational
		has	...who has the record of our departures...	Material
3	Your creator will <u>solve</u> whatever problems that <u>cross</u> your route.	solve	Your creator will solve	Material
		cross	whatever problems that cross	Material
4	I <u>deployed</u> guides who <u>took</u> me to the place	deployed		Material
		took		Material
5	Iron <u>proves</u> to be of a little weight <u>compared</u> with the nature of burden the eldest son bears.	proves	Iron proves to be of a little weight	Material
		compared	...compared with the nature of burden	Relational
6	I <u>wish</u> all the citizens of this town to <u>understand</u> it from this hour	wish	I wish all the citizens of this	Mental
		understand	to understand it from this hour	Mental
7	The end of feats from his household.	(is)	The end of feats(is)	Relational
8	<u>Bring</u> the glowing moonlight of his house into darkness.	bring	Bring the glowing moonlight...	Material
9	The man who <u>swots</u> everyday only that his neighbour might <u>progress</u> shall never himself be <u>relegated</u> to the ground	swots	The man who swots	Material
		progress	his neighbour might progress	Material
		relegated	...shall never himself be relegated....	Material
10	The immaculate raiment which God <u>drapes</u> you in, you have <u>soiled</u> with kernel oil.	drapes	The immaculate raiment which God	Material
		soiled	you have soiled with kernel oil.	Material

Table 26 contains the material, mental, relational and behavioural processes. As it has been with the other tables, the material process occurs more than the other ones. This is a clear pointer to the fact that proverbs are linguistic ornaments that do not only contain meanings, but also ‘performed actions. The actions are realised through a process where the Actor performs an action that affects another entity. In this type of process, language is becomes a participatory activity rather than one that reveals the attributes or identities of the participants in the activity.

Table 27 **IDIOMS: PROCESS TYPES**

N/S	TARGET TRANSLATIONS	PROCESS	CLAUSE	PROCESS TYPE
11	I <u>stared</u> a lion in the face and <u>hissed</u> upon the tortoise, I <u>pressed</u> my toes on a cobra’s tail and <u>dragged</u> a woman along the streets on a day when Oro <u>ruled</u> the outside.	stared	I stared a lion in the face	Mental
		hissed	and hissed upon the tortoise,	Behavioural
		pressed	I pressed my toes	Material
		dragged	dragged a woman along	Material
		ruled	when Oro ruled the outside.	Material
12	I had <u>climbed</u> the hill to the roof	climbed	I had climbed the hill	Material
13	He <u>sought</u> blessing through a fraudulent means	sought	He sought blessing	Material
14	Sons of men <u>recognize</u> only the hand of juice, but when fortunes <u>come</u> to ill, they will <u>have</u> none of that.	recognise	Sons of men recognize	Mental
		come	but when fortunes come	Material
		have	they will have none of that.	Material
15	<u>Come</u> and <u>set</u> eyes on you	come	come	Material
		set	Set eyes on	Material
16	Both the goat and the sheep in this place <u>understand</u> .	understand	the sheep in this place understand.	Mental
17	The ram of the place <u>must</u> not <u>wander</u> to my presence.	must (not)wander	The ram of the place must not wander	Material

18	The morsel which <u>is</u> of equal size with the throat <u>is</u> it that man places through the teeth.	is	The morsel which is of equal	Relational
		is	the throat is it that	Relational
		places	that man places through the teeth.	Material
19	Her affection has <u>begun</u> to ride me about like a horse.	begun	Her affection has begun	Material
20	Ah! Love lunacy <u>is</u> terrible indeed	is	Love lunacy is terrible indeed	Relational

This table contains the material, mental, relational and behavioural processes. As it has been with the other tables, the material process occurs more than the other ones. It still buttresses the fact that idioms as communicative forms of actions do not only contain meanings, but also ‘performed actions. These actions are captured in the actions depicted in the idioms as expressive and communicative language behaviour.

Table 28 **IDIOMS: PROCESS TYPES**

N/S	TARGET TRANSLATIONS	PROCESS	CLAUSE	PROCESS TYPE
21	Ah, marvels <u>occurred</u> on the road to the forest of Elegbeje.	occurred	marvels occurred	Material
22	You <u>stand</u> clearly on the pinnacle of my mind.	stand	You stand clearly on	Material
23	I just could not <u>stand</u> the sight of them (women)	stand	I just could not stand	Material
24	It is good conduct which is <u>called</u> affection	called	which is called affection	Verbal
25	The tiger <u>knows</u> nothing of his own dignity.	knows	The tiger knows nothing	Mental
26	Affection <u>is</u> sturdier than the brickwall, it <u>boasts</u> greater solidity than rock tarmacs .	Is	Affection is sturdier	Relational
		Boasts	Affection is sturdier	Verbal
27	God has <u>blazed</u> a road juicier than the white salt for mankind and yet they <u>persist</u> in making bitterness of it.	Blazed	Affection is sturdier	Material
		persist	Affection is sturdier	Material
28	Good conduct <u>is</u> it which <u>accompanies</u> a man to the street.	Is		Relational
		accompanies	which accompanies a man	Material

29	A man's death <u>squats</u> right beneath his roof.	Squats	which accompanies a man	Material
30	This son of yours, a big child he <u>is</u> .	Is	a big child he is.	Relational
31	His wife <u>urged</u> him to exercise patience.	Urged	His wife urged him	Verbal
32	His eyeballs <u>were</u> redder than kernel.	Were	His eyeballs were	Relational
33	Your homes thereon will <u>prosper</u> , your roads will <u>yield</u> goodness.	prosper	Your homes thereon will prosper,	Relational
		Yield	your roads will yield goodness.	Material

Table 28 above contains the major process types, namely the material, mental and relational processes. None of the minor processes is represented on this table. Again, the material process appears more in number than the other two major process types. What this emphasises is the fact that idioms, just like proverbs, are linguistic ornaments that do not only contain discernible imprints of actions but also reactions realised through processes where they reflect actions and the affected entities. This is the entry point into a transitivity analysis and the material process is one of the operational modes of revealing the actions and receivers of such actions in clauses.

4.2.1 A Transitivity Analysis of Idioms (Material Process)

Table 29 IDIOMS: TRANSITIVITY SYSTEM

Table	Actor/ Participant	Process	Goal
Bk1 (2,3)	I, the king, towns people, we, break, they, daylight , child, goat	welcomed, took, held, bartered, loved, extended, caught , befall, covered, took up,	them, death, me, favour, me, you, dialogue, us, my home, a thing, load,
Bk2 (1,11, 13)	My father, cock, I, the wise, patient, we,	closed, crowed, prepare, gained, have, dipped,	His eyes, the departure, food, admission, regrets, the eyes, home

The table above shows the material process of the translated idioms in the texts for this study. The material process is operationalized through transitivity which reveals the ability of the verbs to take direct objects or not. The major components of the material process are the Actor/ Participant (subject), the Process (the transitive verb that reflects the action) and the Goal (the direct receiver or noun affected by the action of the subject. In this case, the Actor can either be a human or non-human element. Examples of the material process as contained in the idioms are shown below:

I(Actor/Participant) welcomed (Process) them (Goal) hands and feet, took such care of them as was within my power, But in the end I (Actor/Participant) simply bartered (Process) death(Goal) away, The king(Goal) loved (Goal) me more than life townspeople (Actor/Participant) extend(Process) favours (Goal) to me, Daylight(Actor/Participant) has caught(Process) you(Goal) unawares, So we (Actor/Participant) held (Process)rapid dialogue(Goal) with our heels,Final break (Actor/Participant) would befall us (Goal) at the height of noon, They (Actor/Participant) covered (Process) my home(Goal) like a swarm of locusts, Ah, that child (Actor/Participant) showed(Process) me(Goal) a thing or two, Goat(Actor/Participant) took up(Process) the load(Goal) and stepped out livelily, We(Actor/Participant) turned (Process)our fee(Goal) into the road, headed for our home,

For it was then that my father(Actor/Participant) closed(Process) his eyes(Goal), When the cock(Actor/Participant) crowed the departure of a man(Goal), I (Actor/Participant) shall prepare (Process) exceptional food(Goal)....,You (Actor/Participant) did not commence (Process) a rapid dialogue with your legs.

4.2.2 The Relational Process

Table 30 IDIOMS: TRANSITIVITY SYSTEM

Attributive	Identifying
<i>The tongue of men is as sweet as sugar, but their heart is as rancid as a sixteen-day old stew</i>	But what are fifty among a numberless horde
<i>Patience is the father and mother of gain</i>	<i>That the world would be one of taste-it-but-not-swallow for them</i>
	<i>That the world would be one of taste-it-but-not-swallow for them</i>
	<i>Outwitted he was and hopelessly floundering</i>
	<i>This was indeed a red-letter day for the kobold of the ravine.</i>

Table 30 shows that the relational process defined either the attribute or identity of an entity. The material process far exceeds the relational process as far as the translated idioms are concerned. This shows that meaning is actually established through actions rather than through relationships that exist between the entities mirrored in the idioms,

4.2.3 The Mental Process

Table 31 **IDIOMS: TRANSITIVITY SYSTEM**

NO	IDIOMS	SENDER	PHENOMENON	
1	I will learn to start a rapid dialogue with my legs	I	Learn	to start a rapid dialogue with my legs
2	Don't you imagine that this child is a small bear	You	Imagine	that this child is a small bear
3	Olowo-aiye, on account of beauty, forgot character, on account of shiny eyes, forgot wisdom	Olowo-aiye	Forgot	character, on account of shiny eyes,

Table 31 captures the mental process in the translated idioms and also reveals that this process does not have as much representation as the material process. This also points to the fact that meaning resides at the material process level around which the action of 'doing' or 'performing' is situated. To this end, therefore it is possible to argue that the translated idioms do not involve the cognitive process as much as the material process where actions, reactions and even inactions are truly reflected.

4.3 A Stylistic Analysis of ohe Translated Proverbs

Fagunwa as a master and foremost story teller has displayed great and unparalleled knowledge of Yorùbá proverbs and idioms for various occasions and situations. He is extremely fond of rhetoric. He likes words and he equally likes to play with words. The novels of Fagunwa are constructed in relation not only to a definite cosmology, his narrative technique flows directly from the oral tradition. At the same time, it is evident that he strives, even with noticeable strain, to get beyond the limitations of the tradition in the context of an extended literary medium. What Fagunwa has sought in each of his novels is to create a unified sequence rather than a juxtaposition of motifs from the Yorùbá narrative tradition. Indeed, in the series of adventures that make up the narrative scheme of

each novel, it is not so much a question of the author putting together separate, recognizable motifs into a sequence as his drawing upon the raw materials in the tradition to create a single extended narrative. There is a genuine attempt at a more elaborate construction of situation, and a certain measure of concern for realizing character more fully than in the Yoruba folk tales. Both his human and super-natural characters are endowed with life, and clearly individualized in such a way that their actions, though proceeding from moral or spiritual attributes that are given at the outset rather than developed, assume that measure of interest necessary to engage the reader. Thus, in *Igbo Olodumare*, the formidable spirit, Esù-Kékeré-òde, with which the hunter Olówó-Aiyé has to wrestle, is so vividly realized through symbolism and idiomaticity of language that the outcome of the contest becomes important for the reader. Moreover, an attempt to give a central unity to the conception of character is apparent in the link between Akàrà Ogùn and Olowo-Aiyé, (the central figures respectively in the first two novels, *Ogboju-Ode* and *Igbo Olodumare*), who are both hunters of the same family. Above all, in making the transition from the oral tradition to a written literature, Fagunwa brought into play his considerable language power in order to give the necessary imaginative scope to the situations he creates and to sustain his narratives. The opening pages of *Igbo Olodumare* represent a remarkable example of this aspect of his art.

This last observation points at once to what remains the most striking merit of Fagunwa's art—his way with idiomatic language. He possesses the Yorùbá language to a high degree and employs it with intimate mastery. The tone of his language, as has already been observed, is that of oral narrative which not only gives to his writing an immediate freshness, but is reinforced by the use of imagery and figurative expressions. This is the contribution that Wole Soyinka has called Fagunwa's 'vivid sense of event'. The various shades of living speech give full value to the style of the author who draws the most

surprising effects from the structure of the language itself. Repetition, balance of tonal forms, word building, and sustained phrasing in whole passages build up in his works a distinctive idiom in which Fagunwa's personal feeling for language and the rhetoric of Yorùbá oral literature have become intimately fused. Thus, what is significant about his personal use of language is his resourceful exploitation of the communal medium and his ultimate fidelity to the nature of the language.

Soyinka's preface to his English version of Fagunwa's first novel is a testimony of his admiration for the work of his great predecessor in the tradition. The two qualities that Soyinka singles out for special praise in Fagunwa's writing are his sense of drama—'his vivid sense of event', as he puts it—and his use of language, qualities that one recognizes as belonging also to Soyinka's own works, in which the dramatic effect is carried through a sensitive exploration of language, in this case English, in its various shades. Moreover, the special trait that Soyinka shares with Fagunwa on this question of the artist's response to his means of expression is the same blend of humour and seriousness characteristic of the Yorùbá language itself, the working out of the deep artistic meaning of the work by taking language through a wide range of expression. Here are analysed the notable idioms in the texts for this research work.

BOOK ONE

OGBOJU ODE NINU IGBO IRUNMALE (FOREST OF A THOUSAND DAEMONS)

Table 1 PROVERBS: TRANSLATION STYLE TYPES

N/S	SOURCE & TARGET TEXTS	STYLE	COMMENT	PREFERRED TRANSLATION
1	<i>Bi owe bi owe la n lulu ogidigbo, ọlọgbọn lonjo, ọmọran ni si mọ.</i>			
	Like the sonorous proverb do we drum ogidigbo. It is the wise who dance to it, and the learned who understand its language	metaphrase	Lost	It is in parables we speak to the initiate, only the wise understand the import and the discerning get the message.
2	<i>Bi egun ẹni ba joo re ori a ya ni</i>			
	When our masquerade dances well, our heads swell and do a spin	metaphrase	Retained	When someone's ward exhibits a mastery of skills, one feels quite elated.
3	<i>Emi lejo, iwọ lehu, kokoro meji lopade</i>			
	I can dance and you can drum; this is the meeting of two grubs	metaphrase	Retained	I have dancing skills and you drum expertly, this then is the meeting of two willing minstrels.
4	<i>Bi ọwọ bamu onjẹ lọ si ẹnu, yio tun pada</i>			
	The hand which takes food to the mouth always returns	metaphrase	Retained	
5	<i>Ọwọ ara ẹni la fi n tun ọran ara ẹni se .</i>			
	A man mends his fate with his own hands.	metaphrase	Retained	With determination does a man improve on his own lot in life.
6	<i>Yoyo ni enu araye n</i>			
	The tongue of men is merely slick	paraphrase	Retained	
7	<i>Emi ti ko ba jẹ ata ẹmi kekere ni</i>			
	The soul which does not eat hot peppers is a weak soul	metaphrase	Lost	A person that does not enjoy a good life is a miserable being.
8	<i>Ẹni ti o ba gbin rere, rere ni o ka</i>			

	For whoever sows well shall harvest goodness	metaphrase	Retained	Whoever invests goodwill shall reap its fortunes.
9	<i>Egbẹ arin ni arin itọ</i>			
	For it is the company of the open that the open keeps	metaphrase	Retained	Birds of identical feathers flock together.
10	<i>Isẹ ti enia ba kọ ni ise, oja ti enia ba mọ ni si n ta.</i>			
	For it is in the profession to which a man is trained that he must serve; the goods which he truly understands are what a trader sells.	metaphrase	Retained	

ST1: *Bi owe bi owe la n lulu ogidigbo, ologbon lonjo, omoran ni si n moo.*

TT: *Like the sonorous proverb do we drum ogidigbo; it is the wise who dance to it, and the learned who understand its language.*

This proverb is translated literally, making use of the Metaphrase style. There is no known English equivalence of the proverb, whose function is to encrypt a certain message not meant for the information of other people around. It is a popular Yoruba proverb. The *ogidigbo* concept is strange to the English-only audience and the original meaning is lost on them. There is no reference to *sonorous* in the original text. The reference is translator's addition, and could pass for superfluity.

PT: It is in parables we speak to the initiate, only the wise understand the import and the discerning get the message.

ST2: *Bi eegun ẹni ba joo re ori a ya ni .*

TT: *When our masquerade dances well, our heads swell and do a spin.*

This popular Yoruba proverb is translated by Metaphrase technique. There is no equivalence in English known to the researcher. The proverb serves the function of appreciation and commendation. The *egungun* culture may be unfamiliar to the Englishman, but most Africans are likely to understand it. The addition of *do a spin* is that

of the translator. It does not mitigate the strangeness of the concept. Readers who are not familiar with dancing masquerades will be lost.

PT: When someone's ward exhibits a mastery of skills, one feels quite elated.

ST3: *Emi lejo, iwọ lelu, kokoro meji lo pade.*

TT: *I can dance and you can drum; this is the meeting of two grubs.*

This translation though in Metaphrase style, is adequate. It serves to acknowledge the competence of skills of the listener. The use of *grubs* quite depicts the motions of dancing effectively. However an alternative translation is offered:

PT: I have dancing skills and you drum expertly, this then is the meeting of two willing minstrels.

ST4: *Bi ọwọ ba mu onjẹ lọ si ẹnu, yio tun pada.*

TT: *The hand which takes food to the mouth always returns.*

This translation is adequate. It is a common Yoruba proverb used to assert an established fact. However, it can apply to any culture in which hands take food to the mouth.

ST5: *Ọwọ ara ẹni la fi n tun ọran ara ẹni se .*

TT: A man mends his fate with his own hands.

This direct translation is adequate for the original text and the meaning is retained. The function of the proverb is to exhort the receiver to self-determination and independence. However, a non-literal option would have been preferred because *owo* in the original does not mean ordinary hands in this context.

PT: With determination does a man improve on his lot in life.

ST 6: *Yọyọ ni ẹnu araye n da.*

TT: The tongue of men is merely slick.

This rendition is considered adequate translation. The translation style is paraphrase and the intended message of warning is sufficiently recovered. The function is to alert the listener to the fact that people's comments are oftentimes not reliable.

ST7: *Ẹmi tí kò bá jẹ ata ẹmi kekere nì.*

TT: *The soul which does not eat hot peppers is a weak soul.*

This translation is by Metaphrase style. It is rendered too literally and it is therefore not adequate. It is noted that the proverb in its Yoruba form has undergone a slight change. The proverb is more commonly used as “ẹmí tí kò bá jẹ ata, ẹmí yẹpẹrẹ nì” literally meaning “the soul (i.e. person) that does not feed well is an insignificant soul (i.e. person). It is usually said to allude to poverty in the life of a miserly person who fails to give himself a treat occasionally. The function is to encourage people to take care of their eating and dietary habits and to sometimes enjoy the good life! The translated version however is too literal in that it suggests the straight consumption of chilli; hence the intended message is lost.

PT: A person that does not enjoy the good life is a miserable being.

ST8: *Ẹni tí ó bá gbín rere, rere nì yoo ka.*

TT: *For whoever sows well shall harvest goodness.*

The translation is by direct or Metaphrase technique. It seems adequate for the intended message, whose function is to encourage one towards doing good. However, a less literal option is offered.

PT: Whoever invests goodwill shall reap its fortunes.

ST9: *Ẹgbẹ aarin nì aarin itọ.*

TT: *For it is the company of the open that the open keeps.*

The translation technique adopted here is the *imitation* style. There is a known English equivalence which the translator has avoided for reasons not disclosed. The translation

even though unknown could be understood and sufficiently retains the original message which serves to warn against any arrogant behaviour. We have a preferred English equivalence.

PT: Birds of identical feathers flock together.

ST10: *Isẹ ti enia ba kọ ni ise, ọja ti enia ba mọ ni si n ta.*

TT: *For it is in the profession to which a man is trained that he must serve; the goods which he truly understands are what a trader sells.*

The translation is literal and in Metaphrase. There is no known English equivalent.

Translation is adequate.

Table 2 **PROVERBS: TRANSLATION STYLE TYPES**

N/S	SOURCE & TARGET TEXTS	STYLE	COMMENT	PREFERRED TRANSLATION
11	<i>Iku ogun ni n pa akinkanju, iku odo ni n pa omuwe, iku obinrin ni n pa agbere.</i>			
	The aggressive man dies the death of war, the swimmer dies the death of water; the vainglorious dies the death of women	metaphrase	Lost	Those who think they are smarter than others sometimes overreach themselves.
12	<i>Owo ti ada ba mọ ni n ka ada lehin, ohun ti a ba jẹ ni i yo ni.</i>			
	It is the trade of the cutlass that breaks its teeth; the food we eat is what fills our bellies.	metaphrase	Lost	Those who think they are smarter than others sometimes overreach themselves.
13	<i>Ẹyẹ n fẹ fo won sọ oko sii ni oran naa bo si.</i>			
	The bird is already eager to fly and idle hands pelt it with stones	metaphrase	Lost	The matter became like spurring a willing horse.
14	<i>Sugbọn kaka ki ewe agbọn rọ pipele ni n pele sii.</i>			
	But rather than soften, the fronds of the coconut palm merely stood stiffer .	metaphrase	Lost	Rather than the matter becoming mitigated, it merely got aggravated.
15	<i>Opelọpe ejika ti ko jẹ ki ewu ko bọ.</i>			

	Let us thank the shoulder but for whose aid the garment would fall off the body.	metaphrase	retained	Thanks to the shoulders that hold our garments from falling off.
16	<i>Eni ti o ba da eeru ni eeru n tọ.</i>			
	To him who casts ashes, the ashes must return.	metaphrase	Lost	Evil recourses to the evil doer.
17	<i>Eni ti Ọlọrun ko ba mu, ko si eni ti o le mu oluwa rẹ.</i>			
	He whom God himself does not apprehend, no man can harm him.	metaphrase	Lost	Not until it is time for retribution, an evildoer goes unhurt.
18	<i>Sugbon ọpẹrẹkẹtẹ n dagba ni temi inu adamọ n bajẹ.</i>			
	But when the stunted palm begins to grow the forest giant bursts with resentment	paraphrase	Lost	The stunted palm grows and the short fellow goes recluse with sadness.
19	<i>Oju oro ni ileke omi, osibata ni ileke odo.</i>			
	The water cress floats above water; the water lettuce surmounts the pool.	metaphrase	retained	The water cress floats above water; the water lettuce surmounts the river.
20	<i>Ajẹ ke lanaa ọmọ ku lonii, tani ko mọ pe ajẹ ana lo pọmọ jẹ.</i>			
	The witch howled last night, the child died today, who then does not know that the witch it was who ate up the child!	metaphrase	Lost	The premonition is taken as sufficient foretelling before a disaster strikes.

ST11: Iku ogun ni n pa akinkanju, iku odo ni n pa omuwẹ, iku obinrin ni n pa agbere.

TT: The aggressive man dies the death of war, the swimmer dies the death of water; the vainglorious dies the death of women.

Translation is literal and too direct. Furthermore, we observe an inappropriate use of *vainglorious* in the place of *promiscuous*. This wrong application of term upturns the entire meaning of the proverb. A vainglorious, arrogant or boastful man does not have to “*die the death of women*”. There is no logical link. Secondly, there is the instance of deviant syntax:

“...die the death of...” which is not correct usage. Here, we see a usage resonant of a compound bilingual’s effort; someone not fully educated in English and whose expressions are full of errors. The translation is confusing. A more English equivalent would preserve the original message whose function is to warn the excessive or boastful. An alternative is suggested below:

PT: Those who think they are smarter than others sometimes overreach themselves.

ST12: Owo ti ada ba mọ ni n ka ada lehin, ohun ti a ba jẹ ni i yo ni.

TT: It is the trade of the cutlass that breaks its teeth; the food we eat is what fills our bellies.

This translation is too direct and too literal thereby losing its literary beauty and the stern warning. In the original contextual situation, the meaning actually has nothing to do with cutlass, farming or food consumption as all contained in the English version, thereby losing its moral import. The translation is not adequate in terms of what the author has in mind to convey to the Yoruba reader which is warning against risky ventures.

PT: A man’s excesses spell his doom.

ST13: Eiyẹ fẹ fẹ nwon n so oko sii ni oran naa bo si

TT13: The bird is already eager to fly and idle hands pelt it with stones.

The translation here is rather literal though it may be adequate. The function of the proverb is to indicate a state of readiness or willingness to serve. There is an equivalent English proverb which the translator has ignored. Our preferred translation is given below:

PT: The matter became like spurring a willing horse.

ST14: Sugbọn kaka ki ewe agbọn rọ pipele ni n pele sii.

TT: But rather than soften, the fronds of the coconut palm merely stood stiffer.

The translation is done in metaphrase style. It is too literal to be adequate. The function of the proverb is to reiterate regret and lost opportunity. A more literary option would remove the

cultural limitations. We suggest:

PT: Rather than the matter becoming mitigated, it merely got aggravated.

ST15: *Opelọpẹ ejika ti ko jẹ ki ewu ko bọ.*

TT: Let us thank the shoulder but for whose aid the garment would fall off the body.

The metaphrase translation is adequate and the imagery is retained. The function of appreciation and gratitude is noted.

PT: Thanks to the shoulders that hold our garments from falling off.

ST16: *Eni ti o ba da eeru ni eeru n tọ.*

TT: To him who casts ashes, the ashes must return.

This literal translation loses its meaning to the highly cultural concept of ash-casting. The English-only reader cannot fathom the significance of the expression. The translation is inadequate; its function of warning against evil deeds is lost. A more literary version is preferred:

PT: Evil recourses to the evil doer.

ST17: *Eni ti Olurun ko ba mu, ko si eni ti o le mu oluwa rẹ.*

TT: He whom God himself does not apprehend, no man can harm him.

The translation here is literal. The intended meaning is lost. “Olorun...mu” is a Yoruba idiom that is not equivalent to “God...apprehending” in English. The intended message has the function of re-assurance in God’s protective love. We suggest a literary alternative in the preferred text below:

PT: Not until it is time for retribution, an evildoer goes unhurt.

ST18: *Sugbọn ọpẹrẹkẹtẹ n dagba ni temi inu adamọ n bajẹ.*

TT But when the stunted palm begins to grow the forest giant bursts with resentment

This translation is by paraphrase style. The proverb is meant to reiterate self determination and to appreciate self worth. The meaning of the proverb is lost in the translation. An

understanding of the Yoruba version does not support the forest giant growing resentful if the stunted palm grows. *Adamo* does not mean *forest giant*. It means the fetcher of palm leaves, *eni ti o n da imo ope*. This is obviously a short person who becomes resentful that the stunted palm tree is now growing beyond his reach.

PT: The stunted palm grows and the short fellow goes recluse with sadness.

ST19: Oju oro ni ileke omi, osibata ni ileke odo.

TT: The water cress floats above water; the water lettuce surmounts the pool.

This is an incantatory proverb translated by metaphrase style and the imagery is very clear. The function is to invoke the invincibility of the speaker. Hence the non-Yoruba reader can imagine the message and the sense of the meaning. However, *odo* is not the same thing as the *pool*. While the pool connotes stagnancy, *odo* is a flowing river.

PT: The water cress floats above water; the water lettuce surmounts the river.

ST20: Ajẹ ke lanaa ọmọ ku lonii, tani ko mọ pe ajẹ ana lo ọmọ jẹ.

TT: The witch howled last night, the child died today, who then does not know that the witch it was who ate up the child!

The style of translation here is metaphrase. For an English-only reader, the sense of the proverb is actually far-fetched. It is translated too literally. Eating up children is deviant syntax; it connotes the bizarre and sounds very absurd. The concept is purely localized and the function is to drop a hint of distrust and suspicion. The sense is lost in the translation. A preferred translation might be obtained from a paraphrase such as:

PT: The premonition is taken as sufficient foretelling before a disaster strikes.

Table 3

PROVERBS: TRANSLATION STYLE TYPES

N/S	SOURCE & TARGET TEXTS	STYLE	COMMENT	PREFERRED TRANSLATION
21	<i>Iwọ ko mọ pe ẹtẹ ni igbẹhin alaseju</i>			
	Do you not know that disgrace must be the end of the excessive?	metaphrase	retained	Do you not know that whoever overreaches himself would fall into disgrace?
22	<i>Ojọ gbogbo ni ti ole ojọ kan ni ti oninkan.</i>			
	Everyday might seem to belong to the robber but one single day is the day of the owner.	metaphrase	retained	Even though the thief seems uncaught every time, a day comes when he meets his doom.
23	<i>Mo ti itori egan mo ni egberin ore, bi irinwo ba nbu mi irinwo a ma yin mi</i> (Owe p.36).			
	To ward off contempt I had eight hundred friends so that if four hundred decried me, four hundred would praise me.	metaphrase	retained	In the accumulation of acquaintances, a few might turn out to be friends.
24	<i>Ẹniti o ba n se ibi, ipa ibi ni yio ti subu.</i>			
	TT38: Whoever acts evil will certainly fall by evil.	metaphrase	retained	Whoever plots mischief soon harvests same from his own devices.
25	<i>Oju lofi ri i, ete re ko ba a</i> (page			
	With your eyes behold this, but your lips will not touch	metaphrase	retained	Even if you see this, you will never have it.
26	<i>Kaka ki o san lara iya ajẹ o n fi ọmọ rẹ bi obinrin ẹiyẹ n yi lu ẹiyẹ.</i>			
	But the seasoned witch, sooner than experience a change of fortune, simply gives birth to daughter after daughter, so witch bird swarms over witch bird.	metaphrase	Lost	Rather than experience a reversal of fate, the incorrigible slides into further despondency.
27	<i>Ọmuti gbagbe ise.</i>			
	The drunkard had forgotten toil.	metaphrase	retained	The drunk reeking in illusion claims to have no worry.

28	<i>Akukọ yio kọ lẹhin rẹ.</i>			
	The cock shall crow on your depleted flesh.	metaphrase	Lost	You shall bid the world farewell!
29	<i>Ododo ọrọ bi ẹgun ni o n ri.</i>			
	TT49: Words of truth are as thorns.	metaphrase	retained	The truth of a matter is like a bitter pill.
30	<i>Olododo si ni ọta aiye.</i>			
	The honest man is the foe of the world.	metaphrase	retained	An upright man attracts more foes.

ST21: Iwọ ko mọ pe ẹtẹ ni igbẹhin alaseju

TT: Do you not know that disgrace must be the end of the excessive?

Although the translation is literal and metaphrase, the message is retained and the translation is adequate. The function is to warn against excessive behavior. However, our preferred text is:

PT: Do you not know that whoever overreaches himself would fall into disgrace?

ST22: Ọjọ gbogbo ni ti ole ọjọ kan ni ti oninkan.

TT: *Everyday might seem to belong to the robber but one single day is the day of the owner.*

The translation is by Metaphrase style and the message is probably recovered by the reader outside the Yoruba community. The function of the proverb is to warn against immoral behaviour. Our preferred translation is:

PT: Even though the thief seems uncaught every time, a day comes when he meets his doom.

ST24: Ẹniti o ba n se ibi, ipa ibi ni yio ti subu.

TT: *Whoever acts evil will certainly fall by evil.*

This translation is by Metaphrase style. The sense of the proverb is clear and the meaning is recovered. In function, it is a stern warning to anyone plotting to do evil. However, our preferred option would be:

PT: Whoever plots mischief soon harvests same from his own devices.

ST26: *Kaka ki o san lara iya ajẹ o n fi ọmọ rẹ bi obinrin ẹiyẹ n yi lu ẹiyẹ.*

TT: *But the seasoned witch, sooner than experience a change of fortune, simply gives birth to daughter after daughter, so witch bird swarms over witch bird.*

This translation is by Metaphrase style. It is too literal to retain its message to the foreign reader. The meaning is quite obscure to an English-only reader and so the sense is lost. It is used to condemn someone who appears not to be improving in his condition or who is impervious to rehabilitation. However, our preferred text would be :

PT: Rather than experience a reversal of fate, the incorrigible slides into further despondency.

ST27: *Ọmuti gbagbe isẹ.*

TT: *The drunkard had forgotten toil.*

The meaning of this proverb done in direct translation is easily recovered. It has the function of disapproving indolence and laziness. However, our preferred option would be:

PT: The drunk (reeking in illusion) claims to have no worry.

ST29: *Ododo ọrọ bi ẹgun ni o n ri.*

TT: *Words of truth are as thorns.*

The translation is by Metaphrase style. The original meaning is retained. The imagery is familiar to the foreign reader because the concept is universal. The function of the proverb is to impress on the listener the essence of frank speech even if sometimes unpleasant. However, we offer our preferred version which borrows from an existing English equivalence:

PT: The truth of a matter is like a bitter pill.

ST30: *Olododo si ni ọta aiye.*

TT: The honest man is the foe of the world.

Translation is by metaphrase style. The intended meaning is retained. The function is to caution the listener against being overly factual. Our preferred translation is:

PT: An upright man attracts more foes.

Table 4 **PROVERBS: TRANSLATION STYLE TYPES**

N/S	SOURCE & TARGET TEXTS	STYLE	COMMENT	PREFERRED TRANSLATION
31	<i>Opọlọpọ alangba ni o da ikun de ilẹ a ko mọ eyi ti inu n run</i>			
	The majority of lizards do indeed press their bellies to the ground, but we do not know which of them really suffers from stomach ache.	metaphrase	Lost	Every praise-singer feigns loyalty but no one's sincerity can be guaranteed.
32	<i>Ibiti owu efufu lile ni ida ori igbe si ibiti o wu olowo eni ni iran ni lo</i>			
	Wherever it pleases the wind even there does he direct the forest tops	metaphrase	Lost	The gale directs the bush whithersoever; the master chooses the errands for his hireling. (There is an existing English proverb which the translator has ignored: <i>who pays the piper calls the tune</i>).
33	<i>N jẹ iwọ mọ pe bi ina ko ba tan lasọ ejẹ ko le tan leeekanna?</i>			
	You realize don't you, that if a man's garments have not seen the last of lice, his finger-nails the last of blood.	metaphrase	Lost	Do you not know that persistence is the secret of achievement?
34	<i>Nitori bi ọkọ re okun bi o re ọsa ko ni sai fi ori fun ebute.</i>			
	For let the craft voyage the oceans and voyage the seas, sooner or later it must head for the port.	metaphrase	Retained	Exciting may seem the journey of life, homewards is the sweetest of roads.
35	<i>Ki a ma fa oro gun bi ile bi eni</i> (Owe			
	Let us unlike the mat unfolding on the ground, cut a long story short	metaphrase	Retained	Let us not prolong a simple matter.

36	<i>Ki ile to pa osika, ohun rere yio ti baje</i>			
	Before earth destroys the evil-doer, much good has already suffered ruin!	metaphrase	Retained	Prior to an evil deed being punished, a lot of damage would have been left unredressed.
37	<i>Pami ki nku se ori benbe si oko.</i>			
	Deal-me-death thrusts her neck at the husband.	metaphrase	Retained	An obstinate wife dares her husband to her doom.
38	<i>Bi ko ba si ohun ti o se ese, ese ki i se</i>			
	If there is no cause the twig does not snap	metaphrase	Lost	There can be no smoke without a fire.
39	<i>Ajo ki i dun titi ki onile ma re ile</i>			
	No matter how pleasant is the foreign land, he who boasts a home always returns home	metaphrase	Retained	The pleasures of a sojourn do not hold a man from returning to his home.
40	<i>Owo meji ni igbe eru de ori, omo ika owo mararun ni si n gbe onje de enu</i>			
	It takes two hands to lift a load to the head, it takes five fingers to lift the food to the mouth	metaphrase	Retained	No tree standing alone can be called a forest

ST31: *Opọlọpọ alangba ni o da ikun de ilẹ a ko mọ eyi ti inu n run.*

TT: *The majority of lizards do indeed press their bellies to the ground, but we do know which of them really suffers from stomach ache.*

This translation is by Metaphrase style. The original text has nothing to do with lizards; neither can lizards be diagnosed for belly ache. Here, there is an over-dependence on the literal word and the meaning is lost. The proverb condemns over-reliance on people. The function is a warning against trusting people too readily. However, we offer an alternative translation:

PT: **Every praise-singer feigns loyalty but no one's sincerity can be guaranteed.**

ST32: *Ibi ti o wu efufu lele ni n da ori igbẹ si; ibi ti o wu olowo ẹni ni n ran ni lẹ.*

TT: Wherever it pleases the wind even there does he direct the forest tops
(Proverb).

This translation is by metaphrase style. It is rather direct. The subtle personification *he* in the translation is rather confusing. Also, the translation is incomplete. The concluding part is obviously left out. The proverb is an assertion of the absolute control that a master has over his servant. Our alternative and complete translation is given below:

PT: The gale directs the bush whithersoever; the master chooses the errands for his hireling. (There is an existing English proverb which the translator has ignored: *who pays the piper dictates the tune*).

ST33: *Njẹ iwọ mọ pe bi ina ko ba tan lasọ ejẹ ko le tan leeekanna?*

TT: You realize don't you, that if a man's garments have not seen the last of lice, his finger-nails the last of blood.

Translation is by direct lexical transfer. The imagery is Yoruba-dense and consequently lost on the foreign reader who does not know the squashing of lice between fingernails. The meaning of the proverb is not about killing lice; rather, it is a statement of encouragement to the listener. However, we prefer the following translation:

PT: Do you not know that persistence is the secret of achievement?

ST34: *Nitori bi ọkọ re okun bi o re ọsa ko ni sai fi ori fun ebute.*

TT: For let the craft voyage the oceans and voyage the seas, sooner or later it must head for the port.

Translation is by metaphrase style; although it is literal the meaning is perhaps recovered. Our preferred alternative however, is as follows:

PT: Long may seem the journey of life, homewards is the sweetest of roads.

ST35: *Ki a ma fa oro gun lo bi ile bi eni.*

TT: Let us unlike the mat unfolding on the ground, cut a long story short

The translation style used here is by metaphrase and the communication destination is not reached. Our preferred option is suggested as:

PT: **Let us not prolong the matter.**

ST36: Ki ilẹ to pa osika, ohun rere yio ti bajẹ.

TT: Before earth destroys the evil-doer, much good has already suffered ruin!

Translation is by metaphrase style. The sense conveyed in this translation is not universal. The idea that the earth destroys an evil doer is an African belief. An equivalent version in English could be:

PT: Much damage is always done before the villain is brought to book.

ST37: Pa mi n ku se ori bẹnbẹ si ọkọ.

TT: Deal-me-death thrust her neck at the husband.

This translation is by metaphrase style. The imagery portrayed in this translation helps to retrieve the original meaning. It serves to highlight the fact that some women are quite obstinate and daring of their husbands. However, we offer an alternative as follows:

PT: A recalcitrant wife dares her husband to death.

ST38: Bi ko ba si ohun ti o se ẹsẹ, ẹsẹ ki i sẹ.

TT: If there is no cause, the twig does not snap.

The translation is by paraphrase style. This equivalent rendition portrays the original meaning clearly. However, the alliterative pun (*se...ese...ese... se*) in the Yoruba version may not be easily re-created in English but an equivalent translation can be given as follows:

PT: The smoke does not occur without a fire.

ST39: Ajo ki i dun titi ki onile ma re ile.

TT: No matter how pleasant is the foreign land, he who boasts a home always returns home.

Translation here is by metaphrase style. The meaning is retained but the expression is awkward. An alternative translation is suggested below:

PT: The pleasure obtained on a journey does not make a traveler fail to return home.

ST40. Ọwọ meji ni igbe ẹru de ori, ọmọ ika ọwọ mararun ni si gbe onje de ẹnu

TT: It takes two hands to lift a load to the head, it takes five fingers to lift the food to the mouth.

The translation is by metaphrase style. This translation is direct and rather literal. A preferred option would be:

PT: It is by concerted effort that one achieves a feat.

Table 5 **PROVERBS: TRANSLATION STYLE TYPES**

N/S	SOURCE & TARGET TEXTS	STYLE	COMMENT	PREFERRED TRANSLATION
41	<i>Yiye ni iye eiyele, didẹ ni idẹ adaba lorun</i>			
	Honour comes home to the home pigeon, ease is the nature of doves	metaphrase	retained	Honour befits the pigeon and comfort is the lot of doves.
42	<i>Sugbon, ori buruku ko je ki agutan ni iwo</i>			
	However, the head was ill-fated and thus deprived the sheep of horns	metaphrase	retained	The fate of a doomed man is irreversible.
43	<i>Eyi ti o wa leyin ogofa oju ogoje lo</i>			
	What follows a hundred and twenty far exceeds a hundred and forty	metaphrase	Lost	The consequences of an unwise action far outweigh the action.
44	<i>Ọmọ ika ọwọ rẹ ko dọgba.</i>			
	Remember that the fingers of the hand are unequal	metaphrase	retained	The fingers of the hand are not equal.
45	<i>Iwa ile ni o nba enia de ode</i>			
	It is your character at home which follows you outside.	metaphrase	retained	A man's public conduct is an offshoot of his upbringing.
46	<i>Omo ogede ni i pa ogede.</i>			
	The plantain shoot kills the plantain	paraphrase	retained	The plantain shoot kills the plantain

47	<i>Baba jona e m beere irungbon.</i>			
	<i>The patriarch was burnt and you ask me what became of its beard.</i>	paraphrase	retained	A little matter gets no mention where grave ones overwhelm.
48	<i>Eni ti o gun ope ti o dorikodo, ohun ti oju wa ni oju ri.</i>			
	<i>The man who climbs the palm tree upside down will surely find what his eyes were seeking.</i>	metaphrase	retained	A person who gets atop the palm tree and dangles upside down will get the consequences of his foolish act.
49	<i>A ni ki alaseju lo pe sango, o de popo o n pe oya oloya .</i>			
	<i>We asked Immoderate to call us Sango, he got to the road and began to call on Oya</i>	metaphrase	Lost	We asked the overreacher to do a deed, he goes overboard in enthusiasm.
50	<i>Okere gun ori iroko, oju ode da.</i>			
	<i>The squirrel ran up an iroko tree and the hunter was forcibly sober.</i>	metaphrase	retained	It is too late to cry when the head is cut off.
51	<i>Bi ire bi ire, alaborun n di ewu.</i>			
	<i>By casual stages, the slip-on piece becomes a dress</i>	paraphrase	Lost	By a gradual process, a silly act becomes a habit.
52	<i>Ogbon ologbon kii je ki a pe agba ni were.</i>			
	<i>The wisdom of others teaches us not to think an elder a madman.</i>	metaphrase	retained	The wisdom of other people applied by an arbiter (an elder) makes his verdict most wise.
53	<i>Gba orogbo je, ki o mase gba obi je, nitori orogbo nii gbo ni si aye, obi nii bi won si orun. (Owe.p.102).</i>			
	<i>Receive solid kola and not the segmented, for the first is what secures a man to this world while the latter scatters him to the winds. (</i>	paraphrase	Lost	Do not judge a counsel by the appearance of the counsellor, bitter words save, while sweet ones kill.

ST 41: Yiyẹ ni iyẹ ẹiyẹle, didẹ ni idẹ adaba lẹrun.(Owe)

TT: Honour comes home to the home pigeon, ease is the nature of doves

The Translation is by metaphrase style. The translation is heavily laced with traditional flavours although it can be understood. However, our preferred option is produced below:

PT: Honour befits the pigeon and comfort is the lot of doves.

ST 42: Sugbọn, ori buruku ko jẹ ki agutan ni iwo.

TT: However, the head was ill-fated and thus deprived the sheep of horns

The translation is by metaphrase style. The translation here is not adequate considering the over-reliance on local figures. A preferred translation would be something close to an existing idiom in English such as:

PT: The ill-luck of the sheep made it a hornless beast.

ST43: Eyi ti o wa leyin ọgọfa o ju ọgoje lọ.

TT: What follows a hundred and twenty far exceeds a hundred and forty

The translation is by metaphrase style. The sense in this translation is lost as the original message is not about numerals. Rather it is all about repercussions and aftereffects. A preferred alternative could be:

PT: The consequences of an unwise action far outweigh the action.

ST44: Ọmọ ika ọwọ rẹ ko dọgba.

TT: Remember that the fingers of the hand are unequal

The translation is by metaphrase style. The sense is retained and the meaning is clear.

PT: The fingers of the hand are not equal.

ST46: Ọmọ ọgẹde ni ipa ọgẹde.

TT: The plantain shoot kills the plantain

The translation is by paraphrase style. This is an incantatory proverb whose application is culture-bound. The *owo ọgedede* in the proverb is not the (sucker or) the shoot used in the

English version. It means the big, broad leaves of the plantain. These leaves stretch out and fall downwards to touch or beat the plantain stem as if in self affliction. The sense is retained in the translation, although there is a wrong application of term.

PT: The fronds of the plantain bring death to the plantain.

ST47. Baba jona e m beere irungbon

TT The patriarch was burnt and you ask me what became of its beard.

The paraphrase style of translation The ST message is retained in the imagery of the patriarch with a heavy beard, however, the proverb is all about the supremacy of matters and their ranking and nothing to do with a literal beard.

PT: A little matter gets no mention where grave ones overwhelm.

ST48. Eni ti o gun ope ti o dorikodo, ohun ti oju wa ni oju ri

TT. The man who climbs the palm tree upside down will surely find what his eyes were seeking

The metaphrase style of translation Safe from sheer humour, the translation is incongruous with the ST message. Nobody goes upside down on the palm tree to seek anything. The intended meaning is about the outcome of a foolishly suicidal act.

PT: A person who gets atop the palm tree and dangles upside down will get the consequences of his foolish act.

ST49. A ni ki alaseju lo pe sango, o de popo o n pe oya oloya.

TT. We asked Immoderate to call us Sango, he got to the road and began to call on Oya.

The metaphrase style of translation This translation is a direct lexical transfer from the ST. The reference to Sango and Oya is located in local mythology and may not be understood by the English monolingual reader. The substance of the ST is a comment on misguided enthusiasm. A preferred alternative would be:

PT: We asked the overreacher to do a deed, he goes overboard in enthusiasm.

ST50. Okere gun ori iroko, oju ode da.

TT. The squirrel ran up an iroko tree and the hunter was forcibly sober

The metaphrase style of translation has been used here. The intent of this proverb is a warning against the futility of making belated attempts at anything. It has nothing to do with squirrels and trees. A preferred alternative would be an existing English adage:

PT: It is too late to cry when the head is cut off.

ST51. Bi ire bi ire, alaborun n di ewu.

TT. By casual stages, the slip-on piece becomes a dress.

The paraphrase style of translation has been used here. The first part of the translation is done in paraphrase style, while the latter part is done in metaphrase style. The ST message is a condemnation of getting used to unacceptable practices.

PT: By a gradual process, a silly act becomes a habit.

ST52. Ogbon ologbon kii je ki a pe agba ni were.

TT. The wisdom of others teaches us not to think an elder a madman.

The metaphrase style of translation has been used here. The translation is direct and seems to be adequate. However, an alternative is offered:

PT: The wisdom of other people applied by an arbiter (an elder) makes his verdict most wise.

ST53. Gba orogbo je, ki o mase gba obi je, nitori orogbo nii gbo ni si aye, obi nii bi won si orun.

TT53. Receive solid kola and not the segmented, for the first is what secures a man to this world while the latter scatters him to the winds.

The imitation style of translation has been used here. This translation makes use of unusual expressions in naming some common fruits in Africa which already have familiar

names. However, the ST is not really about the fruits. It is advice to accept the unpleasant counsel that could bring about better results than listening to soothing flattery that could spell one's doom.

PT: Do not judge a counsel by the appearance of the counsellor, bitter words save, while sweet ones kill.

BOOK TWO

IGBO OLODUMARE (IN THE FOREST OF OLODUMARE)

Table 6 PROVERBS: TRANSLATION STYLE TYPES

N/S	SOURCE & TARGET TEXTS	STYLE	COMMENT	PREFERRED TRANSLATION
1	<i>Eni ti o n fi ase gbe ojo o n tan ara re je.</i>			
	Whoever uses a sieve to gather rainfall merely deludes himself.	metaphrase	Retained	He deceives himself who collects rainwater with a sieve.
2	<i>Iku ti o n pa ojugba eni n powe fun ni ni.</i>			
	Death that strikes before our eyes is merely alerting us with the proverbial	metaphrase	retained	When someone's colleague dies, it is sufficient premonition to one.
3	<i>Eranko ti o ba n fi oju di ode, eyin aro ni yoo sun.</i>			
	Any animal who thinks little of the hunter will sleep behind the hearth.	metaphrase	Lost	An over-reacher has himself to blame.
4	<i>Agba ti o ri ejo ti ko sa, ara iku lo n ya a).</i>			
	The aged one who spies a snake and does not flee is seeking his death.	metaphrase	Retained	An elder who fails to escape an approaching snake simply courts his own death.
5	<i>Eni ti o gbe oju le ogun o fi ara re fun osi ta.</i>			
	Whoever counts on inheritance has already sold himself into penury.	paraphrase	Retained	Anyone who rests all his hope on inheritance has given himself to penury.
6	<i>Igberaga ni ibere iparun.</i>			
	Pride is the beginning of destruction	metaphrase	Retained	Pride goes before destruction.
7	<i>Awon wonni rin koja ninu aye bi igba ti ejo koja ni ori apata a ko si ri ese won mo.</i>			
	These are the ones who passed through this world as if a reptile slithered across a rock surface, leaving no footprints	metaphrase	Lost	Those ones sojourned this earth leaving no impact just as the snake glides on a rock.

8	<i>Beni bi okunrin ri ejo bi obinrin pa ejo, bi ejo ko ba tilo ko lodi si ofin.</i>			
	Yet if the man sees a snake but the woman kills it, it	metaphrase	Lost	If a man sighting a snake raises an alarm and a woman hauls the stick, there is no wrong done so long the snake is killed. (It is by cooperation that difficult tasks are accomplished).
9	<i>Eni ti o ba mo owo we a ba agbalagba jeun.</i>			
	A child that knows how to wash his hands will eat together with elder	metaphrase	Retained	A child who washes his hands clean will dine with the elders.
10	<i>Bi iya nla ba gbeni sanle, kekere a gun ori eni.</i>			
	When major reverses knock a man to the ground, a tiny one then perches on his head	metaphrase	Lost	When life's adversities overwhelms one, little setbacks befuddle him.

ST1: *Eni ti o n fi ase gbe ojo o n tan ara re je.*

TT: *Whoever uses a sieve to gather rainfall merely deludes himself.*

The translation is by Metaphrase style and is adequate. The sense is retained and the message is received.

PT: **He deceives himself who collects rainwater with a sieve.**

ST2: *Iku ti o n pa ojugba eni n powe fun ni ni.*

TT: *Death that strikes before our eyes is merely alerting us with the proverbial.*

The translation here is by Metaphrase style. The given translation is somewhat curious. It departs from the usual English pattern of expression. Our preferred alternative is provided:

PT: **When someone's colleague dies, it is sufficient premonition to one.**

ST3: *Eranko ti o ba n fi oju di ode, eyin aro ni yoo sun.*

TT: *Any animal who thinks little of the hunter will sleep behind the hearth.*

The translation here is by metaphrase style and in direct rendition. The meaning has little to do with *sleeping*.

PT: Any animal that underrates the hunter will become an object to roast.

ST4: Agba ti o ri ejo ti ko sa, ara iku lo n ya a.

TT: The aged one who spies a snake and does not flee is seeking his death.

The translation is by Metaphrase style. The meaning is retained and the sense is preserved.

PT: An elder who fails to escape an approaching snake simply courts his own death.

ST5: Eni ti o gbe oju le ogun o fi ara re fun osi ta.

TT: Whoever counts on inheritance has already sold himself into penury

The translation is by Paraphrase style. The meaning is preserved and the sense is retained.

PT: Anyone who rests all his hope on inheritance has given himself to penury.

ST6: Igberaga ni ibere iparun.

TT: Pride is the beginning of destruction.

The translation is by Metaphrase style. The sense of the original proverb is retained and the meaning is preserved.

PT: Pride goes before destruction.

ST7: Awon wonni rin koja ninu aye bi igba ti ejo koja ni ori apata a ko si ri ese won mo.

TT: These are the ones who passed through this world as if a reptile slithered across a rock surface, leaving no footprints.

The translation is by metaphrase style. The meaning is retained. However, we offer an optional translation:

PT: Those ones sojourned this earth leaving no impact just as the snake glides on a rock.

ST8: Beni bi okunrin ri ejo bi obinrin pa ejo, bi ejo ko ba tilo ko lodi si ofin.

TT: Yet if the man sees a snake but the woman kills it, it is not regarding as offending the law.

The translation is by metaphrase style. The rendition is very literal and this makes the meaning far-fetched. We offer an alternative:

PT: If a man sighting a snake raises an alarm and a woman hauls the stick, there is no wrong done so long the snake is killed. (It is by collaboration that difficult tasks are accomplished).

ST9: Eni ti o ba mo owo we a ba agbalagba jeun.

TT: A child that knows how to wash his hands will eat together with elder.

The translation is by Metaphrase style. The message is well delivered. However, we offer an alternative translation:

PT: A child who washes his hands clean will dine with the elders.

ST10: Bi iya nla ba gbeni sanle, kekere a gun ori eni.

TT: When major reverses knock a man to the ground, a tiny one then perches on his head.

The translation is by Metaphrase style. The rendition is literal and it weakens the import of the source message.

PT: When life's adversities overwhelms one, little setbacks befuddle him.

Table 7 PROVERBS: TRANSLATION STYLE TYPES

N/S	SOURCE & TARGET TEXTS	STYLE	COMMENT	PREFERRED TRANSLATION
11	<i>Adie ju adie, ewure ju ewure</i>			
	One fowl is bigger than other; one goat supersedes another	Metaphrase	retained	One creature surpasses another.
12	<i>Iwo a si dabi eniti o pe agutan ni malu, ti o pe moto ni keke, ti o pe aye ni orun alakeji</i>			
	Thus you would have proved yourself to be one who calls the goat a cow, who calls a motor car a bicycle, and who sees this world as heavenly abode.	Metaphrase	retained	You would then exhibit yourself as an ignoramus.

13	<i>Afomo npegan iroko, itakun lasan n pegan awusa, iye n wipe okuta ko wuwo beni iye mbe loju omi, okuta mbe ni isale odo (pg.34).</i>			
	The parasites who mock the iroko tree, mere trenches mocking the fruit of the chestnut, mere feathers pronouncing the stone lightweight, yet the feather merely floats on the water surface while the stone makes its home at the bottom of the river	Metaphrase	retained	The unscrupulous deride nobility
14	<i>Igbati omo araiye ba ti gbe ewu ibaje wo tan, nwon a fi igboju bo ara won ni asiri itiju</i>			
	Once an individual puts on the attire of misconduct, he resorts to placing a bold face on embarrassing secrets	Metaphrase	retained	A shameful act preceds obstinacy.
15	<i>Ehin ologbo kii bale eewo ni</i>			
	The back of a cat cannot touch the ground. It is taboo	Metaphrase	retained	I am invincible.
16	<i>On ko fi ewu sanyan bo elede lorun</i>			
	That he had not slipped a gown of sanyan over the neck of a pig	Metaphrase	lost	Has not bestowed honour to the unworthy.
17	<i>Ki omode fi ipo agba fun agba: ki agba naa fi ipo omode fun omode.</i>			
	The children accord elders the place of elders; that the servant accords the master the place of master (Proverb page 69).	Imitation	lost	Let courtesy beget its kind.
18	<i>Paramole ti o gbe awo ekolo bora.</i>			
	A viper in the skin of an earthworm	Metaphrase	retained	(He is) sheep in wolf's clothing.
19	<i>(Eni) ti o pe ole ki o wa ja ti o tun lo wi fun oloko ki o wa so oko.</i>			
	Who invites the thief to raid the farm, then summons the farm owner to set guard on his farm .	Metaphrase	retained	One who acts a turncoat.
20	<i>Bi ebi ba ti kuro ninu ise, ise</i>			

	<i>buse.</i>			
	For once hunger is eliminated from labour; it spells the end of his hardship.	Metaphrase	retained	Sustenance is the evidence of subsistence.

ST 11 *Adie ju adie, ewure ju ewure*

TT 11 One fowl is bigger than other; one goat supersedes another.

This translation is too literal by metaphrase style. The direct reference to fowls and goats in the English version renders the meaning ill-served. The actual message is intended to underscore due respect for social status. An alternative is provided thus:

PT: One creature surpasses another (in ranking).

12: Iwo a si dabi eniti o pe agutan ni malu, ti o pe moto ni keke, ti o pe aye ni orun alakeji.

TT 12: Thus you would have proved yourself to be one who calls the goat a cow, who calls a motor car a bicycle, and who sees this world as heavenly abode.

The incremental analogy repeated in the English version done by metaphrase style here is uncalled for. This is the bane of literal translation. The source meaning is actually a reference to compounded idiocy. A preferred translation is therefore given:

PT : You would then exhibit yourself as an ignoramus.

ST13: Afomo npegan iroko, itakun lasan n pegan awusa, iye n wipe okuta ko wuwo beni iye mbe loju omi, okuta mbe ni isale odo (pg.34).

TT: The parasites who mock the iroko tree, mere trenches mocking the fruit of the chestnut, mere feathers pronouncing the stone lightweight, yet the feather merely floats on the water surface while the stone makes its home at the bottom of the river

PT: The unscrupulous deride nobility

ST14: Igbati omo araiye ba ti gbe ewu ibaje wo tan, nwon a fi igboju bo ara won ni asiri itiju

TT: Once an individual puts on the attire of misconduct, he resorts to placing a bold face on embarrassing secrets.

PT: A shameful act precedes obstinacy.

ST15: Ehin ologbo kii bale eewo ni

TT: The back of a cat cannot touch the ground. It is taboo

PT: I am invincible.

ST 16: On ko fi ewu sanyan bo elede lorun

TT: That he had not slipped a gown of sanyan over the neck of a pig.

This is another direct translation done by metaphrase style. The reference to the local fabric is not likely to convey a full message to the English reader. The ST meaning is a warning against according recognition to undeserving persons.

PT: Has not bestowed honour to the unworthy.

ST17: Ki omode fi ipo agba fun agba: ki agba naa fi ipo omode fun omode.

TT: The children accord elders the place of elders; that the servant accords the master the place of master.

The translation given here is not correct, though literal and by imitation style. The text is in two portions. The first part is reciprocative of the latter. In the given translation however, this quality is omitted. The translator unduly added a new concept in the second part. A more acceptable option is provided:

PT: Let courtesy beget its kind.

ST 18: Paramole ti o gbe awo ekolo bora.

TT: A viper in the skin of an earthworm.

The translation is adequate for the Yoruba message. The style of translation is by metaphrase. However, there is a known English equivalent which would served a better stylistic purpose.

PT: (He is) sheep in wolve’s clothing.

ST19: *(Eni) ti o pe ole ki o wa ja ti o tun lo wi fun oloko ki o wa so oko.*

TT: (One) who invites the thief to raid the farm, then summons the farm owner to set guard on his farm.

This translation can be understood by an English-only reader. The style adopted is metaphrase. A preferred option however is a more natural English equivalence:

PT: One who acts a turncoat.

ST20: *Bi ebi ba ti kuro ninu ise, ise buse.*

TT: For once hunger is eliminated from labour; it spells the end of his hardship.

Sufficient meaning is retained in this metaphrase translation. However, the reference to the possessive pronoun ‘*his*’ remains unclear. A preferred alternative is provided:

PT: Sustenance is the evidence of subsistence.

Table 8 PROVERBS: TRANSLATION STYLE TYPES

N/S	SOURCE & TARGET TEXTS	STYLE	COMMENT	PREFERRED TRANSLATION
21	<i>Omo onile tee jeje, ajeji te e giri giri</i>			
	True indigenes of a land tread it gently, it is strangers who trample the land with violence	metaphrase	lost	Calmness of conduct is the stamp of authority.
22	<i>Kin ma ba oro lo bi ile bi eni.</i>			
	Let me not pursue the matter like the mat unrolling on the ground	metaphrase	lost	Let me not over flog the issue.
23	<i>Ohun ti o ba nkan mu ni a fi nse nkan.</i>			
	Whatever fits the occasion is what we use to meet the occasion	metaphrase	retained	one applies a fitting tool to a fitting task.
24	<i>Bi emi ba mbe ireti mbe.</i>			
	As long as there is life, there is hope.	paraphrase	retained	Longevity predicts prosperity.
25	<i>Baba ti o bi o ko ju baba ti o bi mi.</i>			

	Yours cannot hold a candle to mine	imitation	lost	No father is superior to another.
26	Ahan ati enu a ma ja, beni a ko gbo ni igbakan ri, wipe ahon lo wi fun oju ati imu ki o wa pari ija on ati enu.	.		
	For the tongue and the mouth sometimes quarrel, yet we never hear of the tongue inviting eye or nose to intervene and resolve its disagreement with mouth	metaphrase	retained	Offences are unavoidable but they are not irresolvable
27	Bi ina ba ku a fi eeru bo oju.			
	When the fire dies, it covers its face with ashes	metaphrase	lost	One's children are one's inheritors.
28	Iforiti lebo.			.
	Fortitude is the ultimate offering.	metaphrase	lost	Perseverance yields its rewards
29	Nko ni gbe ebo koja orita			
	I shall not carry my sacrifice past the crossroads	metaphrase	retained	I shall not dare the forbidden.
30	Ohun ti onikaluku ba gbin ni yio hu jade fun u.			
	Whatever each person sows will eventually germinate for him to harvest	metaphrase	retained	Every man reaps whatever he sows.

ST21: *Omo onile tee jeje, ajeji te e giri giri*

TT: True indigenes of a land tread it gently, it is strangers who trample the land with violence.

The rendering of this translation by such literal means is too direct to appreciate its value.

The source meaning has nothing to do with the prancing of the earth. It simply emphasizes the fact that authority does not brag or boast. An alternative is hereby provided byb the researcher.

PT: **Calmness of conduct is the stamp of authority.**

ST22: *Kin ma ba oro lo bi ile bi eni.*

TT: Let me not pursue the matter like the mat unrolling on the ground.

This translation is by metaphrase style. It is a clumsy effort and that which yields a grammatical infelicity. It sounds like the speech of an immature L2 pupil. *Bi ile bi eni* simply refers to *being extensive*. The direct rendering therefore destroys the metaphoric essence. The researcher provides an alternative:

PT: That I do not overflog the issue.

ST23 : Ohun ti o ba nkan mu ni a fi nse nkan.

TT: Whatever fits the occasion is what we use to meet the occasion.

This translation is by metaphrase style. It yields sufficient meaning for the English reader. However, an alternative is hereby provided in this preferred translation:

PT: one applies a fitting tool to a fitting task.

ST24: Bi emi ba mbe ireti mbe.

TT: As long as there is life, there is hope.

This translation is done in paraphrase and its meaning is sufficiently retrieved. However, the researcher hereby provides a preferred alternative:

PT: Longevity predicts prosperity

ST25: Baba ti o bi o ko ju baba ti o bi mi.

TT: Your (father) cannot hold a candle to mine.

This translation is done in imitation style, hence the introduction of a new concept. The source text tells of paternal equality as no one is more of a father than another in the real biological sense. An alternative translation is provided:

PT: No father is superior to another.

ST26: Ahan ati enu a ma ja, beni a ko gbo ni igbakan ri, wipe ahon lo wi fun oju ati imu ki o wa pari ija on ati enu

TT: For the tongue and mouth sometimes quarrel

For the tongue and the mouth sometimes quarrel, yet we never hear of the tongue inviting eye or nose to intervene and resolve its disagreement with mouth. This translation is a direct narration. This metaphrase style divests the proverb of its native richness. The source meaning merely invokes the tongue-mouth imagery to emphasize the inescapability of occasional quarrels among humans. An alternative is hereby offered:

PT: Offences are unavoidable but they are not irresolvable.

ST27: Bi ina ba ku a fi eeru bo oju.

TT: When the fire dies, it covers its face with ashes.

This is a direct metaphrase translation. Most Yoruba proverbs are laden with imagery. A literal presentation of them ruins the beauty of the language. It is quite incongruous to speak of fire as possessing a face. An alternative is hereby provided:

PT: One's children are one's inheritors.

ST28: Iforiti l'ebo.

TT: Fortitude is the ultimate offering.

The translation here is metaphrase in that *ebo* is rendered as *offering*. However, the source meaning does not actually mean so. It merely alludes to the fact that every achievement makes a demand on the achiever. An alternative is offered:

PT: Perseverance yields its rewards.

ST29: Nko ni gbe ebo koja orita.

TT: I shall not carry my sacrifice past the crossroads.

The direct translation based on metaphrase style warrants the direct reference to *sacrifice* and *crossroads* as often witnessed in the Yoruba traditional religious practices. The actual message is therefore lost as the ST intention is a warning against excesses in human behaviour.

PT: I shall not dare the forbidden.

ST30: *Ohun ti onikaluku ba gbin ni yio hu jade fun u.*

TT: Whatever each person sows will eventually germinate for him to harvest.

The translation given to this proverb is done in metaphor style. The message is retrieved sufficiently. an alternative is however provided:

PT: **Every man reaps whatever he sows.**

Table 9 PROVERBS: TRANSLATION STYLE TYPES

N/S	SOURCE & TARGET TEXTS	STYLE	COMMENT	PREFERRED TRANSLATION
31	<i>Oju boro l'a fi ngba omo lowo ekuro ndan?</i>			
	Is it with a soft countenance that one separates the child from the nut?	metaphrase	lost	Is it with indulgence one curbs a bad habit?
32	<i>Ibikibi ti igbin ba n lo ti on ti ikarawun ni n lo</i>			
	Whenever the snail goes, the shell follows	metaphrase	retained	The stink-fly does not shed its smell.
33	<i>Riro ni ti eniyan, sise ni ti Olorun</i>			
	Planning is mortal, decision lies with God	metaphrase	retained	Man merely proposes, but God disposes.
34	<i>Eniti n rin konu konu konu, ete ni yoo fi ri.</i>			
	Anyone who thinks he's cock-of-the-walk will swagger his way into disgrace	imitation	lost	Anyone who engages in overbearing arrogance soon falls into ignominy.

ST31: *Oju boro l'a fi ngba omo lowo ekuro ndan?*

TT: Is it with a soft countenance that one separates the child from the nut?

There is a breakdown of sense and collocation in this translation. The chief reason is the metaphor style adopted. *Oju boro* is not accounted for in *soft countenance* because while one is a long-term upbringing model the other is just an expression on the face, which does not last more than a few minutes. Furthermore, *omo...ekuro* cannot be reasonably called a

child. Lastly, *ekuro* is not the only *nut known to the* Yoruba world. Nuts such as peanut, walnut, cashewnut, groundnut etc do exist. To translate *ekuro as nut* is misleading. An alternative is hereby provided:

PT: Is it with indulgence one curbs a bad habit?

ST32: Ibikibi ti igbin ba n lo ti on ti ikarawun ni n lo.

TT: Whenever the snail goes, the shell follows.

This translation is by metaphrase style. It is a direct rendering of the Yoruba proverb. The original meaning is sufficiently retained. Even at that, there is a wrong translation of the word *ibikibi*, which should have been *wherever*. A preferred alternative is provided:

PT: The stink-fly does not shed its smell.

ST33: Riro ni ti eniyan, sise ni ti Olorun

TT: Planning is mortal, decision lies with God.

The metaphrase translation captures the original message. However, there is a more familiar expression in the target language. It is taken as a preferred option:

PT: Man merely proposes, but God disposes

ST34: Eniti n rin konu konu konu, ete ni yoo fi ri.

TT: Anyone who thinks he's cock of the walk, will swagger his way into disgrace.

The translation here is by imitation. The meaning is rested on the unknown expression *cock-of-the-walk*. However, an alternative is offered to present a clearer representation of the Yoruba proverb:

PT: Anyone who engages in overbearing arrogance soon falls into ignominy.

BOOK THREE

IRINKERINDO NINU IGBO ELEGBEJE (EXPEDITION TO THE MOUNT OF THOUGHT)

Table 10 PROVERBS: TRANSLATION STYLE TYPES

N/S	SOURCE & TARGET TEXTS	STYLE	COMMENT	PREFERRED TRANSLATION
1	<i>Atete sun ni atete ji</i>			
	Early to bed ,early to wake up	metaphrase	retained	Early to bed, early to rise.
2	<i>Ko si bi a ti le se ifa ki o ma huwa ekuro.</i>			
	It is not really possible to act ifa, the oracle of divination in a stageplay without one's behaviour coming close to that of the palm nut	metaphrase	lost	A washed pig soon acts as swine.
	<i>Mo da sasa agbe, obun ara ilu ni.</i>			
	The diligent farms man, a figure of little dignity in the eyes of the towns-people	metaphrase	retained	The clever rural farmer is of low esteem in the city.
4	<i>Bi a ba wi pe ki a be igi a le be enia.</i>			
	Lest we hew men apart when indeed our intention is to mow a tree	metaphrase	lost	A rash action begets disaster.
5	<i>Ki a maa so ewon goolu mo elede lorun.</i>			
	That we should put a chain of gold round a pig's neck.	metaphrase	retained	To bedeck a pig in golden ornaments.
6	<i>Eniti o ba mo iyi wura ni ki a ma a ta wura wa fun</i>			
	We must extend our diamond to them that recognize its value.	metaphrase	lost	Give value to those who know value's worth.
7	<i>Oro pupo iro lo n mu wa. (Owe).</i>			
	Extensive speeches lead sooner or later to lies.	metaphrase	retained	Immoderate speeches breed falsehood.
8	<i>Eni ti o ba ti bere irinajo, oluware ti gbe apo iya ko ejika. (owe).</i>			

	The man who embarks on a journey must be fully aware of the fact that he has placed on his neck a heavy burden	metaphrase	lost	A sojourner prepares for his travails.
9	<i>Owo epo ni araye n ba ni la, won kii ba ni la owo eje.</i>			
	Children of this earth lick only that hand which drips the kernel oil, they never venture close to the fingers of blood.	metaphrase	lost	Prosperity attracts a crowd while adversity dispels them.
10	<i>Afi omo ti o ba ro oka tan laye ti o fe lo fi obe jee ni orun.</i>			
	Except of course such a person had prepared his amala in this earth and desired okro soup for it in heaven	metaphrase	lost	Except a child who prepares to dare the unthinkable.

ST1: *Atete sun ni atete ji*

TT: Early to bed, early to wake up.

This translation is by Metaphrase style. The sense and meaning of the proverb are retained; but there is an existing English saying that is preferable.

PT: **Early to bed, early to rise.**

ST2: *Ko si bi a ti le se ifa ki o ma huwa ekuro.*

TT: *It is not really possible to act ifa, the oracle of divination in a stageplay without one's behaviour coming close to that of the palm nut.*

The translation is by Metaphrase style. This is a superfluous translation. The meaning is certainly not clear. The proverb in its original form has nothing to do with *ifa* or *palm nuts*.

A preferred option would be:

PT: **A clean-washed pig would always act swine.**

ST3: *Mo da sasa agbe, obun ara ilu ni.*

TT: The diligent farms man, a figure of little dignity in the eyes of the towns-people
This translation is by Metaphrase style. This is direct translation. The meaning is restored though. A suggested alternative however is:

PT: The clever rural farmer is of low esteem in the city.

ST4: Bi a ba wi pe ki a be igi a le be enia..

TT: Lest we hew men apart when indeed our intention is to mow a tree.
This translation is by Metaphrase style. The meaning is retained and the sense is clear.
However, an alternative translation would be:

PT: The mindless felling of a tree could make us maul a man.

ST5: Ki a maa so ewon goolu mo elede lorun.

TT: *That we should put a chain of gold round a pig's neck .*
This translation is by Metaphrase style. The literal translation retains the meaning and sense of the original proverb.

PT: To bedeck a pig in golden ornaments.

ST6: Eniti o ba mo iyi wura ni ki a ma a ta wura wa fun.

TT: *We must extend our diamond to them that recognize its value.*
The translation is tainted with imperfections. **Ta** does not mean **extend**; neither does **wura** mean **diamond**. A preferred translation would be:

PT: Give value to those who know value's worth.

ST7: Oro pupo iro lo n mu wa.

TT: *Extensive speeches sooner lead to lies.*
The translation is by Metaphrase style. Translation is adequate. An alternative translation however can be:

PT: Immoderate speeches breed falsehood.

ST8: Eni ti o ba ti bere irinajo, oluware ti gbe apo iya ko ejika.

TT: The man who embarks on a journey must be fully aware of the fact that he has placed on his neck a heavy burden.

This translation is by Metaphrase style. There are some odd words in this translation. *Neck* is not the word for *ejika*, neither is *heavy burden* the correct expression for *apo iya*. Our preferred translation is hereby provided:

PT: **A sojourner prepares for his travails.**

ST9: Owo epo ni araye n ba ni la, won kii ba ni la owo eje.

TT: Children of this earth lick only that hand which drips the kernel oil, they never venture close to the fingers of blood.

The translation is by Metaphrase style. The translation is by direct rendition. The original meaning is lost. There are several odd words used. *Epo* is not best translated as *kernel oil*.

An alternative translation is:

PT: **Prosperity attracts friends while adversity dispels them.**

ST10: Afî omo ti o ba ro oka tan laye ti o fe lo fi obe jee ni orun.

TT: Except of course such a person had prepared his amala in this earth and desired okro soup for it in heaven.

This translation is by Metaphrase style. This translation is laden with local imagery which could hinder wide intelligibility. Our alternative translation is:

PT: **Except a child who prepares to dare the unthinkable.**

Table 11 PROVERBS: TRANSLATION STYLE TYPES

N/S	SOURCE & TARGET TEXTS	STYLE	COMMENT	PREFERRED TRANSLATION
11	<i>Bi o ti wu ki o pe to, egberun odun m bo wa ku ola.</i>			
	No matter how long it should seem to our eyes, sooner or later, a hundred years would become tomorrow	metaphrase	lost	The last step in a thousand miles soon comes.
12	<i>Bi omode ba subu a wo iwaju, bi agbalagba ba subu a wo ehin.</i>			
	When a child stumbles and falls, he turns his face ahead and examines his front, but when he falls, the knowledgeable elder peers backward to investigate the cause of his downfall.	metaphrase	retained	A little child seeks every help but a mature mind thinks again.
13	<i>Agbajo owo ni a fi n so aiya.</i>			
	With a man's fingers clasped together he does strike his chest to boast	metaphrase	lost	With concerted effort do men achieve great feats.
14	<i>Omode ko le ri eru ki o ma baa.</i>			
	No child will behold fear and not shudder	paraphrase	retained	The sight of terror sends a scare.
15	<i>Okele ti ona ofun ba gba ni enia n fi si ona ofun.(Owe).</i>			
	The morsel which is of equal size with the throat is it that man	metaphrase	retained	No one bites off more than he can shew.
16	<i>Obun oun asiwere okanun, okanjuwa on ole deedee ni won ja si.</i>			
	The untidy man and the lunatic are equals, as the covetous fellow and the leader of bandits are comrades	metaphrase	retained	The filthy and the lunatic are selfsame, the covetous and the rogue are also fellows.
17	<i>Ekun ko mo iyi ara re.(Owe).</i>			
	Of course, the tiger knows nothing of his own dignity	metaphrase	retained	A man of honour hardly venerates himself.
18	<i>Oro rere a maa yo obi lapo, oro buruku a maa yo ofa lapo.</i>			

	Humble words draw kola from the pocket while harsh words pull the sword from the sheath	metaphrase	retained	Peaceable words attract a boon while arrogant boasting starts a war.
19	<i>Sugbon kini kan ba ajao je, apa eranko na gun ju itan lo.</i>			
	A small affair has tarnished the beauty of the mammal bird	metaphrase	lost	The beauty of the mammal-bird is marred by its disproportionate limbs.

ST11: Bi o ti wu ki o pe to, egberun odun m bo wa ku ola. (Owe).

TT: No matter how long it should seem to our eyes, sooner or later, a hundred years would become tomorrow.

This translation is by Metaphrase style. This translation is defective in that *egberun odun* cannot be equivalent to *a hundred years*. Also, the rendition is too literal. An alternative is provided here:

PT: The last step in a thousand miles soon comes.

ST12: Bi omode ba subu a wo iwaju, bi agbalagba ba subu a wo ehin. (Owe).

TT: When a child stumbles and falls, he turns his face ahead and examines his front, but when he falls, the knowledgeable elder peers backward to investigate the cause of his downfall.

This translation is by Metaphrase style. The translation here is literal and direct. The meaning is retained and the sense is preserved. However, we offer an alternative translation as follows:

PT: A little child seeks every help but a mature mind thinks again.

ST13: Agbajo owo ni a fi n so aiya.

TT: With a man's fingers clasped together he does strike his chest to boast.

This translation is by Metaphrase style. This translation is too literal; hence the literary ingredients are lost. A preferred translation is provided here in replacement:

PT: With concerted effort do men achieve great feats.

ST14: Omode ko le ri eru ki o ma baa.

TT: No child will behold fear and not shudder.

This translation is by Paraphrase style. The translation is adequate. The message is appropriately received because the sense is retained. However, an alternative translation is as follows:

PT: The sight of terror sends a scare.

ST15: Okele ti ona ofun ba gba ni enia n fi si ona ofun.

TT: *The morsel which is of equal size with the throat is it that man places through the teeth.*

This translation is by Metaphrase style. The translation is very literal. The sense is retained though. However, we provide an alternative translation:

PT: No one bites off more than he can chew.

ST16: Obun oun asiwere okanun, okanjuwa on ole deedee ni won ja si.(Owe).

TT: *The untidy man and the lunatic are equals, as the covetous fellow and the leader of bandits are comrades.*

This translation is by Metaphrase style. The translation here has adequate imagery to retain the original meaning. However, we provide:

PT: The filthy and the lunatic are selfsame, the covetous and the rogue are also fellows.

ST17: Ekun ko mo iyi ara re.

TT17: Of course, the tiger knows nothing of his own dignity.

This translation is by Metaphrase style. The translation is adequate. The meaning is retrained.

PT: A man of honour hardly venerates himself.

ST18: Oro rere a maa yo obi lapo, oro buruku a maa yo ofa lapo.

TT: *Humble words draw kola from the pocket while harsh words pull the sword from the sheath.*

This translation is by Metaphrase style and is by direct rendering of the saying, though the meaning is obtained. However, we offer an alternative translation.

PT: **Peaceable words attract a boon while arrogant boasting starts a war.**

ST19: *Sugbon kini kan ba ajao je, apa eranko na gun ju itan lo.*

TT: *A small affair has tarnished the beauty of the mammal bird....*

This translation is by Metaphrase style and is by direct or literal rendering but the message is embedded. However, the translation is only halfway done. A part of it is totally omitted.

We hereby suggest an alternative version:

PT: **The beauty of the mammal-bird is marred by its disproportionate limbs.**

4.4 A Stylistic Analysis of the Translated Idioms

BOOK ONE

OGBOJU ODE NINU IGBO IRUNMALE (FOREST OF A THOUSAND DAEMONS)

Table 1 IDIOMS : TRANSLATED STYLE TYPES

N/S	SOURCE & TARGET TEXTS	STYLE	COMMENT	PREFERRED TRANSLATION
1	<i>Ngo maa tete ba ẹsẹ mi sọrọ.</i>			
	I will learn to start a rapid dialogue with my legs.	metaphrase	lost	I will quickly take to my heels.
2	<i>Nigba ti o si fi ma a di pe a nri ila ọwọ....</i>			
	By the time a man could begin to distinguish the lines of his palm.	metaphrase	retained	As soon as it was twilight....
3	<i>Ni ikẹhin saa, mo gbe iku ta.</i>			
	But in the end I simply bartered death away.	metaphrase	lost	In the end, I dared the devil. (Or “I seized the bull by its horns”).
4	<i>Nwọn dara bi ẹiyẹ ologe.</i>			

	They were like birds of elegant plumage.	paraphrase	retained	They were a beauty to behold.
5	<i>Nwọn jo ju kokoro lọ.</i>			
	They danced better than grubs.	paraphrase	retained	They were an envy to dancing worms.
6	<i>Qba ibẹ fẹran mi ju ẹmi lo.</i>			
	The king loved me more than life.	metaphrase	retained	The King loved me dearly.
7	<i>Bakanna si ni awọn ara ilu na ma n se mi lore ti nwọn si fẹran mi sinndodo</i>			
	Even so did many of the town people extend favours to me, they also love me like a paramour.	paraphrase	retained	The indigenes also loved me affectionately.
8	<i>Eiye-ko-soka</i>			
	Before a bird's touch down.	paraphrase	retained	In an instant
9	<i>Jagudapaali n go lọ.</i>			
	Come rain come thunder I shall go	paraphrase	retained	Come rain come shine, I shall go
10	<i>Ilẹ mọ ba ọ loni</i>			
	Daylight has caught you unawares.	paraphrase	retained	Now you are caught in the act!

ST1: Ngo maa tete ba ẹsẹ mi sọrọ.

TT: I will learn to start a rapid dialogue with my legs.

This direct translation is not appropriate. There is a well-known equivalence of the idiom in English namely, *take to one's heels*. The saying emphasizes a note of caution and an admonition to escape. This equivalence has been avoided for reasons known only to the translator. Moreover, the translated version is a bit adorned. “*I will learn to*” is not part of the ST. According to Abioye (2013), it is the translator's intrusion.

PT: I will quickly take to my heels. (Or “I will quickly flee”).

ST2: Nigba ti o si fi ma a di pe a n ri ila ọwọ....

TT: By the time a man could begin to distinguish the lines of his palm.

The translation here is too literal, too direct and Metaphrase. The expression is not a familiar time reference in English communities. There are more usual ways by which the English indicate the very early part of the day. The original intention of the author is to emphasize the fact that the matter occurred very early in the day and there is nothing to do with discerning the lines of the palm. There are no indications as to why the translator avoided the usual English expressions such as:

PT: As soon as it was twilight....

ST3: Ni ikẹhin saa, mo gbe iku ta.

TT: But in the end I simply bartered death away.

This translation is too literal to retain the original meaning whose function is to emphasize courage, boldness and effrontery. In a literal sense, the expression *gbe iku ta* in Yoruba means to damn death or danger. It is not from the register of trading or commerce. The translation sees the expression from the point of commerce. This is why the meaning is not sufficiently recovered. A more relevant and more literary English equivalence is available, which the translator has avoided.

PT: In the end, I dared the devil. (Or “I seized the bull by its horns”).

ST4: Nwọn dara bi ẹiyẹ ologẹ.

TT: They were like birds of elegant plumage.

This translation is an interesting Paraphrase. It captures the original meaning and the function of admiration sufficiently. The translation is adequate.

PT: They were an envy to dancing worms.

ST5: Nwọn jo ju kokoro lẹ.

TT: They danced better than grubs.

This translation is done in Paraphrase. It captures the original meaning. Its function is admiration and appreciation. The translation is adequate. However, a preferred option is hereby supplied:

PT: They were an envy to dancing worms.

ST6: Oba ibe fẹran mi ju ẹmi lo.

TT24: The king loved me more than life.

This is Metaphrase translation. The meaning appears sufficiently recovered and it is adequate. The function of the expression is desirable hyperbole.

PT: The King loved me dearly.

ST7: Bakanna si ni awon ara ilu na ma n se mi lore ti nwon si fẹran mi sinndodo

TT: Even so did many of the town people extend favours to me, they also love me like a paramour.

This Paraphrase translation is adequate and the meaning is retained. We note the function of exaggerated intensifier. The word *paramour* in the translation is obsolete and also has a sexual connotation, which is not the case in the Yoruba ST, our preferred option would be:

PT: The indigenes also loved me affectionately.

ST8: Eiyẹ-ko-soka

TT: Before a bird's touch down.

The paraphrase translation is adequate and the imagery of swiftness is retained. The function is to sound urgency and quick response time. This is achieved by the application of an equivalent idiom in English, an approach often neglected by the translator.

PT: In an instant.

ST9: Jagudapaali n go lẹ.

TT: Come rain come thunder I shall go.

The sense of the original text is retained in this paraphrase translation. It has the function of absolute determination. This has been achieved by providing a corresponding idiom in English. Our preferred text is also very similar:

PT: **Come rain come shine, I shall go.**

ST10: Ilẹ mọ ba ọ loni

TT: Daylight has caught you unawares.

This translation is by direct metaphrase style. The meaning may perhaps be retrieved. The idiom has a magisterial function and it is meant to highlight judgment. An alternative translation in paraphrase could be:

PT: **Now you are caught in the act!**

Table 2 **Idioms : Style Types**

N/S	SOURCE & TARGET TEXTS	STYLE	COMMENT	PREFERRED TRANSLATION
11	<i>Bẹni a ba ẹsẹ wa sọrọ.</i>			
	So we held rapid dialogue with our heels.	metaphrase	retained	So we took to our heels.
12	<i>Ijamba ti wo lulẹ bi igi.</i>			
	Peril flattened on the ground like a log of timber.	metaphrase	retained	Ijamba fell heavily like a log of wood.
13	<i>O jẹ bi ina.</i>			
	It proved fire lethal.	paraphrase	retained	It worked like magic.
14	<i>Iyapa yio de si wa lọsan gangan.</i>			
	Final break would befall us at the height of noon.	metaphrase	retained	Lest we be unexpectedly separated.
15	<i>Nwọn bo ile mi sikan-sikan.</i>			
	They covered my home like a swarm of locusts.	metaphrase	retained	They swarmed my house completely.
16	<i>Ọkẹ aimoye ẹiyẹ ẹga ti wọn n jẹ aiye wọn lori igi ọpẹ.</i>			
	A flock of weaver-birds frolicking on the crown of	metaphrase	lost	A numberless horde of weaverbirds chirruped

	the palm.			on the palm tree.
17	<i>Ləhin ti ɔwɔ wa wɔ ɔwɔ ti ɛsɛ wa wɔ ɛsɛ.</i>			
	Now when hands have clasped hands and feet slid in step.	metaphrase	lost	After we had outgrown our initial coyness with each other.
18	<i>Èru ki ire mɔlɛ, o sa lɔ. (Akanlo ede).</i>			
	Eru turned tail and fled (Idiom).	paraphrase	retained	Eru took to his heels and escaped.
19	<i>Sugbɔn kini adɔta jamɔ lara bi ɔkɛ aimoye. (Akanlo ede).</i>			
	But what are fifty among a numberless horde.	metaphrase	retained	But of what use would fifty be among the countless throng.
20	<i>Idi wa di omi nitori ɛru. (Akanlo ede).</i>			
	This was why our buttocks turned to water from fear.	metaphrase	lost	We were scared out of our wits.

ST11: *Bɛni a ba ɛsɛ wa sɔrɔ.*

TT: So we held rapid dialogue with our heels.

Translation is by Metaphrase style. The meaning is perhaps recoverable as the ST in the original novel. An equivalent idiom in English would rather be our alternative:

PT: So we took to our heels.

ST12: *Ijamba ti wo lulɛ bi igi.*

TT: Peril flattened on the ground like a log of timber.

In this Metaphrase translation, the subject of the sentence is translated as *Peril*, a practice not consistent with the translator. Furthermore, the translation lacks grammatical allure. The word *flattened* in this context undergoes a grammatical shift. A preferred version would be:

PT: **Ijamba fell heavily like a log.**

ST13: *O jɛ bi ina.*

TT: It proved fire lethal.

This translation is by Paraphrase style. The meaning is recoverable by the use of a comparable English idiom. The function of the expression is to emphasize certainty and unfailing assurance. Our alternative translation would be:

PT: It worked like magic.

ST 14: Iyapa yio de si wa lōsan gangan.

TT14: Final break would befall us at the height of noon.

The translation is by metaphrase style. The original message has nothing to do with climate or the weather of the day as portrayed in the translation. The function is to reiterate the abruptness of the feared separation between the two lovers. The meaning is therefore hard to recover. An alternative translation would be:

PT: Lest our separation be sudden and unexpected.

ST15: Nwọn bo ile mi sikan-sikan.

TT: *They covered my home like a swarm of locusts.*

This idiom functions to retain the idea of the great number captured in the original.

Our preferred text is:

PT: They swarmed my house completely.

ST16: Ọkẹ aimoye ẹiyẹ ẹga ti wọn n jẹ aiye wọn lori igi ọpẹ.

TT: A flock of weaver-birds frolicking on the crown of the palm.

This translation is by Metaphrase style in terms of its literariness. The meaning is retained and the imagery is clear in preserving the number of the birds. However, we suggest:

PT: A numberless horde of weaverbirds chirruped on the palm tree.

ST17: Sugbon lehin ti owo wa ti wo owo ti ese wa wo ese tan

TT. Now when hands have clasped hands and feet slid in step

The translation is by metaphrase style. This is an idiom expressing a great familiarity or cordiality between two people. The literalness of the translation renders it puerile.

PT: After we had outgrown our initial coyness with each other.

ST18: Eru ki ire mole o sa lo.

TT: Eru turned tail and fled.

The paraphrase style of translation has been adopted here. This is an indication and an escape in the face of a defeat. The application of an existing English expression captures the ST meaning effectively.

PT: Eru took to his heels.

ST19: Sugbon kini adota jamo lara bi oke aimoye

TT: But what are fifty among a numberless horde.

The paraphrase style of translation has been used here. The translation vividly conveys the sense of multitude as portrayed in the ST.

ST20: Idi wa di omi nitori eru .

TT: This was why our buttocks turned to water from fear .

The metaphrase style of translation has been used here. The translation is too literal to retain the ST sense. *Idi di omi* reveals a state of utmost fear and there are existing English options that capture such a situation better for the monolingual English reader.

PT: We were scared out of our wits.

Table 3 **Idioms : Style Types**

N/S	SOURCE & TARGET TEXTS	STYLE	COMMENT	PREFERRED TRANSLATION
21	<i>Ki won fi aso ti o jiire wo wa. (Akanlo ede).</i>			
	That we be given clothes gladdened by sunrise	metaphrase	lost	That we should be clad with graceful attires.
22	<i>Ki aiye baa je afi-owo-ba-fisile fun won</i>			
	That the world would be one of taste-it-but-not-swallow for them	imitation	retained	That life itself may be understood as a mere stage.
23	<i>Oju ina ni ewura n hurun?</i>			
	<i>Is it by the fire that a yam grows hairs?</i>	metaphrase	lost	Can a person indulge when faced with peril?
24	<i>Omo naa fi oju mi kan nnkan.</i>			
	<i>Ah, that child showed me a thing or two!</i>	metaphrase	lost	The fiendish brat really dealt with me!
25	<i>Ero kekere ko ni omo naa pa</i>			
	<i>Don't you imagine that this child is small beer</i>	imitation	lost	That scoundrel sure had something up his sleeves!
26	<i>Ewure gbe eru, o te ese mo irin o n lo.</i>			
	<i>Goat took up the load and stepped out livelily.</i>	imitation	lost	The goat bore the load and walked spiritedly.
27	<i>Mo ni ki n fi eti yin ba a.</i>			
	<i>I decided to let you hear of it</i>	paraphrase	retained	I think you should be informed about the matter.
28	<i>Enu araye dun bi iyo Oyinbo, sugbon inu won bi obe itadogun ni. (Akanlo ede.p.90).</i>			
	<i>The tongue of men is as sweet as sugar, but their heart is as rancid as a sixteen-day old stew</i>	metaphrase	lost	Humans are pretentious in friendship, even when they harbour hatred.
29	<i>Ki Olodumare ma je ki o rin ni ojo ti ebi n pa ona. (Akanlo ede.p.93).</i>			
	<i>(Not translated).</i>	no trans	lost	May the Almighty prevent us from

				sauntering around on the day the road is famished.
30	<i>Owo ba ogidan. (Akanlo ede.p.93).</i>			
	<i>Thus was the leopard hoist with his own petard.</i>	imitation	lost	The leopard was captured.
31	<i>Igba eleya fo le lori. (Akanlo ede.p.</i>			
	<i>The calabash of scorn burst over his head</i>	metaphrase	lost	He was brought to public ridicule.
32	<i>Jebete si gbe omo lee lowo.</i>			
	<i>Outwitted, he was hopelessly floundering.</i>	paraphrase	lost	He was caught pants down.
33	<i>A si ko ese wa si ona a n lo si ilu wa.</i>			
	<i>We turned our feet into the road, headed for our home.</i>	metaphrase	retained	We entered the road and left for our town.

ST21: *Ki won fi aso ti o jiire wo wa.*

TT: That we be given clothes gladdened by sunrise.

The metaphrase style of translation has been adopted in this translation. This translation is inadequate due to over-reliance on local imagery. The function of the idiom is to emphasize the high value of the clothings in mention.

PT: **That we should be adorned in graceful attires.**

ST22: *Ki aiye baa je afi-owo-ba-fisile fun won.*

TT: That the world would be one of taste-it-but-not-swallow for them.

The imitation style of translation has been adopted. This translation brings up an image to capture the ST message. However, there is an existing expression that captures it better.

PT: **That life itself may be understood as a mere stage.**

ST23: *Oju ina ni ewura n hurun?*

TT: *Is it by the fire that a yam grows hairs?*

The Metaphrase style of translation has been used here. The translation here is heavily laced with local imagery. The *hairs* of the *yam* by the *fire* is a local experience. The ST message conveys a person's attitude when under severe threat.

PT: Can a person complain under life-threat?

ST24: *Omo naa fi oju mi kan nnkan.*

TT: *Ah, that child showed me a thing or two!*

The Metaphrase style of translation has been adopted here. This is a direct lexical transfer. The ST message is hardly retained. The idiom has little to do with the physical eyes or any showing by sight. It originally means trouble.

PT: The fiendish brat really dealt with me!

ST25: *Ero kekere ko ni omo naa pa.*

TT: *Don't you imagine that this child is small beer.*

The imitation style of translation has been used here. This translation has no bearing with the source text. *Pa ero* means to contrive or conceive an idea. An alternative translation would be:

PT: That scoundrel sure had something up his sleeve!

ST26: *Ewure gbe eru, o te ese mo irin o n lo.*

TT: *Goat took up the load and stepped out livelily.*

The Imitation style of translation has been used here. There are several concerns with this translation. The idiom here is *te ese mo irin*, meaning literally *pressing the feet to the walk*; but idiomatically meaning *walking briskly*, which is different from *stepped out*, which translates as, *mu ona re pon*. Secondly, the introduction of *livelily* by the translator is superfluous because the adverb connotes spirit, energy and excitement, whereas the idiom does not suggest such emotion other than that the goat walks briskly on. An alternative translation would be:

PT: The goat bore the load and walked spiritedly!

ST27: Mo ni ki n fi eti yin ba a.

TT: I decided to let you hear of it.

PT: I thought your ears should catch a whiff of this.

The Paraphrase style of translation has been used here. The translation retains the original sense of the ST.

ST28: Enu araye dun bi iyo Oyinbo, sugbon inu won bi obe itadogun ni.

TT: The tongue of men is as sweet as sugar, but their heart is as rancid as a sixteen-day old stew.

The Metaphrase style of translation has been used here. The translation is probably understood by a non-Yoruba reader, although *sixteen days* and *itadogun* do not mean the same thing. The proverb cautions people against pernicious pretexts. A preferred option would be:

PT: Humans are pretentious in friendship, even when they harbour hatred.

ST29: Ki Olodumare ma je ki o rin ni ojo ti ebi n pa ona

TT. (Not translated).

Although the translator offers no translation for this idiom, it is one that offers a prayer for divine safety and protection.

PT: May the Almighty prevent us from sauntering around on the day the road is famished.

ST30: Owo ba ogidan.

TT. Thus was the leopard hoist with his own petard.

The Imitation style of translation has been used here.

The offered translation is unnecessarily circuitous with an unclear meaning. However, an alternative is offered:

PT: The leopard was captured.

ST31. Igba eleya fo le lori.

TT. The calabash of scorn burst over his head.

The Metaphrase style of translation has been used here. The translation here suggests the physical breaking of a calabash. However, the ST actually is about utter disgrace.

PT: He was brought to public ridicule.

ST32. Jebete si gbe omo lee lowo.

TT: Outwitted, he was hopelessly floundering.

The paraphrase style of translation has been used here. The translation offers a state of confusion in the mind of the victim, however, the surprise and shame essence of the idiom are not captured in the translation. A preferred alternative is given in the existing English expression instead:

PT: He was caught pants down.

ST33 A si ko ese wa si ona a n lo si ilu wa.

TT: We turned our feet into the road, headed for our home.

The paraphrase style of translation has been used here. The translation seems adequate for the ST, however, an alternative is offered.

PT: We entered the road and left for our town.

BOOK 2

IN THE FOREST OF OLODUMARE (IGBO OLODUMARE)

Table 4 **Idioms: Style Types**

N/S	SOURCE & TARGET TEXTS	STYLE	COMMENT	PREFERRED TRANSLATION
1	Igba naa ni baba mi pa oju re de. (Akanlo ede).			
	For it was then that my father closed his eyes for ever	metaphrase	lost	That was when my father made his last farewell.
2	Ti o re koja oke ode. (Akanlo ede)			
	When he crossed to the other side of the river	metaphrase	retained	When he sailed beyond the river.
3	Ti akuko ko leyin okunrin. (Akanlo ede).			
	When the cock crowed the departure of a man	metaphrase	retained	When he last witnessed the rising sun.
4	Mo ni nkan pari na wayi			
	I said to myself, matters have truly come to a head	paraphrase	retained	I said the deed is now done.
5	O fi isu sinu ina beeni o n fi oju wa obe.(Akanlo ede).			
	He put the yam in the fire but his eyes had already begun to seek the stew	metaphrase	lost	As he roasted the yam in the fire, he began to search for the knife.
6	Ng o si wa onje pataki si o ni ona ofun. (Akanlo ede).			
	I shall prepare exceptional food for the passage of the throat.	metaphrase	lost	I shall prepare delicious meals for you.
7	Ijamba pade ijangbon.			
	Succubus confronts incubus	metaphrase	lost	Tragedy encounters disaster!
8	Iwo ko ba ese re soro.(Idiom).			
	You did not commence a rapid dialogue with your legs.	metaphrase	lost	You did not take to your heels.
9	Ero inu isasun obe.(Akanlo ede).			
	Contents of the soup pot	metaphrase	lost	Pilgrims to the pot of soup. (Substance for food)

10	Nkan de loni, mura je ki a kolu ara wa.			
	Matters come to a head today, prepare let us measure our strengths against each other.	paraphrase	retained	Doom cracks today! I challenge you, confront me if you dare.

ST1: Igba naa ni baba mi pa oju re de.

TT: For it was then that my father closed his eyes for ever

The translation style adopted here is by metaphor. The sense of the rendition is indirectly and awkwardly recovered. An alternative translation is preferred:

PT: That was when my father made his last farewell.

ST2: Ti o re koja oke odo.

TT: When he crossed to the other side of the river.

The translation is by metaphor. The translation is an adequate equivalent. The meaning is therefore retained. However, we offer an alternative version thus:

PT: When he sailed beyond the river.

ST3: Ti akuko ko leyin okunrin.

TT: When the cock crowed the departure of a man.

This translation is by metaphor. The crowing of the cock is a local imagery. It was the traditional signal to ascertain the break of a new dawn, which the dead man will never witness again. The meaning is retained.

PT: When he last witnessed the rising sun.

ST5: O fi isu sinu ina beeni o n fi oju wa obe.

TT: He put the yam in the fire but his eyes had already begun to seek the stew.

This translation is by metaphor. The meaning in this translation is lost. The loss is due to the fact that the word *obe* (stew) is wrongly taken to replace *obe* (knife) which is the actual word in the source text. To mitigate the loss, an alternative translation is given here:

PT: As he roasted the yam in the fire, he began to seek the knife with his eyes.

ST6: Ng o si wa onje pataki si o ni ona ofun.

TT: I shall prepare exceptional food for the passage of the throat.

The translation is by metaphor. The translation here is awkward and the meaning is rather deferred. Our alternative translation of the idiom is:

PT: I shall prepare delicious meals for you.

ST7: Ijamba pade ijangbon.

TT: Succubus confronts incubus.

The translation is by metaphor. The translation here is astonishing. The meaning is subverted by the introduction of *incubus* and *succubus*. These two elements are sexually predatory demons. There is no such reference in the Yoruba original. Our alternative translation is:

PT: Tragedy confronts disaster.

ST8: Iwo ko ba ese re soro.

TT: You did not commence a rapid dialogue with your legs.

The translation here is by metaphor. The translation is not adequate. The meaning is not recovered. An appropriate and equivalent idiom in English ought to be:

PT: You did not take to your heels.

ST9: Ero inu isasun obe.

TT: Contents of the soup pot

The translation is by metaphor style. The message is retrieved by implication.

PT: Pilgrims to the pot of soup. (Substance for food).

ST10: Nkan de loni, mura je ki a kolu ara wa

TT: Matters come to a head today, prepare let us measure our strengths against each other.

The translation used here is by paraphrase style. The message is retained. However, we offer an alternative:

PT: Doom cracks today! I challenge you, confront me if you dare.

Table 5 **Idioms: Style Types**

N/S	SOURCE & TARGET TEXTS	STYLE	COMMENT	PREFERRED TRANSLATION
11	<i>Awon mejeji kolu ara won</i>			
	The two grappled with each other.	paraphrase	retained	The duo charged at each other.
12	<i>Ojo nla ni oja na, fun ebora kekere inu ogan.(Akanlo ede).</i>			
	This was indeed a red-letter day for the kobold of the ravine	paraphrase	lost	A great day it was for the dwarfish kobold of the mound.
13	<i>Oro naa ko bo si i</i> (Akanlo ede.p.19). Matter did not quite follow the script.	imitation	retained	The matter defied prediction
14	<i>Ologbon beresi de inu won</i>			
	The wise have gained admission to their souls	metaphrase	lost	Their discernment gradually increased.
15	<i>Onisuru kole kabamo lailai, afi eni ti ofi omugo ba suru je</i>			
	The patient can never have regrets, unless those among them who let foolishness ruin their virtue of patience	paraphrase	retained	The long suffering never recounts on his virtue unless he indulges in a moment of foolhardy.
16	<i>A fi oju eniyan ri nkan</i> (Akanlo ede.p.25).			
	We dipped the eyes of people in adversity	metaphrase	lost	We brought torment upon people.
17	<i>Laise ani ani</i>			
	Not to beat around the bush	paraphrase	retained	Without mincing words. (Without equivocation).
18	<i>Ki a jo maa wole, ki a jo maa jade. (Idiom).</i>			

	That together we shall enter the home, and together saunter out	metaphrase	lost	That we establish a relationship.
19	<i>Olowo-aiye ti itori ewa o gbagbe iwa, o ti itori oju didan o gbagbe ogbon.</i>			
	On account of beauty, forgot character, on account of shiny eyes, forgot wisdom	metaphrase	lost	In consideration of beauty, Olowo-aye ignored good manners, and for an attractive face, he shirked wisdom.
20	<i>Gongo so!</i>			
	Thunderbolt on anvil	imitation	lost	The great bubble burst.

ST11: Awon mejeji kolu ara won

TT: The two grappled with each other.

This translation is by paraphrase style. The sense is preserved in the translation. However, we offer an alternative translation:

PT: **The duo charged at each other.**

ST12: Ojo nla ni oja na, fun ebora kekere inu ogan.

TT: **This was indeed a red-letter day for the kobold of the ravine**

This translation is by paraphrase. The application of an inappropriate word, *ravine*, throws the message out of order. An optional translation is offered:

PT: **A great day it was for the dwarfish kobold of the mound.**

ST13: Oro naa ko bo si i

TT: **Matter did not quite follow the script.**

The translation is by imitation style. The sense is to retained as it is in the original language. The preferred alternative however is:

PT: **The matter defied prediction**

ST14: Ologbon beresi de inu won

TT: **The wise have gained admission to their souls**

This translation is unclear. Though it takes the style of metaphor the meaning is lost.

A preferred translation is:

PT: **Their discernment gradually increased**

ST15: Onisuru kole kabamo lailai, afi eni ti ofi omugo ba suru je

TT: **The patient can never have regrets, unless those among them who let foolishness ruin their virtue of patience**

The translation is by paraphrase style and the message is retrieved however, a preferred option is provided:

PT: **The long suffering never recounts on his virtue unless he indulges in a moment of foolhardy.**

ST16: A fi oju eniyan ri nkan

TT: **We dipped the eyes of people in adversity**

This translation is by metaphor and the message is lost to excessive literalness. A preferred translation is provided:

PT: **We brought torment upon people.**

ST17: Laise ani ani

TT: Not to beat around the bush (Idiom).

This translation is by Paraphrase style. The meaning is retained and the sense of the original is preserved. However, an alternative is offered:

PT: **Without mincing words. (Without equivocation).**

ST18: Ki a jo maa wole, ki a jo maa jade.

TT: That together we shall enter the home, and together saunter out.

This translation is by Metaphor style. The rendition is literal. Original meaning is lost.

An alternative is offered:

PT: **That we establish a relationship.**

ST19: *Olowo-aiye ti itori ewa o gbagbe iwa, o ti itori oju didan o gbagbe ogbon.*

TT: Olowo-aiye, on account of beauty, forgot character, on account of shiny eyes, forgot wisdom.

This translation is by Metaphrase style. The essence of the speech is lost in the literalness of the translation. An alternative translation is hereby offered:

PT: **In consideration of beauty, Olowo-aye ignored good manners, and for an attractive face, he shirked wisdom.**

ST20: *Gongo so!*

TT: **Thunderbolt on anvil**

This translation is by imitation. The meaning is not cleared in its present form. A preferred option is:

PT: **The great bubble burst.**

Table 6 Idioms: Style Types

N/S	SOURCE & TARGET TEXTS	STYLE	COMMENT	PREFERRED TRANSLATION
21	Ogo lehin asiwere!			
	Iron hook on the lunatic's back!	Imitation	lost	Don't spare the fool!
22	<i>Nkan se!</i>			
	Thus began an elemental upheaval!	Imitation	lost	What a tumult!
23	<i>Suru ni baba ati iya anfani</i>			
	Patience is the father and mother of gain	metaphrase	retained	Patience begets benefits.
24	<i>Awon ebora Igbo Olodumare si n sare kiri.</i>			
	The spectators took to their heels, running helter-skelter	imitation	retained	The daemons fled in diverse directions to safety.
25	<i>Bi eniken ba n ye o si.</i>			
	If anyone places you on a pedestal	imitation	lost	If anyone bestows an honour on you

26	<i>Ibadi mi tobi, o ri joboto-joboto.</i>			
	My buttocks ballooned and wobbled like a mound of amala	imitation	lost	My backside was big and flabby.
27	<i>Nkan yio se enu're.</i>			
	Then matters have rallied around the teeth of luck	imitation	lost	Matters will turn out rosy.
28	<i>Bi iwo ko ba fi oro re jafara</i>			
	If you do not dilly-dally	paraphrase	retained	If you are not sluggish in the matter.
29	<i>Ti mo si nba igbesi aye mi lo.</i>			
	And managed my existence with a semblance of normalty	imitation	retained	And I continue with the task of living
30	<i>Emi naa nba igbesi aiye mi lo</i>			
	I also have been pursuing the exigencies	imitation	retained	I too managed my subsistence.

ST21: Ogo lehin asiwere!

TT: Iron hook on the lunatic's back!

The adopted translation style used is imitation. The translation does not essentially capture the meaning of the idiom as its figurative essence really has no correlation with a hook on someone's back. The translation is therefore lost and a preferred translation option is suggested:

PT: **Don't spare the fool!**

ST22: Nkan se!

TT: Thus began an elemental upheaval!

Also, the adopted translation style used is imitation and the meaning is lost. The source idiom has an exclamatory posture which has a different meaning assignment superimposed on it in the course of translation. The preferred choice of translation is therefore:

PT: **What a tumult!**

ST23: Suru ni baba ati iya anfani

TT: Patience is the father and mother of gain

The metaphrase translation style has been adopted in the translation of this idiom and the meaning is retained. The translation captures the figurative essence of the idiom. However, a preferred translation option is suggested as:

PT: Patience begets benefits.

ST24: Awon ebora Igbo Olodumare si n sare kiri.

TT: The spectators took to their heels, running helter-skelter.

The adopted translation style used is imitation and the meaning is closely retained. The chaotic scene is clearly reflected in the translation and does not pose a difficulty to an average Yoruba speaker. Our translation would suggest, as a preferred translation option, :

PT: The daemons fled in diverse directions to safety.

ST25: Bi eniken ba n ye o si

TT: If anyone places you on a pedestal.

The adopted translation style used is imitation. The translation does not essentially capture the meaning of the idiom as its figurative essence really has no correlation with a hook on someone's back. The translation is therefore lost and a preferred translation option is suggested:

PT: If anyone bestows an honour on you.

ST26: Ibadi mi tobi, o ri joboto-joboto.

TT: My buttocks ballooned and wobbled like a mound of amala.

The adopted translation style used is imitation and the meaning is lost. The loss results from an imagined and indirect comparison of different elements. A preferred translation option is suggested as:

PT: My backside was big and flabby.

ST27: Nkan yio se enu're.

TT: Then matters have rallied around the teeth of luck.

The adopted translation style used is imitation. The translation does not capture the meaning of the idiom as its figurative essence really has no correlation with the contrived metaphor, ‘the teeth of luck’. The translation is therefore lost and a preferred translation option is suggested as:

PT: Matters will turn out rosy.

ST28: Bi iwo ko ba fi oro re jafara.

TT: If you do not dilly-dally.

The translation style adopted here is the paraphrase type and meaning is retained. The translation could also have a corresponding substitutable preferred option as:

PT: If you are not sluggish in the matter.

ST29: Ti mo si nba igbesi aye mi lo

TT: And managed my existence with a semblance of normalcy.

The adopted translation style used is imitation and meaning retained. The translation capture the message of the idiom as it relates more with coping with the challenges of everyday living. However, we present this as our preferred option:

PT: And I continue with the task of living

ST30: Emi naa nba igbesi aiye mi lo.

TT: I also have been pursuing the exigencies

The translation style used is imitation and is considered relatively apt because meaning is retained. A possible translation could also accommodate-

PT: I too managed my subsistence.

Table 7

Idioms: Style Types

N/S	SOURCE & TARGET TEXTS	STYLE	COMMENT	PREFERRED TRANSLATION
31	<i>Akuko ti ko lehin alagbara</i>			
	The cock has crowed on the demise of the powerful	paraphrase	retained	The strongman has indeed fallen.
32	<i>Ti o ki aiye pe o digbose.</i>			
	Bade good-bye to the world.	metaphrase	retained	Took a bow out of life's stage.
33	<i>Oro na a ti bo si ori .</i>			
	The venture had indeed reached execution.	imitation	lost	The matter has gone out of hands.
34	<i>Ebora naa n le mi lo.</i>			
	I fled from pillar to post	imitation	retained	The gnome gave me a chase for my life.
35	<i>Ko si je ki n fi enu mi kan akara.</i>			
	He did not even let me dig into the bean cake	imitation	lost	He did not allow me to taste the bean pudding.
36	<i>Mo teti sile ki o maa ba oro re lo.</i>			
	I was all ears and he could proceed.	paraphrase	retained	I listened with great attention that he might speak.
37	<i>Se bi o ti mo iwo ore mi</i>			
	Cut your coat according to your size my good friend	imitation	retained	Live within your means, my friend.
38	<i>Bi iwo ti n se oju mi beeni iwo n se eyin mi.</i>			
	As you cared for my countenance so did you protect my back	imitation	lost	You were loyal to me even in my absence.
39	<i>Ifun re tu jade: iku de.</i>			
	His intestines spilled out: death took hold of him.	paraphrase	retained	His entrails gushed out: he died.
40	<i>Iyawo naa fi oju re ri nkan</i>			
	His wife made his eyes see hell	metaphrase	retained	His wife tormented him greatly.

ST31: *Akuko ti ko lehin alagbara.*

TT: The cock has crowed on the demise of the powerful.

The translation is by paraphrase. The crowing of the cock is a local imagery. It was the traditional signal to ascertain the break of a new dawn, which the dead man will never witness again. The meaning is retained.

PT: The strongman has indeed fallen.

ST32: Ti o ki aiye pe o digbose .

TT: Bade good-bye to the world.

The translation adopted here is by metaphrase style and meaning is retained. The euphemistic meaning in the source text is lost in the translated version as a corresponding cover is accounted for in the translated text. Our version of preferred text is:

PT: Took a bow out of life's stage.

ST 33 Oro na a ti bo si ori.

TT: The venture had indeed reached execution.

The style of translation that has been adopted is by Imitation and in the process of this translation meaning is lost. The translated version seems to say the direct opposite of what the informative content of the source suggests. A venture that has reached execution is about to be commenced or a take-off point. Our preferred translation option is:

PT: The matter has gone out of hands.

ST 34:Ebora naa n le mi lo.

TT: I fled from pillar to post

The adopted style of translation is by Imitation and meaning is retained. Our preferred translation option is:

PT: The gnome gave me a chase for my life.

ST35: Ko si je ki n fi enu mi kan akara.

TT: He did not even let me dig into the bean cake.

The style of translation that has been adopted is by Imitation and in the process of this translation meaning is lost. Our preferred translation option is:

PT: He did not allow me to taste the bean pudding.

ST36: Mo teti sile ki o maa ba oro re lo.

TT: I was all ears and he could proceed.

The style of translation that has been adopted is by paraphrase and meaning is retained.

The nearness to translated meaning from the source underscores meaning retention here.

Our preferred translation option is:

PT: I listened with great attention that he might speak.

ST 37: Se bi o ti mo iwo ore mi.

TT: Cut your coat according to your size my good friend.

The style of translation that has been adopted is by Imitation and meaning retention exists in translation exercise. The translated version seems to say the direct opposite of what the informative content of the source suggests. A venture that has reached execution is about to be commenced or a take-off point. Our preferred translation option is:

PT: Live within your means, my friend.

ST 38: Bi iwo ti n se oju mi beeni iwo n se eyin mi.

TT: As you cared for my countenance so did you protect my back .

The style of translation that has been adopted is by imitation and meaning is not retained.

The translated version does not capture the full import of the source text. Our preferred translation option is:

PT: You were loyal to me even in my absence.

ST 39: Ifun re tu jade: iku de.

TT: His intestines spilled out: death took hold of him

The style of translation that has been adopted is by paraphrase and is captured to a great degree. The image project through the source text is that of an unpleasant death. Both the communicative and informative contents have not been completely compromised in the course of translation. However, our preferred translation option is:

PT: His entrails gushed out: he died.

ST 40: *Iyawo naa fi oju re ri nkan.*

TT: His wife made his eyes see hell.

The metaphrase translation style is adopted here and the communicative impact is retained. The posture of a nagging or querulous wife is mirrored in the source and it essentially captures the meaning in the target translation. Our preferred option is suggested as:

PT: His wife tormented him greatly.

Table 8 **Idioms: Style Types**

N/S	SOURCE & TARGET TEXTS	STYLE	COMMENT	PREFERRED TRANSLATION
41	<i>Olodumare fi iyo si ete re.</i>			
	God has coated your lips with salt.	metaphrase	retained	You speak with such allurement.
42	<i>O si tee mo wa leti gboningboin.</i>			
	(He) pressed it into our ears with seeming adhesive	metaphrase	lost	He reiterated it for clarity.
43	<i>Ki o to le buu, oju re ri nkan.</i>			
	<i>Before he could (take the water)his eyes tasted pummeling</i>	imitation	retained	Before he could fetch the water, he suffered greatly.
44	<i>Ki a ma fa oro gun lo bi ile bi eni.</i>			
	<i>Not to stretch the mat beyond the floor.</i>	imitation	lost	Let us not prolong the matter.
45	<i>Awa tubo tese mo irin.</i>			

	<i>The faster we applied our legs to the road.</i>	imitation	retained	We paced more spiritedly.
46	<i>O na igi mo won lori, o pa won; nkan de!</i>			
	<i>He smashed their heads and killed them. Enter triple trouble</i>	imitation	retained	He cudged them in the head and killed them; hell was let loose.
47	<i>Emi ni ore re loju mejeeji.</i>			
	<i>I remain your friend from one eye to the other.</i>	metaphrase	lost	I am your sincere friend.
48	<i>Ki Olodumare toju ile fun yin ki O si toju ona yin pelu.</i>			
	<i>May Olodumare take care of your homes and take care of your paths</i>	metaphrase	retained	May the Almighty take good care of your estate.

ST41: Olodumare fi iyo si ete re .

TT: God has coated your lips with salt.

The metaphrase translation style is adopted here and the communicative impact is retained. The image of a person, who, through great oratorical skills, is able to hold listeners down is suggested in the both the source text and its translated version. Our preferred option is suggested as:

PT: You speak with such allurement.

ST42: O si tee mo wa leti gboningboin.

TT: (He) pressed it into our ears with seeming adhesive.

The metaphrase translation style is adopted and meaning is lost in translation. The simile is contrastively incongruous and this is probably responsible for the loss in translated meaning. Our preferred option is suggested as:

PT: He reiterated it for clarity.

ST43: Ki o to le buu, oju re ri nkan.

TT: Before he could (take the water) his eyes tasted pummeling.

The metaphrase translation style is adopted here and the meaning import is retained. Our preferred option is as:

PT: Before he could fetch the water, he suffered greatly.

ST44: Ki a ma fa oro gun lo bi ile bi eni.

TT: Not to stretch the mat beyond the floor).

The translation style used here is by metaphrase and the communication destination is not reached. Our preferred option is suggested as:

PT: Let us not prolong the matter.

ST45: Awa tubo tese mo irin.

TT: The faster we applied our legs to the road.

The translation style is by imitation and meaning is not retained. Therefore, our preferred option is:

PT: Let us not prolong the matter.

ST46: O na igi mo won lori, o pa won; nkan de!

TT: He smashed their heads and killed them. Enter triple trouble!

The imitation translation style is adopted here meaning is retained. The concept of death is captured in the translated version of the source text.

Our preferred option is suggested as:

PT: He cudgeled them in the head and killed them; hell was let loose.

ST47: Emi ni ore re loju mejeeji .

TT: I remain your friend from one eye to the other.

The metaphrase translation style is adopted here and the communicative essence is lost in translation. Our preferred translation is suggested as:

PT: I am your sincere friend.

ST48: Ki Olodumare toju ile fun yin ki O si toju ona yin pelu.

TT: May Olodumare take care of your homes and take care of your paths.

The metaphrase translation style is adopted here and the communicative impact is retained. The feeling of goodwill is inferred from the context of the translation. Our preferred option is suggested as:

PT: May the Almighty take good care of your estate.

Book Three

Table 17 **Idioms: Style Types**

N/S	SOURCE & TARGET TEXTS	STYLE	COMMENT	PREFERRED TRANSLATION
1	<i>Inakuna yato si owo lila.</i>			
	Squandermania differs from open-handedness	paraphrase	retained	Extravagance is different from generosity.
2	<i>Eleda l'o mo ojo ati sun eni</i>			
	The Creator alone is He who has the record of our departures in his keeping.	paraphrase	retained	Only the creator determines the time we bid the world farewell.
3	<i>Eleda re yio ma ba o gbe eru re .</i>			
	Your creator will solve whatever problems that cross your route.	paraphrase	retained	Your creator will help you to bear your burdens.
4	<i>Mo si fi enia se enia nwon mu mi lo</i>			
	I deployed guides who took me to the place	paraphrase	retained	I sought the aid of road scouts.
5	<i>Ati pe eru asaju wuwo o ju irin</i>			
	Iron proves to be of a little weight compared with the nature of burden the eldest son bears.	metaphrase	retained	The responsibilities borne by a leader are enormous.
6	<i>Mo fe ki taja teran jakejade ilu yii muu kuro lokan.</i>			
	I wish all the citizens of this town to understand it from this hour	paraphrase	retained	I wish everyone to understand from now
7	<i>Ina ile wa ku.</i>			
	The end of feats from his household.	imitation	lost	Our torchbearer is gone!
8	<i>Osupa ile wa wo okunkun.</i>			
	Bring the glowing moonlight of his house into darkness.	paraphrase	retained	The moonlight of our household dimmed.
9	<i>Bi eniti o nsore tile fi ese ko, ko le subu lailai.</i>			
	The man who swots everyday only that his neighbour might progress shall never himself be relegated to the ground	imitation	retained	A magnanimous person can never fall even if he stumbles.

10	<i>Ewu funfun ti Olodumare gbe bo omo enia lorun, nwon da epo pupa sii.</i>			
	The immaculate raiment which God drapes you in, you have soiled with kernel oil.	metaphrase	retained	You indeed have soiled your God-given reputation.

ST1: Inakuna yato si owo lila.

TT: Squandermania differs from open-handedness.

The translation is by paraphrase style. The meaning is retained. Our alternative translation is:

PT: Extravagance is different from generosity.

ST2: Eleda l'o mo ojo ati sun eni.

TT: The Creator alone is He who has the record of our departures in his keeping.

The translation is by paraphrase style and meaning is retained in translation. Our alternative translation is:

PT: Only the creator determines the time we bid the world farewell.

ST3: Eleda re yio ma ba o gbe eru re.

TT: Your creator will solve whatever problems that cross your route.

The translation is by paraphrase style and meaning is retained in translation. Our alternative translation is:

PT: Your creator will help you to bear your burdens.

ST4: Mo si fi enia se enia nwon mu mi lo

TT: I deployed guides who took me to the place

The translation is by paraphrase style and meaning is retained in translation. Our alternative translation is:

PT: I sought the aid of road scouts.

ST5: Ati pe eru asaju wuwo o ju irin

TT: Iron proves to be of a little weight compared with the nature of burden the eldest son bears

The translation is by metaphrase style and meaning is retained in translation. Our alternative translation is:

PT: The responsibilities borne by a leader are enormous.

ST6: Mo fe ki taja teran jakejade ilu yii muu kuro lokan.

TT: I wish all the citizens of this town to understand it from this hour.

The translation is by paraphrase style and meaning is retained in translation. Our alternative translation is:

PT: I wish everyone to understand from now.

ST7: Ina ile wa ku.

TT: The end of feats from his household.

The translation is by imitation style and meaning is lost in translation. Our alternative translation is:

PT: Our torchbearer is gone!

ST8: Osupa ile wa wo okunkun

TT: Bring the glowing moonlight of his house into darkness.

The translation is by paraphrase style and meaning is retained in translation. Our alternative translation is:

PT: The moonlight of our household dimmed.

ST9: Bi eni ti o n sore tile fi ese ko, ko le subu lailai

TT: The man who swots everyday only that his neighbour might progress shall never himself be relegated to the ground.

The translation is by imitation style and meaning is retained in translation. Our alternative translation is:

PT: A magnanimous person can never fall even if he stumbles.

ST10: Ewu funfun ti Olodumare gbe bo omo enia lorun, nwon da epo pupa sii

TT: The immaculate raiment which God drapes you in you have soiled with kernel oil.

The translation is by metaphrase style and meaning is retained in translation. Our alternative translation is:

PT: You indeed have soiled your God-given reputation.

Table 18 Idioms: Style Types

N/S	SOURCE & TARGET TEXTS	STYLE	COMMENT	PREFERRED TRANSLATION
11	<i>Mo wo kiniun loju, mo se "sio" si ijapa, mo te oka ni iru mole, mo mu obirin jade ni ojo ti oro gba ode.</i>			
	I stared a lion in the face and hissed upon the tortoise, I pressed my toes on a cobra's tail and dragged a woman along the streets on a day when Oro ruled the outside.	metaphrase	retained	I dared the lion, insulted the tortoise, trampled on the cobra and took a woman abroad on a cult curfew.
12	<i>Mo ti gun oke de ori.</i>			
	I had climbed the hill to the roof	metaphrase	retained	I have ascended the zenith of the hill.
13	<i>O fi eru gba ibukun.</i>			
	He sought blessing through a fraudulent means	paraphrase	retained	He got a boon by usurpation.
14	<i>Owo epo ni araiye nba ni la, nwon ko nba ni la'wo eje...</i>			
	Sons of men recognize only the hand of juice, but when fortunes come to ill, they will have none of that.	metaphrase	retained	Most humans are fair weather friends.
15	<i>Fi oju ganni re.</i>			
	Come and set eyes on you	paraphrase	retained	To catch a glimpse of you.

16	<i>Ati aja ati eran ni ile yii ni o ti mo.</i>			
	Both the goat and the sheep in this place understand.	metaphrase	lost	Every Dick, Tom and Harry.
17	<i>Ewure ile ibe ko gbodo de sakani mi</i>			
	The ram of the place must not wander to my presence.	metaphrase	retained	The goat of their homestead must not saunter near my abode.
18	<i>Okele ti ona ofun ba gba ni enia nfi si ona ofun .</i>			
	The morsel which is of equal size with the throat is it that man places through the teeth.	metaphrase	retained	No one swallows a morsel bigger than his throat.
	Her affection has begun to ride me about like a horse.	metaphrase	retained	I was passionately consumed by her love
20	<i>A! Ife ma buru o.</i>			
	Ah! Love lunacy is terrible indeed	paraphrase	retained	The arrow of love strikes deep.

ST11: Mo wo kiniun loju, mo se “sio” si ijapa, mo te oka ni iru mole, mo mu obirin jade ni ojo ti oro gba ode

TT: I stared a lion in the face and hissed upon the tortoise, I pressed my toes on a cobra’s tail and dragged a woman along the streets on a day when Oro ruled the outside

The translation is by metaphrase style and meaning is retained in translation. Our alternative translation is:

PT: I dared the lion, insulted the tortoise, trampled on the cobra and took a woman abroad on a cult curfew.

ST12: Mo ti gun oke de ori

TT: I had climbed the hill to the roof

The translation is by metaphrase style and meaning is retained in translation. Our alternative translation is:

PT: I have ascended the zenith of the hill.

ST13: O fi eru gba ibukun

TT: He sought blessing through a fraudulent means

The translation is by paraphrase style and meaning is retained in translation. Our alternative translation is:

PT: He got a boon by usurpation.

ST14: Owo epo ni araiye nba ni la, nwon ko nba ni la'wo eje...

TT: Sons of men recognize only the hand of juice, but when fortunes come to ill, they will have none of that.

The translation is by metaphrase style and meaning is retained in translation. Our alternative translation is:

PT: Most humans are fair weather friends.

ST15: Fi oju ganni re

TT: Come and set eyes on you

The translation is by paraphrase style and meaning is retained in translation. Our alternative translation is:

PT: To catch a glimpse of you.

ST16: Ati aja ati eran ni ile yii ni o ti mo.

TT: Both the goat and the sheep in this place understand.

The translation is by metaphrase style and meaning is lost in translation. Our alternative translation is:

PT: Every Dick, Tom and Harry.

ST17: Ewure ile ibe ko gbodo de sakani mi

TT: The ram of the place must not wander to my presence

The translation is by metaphrase style and meaning is retained in translation. Our alternative translation is:

PT The goat of their homestead must not saunter near my abode.

ST18: Okele ti ona ofun ba gba ni enia nfi si ona ofun

TT: The morsel which is of equal size with the throat is it that man places through the teeth

The translation is by metaphrase style and meaning is retained in translation. Our alternative translation is:

PT No one swallows a morsel bigger than his throat.

ST19: Ife re si n gun mi bi eni ngun esin.

TT: Her affection has begun to ride me about like a horse.

The translation is by metaphrase style and meaning is retained in translation. Our alternative translation is:

PT: I was passionately consumed by her love

ST20: A! Ife ma buru o.

TT: Ah! Love lunacy is terrible indeed

The translation is by paraphrase style and meaning is retained in translation. Our alternative translation is:

PT: The arrow of love strikes deep.

Table 19 Idioms: Style Types

N/S	SOURCE & TARGET TEXTS	STYLE	COMMENT	PREFERRED TRANSLATION
21	<i>Nkan se ni ona Igbo Elegbeje.</i>			
	Ah, marvels occurred on the road to the forest of Elegbeje.	paraphrase	retained	The journey to the forest of Elegbeje was eventful.
22	<i>Ori emi mi ni e duro le.</i>			
	You stand clearly on the pinnacle of my mind.	paraphrase	retained	You occupy the pinnacle of my heart.
23	<i>Obinrin maa n run si mi ni.</i>			
	I just could not stand the sight of them (women)	paraphrase	retained	Women usually nauseate me.
24	<i>Iwa ni eniyan n pe ni ife.</i>			
	It is good conduct which is called affection	paraphrase	retained	Good manners maketh love.
25	<i>Ekun ko mo iyi ara re .</i>			
	The tiger knows nothing of his own dignity.	paraphrase	retained	The tiger never fully appreciates himself.
26	<i>Ifẹ nipon o ju ogiri ile, o lagbara o ju okuta .</i>			
	Affection is sturdier than the brickwall, it boasts greater solidity than rock tarmacs .	metaphrase	retained	Love is thicker than a wall and harder than a rock.
27	<i>Olodumare se aye ni iyo oyinbo fun awon omo eniyan, sugbon awon wonni fee so o di ewuro.</i>			
	God has blazed a road juicier than the white salt for mankind and yet they persist in making bitterness of it.	metaphrase	lost	The Almighty has made the world a sweet place, but some people bring affliction into it.
28	<i>Ile ni a ti nko oso lo si ode.</i>			
	Good conduct is it which accompanies a man to the street.	paraphrase	retained	Good manners accompany us from home.
29	<i>Ile ni iku wa.</i>			
	A man's death squats right beneath his roof.	paraphrase	retained	A man's death is in his homestead.
30	<i>Omo yin yii omo nla ni.</i>			
	This son of yours, a big child he is.	metaphrase	lost	This son of yours is indeed great!
31	<i>Iyawo bu omi suuru fun un mu</i>			

	His wife urged him to exercise patience.	paraphrase	retained	His wife placated him.
32	<i>Oju re pupa bi oorun ale.</i>			
	His eyeballs were redder than kernel.	metaphrase	lost	His eyes were bloodshot.
33	<i>Ile yin yio dara, ona yin yoo sunwon.</i>			
	Your homes thereon will prosper, your roads will yield goodness.	metaphrase	retained	May your way be smooth and may your affairs be good.

ST21: Nkan se si ona Igbo Elegbeje nkan se

TT: Ah, marvels occurred on the road to the forest of Elegbeje.

The translation is by paraphrase style and meaning is retained in translation. Our alternative translation is:

PT: The journey to the forest of Elegbeje was eventful.

ST22: Ori emi mi ni e duro le.

TT: You stand clearly on the pinnacle of my mind.

The translation is by paraphrase style and meaning is retained in translation. Our alternative translation is:

PT: You occupy the pinnacle of my heart.

ST23: Obinrin maa n run si mi ni.

TT: I just could not stand the sight of them (women).

The translation is by paraphrase style and meaning is retained in translation. Our alternative translation is:

PT: Women usually nauseate me.

ST24: Iwa ni eniyan n pe ni ife.

TT: It is good conduct which is called affection.

The translation is by paraphrase style and meaning is retained in translation. Our alternative translation is:

PT: Good manners maketh love.

ST25: Ekun ko mo iyi ara re.

TT: The tiger knows nothing of his own dignity.

The translation is by paraphrase style and meaning is retained in translation. Our alternative translation is:

PT: The tiger never fully appreciates himself.

ST26: Ife nipon o ju ogiri ile, o lagbara o ju okuta.

TT: Affection is sturdier than the brickwall, it boasts greater solidity than rock tarmacs.

The translation is by metaphrase style and meaning is retained in translation. Our alternative translation is:

PT: Love is thicker than a wall and harder than a rock.

ST27: Olodumare se aye ni iyo oyinbo fun awon omo eniyan, sugbon awon wonni fee so o di ewuro

TT: God has blazed a road juicier than the white salt for mankind and yet they persist in making bitterness of it.

The translation is by metaphrase style and meaning is lost in translation. Our alternative translation is:

PT: The Almighty has made the world a sweet place, but some people bring affliction into it.

ST28: Ile ni a ti nko oso lo si ode

TT28: Good conduct is it which accompanies a man to the street

The translation is by paraphrase style and meaning is retained in translation. Our alternative translation is:

PT: Good manners accompany us from home.

ST29: Ile ni iku wa.

TT: A man's death squats right beneath his roof

The translation is by paraphrase style and meaning is retained in translation. Our alternative translation is:

PT: A man's death is in his homestead.

ST30: Omo yin yii omo nla ni.

TT: This son of yours, a big child he is.

The translation is by metaphrase style and meaning is lost in translation. Our alternative translation is:

PT: This son of yours is indeed great!

ST31: Iyawo bu omi suuru fun un mu.

TT: His wife urged him to exercise patience.

The translation is by paraphrase style and meaning is retained in translation. Our alternative translation is:

PT: His wife placated him.

ST32: Oju re pupa bi oorun ale.

TT: His eyeballs were redder than kernel.

The translation is by metaphrase style and meaning is lost in translation. Our alternative translation is:

PT: His eyes were bloodshot.

ST33: Ile yin yio dara, ona yin yoo sunwon.

TT33: Your homes thereon will prosper, your roads will yield goodness.

The translation is by metaphrase style and meaning is retained in translation. Our alternative translation is:

PT: May your way be smooth and may your affairs be good.

The table and pie chart below represent the total number of proverbs found in the three novels put together and the respective distributions.

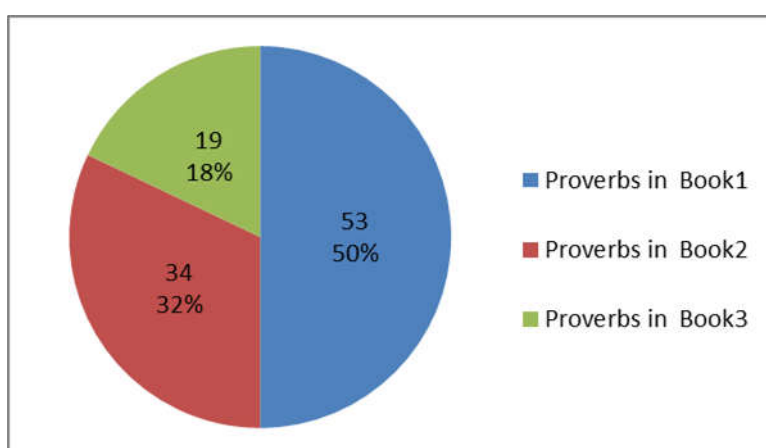
PICTORIAL REPRESENTATIONS OF THE DISTRIBUTION PATTERNS OF THE STUDY TEXTS

This section contains the bar charts and the pie graphs that illustrate the ways the proverbs and idioms are found in each of the novels used in this research. The three novels (*FTD*, *FOREST & EXPEDITION*) are identified as Books 1, 2 and 3 respectively. The proverbs are illustrated separately from idioms.

Table 1- Proverbs

Proverbs		
Book1	Book2	Book3
53	34	19

The above table1 shows the distribution pattern of proverbs in the three novels.

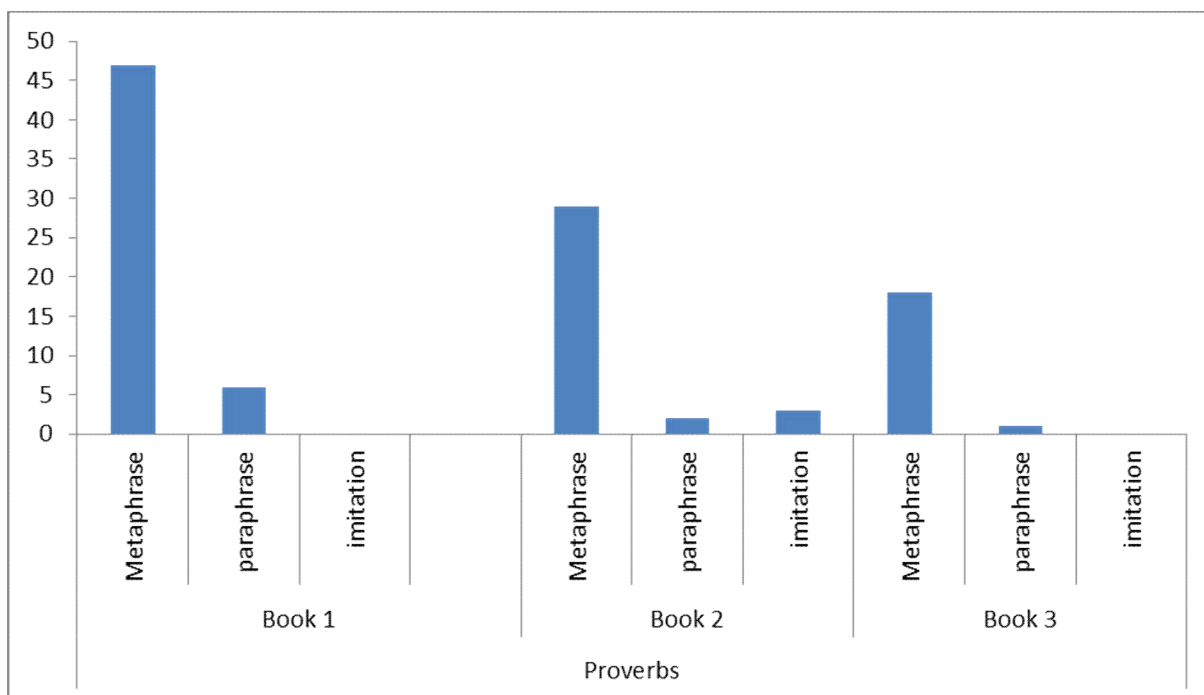


The pie chart above shows the distribution of proverbs in the three books in degrees as well as in percentages.

Table 2 – Distribution of translation styles for the proverbs

Book 1			Book 2			Book 3			Total
Metaphrase	paraphrase	imitation	Metaphrase	paraphrase	imitation	Metaphrase	paraphrase	imitation	
47	6	0	29	2	3	18	1	0	
53			34			19			106

Bar graph illustrating the application of translation styles on the proverbs

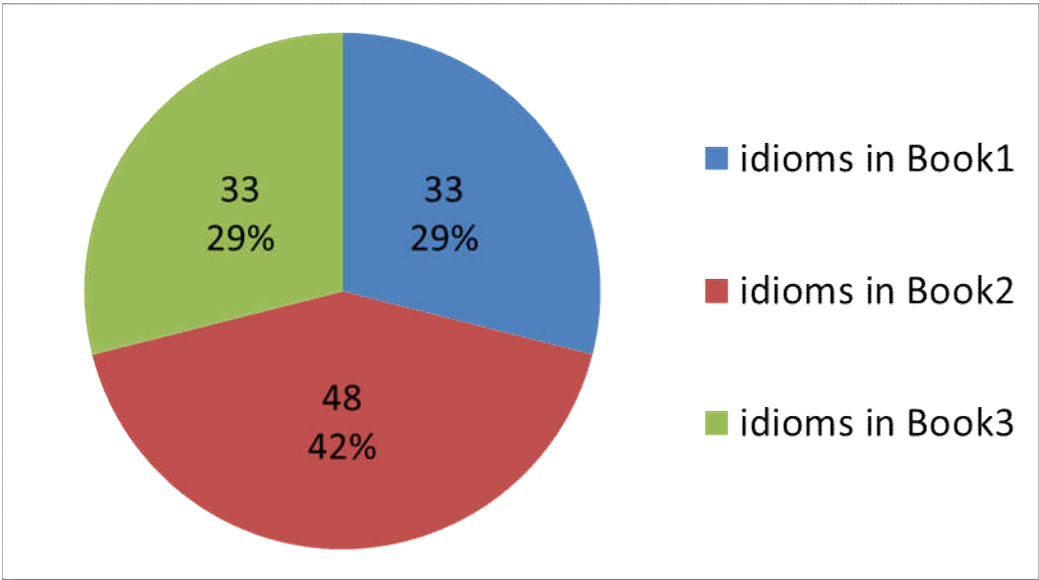


The table and pie chart below represent the total number of idioms found in the three novels and their respective distributions.

Table 3 - Idioms

Idioms		
Book 1	Book2	Book3
33	48	33

The above table 3 shows the distribution pattern of idioms in the three books.



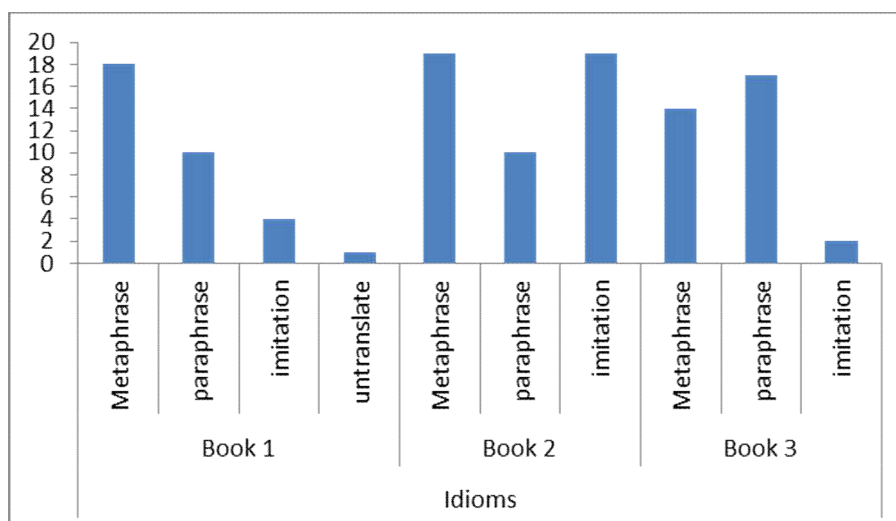
The pie chart above shows the distribution of idioms in the three books in degrees as well as in percentages.

The table and the bar graph below represent the application of translation styles for the idioms.

Table 4 - Distribution of translation styles for the idioms.

Idioms										
Book 1				Book 2			Book 3			Total
Meta	para	imitation	untranslate	Meta	para	imitation	Meta	para	imitation	
18	10	4	1	19	10	19	14	17	2	
33				48			33			114

Bar graph illustrating the application of translation styles on the idioms.



In this chapter, two different analyses were undertaken to account for meaning loss or retention in the translated Yoruba proverbs and idioms in the books of D.O Fagunwa from which the data for this research were generated. The first part was the Systemic Functional analysis following Halliday's model of which transitivity as the operational mode, through the meta-function outlets to account for meaning in the data. The second part focused on a stylistic analysis of the proverbs and idioms from the same source in line with Charles Bally's theoretical postulations.

4.5 Summary of Findings

In this section, the findings of the research are summarized in line with the aspirations of the five objectives that guided the study.

1. In the study, the first objective was to identify the specific styles used in translating the proverbs and the idioms in the novels. To this end, three specific translation styles were found to have been employed by both translators. The three translation styles are: the metaphrase, the paraphrase and the imitation styles. Dapo Adeniyi, whose work *Expedition* came after Wole Soyinka's *Forest* admits quite clearly in his "Translator's Forenote" that he 'simply appropriated those inventions...(being) a more convenient alternative to delving into fresh naming ceremonies of my own....' In this confession, Adeniyi situates his translation styles as being significantly influenced by Soyinka's earlier techniques.
2. The second objective was to determine whether translation styles affected the meanings of the original texts. The research found out that the metaphrase style affected the original Yoruba translations adversely. This was established as the reason why there is a significant loss of meaning in eighty-five (85) instances which amounted to 38.6 %.
3. The third objective was to determine the degree of equivalence between the English and the Yoruba translations of the texts. It was found out in this research that the translators ignored stylistic equivalence in as high as 30% of the instances of translation. Natural or dynamic equivalence as well as paraphrases were recorded in 16 instances. Source text meanings were retained in 135 translations yielding a total of 61.4 % meaning retention.

4. The fourth objective was to account for the Systemic Functional Theory (SFT) and Linguistic Stylistics (LS) as appropriate theoretical tools for meaning retrieval and processes in figurative translations, especially in proverbs and idioms. Through this study, it was established that the combination of the two theories was effective in determining the success rate of the translated texts regarding the intended functions based on the stylistic choices made by the translators.
5. The fifth objective was to determine whether the use of translation software contributed to the accuracy of linguistic features in the translated proverbs and idioms. Through this research, it was discovered that machine-assisted translation has its primacy of usefulness in specific text types such legal documents, religious scripts, machine manuals and similar word-based situations. It was also found out that the best translation software would be inappropriate for literary texts without ample human interface before, during and after such machine translations. In the case of this study, copious instances were found where the machine translations failed.
 - 220 texts were extracted as being proverbs and idioms in all the three books.
 - Three specific styles of translation were used in each of the books.
 - Word-for-word translation occurred in 65 instances.
 - Sense-for-sense translation occurred in 16 places.
 - Imitation or free style was used in 4 texts.
 - ST meanings were retained in 135 translations,
 - ST meanings were lost in 85 translations.
 - The percentage of meaning regained was 61.4%.
 - The percentage of meaning loss was 38.6%.

CHAPTER FIVE

5.0 FAGUNWA'S WORKS IN TRANSLATION

5.1 Fagunwa and the Literary Tradition

In this chapter, discussions of the three translated works of Fagunwa are presented. As mentioned earlier, these translations are: 1. *FTD*, 2. *FOREST* and 3. *EXPEDITION* respectively as translated by the duo of Wole Soyinka (for 1&2) and Dapo Adeniyi (for 3, see page 1). For a start, some *exposé* of the literary tradition in which Fagunwa wrote his novels would be beneficial. The period of Fagunwa's early childhood (1906-1910), fell within the time when peace was gradually returning into many Yoruba communities. There was freedom from fear of warfare, starvation and slave trade. People were beginning to settle down to their work on the farm and they returned home to enjoy a peaceful atmosphere in the evenings. It was this kind of situation which Delano (1957:1) nostalgically described when he wrote:

Lí ojó wòn ọn nì, lí àsìkò tiwa, ayé rójú, àlàáfìà wà, oúnjẹ pò.

In those days, in our own time, life was pleasant, there was peace, food was plenty.

Obafemi Awolowo's (1968:6) description of the society during this period is clear and very convincing:

The society into which I was born was an agrarian and peaceful society. There was peace because under the Pax Britannica there was a total ban on intertribal as well as intratribal war, and civil disturbances of any kind and degree were severely suppressed and ruthlessly punished. There was peace because there was unquestioning obedience to constituted authority. There was peace because the people lived close to nature, and she (nature) in her turn was kind and extremely generous to them. And there was

peace because the family life was corporate, integrated and well regulated....

During those times, Fagunwa, like many Yoruba children, of his time, enjoyed several interesting story telling sessions with his parents. His father Joshua Fagunwa was a talented story-teller. Not only did Daniel Fagunwa enjoy the stories, he also learnt the art of story-telling from his father. For whenever his father was not around, he usually assumed his father's role of teller of tales, to other younger children in the house. Thus for Fagunwa, the love for story narration and capacity for imaginative thinking all sprung from his home background. The ability to develop the mastery of the art must have waxed stronger when as a pupil teacher, he had several story-telling lessons with his pupils. As a school boy and pupil teacher, Fagunwa must have read works of Ajisafe (1921) — *Enia Soro* and *Iwé Igbádùn Aiyé*, which contain several tales. There is no doubt that works such as Bunyan's *Pilgrim's Progress* influenced his writing.

As Bamgbose (1987) has rightly observed, Fagunwa was quite familiar with many notable literary works in English. These included both original English literary texts as well as those translated from classical Greek literature. Fagunwa, no doubt, must have had access to some good libraries especially that of the St. Andrew's College Library which in his days had a copious collection of such works. Fagunwa most probably read many of such works which stimulated his interest and influenced his kind of writing.

5.2 The Structure of Fagunwa's Novels

A study of the structure of the three novels of D.O. Fagunwa in the study revealed that Fagunwa identified himself with the values of the ruling class in his own time in an undisguised fashion. The content, form, and language of these novels depict Fagunwa's relationship to the colonial ruling class. The small educated elite of which he was a member, was just beginning to form. It owes its existence and establishment to the colonial government which constituted the ruling class in the society. Thus the writings of Fagunwa portray him both as a representative of the nascent elitist society as well as a spokesman of the colonial authorities from the privileged position of a child educator.

In many parts of the novels, Fagunwa reveals himself as a teacher. He comes out to present the values held in high esteem by the colonial society to the up and coming elite. Fagunwa clearly endorses those values that he preaches them with a missionary commitment. The novels are full of sermons. Rather than make didacticism an appendage of the novels, it actually constitutes the mainstay of the entire structure. Fagunwa evidently takes sides in his novels, directly and pungently proclaiming his opinion, which incidentally is that of the ruling class. Fagunwa under his Christian influence does this with such enthusiasm that he does not allow the didactic element to arise from the situation and action themselves. He obligatorily furnishes the reader with a ready-made missionary morality.

Fagunwa, the author, presents himself as a strong admirer of the colonial ruling class. He is so obviously committed to the Christian cause that even though he makes abundant use of the Yoruba oral tradition materials, including its proverbs, idioms and other wise sayings, he ensures that his materials are carefully chosen. They are usually such that can be acceptable to the growing elitist Christian

audience. For instance, as Bamgbose (1971:11) observes concerning the three novels, there is no single record of incantations recited by any of the hunters. In spite of the massive reference to the use of herbal medicine in the novels, Fagunwa, in most cases, merely mentions that an incantation is recited. The reader is not presented with a specimen of Yoruba incantations. This is seen as a deliberate act of avoidance on Fagunwa's part. He must have taken this stance in order to avoid being described as fetish in his writings.

For example, when Akaraogun, the protagonist in *Ogboju Ode* suddenly becomes apprehensive of engaging Agbako in a face-to-face combat, he quickly recites an *ogede*, i.e. incantation so that Agbako may be cast into the thicket (p. 12). Also, towards the end of his second journey into *Irunmale* forest, Akaraogun attempts to cure his beautiful hostess of a serious attack of headache by chanting incantations (p. 39). Much as the readers would have loved to know some of such incantations, Fagunwa, unlike many Yoruba modern writers, deprives his readers of this opportunity. Fagunwa would not like to offend his elitist Christian audience which sees Yoruba incantations as devilish and heathenistic. Going by the Fagunwa narratology, we see the traditional Yoruba society as being influenced, (or improved upon?) by the colonial administration. The power and prestige of the monarchical institution has been greatly reduced. The stability of the society has been disturbed by foreign influence. In the traditional society, the hunter was a veritable source of solace, respect, courage and power. However, with the incursion of colonialism, a new leadership was emerging, which was that of the educated elite. The educated elite who were beneficiaries of the colonial missionary education were increasing in number and influence in the society. They were being accorded greater regard and recognition in the society. This social

group constituted the nascent bourgeois middle class, and identified itself with the ideology of the colonial ruling class. Fagunwa was a member of this middle class. Thus his themes and stories are carefully chosen from the oral literary tradition, so that they will be acceptable to both his colonial missionary audience and the growing elitist class while still doing service to his cultural background.

The novels are made up of numerous self-contained tales and incidents, strung together without any conspicuous narrative link. The structure of the novels is like that of the folktale. There is a task to be accomplished; a journey must be embarked upon and the road to this accomplishment is fraught with problems and difficulties. The task as seen in the structure of *Ogboju Ode*, for instance, has to do with the peace of the society. The peace of the society is disturbed; there is need for a saviour. The society looks for a saviour who is mandated, usually by the monarch, who is the custodian of all authority, to find a solution. He encounters tremendous difficulties but, in the end, he is successful in providing the much needed respite to his people. However, rather than a single straight forward story, it is an unending series of interwoven tales or stories loosely strung together. This accounts for the episodic plot structure of the novels.

Furthermore, each of the journeys in *Irinkerindo* consists of a series of episodes and the team of hunters at Oke Langbodo (pp. 5-71). It also contains six separate stories narrated by Iragbeje at Oke Langbodo, from pages 75 to 99. *Igbo Olodumare* is also made up of thirteen episodes and four separate stories. On many occasions the story stagnates. An example is Akaraogun's stay in a town of fairies where several attempts are made on the *Oba's* life. In *Igbo*, the story stalls exceedingly at the point where Olowoaiye climbs a tree and can no longer come down. The only link between the episodes is the theme of adventure: the hero frees

himself from one adventure and after a short while gets entangled in another. The three series are characteristically identical in the fact that there is no rhythmic movement in the plots. Several independent tales are strung together. In these episodes, speeches are made where proverbs and idioms are freely used. This is perhaps a deliberate intention to achieve a literary end. That is, to prolong the story so that his literary effort will reach an acceptable length. It might also have been that Fagunwa's goal was directed towards achieving a didactic purpose, being a teacher himself. Many of the formal characteristics found in his narration could be seen as simply the result of his attempt to string traditional materials together. All such stories are originally independent, but in the attempt to meet the externally-imposed requirement of length, perhaps, he found them suitable for a book. Nevertheless, Fagunwa had a valid reason for using this form; it was well-suited to his didactic purpose. His strong and consistent aim...is to draw a moral from every encounter and every incident. Barber's first suggestion is legitimately true in view of the fact that by the time of Fagunwa's writing, there had been laid down standards on what should constitute an English novel. For instance, Forster (1927) stipulates that a novel should contain 50,000 words. Perhaps Fagunwa was aware of the emphasis on the volume of a novel, and strove to attain that standard. Although his novels do not meet this mark, they were still published. Certainly, they must have been published for their didactic essence.

5.3 The Translated Novels of D.O Fagunwa

No doubt, Fagunwa has been described as a remarkable pioneer of Yoruba literature. He responded early to the need, which many people felt, but only few could do anything about. The creation of a literature in the native language was highly demanded. This was at a moment when a new cultural consciousness was

beginning to emerge out of changing social and educational conditions. His work appeared at the appropriate phase in the development of the language itself. It was a transition from a purely oral to a written language. With about a hundred years of work already expended upon the task of devising a graphic form for the language, Fagunwa appeared to be consolidating the work done in the past by thus furnishing Yoruba with ample literature. By so doing, he transformed the oral tradition into a written form, into a literate culture. His works remain the reference point in Yoruba literature to date.

Our first concern in this research is to determine as adequately as possible the value of the translations viz-a-viz the styles used, in terms of the coherence of the work as a whole; and in terms of the levels of meaning revealed by the writer's use of language. Our special reference here is the appropriateness or otherwise of the translated proverbs and idioms, the degree of equivalence or lack of it established, and the extent to which the message is preserved in each translation. We are aware notwithstanding, that there may be no universal measure of artistic value across any two languages and that judgement for language use is both culture-specific and individually inspired. However, a translated text must serve the purpose for which it is embarked upon. This is the functionality of style in using language for service. It appears that what Fagunwa seeks to achieve is to make each of his novels a sequel to the earlier one in order to create a unified sequence rather than a juxtaposition of motifs from the Yoruba narrative tradition. Indeed, in the series of adventures that make up the narrative scheme, all the recognizable motifs of forests, weird and strange beings, spirits, ghosts, angels, all form a symbolic whole to depict the human universe as being full of all kinds of characters and experiences. All these he puts together to create an enduring sequence that could

be believed from the already available materials in the Yoruba tradition of narratives. There is a genuine attempt at a more elaborate construction of situation, and a certain measure of endeavours in achieving character more fully than in the folk tales. Both his human and superhuman characters are endowed with life and they are clearly individualized in such a way that their actions are clearly understood. Such actions proceed from moral or spiritual attributes that are given to them at the outset rather than developed in the plot. The characters assume these dimensions in order that they might easily blend with the human community they are supposed to relate with. This technique is to ensure that a great measure of interest necessary to engage the reader is built into the story.

Above all, in making the transition from oral tradition to written literature, Fagunwa brings into play his considerable descriptive power and gives the necessary imaginative scope to the situations he creates. By so doing, he successfully sustains his narrations. The opening pages of *Igbó* represent a remarkable example of his art in this regard.

This observation points at once to the most striking feature in Fagunwa's art – his way with language. He possesses the Yoruba language to a high degree and employs it with consummate mastery. The tone of his language, as has already been observed, is that of oral narrative. This not only gives to his writing an immediate freshness but, reinforced by the use of imagery. This contributes to what Wole Soyinka has called Fagunwa's 'vivid sense of event'. The various shades of living speech give full value to the style of the author who draws the most unexpected effects from the structure of the language itself. Repetition, parallelism, apostrophe, balance of tonal forms, word building and sustained phrasing in the whole passages build up in his works a distinctive linguistic

identity in which Fagunwa's personal taste and feeling for language and the rhetoric of the Yoruba oral literature have become intimately fused. Thus, he exploits most effectively language elements to achieve a distinctive and elegant style of writing.

It can be said that an examination of Fagunwa's narrative technique and the use of language clearly provide a lead into the profound meaning of his work as a whole. His language expresses, in particular, a high sense of humour, word play and sound effects. The atmosphere in each novel, despite its 'ghostly' character, is constantly lightened by touches of warm and familiar humour. The most repugnant character is ridiculed from the outset with a laughable name. A harrowing and almost unbearable situation is quickly doused by some comic interlude. This lightness of touch confers a certain emotional ease not only to the individual situations but also to the whole narrative strain, so that one moves freely in the world of Fagunwa's novels. His creation of this unique world of his is musical to the ear when read aloud and appealing to the mind when imagined.

This quality of Fagunwa's work is not without significance, for the humour and the lightness of his imaginative discourse are an inherent part of their moral purpose. It is not simply in the didactic strain of these novels – which in itself is of value to the Yoruba – that this significance must be sought, but rather in the total world view which the novels reveal. Fagunwa's work reflects a vision of man and his place in the universe. This, admittedly, is not a deliberately worked out and consciously articulated structuring in his novels. As earlier noted, there is something inherent in their symbolic scheme and resonance, which derives from the culture that provides the foundation for his individual imaginative world. The most obvious characteristic of Fagunwa's world is its fusion into a comprehensive

theatre of human drama of the natural and supernatural realms. His characters exist and move within an imaginative framework that removes any barriers between the physical and the spiritual. In more conventional novels, the borders between the physical and the spiritual worlds are better defined.

He has created the universe of his novels directly out of the African, and specifically Yoruba conception which sees the supernatural not merely as a prolongation of the natural world, but as co-existing actively with it. Within this cosmology, the role of the traditional artist is to transpose the real world into his work in such a way as to reveal its essential connection with the unseen, giving to the everyday and the finite the quality of the obscure and of the infinite.

The special position of Fagunwa in this respect is that, while his work relates to this tradition, his art goes beyond it by giving a freshness to the old materials through which it was handed down. His knowledge of Yoruba life and customs, combined with the particular effects of his descriptive and narrative power, gives vividness to the settings of his novels and lends a strange and compelling quality of truth to his evocations. The world of spirits, the realm of fantasy is made familiar and alive, because in these novels, it proceeds from an individual understanding of human life and of the varied moral situations in which it takes place. It is this element in Fagunwa's art, the continuous extension of human fate and responsibility beyond the confines of the immediate social world into the spiritual, which gives to his work its total significance. This significance is inherent in the symbolic framework and connotations of his writing. A simple but valid interpretation of the pattern of situations in his novels suggests that his forest stands for the universe, inhabited by obscure forces with which man stands in a dynamic moral and spiritual relationship or conflict and with which his destiny is

involved or determined. In short, his novels represent a mythical representation of the existential condition of man as expressed in Yoruba thinking. The tremendous adventure of existence in which man is engaged, is dramatized by the adventures of Fagunwa's hunters, who face trials and dangers in which they must justify and affirm their human essence. The very choice of the hunter as the central figure in Fagunwa's narrative scheme is of great importance. This is so because the hunter represents the ideal of manhood in the traditional Yoruba society – the unique combination of physical and spiritual energy. That is the privilege of the ideal man within the universal order.

This underscores therefore the humanist vision of a special kind in the symbolic foundation of Fagunwa's novels. They express a sharp awareness of the necessity, owing to man's precarious existence, for an active confrontation with the world, as well as a triumphant affirmation of man's central place in the entire scheme of creation. It is to this attitude that Olówó-Ayé gives expression in a passage from *Igbó*:

*Ẹbọra tí ó bá fì ojú dì mi, yoo máa ti òrun dé òrun ni, emi
òkunrin ni mo wí bẹ̀ẹ̀, oni ni n ó sọ fún èyìn ẹbọra Igbó
Olódùmarè wí pé, nigba ti Ẹlédàá dá ohun gbogbo ti ń bẹ
ninu ayé tán, ó fì eniyan se olóri gbogbo wọn. (p. 16).*

It needs to be emphasized that here, we are not dealing with an influence from an outside source – that Fagunwa's humanism is not Western or Christian – but that this element proceeds directly from the very structure of the imaginative tradition to which his work is tied.

There is an assertion here that is contrary to the theories commonly peddled by the anthropologists, depicting the African as someone saddled with the weight of his existence. He is to be crushed by it and therefore is inclined to a passive attitude to

the affairs in the universe. Rather, the cosmologies portrayed by Fagunwa of the different African cultures reveal a superb awareness and a thorough understanding of the world in which man occupies a central and privileged position of a world run not simply in human terms alone, but also a polysystem that is comprehensively related to man and determined by him.

For the Yoruba, the balance of human life, the very sense of human existence, consists in the dynamic correlation between individual responsibility and pressure of external events and forces. The understanding that human fate is as much a matter of chance as of conscious moral choice determines the social function of folk tales – their illustration of the moral and spiritual attributes needed by an individual to endow his existence with human meaning. In the folk tale, the imagination is led unwaveringly towards a vision of the world that privileges the role of human will and responsibility, and by the same token reduces the force of the arbitrary and the hazardous. It is this element of the folk tradition that is so vividly drawn out by Fagunwa in his novels. The trials and the travails, coupled with the forces that his heroes confront in their adventures offset the fragility of man, who eventually compensates for it with the strength of his moral and spiritual resources. He surmounts his problems and overcomes his challenges by sheer perseverance and sometimes through a combination of his own efforts and supernatural intervention. It is the understanding of these fundamental philosophies that the works of Fagunwa advance for the reader. When the reader grasps these ideologies in the novels, the relevance of Fagunwa's fantastic world becomes clearer. Here we see someone whose cultural and literary imagination is operating at a more profound and more fundamental level than that of the realistic novel.

5.4 *Ogboju Ode* in Translation

Fagunwa's first novel in the series of five, *Ogboju ode ninu igbo Irunmale*, which was translated by Soyinka in 1968 as *The Forest of a Thousand Daemons* is predominantly based on the first and second methods of translation, that is, the metaphor and the paraphrase techniques. In some instances, there are cases of the imitation style and other outright departures from the expected tradition of translation. Starting from the title of the translation, Soyinka takes some liberty. The translation can be said to be representative only of half of what the original is. *Ogboju ode ninu igbo irunmale* should ordinarily be translated as "*A brave hunter in the Irunmale forest*". Using this translation, the translator would be faced with the basic problem of translating *Irunmale*. In the Yoruba cosmology, the word *irunmale* has both generic and numeric applications. One, it generally refers to all the gnomes, ghommids, spirits, deities and other mythical beings. The second application is also related to the first. The only difference is that it has a numeric significance. It is perhaps a shortened form of *irinwo imale* (*irun+imale*) which if taken literally could therefore mean 400 spirit-beings or wondrous creatures. However, according to Soyinka in the prefatory notes, the idea of 400 to describe these beings would not be acceptable. This is because it would diminish the semantic significance of the Yoruba original where the forest in question is reputed to be populated by (numberless or) *one thousand and one* spirit-beings. This is the basis for Soyinka's choice of the preferred title whether justifiable or otherwise. A more appropriate title in English would then have been, *A Brave Hunter in the Jungle (or Forest) of Numerous Spirits*. A title such as this would have nullified the essence of the number of the spirits, since there is no particular mention of their total number in the entire story.

Furthermore, Soyinka retains a number of Yoruba lexical items for which there are no ready English language equivalents such as *Agidigbo* (a kind of long drum), *Ado* (a small guard for keeping charms), *Bembe* (another kind of drum), *Sanyan* (a kind of Yoruba flowing gown of much value).

Soyinka renders Yoruba proverbs in this novel using Method 1 (metaphrase) as “*Bi eegun eni ba joo re, ori a ya ni*” translated as “when our masquerade dances well, our heads swell and do a spin”. In this rendition, Soyinka introduces an addition (*do a spin*) for a particular effect which is not in the original. In this proverb alone, two styles are combined: metaphrase and imitation.

This is followed by another proverb “*Emi le jo, iwo le lu, kokoro meji lo pade*” as “I can dance and you can drum, this is the meeting of two grubs”. This Yoruba proverb is followed by *Owe agba ni*. However, in translating this, Soyinka adds his own words by saying “... forgive me, it is a proverb of our elders”. This superfluity is only permitted in imitation style of translation.

“*Ni owuro ojo daradara kan bayi, ti oju ojo mo kedere*”

is translated as,

“*It all began one beautiful morning, a clear day break*”.

The addition of the introductory sentence *it all began* is Soyinka’s creation. It is not contained in the original work.

He follows the same direct translation for:

“*Mu ohun ikowe re, beresi ko itan ti emi o so wonyi sile*”

as:

“*Take up your pen and paper and write down the story which I will now tell*”.

However, in introducing himself to the reader, the protagonist of *Ogboju Ode* says,

“Emi ni Akara-Ogun, okan ninu awon ogboju ode aye atijo”

which Soyinka translates as:

“My name is Akara Ogun, compound-of-spells, one of the formidable hunters of a bygone age”.

This is clearly a paraphrase of the original text, but again it contains some arbitrary extra, *Compound-of-spells*, which is not indicated in the source text. If Soyinka had meant to translate *Akara Ogun*, (the protagonist’s name), as *Compound-of-spells*, (a practice which he does not maintain throughout the novel), then he has discarded an existing equivalence which is already established in earlier translations.

For example, in the Yoruba version of the Holy Bible we see:

*“...pase ki awon okuta wonyi di **akara**”,*

*“...command that these stones be made **bread**”* (see Matthew 4:3).

So, *Akara Ogun* would have been more appropriately translated as:

Bread-of-charms, Bread-of- medicine, The loaf of poison, The poisoned loaf.

This last option would have been the best choice realizing that the protagonist remains an ‘unswallowable’ morsel to witches and wizards, even to daemons throughout the story as the protagonist boasts.

5.5 *Igbo Olodumare* in Translation

A striking observation about this translation begins from the translation of the title. Soyinka’s translation of the title is shocking and unexpected. This is because it does not lend itself to international intelligibility and standard global translatable

lexicology. The translated version: *The Forest of Olodumare* obviously omits the recognition of an equivalence that already exists in literature. One would have expected a translation such as,

The Forest of the Almighty (or Almighty God or The Most High).

This would have been in agreement with the existing translation of *Psalm 91* of the Holy Bible as shown below:

Psalm 91: “*He that dwelleth in the secret place of the **Most High** shall abide under the shadow of the **Almighty***” (King James Version).

Orin Dafidi 91: “*Eni ti o jokoo ni ibi ikoko Oga-Ogo ni yo maa gbe abe ojiji **Olodumare***”.

The use of *The Almighty* or *Almighty God* would be in tandem with the Holy Bible which is already an older and an established translation.

Also, the celebrated religious book titled: “*Olodumare: God in Yoruba Belief*” by the renowned Late Professor Bolaji Idowu, a pioneer professor of Religious Studies at the University of Ibadan, Nigeria, also predates Soyinka’s translation. *Olodumare* therefore is not untranslatable.

In the same vein, if the English version of a popular Christian Hymn is compared with the Yoruba version, *Almighty* or *God Almighty* would be an appropriate equivalent of *Olodumare*. The song goes thus:

“*Holy, Holy, Holy, Lord God Almighty....*”

“*Mimo, Mimo, Mimo, Oluwa, Olorun, Olodumare....*”

Without any footnote or explanatory annotations, the English-only audience will find it difficult to know what Soyinka means by “*Olodumare*” in his translated title of the novel. The translation of Soyinka is expected to have benefited from this inter-textuality.

In addition, the inclusion of the two words '*In the*' in the title, is an unnecessary addition, which is resonant of imitation style.

Igbo Olodumare, like *Ogboju Ode* is a very popular novel. The book has had about twenty reprints since 1949. There is no doubt that Fagunwa, as in his other works, was aiming at a school market because the stories he tells are set in the atmosphere of fairy tales and every event he relates point to a distinct moral lesson. This is obviously the medium of teaching school children.

The story of *Igbo Olodumare*, (*Forest*), opens in this way: The author suddenly comes across his old friend Akara-Ogun, whom he has not seen for a long time. Akara-Ogun says he has an important story to tell: namely the exploits of his late father, Olowo-Aiye, in the forest of the Almighty. He asks the author to take the pen and paper to record the story. He then proceeds to telling the story of how Olowo-Aiye sets out to the famous forest in spite of the warnings of his friends. Even before he reaches that forest, a diminutive and devilish spirit called Esu-Kekere-Ode tries to stop him, but the spirit is overcome in a fierce fight.

As he proceeds, Olowo-Aiye suddenly encounters two beautiful women walking non-chalantly in the forest. The younger one, Ajediran, makes advances to him. Even though it is clear that the women are witches, Olowo-Aiye falls in love with her and decides to marry her. Olowo-Aiye goes in search of further adventures equipped with powerful charms from his wife, which enable him to change himself into any kind of animal. When Olowo-Aiye reaches the gate-keeper of the Forest of the Almighty, he is asked to swear on a large book which contains all the sins in the world. Olowo-Aiye refuses to swear and a terrible fight follows during which each of the two fighters transforms into different animals. Finally, Olowo-Aiye in

the form of an elephant kills the gate-keeper who has transformed into a snake. Olowo-Aiye is greatly thanked by the king of the forest for killing the wicked gate-keeper. He is feasted for three months, and the king of the forest of the Almighty finally weds him to Ajediran.

The happy couple was about to leave the forest but Olowo-Aiye, one day, goes elephant hunting and he misses his way. He misses his way for three years, and never knows that in the meantime, his son Akara-Ogun is born. After frightening adventures, Olowo-Aiye is consoled by his dead mother who comes to meet him and finally he runs into Baba-Onirugbon-Yeuke, a wise old man with a very long beard. From the old man he learns much wisdom and many stories and parables. He is even taken to the fearful house of Death, who is Baba-Onirugbon-Yeuke's neighbour. When a new elephant hunter arrives at the place, the famous Ijamba Foriti, they decide to find their way out of the forest. However, before they reach their homes, they still have to brave Ojola-Ibinu, the king of all-world's snakes. They are taken prisoners in the kingdom of the snakes, and only when they succeed in killing Ojola-Ibinu do they manage to escape.

It is a succession of adventures, fantastically strung together. There are elements of traditional Yoruba stories in his books, but Fagunwa does not draw as heavily on Yoruba folklore as Tutuola. Most of the stories are invented; many of them are also taken from European tradition. The true Yoruba flavour of Fagunwa's work lies not in the material he uses, but in the language, in the manner and tone of his storytelling. These are the elements to which the average Yoruba reader responds with delight. Fagunwa has the humour, the rhetoric, the word play, the bizarre imagery which the Yorubas like and appreciate in their language. He impresses the reader

with his knowledge of classical Yoruba ('deep Yoruba' as the phrase goes) and he is as knowledgeable in proverbial and idiomatic expressions. He uses the language creatively and inventively, constantly adding to the traditional stock of imagery and enriching the language.

Fagunwa's language is extremely visual: of a man in love, he says 'love is spread across his face like palm wine overflowing a calabash'; a sad man 'hangs his face like a banana leaf'; a quarrel 'sticks in the throat like a fish bone'; a liar is a man 'who has blood in his belly but spits white saliva'; when a man is afraid 'his bottom changes to water'. Fagunwa's language is enlivened by a frequent and often startling use of personification: instead of saying the hunter fired a shot he has 'the hunter called the gun—the gun answered'. When the lion queries the other animals and they dare not reply, Fagunwa says 'the question killed the reply and ate it'. His language is studded with proverbs, both traditional and invented ones. They give a fatherly, benign moral tone to the whole book and may add to the popularity of these novels among schoolmasters. They also add colour and flavour to the language.

Readers are certainly amused when they imagine his abilities to describe fine details. The following passage is typical of Fagunwa:

'Ojọ òlá sí ní ojọ naa, nígbà tí àwọn méjéjì fí ojú gánní ara wọn, ìjàmbá pàdé ìjàngbò, sìgìdì pàdé àhònnú, kìnìún mejì fí ojú rí ara wọn. Orúkọ ẹbọra yì ní Èsù-kékeré-òde: kò wọ ẹwù bẹni kò wọ sòkòtò, kò dé filà bẹni kò sán ibànté, ewe ní alákorí fí n bo àsírí ìdí kiri; ojú kan soṣo ní ó ní, eléyìnì sí gún rébété bí ọ̀ṣùpá títóbi, Èsù-kékeré-òde kò ní imú rará, nítorí ojú tí tóbi rékojá ibi tí ojú mọ, ẹnu rẹ sí gbòòrò bí ibú àtéléwọ, ehín ẹnu rẹ dàbí tí kìnìún...'

Translated as:

“A memorable day it was: danger met with trouble, succubus confronted incubus, two lions looked each other in the eye. The name of this creature was Esu-kekere-ode, Tiny Fiend of the Border. He wore neither smock nor trousers, he neither sported a cap nor wore a loincloth, deploying only leaves to cover his genital region. He had only one eye and that was mounted on his head like a full moon. There was no nose to his face, but his eye extended beyond the border of his mouth and was flat like the palm of the hand. His teeth were similar to a lion’s....”

Fagunwa is fond of rhetoric. He likes words. He likes to pile them up, say the same thing over and over again in infinite variation. He is a master of rhetoric, who can make repetitions and variations swing in a mounting rhythm, like Yoruba drumming. When Olowo-Aiye meets the spirit, Esu Kekere Ode, in the bush, the fearsome and arrogant Esu queries him thus in *Igbo*:

“Tani ó? Kíni ó? kílo jámó? Kílo jé? Kílo jásí? Kílo íwá? Kílo ífẹ? Kílò íwò? Kílò írí? Kílò írò? Kíni ẹ ó? Níbo lo tí íbò? Níbo lò írè? Níbo lò ígbé? Níbo lo írìn? Dá mí lóhùn! Ọmọ ènià dá mí lóhùn ní gbólóhùn kan.

Translated as:

‘Who are you? What are you? What are you worth? What are you up to? What will you become? What are you seeking? What do you want? What are you looking at? What are you seeing? What are you thinking? What is wrong with you? Where are you coming from? Where are you going? Where are you living? Where are you walking? Answer me, child of man, answer me in one word.’

Another typical passage is the one in which Fagunwa describes the diseases which Akara-Ogun's father, who was a great native doctor, could heal. The description goes thus:

Eníti ó ní wárápá, baba mi wo wárápá fún u, eníti o ní sòbìyà, baba mi wo sòbìyà rẹ sàń, òkẹ àìmoye àwọn adètè ni on si sọ di gbajúmọ ninu ile wa. Baba mi fi iyà jẹ sọpònná; o fi àbùkù kan òkẹ ilẹ; ó ba làkùrègbé lórúkọ jẹ; inú rírùn di èrò èhìn; orí fifọ di ẹni kékeré; èhìn dídùn kò le sòrò; ikọ ti sá pamọ; aràn àiyà bá ẹsẹ rẹ sòrò; jẹdijẹdí dáké minimini; ibà ńrìn tìrònú; ẹgbẹ ọrìn dọrí kodò; kúrúnà ńsókún; egbò ńpòsé; ifọn fa ojú ro; ọtútù si ńkàánú.

Translated as:

'And the epileptics were cured by my father, and those who suffered from guinea worm were cured likewise, and thousands of lepers became healthy people in our house. And my father punished small pox, and attacked malnutrition; he spoiled the reputation of rheumatism, and turned stomach pain into a pauper; and headache became a helpless child, and backache was speechless; cough went into hiding and pneumonia fled; the tiny itching worms kept dead silent and fever was lost in thought; dysentery bent its head, the sore wept and the stomach ulcer was disgusted; the rash wrinkled its brow and the cold cried for help.'

5.6 *Ìrìnkèrindò* in Translation

Dapo Adeniyi's translation of the title of this novel equally calls for attention. Although *ab initio*, he declares that he takes after Soyinka's (1968) translation ideology, and in fact uses several of Soyinka's expressions found in the first novel, *Forest of a Thousand Daemons*, his personal style can still be identified. *Irinkerindo ninu Igbo Elegbeje* as an expression would have been more accessible as *Adventures (or Exploits or Wanderings) in the Forest of Elégbèje*. This is

because *Elégbèje* is a compound word derived from Ele+Ègbèje” which means *owner of +one thousand four hundred (1,400)*. In other words, *Elégbèje* means one who owns 1,400. The unanswered question is *egbeje kinni?* One thousand four hundred what? Could it be of demons? Or could it be fairies? They might have been elves too or even spirits. They could also be ghomids, charms or animals. The reader certainly does not know whether the narrator means *egbeje igi*, *egbeje eye*, *egbeje eso* or *egbeje oogun* and such like. Nevertheless, in line with the story in the first saga, *Ogboju*, (FTD), we can deduce the meaning to be *egbeje irunmale*, 1400 daemons or deities or spirits.

Furthermore, the reading of the story reveals that Irinkerindo is not just a concept or word. It is the name of the protagonist in the story and therefore a proper noun. If it is a name, it is all right if left untranslated because the translators have not maintained a tradition of translating names. Therefore, a more appropriate caption for the story would have been *Irinkerindo in the Elegbeje Forest* or *Irinkerindo in the Forest of 1400 Spirits* or *Irinkerindo in the Forest of Elegbeje* or any other similar adaptation therefrom.

So, the present title *Expedition to the Mount of Thought* is not appropriate. This is an instance of a deliberate departure from the expected. The imitative style is observed to have been employed here in this translation.

5.7 Soyinka and the Translations of Fagunwa

The language of Soyinka’s personal writings (drama, poetry, prose and autobiographies) has generated a considerable amount of controversy among readers, scholars and critics. As earlier noted, some critics feel that Soyinka’s

syntax is too sophisticated for casual readers to understand. Eustance Palmer (1979) feels uneasy with the language of Soyinka, especially in *The Interpreters*, a text most scholars regard as an embodiment of Soyinka's literary skills as a playwright, poet and a novelist. Views like this have given birth to the myth that Soyinka's language makes his works incomprehensible. The foregoing assumptions are not too far-fetched because Soyinka's works do not lend themselves to an easy understanding by ordinary readers. Soyinka's literary language has, therefore, constituted a problem for both the scholar and the general reader of his texts. However, these criticisms are not applicable to Soyinka's translations of Fagunwa's "*Ogboju Ode*" and *Igbo Olodumare*. In these translated novels, Soyinka follows the basic principles of translations, devoid of jaw-breaking words. In these translations, he has mellowed down his stylistic arsenal to the level of an average reader. The only thing that is absent in his translations is Fagunwa's Yoruba humour which is slightly different from the typical English humour as in the case of a character of "*Onirungbon-Yeuke*", a man with a goatee which is a derogatory term for a man with a small beard on his chin. One conspicuous difference between the Yoruba texts and Soyinka's translations is the re-ordering or lumping of the paragraphs of the original Yoruba texts. A typical example is where Akara-ogun introduces himself to the reader thus,

*"Emi ni Akara –ogun, okan ninu awon Ogboju
ode aiye atijo. Ode ni baba ti o bi mi ise.
Ologun ni ise pelu. baba mi ni egberun ado,
ato re je egberin, onde si je egbeta. Otalugba
sigidi ni mbe ni ile wa, osanyin ibe ko si se fenuso ;
anjonnu ni ima so ile de baba mi bi on ko ba si ni
ile nitori ko si eniti iwo ile re lehin re : ewo ni;
sugbon bi on tin i ogun to ni, sibe on ko ka apa*

iya mi : nitori ogbologbo aje ni iya mi ise.
Ni akoko igbakan, omo mesan ni baba mi bi,
emi si ni agba gbogbo won; iyawo merin ni
o ni pelu iya mi sin i iyale gbogbo won- on bi
omo merin, iyawo ti o tele e bi meta, eketa bi meji,
ekerin ko tile bi rara. O se ni ojo kan, iya mi
ati okan ninu awon iyawo wonyi ja nwon si ko
ejo na lo si odo baba mi on si da iya mi
lebi, eyiti o mu ki iya mi binu pupo o si pinnu
lati gbesan. O beresi ihu iwa aje re tobe ti o pa
o ninu awon omo baba mi o si pa
iyawo meta ki odun na to pari, o wa je pe o ku
emi nikan gege bi omo,
o si ku on nikan gege bi iyawo”.

“My name is Akara-ogun, Compound-of-Spells, one of the
formidable hunters of a bygone age. My own father was
a hunter; he was also a great one for medicines and spells.
He had a thousand powder gourdlets, eight hundred ato,
and his amulets numbered six hundred. Two hundred and
forty incubi lived in that house and the birds of divination
there without number. It was the spirits who guarded the
house when he was away, and no one dared enter that house
when my father was absent—it was unthinkable.
But deep as he was in the art of the supernatural,
he was no match for my mother, for she was a
deep seasoned witch from the cauldrons of hell.

Once my father had nine children, of whom I was
the eldest; four wives and my mother was the most
senior of them. She had four children, the wife who
was next to her had three, the next two and the fourth
had none at all. One day my mother and another of these

wives had a quarrel and took the case to my father for settlement. He found my mother at fault and this so angered her that she resolved to take vengeance for the slight. She became so ruthless in her witching, that, before the year was out, eight of my father's children were dead and three of his wives had gone the same way. Thus was I left the only child and my mother the only wife".

The above two paragraphs form only one paragraph in the Yoruba text in which Akara-ogun's self-introduction and his father's family are lumped together. The next paragraph, a kind of advice to bachelors follows a word-for-word translation.

Fagunwa: *"Wo mi, ore mi, bi o ko ba iti ini iyawo, jowo ronu ki o to ni".*

Soyinka: "Look on me, my friend, if you are not yet married, consider the matter well before you do."

More examples of literal translation from Yoruba to English are found on almost every page of the novel as:

Fagunwa: *"Nigbati mo di omo odun mewa ni mo ti nba baba mi lo si igbo ode; nigbati mo si tito omo odun medogun ni mo ti da ni ibon fun ara mi".*

Soyinka: "By the time I was ten I had begun to accompany my father on his hunts, and at fifteen I possessed my own gun".

One other noticeable peculiarity of Soyinka's translation is the juxtaposition of Yoruba and English lexis as in:

"about the third month of my twenty-sixth year I seized my gun one afternoon and headed to Irunmale, the Forest of a Thousand Demons. A huge forest is Irunmale."

One would have expected Soyinka to write this portion exactly the same way he has translated it at the first mentioning.

5.8 Convergences and Divergences in the Works

In discussing the similarities and differences between the Yoruba and the English versions of these novels, especially as far as the proverbs and idioms are concerned, it is pertinent to highlight once again the basic methods of translation employed by the translators. Three main methods are identified:

Method 1

Metaphrase: This is word-by-word and line-by-line translation which corresponds to literal translation. This style is highly lexical and it is said to be very faithful to the original script.

Method 2

Paraphrase: This style has some latitude. It looks beyond the text and sees into the message of the script. Here, the author's intention is kept in view by the translator, so as never to lose sight of the main thrust of the script. The implication of this is that the words of a text are not so strictly followed as the sense. This involves changing whole phrases and more or perhaps less, in order to find what corresponds more in the target language (TL). This style is known as sense-for-sense.

Method 3

Imitation: This style is a departure from the two discussed earlier. It forsakes both words and sense. This corresponds to what is regarded as very free translation and it is more of an adaptation. From the study of these novels both Soyinka and

Adeniyi use the three basic techniques in their translations of the novels under study.

5.9 Contextualizing the Novels in this Study

The adventures of *Ìrìnkèrindò* begin with his father sending him to find and bring back a lost relation. Three days before he returns home from this journey, his father *Oyíndayépò* dies and *Ìrìnkèrindò* is filled with grief. Shortly after this incident, the king sends for *Ìrìnkèrindò* and asks him to go to a place called *Òkè ìrònú* which is located in *Igbó Elégbèje* in order to pluck the fruit of the Tree of Reflection. This is where Dapo Adeniyi takes his translated title. It is said that if this miraculous tree is planted at the source of a river, all the people who drink the water from this river will be full of wisdom. *Ìrìnkèrindò* accepts the assignment and sets out to look for other brave hunters who would accompany him on the trip. He finds several people but the most important of whom are: *Ìbèmbé-Ọlókùnrùn*, an exceedingly fat person and compulsive eater; *Kùmódìran*, a weird man born of a union between an elephant and a leopard disguised as a human being; *Aiyèdèrù-èdà*, who is made the second in command to *Ìrìnkèrindò*; *Inúlaiyéwà*, a man who has suffered a lot of hard-ship; *Ewé-èye*, a renowned medicine-man; *Olójú májèlé*, who can see any distant object with his magic elephant tusk, *Filásaiyépò*, a jet-black man who grew up in Hell, and *Ìrèké*, a wonderful singer and dancer. In all, there are fifty hunters that set out on the journey to *Òkè ìrònú*. Before the journey begins, *Ìrìnkèrindò* loses his mother.

After a rousing address by their leader, the warriors set out on their journey which takes them first through *Igbó Irínmalè*. In this forest, they meet several characters: a woman selling diseases, the familiar helper *Ìrànlówó*, and three malevolent

fairies who are responsible for the death of *Gòngòsútàkiti*, one of the warriors. Still continuing with their journey, they meet the twin brother of the Devil, *Èlégbára*, and his fifty sons. On the approach of this hideous creature, the hunters scatter and hide themselves; but the creature discovers *Aiyèdèru-èdá* who points to where *Ìrìnkèrindò* is hiding. After fierce struggle, the two warriors escape and *Ìrìnkèrindò* swims across a river. On getting to the other side, he meets a beautiful lady who assists him to get back. This lady makes the fairy in *Filásaiyépò*'s cap fly all the hunters to safety with the exception of the tardy one, *Ìgbín Ènìà*, who is captured and eaten by *Èlégbára*.

The warriors now move on to a strange city inhabited by foolish people. This city is called *Ìlú Èdìdàré* and its ruler is *Òmùgòdiméjì*. The people of this city are extremely filthy and most of them go about nude. Their customs are strange. For example, a father prostrates to his son in the morning, young people send their elders on errands, and a corpse is never buried but eaten. After several unsuccessful attempts, the hunters succeed in having an interview with the king of the *Èdìdàré* who, like his subjects, is a filthy, uncouth person. While in the palace, they see the king's senior wife who enters completely nude, and they also witness a fight between the king and one of his wives who beats him up thoroughly. Shortly after this incident, the king dies of smallpox and is succeeded by his son *Òmùgòdiméta*. The new king takes *Ìrìnkèrindò* to the City Council where he hears '*Ìgbàgbó Onjẹ*' (the Creed on Food) being recited and sees the king disgraced in a divorce case and a debtor's case both of which involve him and over which he sits as the judge. Finally, the king promulgates two laws against *Ìrìnkèrindò* and his friends, and the latter retaliate by fighting with the king and his people. Following their defeat, the people cede their city to the warriors who appoint one of their

numbers to rule over it as a governor. The import of this aspect of the story is to project these travelling warriors as ambassadors of knowledge and civilization; people who have come to teach these brute natives the higher order of modern living. This is very typical of the purposive incursions of the white missionaries into Africa, for whom Fagunwa is speaking.

The next incident on their journey is the encounter with *Ìgbéraga-Ìbàníjé*, a man clothed in a bright garment of pride which he cannot get rid of, and his wife *Ahóndiwúrà*, a woman with an elongated tongue which hears all that is said and tells tales about everyone. The travellers meet these two fairies in a valley called *Aginjù Babalórìsà*, and the fairies appeal to them to help rid them of their unwanted garment and tongue respectively. This the travellers successfully accomplish, and they part with the fairies. Later they meet a benevolent fairy, *Adéforítì*, who tells them his life-history and takes them to his home in the ground. There, in a beautiful palace, the travellers enjoy themselves for they are able to get whatever food they desire. Their host then requests them to clear some land on which he would like to put up a building, but when they cannot do it, *Adéforítì*, on the advice of his mother, decides to go to *Òrun Àpádì* (Hell) with his guests to look for labourers to clear the plot. The travellers now leave *Adéforítì*'s house and find themselves in the city of the eccentrics (*Ìlú àwọn Alásejù*) where the ruler is called *Aláseté*. Here, they find that everything is regimented: there is a fixed time for eating, and even for weeping. The main thing that happens in this city is the meeting between *Wèrédiran* and the hero, *Ìrìnkèrindò*. During a visit to this stupid man, *Ìrìnkèrindò* discovers how *Wèrédiran* lost his wife and is even shown the nasty letter written by this woman. The travellers quickly depart from the city of the eccentrics the following day.

The next phase of *Ìrìnkèrindò*'s adventures concerns his love affair with *Ìfèpàtàkì*, the beautiful woman that saved him from *Èlégbára*. Months after they have parted, *Ìrìnkèrindò* suddenly discovers that he is in love with her. He sends a little fairy to find her and she responds with a letter. This is the beginning of an exchange of love letters between the two until the woman finally accepts *Ìrìnkèrindò*'s proposal. A sumptuous marriage feast is then held at which men, fairies and animals are present. The wedding which is like a royal wedding ends with an exchange of elaborate marriage vows with the couple and their friends spending a three-month honeymoon at the city called '*Ìsimi-àlàfíà*' (Rest of Peace). Here, they visit the house of *Òpitànpáró* where a renowned story-teller, *Ìtándìran*, narrates three stories: the story of the three hunter friends, the story of the weaver-bird and the farmer, and the story of the princess *Ewédàpò* and her three princely suitors.

The travellers then continue their journey and reach a city called '*Ìtànjẹ-ènìà*' (Deceit of Men) where *Aiyèdèru-èdá* tries, by presenting false evidence, to persuade *Ìrìnkèrindò* to believe that *Ìfèpàtàkì* is an unfaithful wife. The result of this is that *Ìfèpàtàkì* in anger at her husband's gullibility packs her things and goes away from *Ìrìnkèrindò*. Another act of treachery by *Aiyèdèru-èdá* is an attempt to assassinate *Ìrìnkèrindò*. When the travellers reach '*Odò Èjẹ*' (The River of Blood) where confession of sins have to be made, *Aiyèdèru-èdá* makes a full confession of his treachery and previous evil deeds following which he dies while crossing the river.

After crossing *Odò Èjẹ*, the travellers reach *Igbó Elégbèje*, a thick, dark forest at the entrance to which is a weird pillar whose top can change into different types of animals or human heads. Here, the warriors are challenged by the gate-keeper of the forest who informs them of the impending encounter with the animals of the

forest. These animals led by their leader, *Ìnàkí-Ìbèrù*, wage a prolonged battle with the travellers who manage to overcome them only through the intervention of *Ìrìnkèrindò*'s dead father and mother. After this victory, the travellers head for *Òkè Ìrònú* and there they pluck the fruit of the Tree of Reflection (*'èso igi ìrònú*) and the fruit of the Tree of Trust in God (*'èso igi Ìfèhìnti Olódùmarè*). The warriors then make their way home to their king, following reconciliation between *Ìrìnkèrindò* and his wife.

5.10 Fagunwa's Opinions on Fiction

The late Chief Daniel Olorunfemi Fagunwa is undoubtedly one of the most important authors in Yoruba literature. According to critics who have read his works in the Yoruba language, he has no equal as a skilled storyteller and has never been surpassed as a stylist. Ayo Bamgbose in a book published on Fagunwa's fiction, states that: "Apart from his skill as a story-teller, Fagunwa's main claim to greatness as a Yoruba novelist is his language" (1971:108). Great writers and critics such as Ulli Beier (1967), Irele (1975), Olubunmo (1963) and Olabimtan (1975) have all voiced essentially the same opinion on Fagunwa's skills as they all agree that Fagunwa is remarkably gifted in powers of verbal invention and literary expressions. Reading through the series of Fagunwa's novels, one can see into his philosophical and literary mind to know what he believes the writer should be to his society. Also, the major pre-occupation of a novelist is determined through a cross sampling of his titles and themes. Fagunwa also lets us into his social philosophy as a writer. In an article, "Writing a Novel", retrieved from the *Teachers' Monthly*, a publication of the Ministry of Education in his own days, we discover Fagunwa as a teacher of fiction writing :

Teachers often ask questions on the writing of a novel. Of late, these questions have increased. How do novelists produce their works? What is the difference between a publisher and a printer? What are phantasia novels? etc. Here an attempt is made to reply some of these questions, and the reply represents my own personal opinion. A novel is a written prose fiction. It has developed from the word "romance" which is applicable to verse as well. Also we sometimes hear of "Novels in Verse." In other words the writing of a long story in a connected form, which, though it had not happened, is presented as though it, in fact, had happened, may be regarded as a novel. The aim of a novelist is to present to the public something interesting to read, and the success or failure of a novel lies in how far it can get hold of its readers and compel them to read on. This is why its place is of special importance in a community such as ours where people as a rule do not read works in their own languages except in so far as they have a bearing on the passing of this or that examination. Now, all aspects of life do not interest people equally. Love for instance interests most people. We like to love and be loved. We also like to watch those who love or being loved. Money interests all: we need at least some for our existence and so we are interested further in the rich and the poor. Adventure interests some but not all. We hear of people who walk long distances, swim wide expanse of water or climb mountains. The mysterious interests us in one way or another. What for instance happens to us after death? Is it true that if we behave well on earth, we go to Paradise and otherwise to hell? Are there ghosts? Do spirits inhabit trees, rocks, rivers, streams, etc.? What a novelist does is to present one or more of these aspects of life and weave a long story around whichever he takes. All these aspects of life are not equally difficult to write about. A novel based on love is not very difficult to write because even if all the true stories of love we hear are written and joined, they easily look like fiction. Equally a novel based on money is not very difficult to write since stories connected with misappropriation of money are common in real life. A novel which involves the mysterious is perhaps the most difficult to write. In such a case the writer goes really into the world of imagination and therefore it is necessary for him to have

had an inborn gift of imagination. In literary history, only few brains had produced this type of writing and the products have lived long. John Bunyan has been described as the father of English novels. His Pilgrim's Progress describes no other thing than the journey from this world to the world to come. So is Spenser's Faerie Queene a novel in verse. The term "Phantasia novels" is an invention used for describing novels written in African languages in Nigeria but, in literary language, I have never heard of that term. However, I know the type of novels that the majority of Western Nigerians have written. My having been a long time in the Publications Section of this Ministry, and being responsible for reading and assessing Government publications has placed me in a position to know what our people write about. Let me say, in the first place that it is not correct to say that all Nigerian novels have something of phantasy in them but the majority do. I usually term this Spenserian because they so much resemble the works of an English writer, whose works were published in the late sixteenth and early seventeenth century A.D., called Edmund Spenser. The fact about them is that if well-handled they have a peculiarly forceful way of driving an idea home. They interest Nigerian readers a good deal and I have always encouraged rather than discouraged them. Compare this personification in Book I of Spenser's Faerie Queene. In Spenser's view, the reformed Church was full of misdeeds. He does not as a result describe these acts of omission and commission in mere words, but instead, he personifies Error as a horrible monster half-serpent half-woman living in a dark, filthy cave, to be fought by a knight who himself was the son of a fairy. Here, when everything of the misdeeds of the Church could have been forgotten, the picture of this monster would remain in the mind. As has been pointed out above, our duty is to present to our readers what we know will interest them. We should not merely copy others but should give first consideration to the need of our society. Experience has shown that British humour is not the same as the African's, and while it is doubtful whether the British would like an element of phantasy in a novel, surely some of the continentals will do. Besides, there is nothing wrong in making our own kind of writing our special contribution to the literary history of the world. The

Nigerian society is broadly divided into two, namely, the educated section and the non-educated, (those who had been to school and those who have never been). A big slice of the former together with nearly all the latter believe in juju, spirits, ghosts, etc. and a novelist should take an account of this. (D.O. Fagunwa “Writing a Novel” in *Teachers Monthly*, published in 1960).

It is worth noting that in this article, it seems that Fagunwa puts his emphasis on imagination and not on style *per se*. In fact, hardly a word is said about the manner in which an author ought to express himself. Fagunwa evidently places *the matter* before *the manner* that is, treating the subject bigger than the style in his literary scale of values. He canvasses that every novelist aspires “to present to the public something interesting to read,” but he feels that the best way for any writer to attempt to fulfil this aspiration is through a careful selection of the theme that would have widespread or popular appeal. Money and love are not only intrinsically interesting subjects but are also quite easy to write about because everyone knows something about them or is affected by them from firsthand experience.

Adventure stories, on the other hand, may not have universal appeal but are also of interest to some readers. This is the kind of fiction that fascinates people “in one way or another” but is “perhaps the most difficult to write” because it requires “an inborn gift of imagination.” Curiously, this was the kind that Fagunwa himself most favoured and always wrote—a kind known then in Western Nigeria as the “Phantasia novel.” As its name implies, the Phantasia novel contains elements of fantasy derived from the “world of imagination.” It is not always rooted in tangible mundane realities but is concerned with “the mysterious”—that is, with things belonging to the other world. Such notions that this genre addresses could not be

verified empirically. Notice that Fagunwa defines “the mysterious” as a realm of metaphysical speculation. He seems not to have been interested in writing “*whodunits*”, gothic romances, or the science fiction. His literary eyes appear to have been fixed on the larger mysteries of life and death, flesh and spirit, essence and existence. “What, for instance, happens to us after death? Is it true that if we behave well on earth we go to Paradise and otherwise to hell? Are there ghosts? Do spirits inhabit trees, rocks, rivers, streams, etc.?” It is in this higher order of imaginative exploration that Fagunwa’s style emerges from.

This becomes even clearer when he cites examples of English fiction concerned with “the mysterious.” The first work mentioned, John Bunyan’s *The Pilgrim’s Progress*, is not at all surprising because Bunyan has frequently been discussed as an important source of inspiration for Fagunwa (Bamgbose 1971:24-26; Lindfors 1979:57-65). Nevertheless, Spenser’s *The Faerie Queene*, an allegorical verse epic antedating *The Pilgrim’s Progress* by nearly a century, comes as a mild shock because one does not expect that someone with Fagunwa’s limited educational background (primary school plus three years at a teachers’ training college) would have been exposed to this venerable classic. Certainly no literary critic or commentator on Fagunwa’s writing has ever mentioned it as being among the books that had an impact on him. Bamgbose, who devotes an entire chapter of his book to Fagunwa’s “Background and Sources” (1971:8-30), cites *The Odyssey*, classical Greek mythology, the *Arabian Nights*, Aesop’s *Fables*, Marlowe’s *Doctor Faustus*, Defoe’s *Robinson Crusoe*, and scenes from Shakespeare, Milton and Chaucer as sources of inspiration for Fagunwa, but he makes no mention of Spenser. Yet in retrospect, Fagunwa’s tribute to Spenser seems perfectly natural and right. *The Faerie Queene* displays precisely the kind of vivid didactic

transcendentalism that makes both Bunyan's *The Pilgrim's Progress* and Fagunwa's *The Forest of a Thousand Daemons* so memorable. All three are episodic religious parables that imaginatively explore "the mysterious" through allegory. All the three of them attempt to instruct as well as entertain their readers. These are the achievements of the Fagunwa classics.

Fagunwa, no doubt, believes that literature, even at its most diverting and pleasurable, ought to have a serious purpose. In fact, he considered it the writer's duty to capture the attention of readers and "compel them to read on" for their own edification and enjoyment. If literature then had done nothing more than to promote greater literacy among people who were unaccustomed to reading outside of school, it would justify its existence. However, a larger purpose would be served if the author could induce the educated and non-educated to ponder on some of the big questions of life. This, Fagunwa perhaps feels, could be accomplished through adroit use of "phantasy." The underlying motive was not to help readers escape from the realities of life, but to lead them to confront the larger spiritual realities in which their lives were ultimately rooted. By making readers think as well as feel, the writer would improve the quality of their intellectual and imaginative experience.

We believe certainly that all this could not be accomplished through a dull writing. The writer is surely interested in what interests his reading audience. This is where his own "inborn gift of imagination" is of such crucial importance. The writer will certainly fail in his self-imposed social obligations if he fails to impact on his readers and fellow man in the society. Even if he is borrowing materials from other literary climes, he should not merely copy the foreign but must recontextualize it by first giving consideration to the need of his own society. Every writer of fiction,

in other words, should write original fiction or custom-tailor borrowed materials to suit the aesthetic preferences of Nigerian readers. His matter and his manner should be culturally relevant, socially convincing and uncompromisingly African. It is only when an author has achieved this feat that he can lay claim to creative independence and only then would he make a profound impact on his society. This is how Fagunwa has contributed to his society and the level of development he has brought into African literature.

At a time when many other African authors were addressing their messages to Europe and experimenting with foreign literary forms and fashions, Fagunwa was intent on speaking to his own people in an imaginative idiom they could understand and appreciate. He affirmed the value of African verbal traditions even while exploring the relevance and utility of imported modes of expressive art. He combined indigenous morality with Christianity, the folktale with allegory and parable, politics and metaphysics with art, creating in the process his own distinctive genre of didactic, transcendental prose fiction. He was Nigeria's first classic storyteller and first modern novelist, and it is unlikely that his narratives will ever be forgotten. From the foregoing, it is quite clear that Fagunwa's novels, or any novel for that matter, cannot be truly translated into any other language as exactly as they appear in the original language without losing some elements of the beauty of language.

5.11 Literary Works and the Issues of Translation

Discussions and controversies about translated literature have been with humanity right from the ancient period till today. However, it became a serious academic study in the 20th century. The aim of this chapter is not to attempt a comprehensive

history of translators through the ages for this would be beyond the scope of the study. Our present focus is the general structure of different kinds of translation and the application of original literary works to these patterns in order for us to be able to say whether or not such translations have been effective.

The main focus is, therefore, the central recurring ideology of ‘word-for-word’ and ‘sense-for-sense’ translation. This debate has dominated much of translation theory in what Newmark (1981:4) calls the ‘pre-linguistics period of translation’. It is a theme which Susan Bassnett, in ‘The history of translation theory’ section of her book *Translation Studies* (1991), sees as ‘emerging again and again with different degrees of emphasis in accordance with differing concepts of language and communication’ (1991:42). In this chapter, we focus on a select few of the influential and readily available writings from the history of translation; namely Cicero, St Jerome, Dolet, Luther, Dryden, Tytler and Schleiermacher. The reason for choosing these particular writings is the influence they have exerted on the history of translation theory and research. Of course, this is a restricted selection and the list of further reading will note others that have a justifiable claim for inclusion. There has been also historically a very strong tendency to concentrate on western European writing on translation, starting with the Roman tradition; the rich traditions of non-Western cultures – such as China, India and the Arab world. These writings have been neglected, although more recent works in English such as Delisle and Woodsworth’s *Translators Through History* (1995) and Baker’s *The Routledge Encyclopedia of Translation Studies* (1997a) have now begun to address the wider geographic framework.

This chapter also includes some of these newer findings, and readers are again encouraged to consider the issues as they relate to the history and translation traditions of their own countries and languages.

Flora Amos, in her *Early Theories of Translation*, sees the history of the theory of translation as ‘by no means a record of easily distinguishable, orderly progression’ (Amos 1920/73: x). Theory was generally unconnected; it amounted to an albeit, broad series of prefaces and comments by practitioners who often ignored, or were ignorant of, most of what had been written before. One explanation for this is the following: This lack of consecutiveness in criticism is probably partially accountable for the slowness with which translators attained the power to put into words, clearly and unmistakably, their aims and methods. (Amos, 1920/73: x). For instance, Amos notes (*op. cit.* p.xi) that early translators often differed considerably in the meaning they gave to terms such as ‘faithfulness’, ‘accuracy’ and even the word ‘translation’ itself. Such concepts are investigated by Louis Kelly in *The True Interpreter* (1979). Kelly looks in detail at the history of translation theory, starting with the teachings of the writers of Antiquity and tracing the history of what he calls (p. 205) the ‘inextricably tangled’ terms ‘fidelity’, ‘spirit’ and ‘truth’. The concept of fidelity (or at least the translator who was *fidus interpres*, i.e. the ‘faithful interpreter’) had initially been dismissed as literal word-for-word translation by Horace. Indeed, it was not until the end of the seventeenth century that fidelity really came to be identified with faithfulness to the meaning rather than the words of the author. Kelly (1979:206) describes spirit as similarly having two meanings: the Latin word *spiritus* denotes creative energy or inspiration, proper to literature, but St Augustine used it to mean the Holy Spirit, and his contemporary St Jerome employed it in both senses. For St Augustine,

spirit and truth (*veritas*) were intertwined, with truth having the sense of ‘content’; for St Jerome, truth meant the authentic Hebrew text to which he returned in his Vulgate translation. Kelly considers that it was not until the twelfth century that truth was fully equated with ‘content’.

It is easy to see how, in the translation of sacred texts, where ‘the Word of God’ is paramount for there has been such an interconnection of fidelity (to both the words and the perceived sense), spirit (the energy of the words and the Holy Spirit) and truth (the ‘content’). However, by the seventeenth century, fidelity had come to be generally regarded as more than just fidelity to words, and spirit lost the religious sense it originally possessed and was thenceforth used solely in the sense of the creative energy of a text or language.

For Amos (1920/73:137), the England of the seventeenth century – with Denham, Cowley and Dryden – marked an important step forward in translation theory with ‘deliberate, reasoned statements, unmistakable in their purpose and meaning’. At that time, translation into English was almost exclusively confined to verse renderings of Greek and Latin classics, some of which were extremely free. Cowley, for instance, in his preface to *Pindaric Odes* (1640), attacks poetry that is ‘converted faithfully and word for word into French or Italian prose’ (Cowley 1640, cited in Amos 1920/73:149). His approach is also to counter the inevitable loss of beauty in translation by using ‘our wit or invention’ to create new beauty. In doing this, Cowley admits he has ‘taken, left out and added what I please’ to the Odes (Amos, p. 150). Cowley even proposes the term *imitation* for this very free method of translating (Amos, p. 151). The idea was not, as in the Roman period, that such a free method would enable the translator to surpass the original; rather

that this was the method that permitted the ‘spirit’ of the ST to be best reproduced (Amos p. 157).

Such a very free approach to translation produced a reaction, notably from another English poet and translator, John Dryden, whose description of the translation process would have enormous impact on subsequent translation theory and practice. In the preface to his translation of Ovid’s *Epistles* in 1680, Dryden (1680/1992:17) reduces all translation to three categories:

1. **‘metaphrase’**: ‘word by word and line by line’ translation, which corresponds to literal translation;
2. **‘paraphrase’**: ‘translation with latitude, where the author is kept in view by the translator, so as never to be lost, but his words are not so strictly followed as his sense’; this involves changing whole phrases and more or less corresponds to faithful or sense-for-sense translation;
3. **‘Imitation’**: ‘forsaking’ both words and sense; this corresponds to Cowley’s very free translation and is more or less adaptation.

Dryden criticizes translators such as Ben Johnson, who adopts metaphrase, as being a ‘verbal copier’ (Dryden 1680/1992:18). Such ‘servile, literal’ translation is dismissed with a now famous simile: ‘It is much like dancing on ropes with fettered legs – a foolish task.’ Similarly, Dryden rejects imitation, where the translator uses the ST ‘as a pattern to write as he supposes that author would have done, had he lived in our age and in our country’ (p. 19). Imitation, in Dryden’s view, allows the translator to become more visible, but does ‘the greatest wrong ... to the memory and reputation of the dead’ (p.20). Dryden thus prefers paraphrase, advising that metaphrase and imitation be avoided.

This triadic model proposed by Dryden was to exert considerable influence on later writings on translation. Yet it is also true that Dryden slightly moderates his stance, with the dedication in his translation of Virgil's *Aeneid* (1697) showing a shift to a point between paraphrase and literal translation for some specific reasons:

*I thought fit to steer betwixt the two extremes of
paraphrase and literal translation; to keep as near
my author as I could, without losing all his graces,
the most eminent of which are in the beauty of his
words. (Dryden 1697/1992:26).*

The description of his own translation approach then bears resemblance to his definition of imitation above: 'I may presume to say ... I have endeavoured to make Virgil speak such English as he would himself have spoken, if he had been born in England, and in this present age' (Dryden 1697/1992: p. 26). In general, therefore, Dryden and others writing on translation at the time are very prescriptive, setting out what has to be done in order for a successful translation to take place. However, despite its importance for translation theory, Dryden's writing remains full of the language of his time: the 'genius' of the ST author, the 'force' and 'spirit' of the original, the need to 'perfectly comprehend' the sense of the original, and the 'art' of translation.

Other writers on translation also began to state their 'principles' in a similarly prescriptive fashion. One of the first had been Etienne Dolet, whose sad fate was noted (in 2.1) above. In his (1547 p.1997) manuscript titled '*La maniere de bien traduire d'une langue en aultre*', (The way of translating well from one language into another), Dolet sets out five principles in order of importance as follows:

- i. The translator must perfectly understand the sense and material of the original author, although he [sic] should feel free to clarify obscurities.

- ii. The translator should have a perfect knowledge of both SL and TL, so as not to lessen the majesty of the language.
- iii. The translator should avoid word-for-word renderings.
- iv. The translator should avoid Latinate and unusual forms.
- v. The translator should assemble and liaise words eloquently to avoid clumsiness.

Here again, the concern is to reproduce the sense and to avoid word-for-word translation, but the stress on eloquent and natural TL form was rooted in a desire to reinforce the structure and independence of the new vernacular French language. In English, perhaps the first systematic study of translation after Dryden is Alexander Fraser Tytler's 'Essay on the principles of translation' (1797). In the views of Dryden, translations must be author-oriented. Here, the translator must write as the original author would have written had he known the target language. Tytler's definition of a 'good translation' also reinforces TL-reader-oriented terms. This means to translate in such a way that the merit of the original work is so completely transfused into another language. This makes the outcome to be 'clearly and distinctly apprehended'. The TL reader must feel every mood strongly just as the reader of the SL text felt in his own language too while reading the original work. By this approach, every reader of a translated text can relate naturally with his 'own' text as if it is the original work. (Tytler 1797:14)

Moreover, where Dolet has five 'principles', Tytler (1797:15) has three general 'laws' or 'rules':

- i. The translation should give a complete transcript of the ideas of the original work.

ii. The style and manner of writing should be of the same character with that of the original.

iii. The translation should have all the ease of the original composition.

Tytler's first law ties in with Dolet's first two principles in that it refers to the translator having a 'perfect knowledge' of the original work. (Tytler 1797:17), being competent in the subject and giving 'a faithful transfusion of the sense and meaning' of the author. Tytler's second law, like Dolet's fifth principle, deals with the style of the author and involves the translator both identifying 'the true character' (p. 113) of this style and having the ability and 'correct taste' to recreate it in the TL. The third law (pp. 199-200) is concerned with having 'all the ease of composition' of the ST. Tytler regards this as the most difficult task and likens it, in a traditional metaphor, to an artist producing a copy of a painting. Thus, 'scrupulous imitation' should be avoided, since it loses the 'ease and spirit of the original'. Tytler's solution (p. 203) is for the translator to 'adopt the very soul of his author'.

Tytler himself recognizes that the first two laws represent the two widely different opinions about translation. They can be seen as the poles of faithfulness of content and faithfulness of form, or even reformulations of the sense-for-sense and word-for-word diad of Cicero and St Jerome. Importantly, however, just as Dolet had done with his principles, Tytler ranks his three laws in order of comparative importance. Such hierarchical categorizing gains in importance in more modern translation theory. For instance, the discussion of translation 'loss' and 'gain' is in some ways presaged by Tytler's suggestion that the rank order of the laws should be a means of determining decisions when a 'sacrifice' has to be made (p. 215).

Thus, ease of composition would be sacrificed if necessary for manner, and a departure would be made from manner in the interests of sense.

5.12 Schleiermacher and the Valorization of Foreign Text

While the seventeenth century had been about imitation and the eighteenth century about the translator's duty to recreate the spirit of the ST for the reader of the time, the Romanticism of the early nineteenth century discussed the issues of translatability or untranslatability. In 1813, the German theologian and translator Friedrich Schleiermacher wrote a highly influential treatise on translation, *Über die verschiedenen Methoden des Übersetzens* ('On the different methods of translating'). Schleiermacher is recognized as the founder of modern Protestant theology and of modern hermeneutics, a Romantic approach to interpretation based not on absolute truth but on the individual's inner feeling and understanding. Distinct from other translation theory that we have discussed so far in this chapter, Schleiermacher first distinguishes two different types of translator working on two different types of text; these are:

1. the '**Dolmetscher**', who translates commercial texts;
2. the '**Übersetzer**', who works on scholarly and artistic texts.

It is this second type that Schleiermacher sees as being on a higher creative plane, breathing new life into the language (1813/1992:38). Although it may seem impossible to translate scholarly and artistic texts – since the ST meaning is couched in language that is very culture-bound and to which the TL can never fully correspond – the real question, according to Schleiermacher, is how to bring the ST writer and the TT reader together. He moves beyond the issues of word-for-word

and sense-for-sense, literal, faithful and free translation, and considers there to be only two paths open for the ‘true’ translator:

Either the translator leaves the writer alone as much as possible and moves the reader toward the writer, or he [sic] leaves the reader alone as much as possible and moves the writer toward the reader. (Schleiermacher 1813/1992:41-2).

Schleiermacher’s preferred strategy is the first, moving the reader towards the writer. This entails not writing as the author would have done had he written in German but rather ‘giving the reader the same impression that he as a German would receive reading the work in the original language’ (1813/1992:43). To achieve this, the translator must adopt an ‘alienating’ (as opposed to ‘naturalizing’) method of translation, orienting himself or herself by the language and content of the ST. He or she must valorize the foreign text and transfer that into the TL.

There are several consequences of this approach, including;

1. if the translator is to seek to communicate the same impression which he or she received from the ST, this impression will also depend on the level of education and understanding among the TT readership, and this is likely to differ from the translator’s own understanding;
2. a special language of translation may be necessary, for example compensating in one place with an imaginative word where elsewhere the translator has to make do with a hackneyed expression that cannot convey the impression of the foreign (Schleiermacher 1813/1992:45).

Schleiermacher’s influence has been enormous. Indeed, Kittel and Polterman (1997:424) claim that ‘practically every modern translation theory – at least in the German-language area – responds, in one way or another, to Schleiermacher’s

hypotheses. There appear to have been no fundamentally new approaches.’ Schleiermacher’s consideration of different text types becomes more prominent in Reiss’s text typology. The ‘alienating’ and ‘naturalizing’ opposites are taken up by Venuti as ‘foreignization’ and ‘domestication’. Additionally, the vision of a ‘language of translation’ is pursued by Walter Benjamin and the description of the hermeneutics of translation is apparent in George Steiner’s ‘hermeneutic notion’.

In conclusion, this chapter has highlighted major earlier translation efforts and their contributions to the field of inter-language communication. The crucial essence of all translation works, whether in literary or non-literary texts, is the making of meaning and passing of use-able information. This can only be achieved by adopting appropriate creative techniques as occasion may demand.

CHAPTER SIX

6.0 SUMMARY, CONCLUSION AND CONTRIBUTION TO KNOWLEDGE

6.1 Summary

This chapter contains the closing remarks and the final statements regarding the entire study. All the findings and discoveries are summarized in this section, first, on a book-by-book basis and also in a general overview. The researcher offers here some recommendations considered to be germane to the findings made from the study.

BOOK ONE: Ogboju Ode Ninu Igbo Irunmale (Forest of a Thousand Daemons, FTD)

In the book *FTD* we extracted a total of eighty-six (86) texts with proverbs being 53 and idioms being 33, out of which 1 idiom was left untranslated. Of the three translation styles, *imitation* was used only four (4) times. Of the remaining 82 translations, metaphrase took a total of sixty-five (65) while paraphrase occurred sixteen (16) times.

BOOK TWO: Igbo Olodumare (Forest of Olodumare)

In the book two, a total of eighty-two (82) texts with proverbs being 34 and idioms being 48 were extracted. Of the three translation styles, *imitation* was used twenty-two (22) times. Of the remaining 60 translations, metaphrase took a total of forty-eight (48) while paraphrase occurred twelve (12) times.

BOOK THREE: Irikerindo (Expedition to the mount of thought)

In the book three, a total of fifty-two (52) texts with proverbs being 19 and idioms being 33 were found. Of the three translation styles, *imitation* was used only two (2) times. Of the remaining 50 translations, metaphrase took a total of thirty-two (32) while paraphrase occurred eighteen (18) times

In all these 220 expressions, the meanings were lost in 85 situations and only retained in 135 instances. This degree of loss is considered to be significantly high. In percentage terms, it amounts to a total of 38.6% meaning loss and 61.4% meaning retention in the English translations.

The extent of meaning loss indicates that metaphrase as the predominant translation style in this study is highly counter-productive indicating that metaphrase is not a very suitable style for translating proverbs and idioms if one wishes to transfer the source text messages to the target texts. That the translator used this style in spite of the degree of loss of original meaning, it is very clear that the main reason for translating the works was not to reproduce per excellence, the proverbs and idioms as used in the source texts.

6.2 Conclusion

In conclusion, through the findings of this research it was clearly established that the translators adopted three styles of translation. The research also concluded that the literal or metaphrase style was predominantly used in the works. This was found not to be helpful for literary translations because inter-cultural communication underlies every translation effort. Conversely, the paraphrase approach which conveniently accommodates the use of dynamic or stylistic equivalence, is more suitable in capturing figurative expressions such as were investigated in this work. Translation of literary materials should be done with annotations and end-notes or by the use of glossary. This method will certainly reduce the incidence of untranslatable materials that could affect cross-cultural intelligibility.

Furthermore, this study shows that the degree of loss in the translations is too high. Through the study, it was asserted that the translation software, good as it may be for other text types, is not suitable for literary texts. The research maintains the opinion that translations based on post-colonial philosophy or deviant syntax should not be introduced to secondary schools where impressionable pupils might be negatively affected as they are still learning the rules of correct English usage.

6.3 Recommendations

It is hereby recommended, based on the findings of this study, that:

1. Literary translators should use more of paraphrase techniques that could accommodate stylistic equivalence rather than the metaphrase style.
2. Novels meant for school use must be pre-read and approved by language experts in order to prevent second language acquisition complications at the impressionable levels,
3. Literary translators must include glossaries and endnotes in order to enhance target-language reader friendship,
4. *Ogboju Ode ninu Igbo Irunmale* should be better titled in English as *A Brave Hunter in the Jungle of Countless Fiends*,
5. *Irinkerindo ninu Igbo Elegbeje* should be better titled in English as *Traversing the Jungle of Numerous Spirits*
6. *Igbo Olodumare* should be better titled in English as *The Jungle of the Almighty*
7. Universities in Nigeria should develop translation studies to develop human capacity for national and cultural growth.

6.4 Contributions to Knowledge

This study has brought about increase in knowledge of literary translation and its many issues through the following contributions that it made:

1. The research established the styles of translation and their effects on the proverbs and idioms of the novels of D.O. Fagunwa.
2. This study extended understanding of the usefulness of Systemic Functional Linguistics and Linguistic Stylistics in the analysis of the three translation styles available to translators of D.O. Fagunwa's novels.
3. This research identified the metaphrase style and Machine Translation as unsuitable and leading to meaning loss in inter-cultural contexts.

6.5 Applicability and Relevance

The findings of this research are considered to be of significance and relevance to different stakeholders not only in the translation industry but also in the education chain. In the same vein, its recommendations are applicable in order for translators to produce translated literary texts that would be highly representative and stylistically equivalent of the source text.

Education planners and curriculum designers would be better guided in selecting texts for school use. Universities across Nigeria would be encouraged by the discoveries made by this research to develop their translation departments in order to increase capacity for professional translators. This could have a further effect on national unity, peace and harmony.

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APPENDIX I

The Profile of D.O Fagunwa

The Nigerian writer Daniel Olorunfemi Fagunwa is one of the best-known figures of the pioneering generation of African writers. This generation did much of their work in the first half of the twentieth century, during the formative stages of cultural nationalism. Fagunwa used an indigenous African language to develop a narrative style that fits into a tradition of the picaresque novel but also contains inflections that are specific to a colonial African context. He wrote in Yoruba, one of the major languages spoken in Nigeria. His first novel, entitled *The Forest of a Thousand Demons: A Hunter's Saga* (*Ògbójú Ode Nínú Igbó Irínmalè*) was originally written for a competition organized in 1936 by the education ministry in Nigeria. The novel was published by the Church Missionary Society in 1938 and became an instant success. The success of the novel inspired Fagunwa, with the encouragement of the Nigerian educational system, to write more novels using a similar innovative style.

Fagunwa was born in Òkè-Igbó in Western Nigeria. His parents had been converted to Christianity and he himself had worked at various levels of the Christian missionary educational system in the colonial Nigeria. In addition to *Ògbójú Ode Nínú Igbó Irínmalè*, he published four other novels: *Igbó Olódùmarè* (The Forest of God) (1946), *Ìrìnkèrindò Nínú Igbó Elégbèje* (Wanderings in the Forest of a Thousand and Four Hundred) (1961), *Ìrèké Oníbùdó* (The Sweet One with a Secure Home ground) (1961), and *Àdìitú Olódùmarè* (God's Conundrum) (1961). He also contributed and wrote the introduction to a collection of short stories entitled *Àsàyàn Ìtàn* (Selected Stories) (1959). With G.L. Lasebikan, he co-authored a short story published as a pamphlet for schoolchildren, *Òjó Asótán Iwe Kinni* (Ojo the Storyteller, Book 1). He spent 1948-50 in England on a British Council scholarship, and his experiences form the subject of a travel memoir in two parts:

Irinajo Apart Kinni (Journey, Part One) (1949) and *Irinajo Apa Keji (Journey, Part Two)* (1951).

Although he wrote in a variety of modes, Fagunwa's reputation rests primarily on his work as a writer of fiction. His importance for African letters, and his legacy for other writers of Nigerian origin, is to be located in his achievement as a novelist. The novels that constitute his major work were influenced by classics of the European picaresque tradition like *Pilgrim's Progress* and *Robinson Crusoe*. Likewise, the landscape his texts evoke, and the way in which many of his characters are drawn, reveals the influence of texts like *Paradise Lost* or *Aesop's Fables*. The plot usually involves a protagonist who finds himself in an alien forest populated by supernatural forces. He undergoes many trials but triumphs over them through bravery and moral steadfastness. Along the way, the narrative voice interjects didactic themes, often in the form of direct address to the reader and in this case, specifically to schoolchildren and their teachers.

Fagunwa's novels deploy two interrelated rhetorical modes. First, there is a moralistic and didactic rhetoric about human beings confronting adversity, of perseverance being repaid by spiritual and material prosperity. This rhetorical mode owes much to Fagunwa's investment in Christian doctrine, but it also derives from the fact that, as a schoolteacher, he sought to use his writings for the moral instruction of the youth. At a second level, Fagunwa's rhetoric reveals a cultural-nationalist undertone. At this level, collective prosperity is presented as an ideal worth striving for, but it is understood in more mundane terms. Here, the impulse is not simply to propagate moral lessons based on Christian doctrine, but also to contribute, through fictional narrative, to the material advancement of black people. Fagunwa's cultural nationalism is elaborated on behalf of black peoples everywhere, but he focuses that black collectivity in the figure of the discerning reader or the well-mannered schoolchild. Consequently, the heroes of his five novels, or especially

the three in this study, represent the Nigerian and black African subject. They are fallible because they are human. However, the strength of character they show in the course of their wanderings indicates Fagunwa's sense of what history demanded of black peoples in the mid-twentieth century.

An important testimony to Fagunwa's place in the literary history of Nigeria in particular, and the intellectual history of black Africa in general, is that four of his major works have been translated into English in the form of the novel while the fifth one, *Ireke Onibudo* (*The Sugarcane Man*) has been translated and adapted for the theatre by Femi Osofisan. This indicates that his work continues to be relevant to Africa's postcolonial situation. Fagunwa himself translated his last novel *Àdìtù Olódùmarè* (God's Conundrum) into English. The unpublished manuscript, which Fagunwa translates as "The Mysterious Plan of the Almighty," is located at the School of Oriental and African Studies (SOAS) in London. However, because this particular work never got published before Fagunwa's demise, another scholar of Yoruba descent, Olu Obafemi, has translated the said novel into English with an apologetic preface for not being a professional translator. Notwithstanding, Fagunwa's writings have continued to offer a fertile ground for the development of the academic study of Yoruba in secondary and tertiary education. His novels have been reprinted numerous times, and in the 1980s were republished in revised editions that updated the texts' diacritical tone-marks. The impulse behind the revised editions was to make his texts more easily readable to the average reader of Yoruba. In this way, his texts retain their currency in contemporary, post-colonial Nigeria. Fagunwa's significance can also be seen in the influence he exerted on writers who use the English language, such as the late Amos Tutuola and Wole Soyinka. The influence of Fagunwa can also be seen in the magical realism of Ben Okri's *The Famished Road*. Okri's

evocation of a universe of forest-dwelling demons and meta-physical entities shows a profound, if indirect, debt to Fagunwa's trail-blazing work.

The most important achievement of Fagunwa is the skill with which he deploys the Yoruba language to fashion a narrative idiom that was uniquely his, but that also gave expression to a crucial transitional period in Yoruba culture. As has often been remarked, the most influential African writers have been committed to developing a narrative form that is adequate to the historical and cultural complexities of postcolonial black Africa. The success of these writers in fashioning creative ways of elucidating Africa's experience in the modern world serves to make the continent the *subject*, rather than the object, of literary representation and philosophical knowledge. This achievement is an ongoing one, and it is in this sense that Fagunwa's pioneering work stands as an inspiring model of intellectual and cultural work. Located at a historical juncture when traditional African cultures were (and still are) undergoing transformations as they confront Western literacy and secular-scientific values, Fagunwa's fiction rises to the occasion. He thereby makes a crucial part of Africa's cultural history available to us in compelling language.

APPENDIX II

The Profile of Wole Soyinka

In 1986, Wole Soyinka became the first black writer to win the Nobel Prize for Literature. He has published major works in practically every genre of contemporary writing: drama, poetry, fiction, autobiography, and the critical essay. Soyinka has an elaborately developed perspective on art, history, and the place of the artist in the society. In his works, he seeks to synthesize his dual heritage as an African and as someone who has not only been exposed to European civilization, but also appreciates many aspects of that culture and its values. He seeks to make the worldview of his native Yoruba culture relevant to his work as an artist who uses Western forms. His success in doing this is testified to by the fact that the citation that accompanied the award of the Nobel Prize to him remarked the creativity with which his work explores traditional Yoruba culture to fashion a “universal drama of existence.” Soyinka was born in 1934 in Abeokuta, Southwestern Nigeria, to parents who were practising Christians and closely associated with Christian missions and institutions of education. His father was a school teacher, and as his autobiography *Aké* (1981) shows, his upbringing in that environment has had a crucial impact on his career as a writer. He attended Government College, and later, University College, both in Ibadan. His training in these institutions made him part of an elite class in his generation, and prepared him to play an important role in the Nigerian nation-state that was then in the process of attaining its independence from Britain. Soyinka subsequently attended the University of Leeds, where he acquired a B.A. Honours Degree in English. After his degree, he stayed on in the United Kingdom, working as play reader at the Royal Court Theatre. He had started writing in his days at University College in Nigeria, but it was during his time in the United Kingdom that he began writing dramatic pieces that revealed his dedication to being a serious writer. He returned to Nigeria in 1960, the year that

Nigeria became independent from Britain. He formed a theater group that performed many of his plays. This period can be said to mark the first major phase in Soyinka's artistic career. Although they probably date from his days in the United Kingdom, *The Swamp Dwellers* (1964) and *The Lion and the Jewel* (1963) are comedies that can be identified with this period. Other plays such as *A Dance of the Forests* (1963), a poetic drama written for Nigeria's independence celebrations, *Camwood on the Leaves* (1973), a radio play, and *The Trials of Brother Jero* (1964), a satire, can also be identified with this period. From about the mid-1960s, the freshly independent Nigeria became mired in a series of political upheavals and violence. Soyinka's readiness to voice or act on his convictions made him a prominent participant in the political controversies and developments of the period. In October 1965, he was arrested and charged with holding up a radio station at gunpoint and replacing the tape of a speech by the premier of Western Nigeria, Chief Samuel Ladoke Akintola, with a different one accusing the premier of election malpractice. Soyinka was acquitted of the charges, but the very fact that he was thus charged speaks to his actively visible role in the affairs of his country. As a consequence of the controversies of the period, a civil war broke out in 1967 in the country. The war which lasted till 1970 pitted the Federal government against the Southeastern region which had seceded and declared itself as the independent nation of Biafra. Soyinka was arrested and incarcerated by the Federal Military Government, allegedly for activities sympathetic to the Biafran secessionists. He spent a substantial part of his imprisonment in solitary confinement. Many writers from the West condemned the incarceration and called for his release, but it was not until 1969 that he was released. He addresses this experience in his prison memoir, entitled *The Man Died* (1972). As might be expected, Soyinka used the opportunity of this prison memoir not simply to criticize his jailers, but also to reflect on the role of the artist in the society.

The role Soyinka ascribes to vocational writers in the midst of political unrest accounts for the form and substance of his major works from this period. To this phase belong *Kongi's Harvest* (1967), a critique of authoritarian rule; *The Road* (1965), an exploration of a hubristic character's search for the meaning of death amid the corruption and cultural complexities of urban Nigeria; "Idanre" (1967), a long poem in which Soyinka first presents a sustained literary treatment of Ogun, the Yoruba god of iron, as metaphor for societal collapse and regeneration; and *A Shuttle in the Crypt* (1972), a collection of poetry that deals with his imprisonment. He also wrote *Jero's metamorphosis* (1973) as a sequel to *The Trials of Brother Jero*. In this sequel, the main character, a fraudulent, self-proclaimed "prophet" named Brother Jero, adopts symbolic features like the military uniform and the marching band for his church. A thorough scoundrel and opportunist, Brother Jero transforms the image of his church so as to blend in with the prevailing militarized dispensation of the day. In this way, Soyinka makes fun of the hypocrisy and shallowness of the military rulers of the period, just as *The Trials of Brother Jero* had satirized the opportunistic politicians of the previous era in Nigerian politics. His brooding play *Madmen and Specialists* (1970) and his novels *The Interpreters* (1965), and *Season of Anomy* (1973) should also be interpreted in the light of the moral demands and intellectual pressures that Soyinka must have felt as he contemplated his society's degeneration into sectarian violence, crass materialism, and collective disorientation. In 1973, Soyinka accepted a position as Fellow at Churchill College in Cambridge University. During his stint at Cambridge, he wrote *Death and the King's Horseman* (1975), seen by many as his greatest achievement in the genre of poetic drama. He also wrote *The Bacchae of Euripides* (1973), a commissioned adaptation and rewriting of Euripides' play. A series of lectures on drama that he delivered at Cambridge became the book *Myth, Literature and*

the African World (1976). This book includes as appendix an essay that Soyinka had written earlier, entitled “The Fourth Stage: Through the Mysteries of Ogun to the Origins of Yoruba Tragedy.” The book encapsulates Soyinka’s central ideas and constitutes a watershed in the writer’s career. In it, he surveys modern African literature by setting out the diverse philosophical sensibilities of a number of prominent African writers. He also links what was going in African literature to artistic trends and productions in the African diaspora. Also characteristically, he sought to account for these trends within an overarching framework that is based on traditional Yoruba mythology and rituals. From the foregoing, Soyinka can be seen as a great and powerful writer in many respects.

APPENDIX III

The Profile of Dapo Adeniyi

Dapo Adeniyi is a relatively new person in literature and literary criticism. His first major work is the translation of *Ìrìnkèrindò Ninú Igbó Elégbèje* as “*Expedition to the Mount of Thoughts*” which was published in 1994. In terms of education and life experience, Dàpò Adéníyì is not on the same level with Wọ́lé Şóyínká. In terms of literary fame and significance, they are worlds apart. However, as a journalist, columnist and man of culture, he has used his deep knowledge of the Yoruba and English Languages to translate Fágúnwà’s novel into English for a wider readership. This feat has brought him into the circle of literary writers and he is therefore ranked side-by-side people like Wọ́lé Şóyínká, Olú Ọbáfẹ́mi, Gabriel Àjàdí, Abíóyè and Fẹ́mi Ọşófisan. These are notable writers who have translated Fagunwa’s stories. In the course of this study, Adeniyi’s work will be compared where necessary, for the purpose of comments, with Soyinka’s translations; especially in the area of the use of language.

APPENDIX IV - PROVERBS

Book One: *Forest of A Thousand Daemons (Ogboju Ode ninu Igbo Irunmale)*

- ST1: Bi owe bi owe la n lulu ogidigbo, ologbon lonjo, omoran ni sii moo. (Owe pg 1).
- TT1: Like the sonorous proverb do we drum ogidigbo. It is the wise who dance to it, and the learned who understand its language (Proverb, pg 1).
- ST2: Bi egun eni ba joo re ori a ya ni (Owe pg 1).
- TT2: When our masquerade dances well, our heads swell and do a spin (Prov.pg 1).
- ST3: Emi lejo, iwo lelu, kokoro meji lopade (Owe pg 1).
- TT3: I can dance and you can drum; this is the meeting of two grubs (Prov.pg 2)
- ST4: Bi owo ba mu onje lo si enu, yio tun pada (Owe pg 7).
- TT4: The hand which takes food to the mouth always returns (Prov.pg 17).
- ST5: Owo ara eni lan fi n tun oran ara eni se (Owe pg 9).
- TT5: A man mends his fate with his own hands (Prov. pg 19).
- ST6: Yoyo ni enu araye n da (Owe page 10).
- TT6: The tongue of men is merely slick (Prov. pg .20)
- ST7: Emi ti ko ba je ata emi kekere ni (Owe page 15).
- TT7: The soul which does not eat hot peppers is a weak soul (Prov.pg 28).
- ST8: Eni ti o ba gbin rere, rere ni o ka (Owe page 16).
- TT8: For whoever sows well shall harvest goodness (Prov.pg 29).
- ST9: Egbe arin ni arin ito (Owe page 18).
- TT9: For it is the company of the open that the open keeps (Prov. pg 31).
- ST10: Ise ti enia ba ko ni ise, oja ti enia ba mo ni si ita (Owe pg 21).
- TT10: For it is in the profession to which a man is trained that he must serve; the goods which he truly understands are what a trader sells (pg 36).

ST11: Iku ogun ni ipa akinkanju, iku odo ni ipa omuwe, iku obinrin ni ipa agbere, (Owe pg 22).

TT11: The aggressive man dies the death of war, the swimmer dies the death of water, the vainglorious dies the death of women, (pg 36).

ST12: Owo ti ada ba mo ni ika ada lehin, ohun ti aba je ni iyo ni

TT12: It is the trade of the cutlass knows that breaks its teeth, the food we eat is what fills our bellies

ST13: Eiye fe fo nwon n so oko sii ni oran nab o si (Owe p. 26).

TT13: The bird is already eager to fly and idle hands pelt it with stones (Prov.p.42)

ST14: Sugbon kaka ki ewe agbon ro pipele ni n pele sii (Owe p.27).

TT14: But rather than soften, the fronds of the coconut palm merely stood stiffer (Pro.p. 43).

ST15: Opelope ejika ti ko je ki ewu ki o bo (Owe p.29).

TT15: Let us thank the shoulder but for whose aid the garment would fall off the body (Prov.p.46).

ST16: Eni ti o ba da eeru ni eeru n to (Owe p. 30).

TT16: To him who casts ashes, the ashes must return (Prov.p.48).

ST17: Eni ti Olorun ko ba mu, ko si eniti ole mu oluwa re (Akanlo ede p. 31).

TT17: He whom God himself does not apprehend, no man can harm him (Pro. 49).

ST18: Sugbon operekete ndagba ni temi inu adamo nbaje, (Owe p.34).

TT18: But when the stunted palm begins to grow the forest giant bursts with resentment (Proverb p.52).

ST19: Oju oro ni ileke omi osibata ni ileke odo (Owe p.35).

TT19: The water cress floats above water; the water lettuce surmounts the pool (Pro.p 53).

- ST20: Aje ke lana omo ku loni, tani ko mo pe aje ana lo pomo je (Owe p.35).
- TT20: The witch howled last night, the child died today, who then does not know that the witch it was who ate up the child! (Prov.p. 54).
- ST21: Iwo ko mo pe ete ni igbehin alaseju (Owe page 35).
- TT21: Do you not know that disgrace must be the end of the excessive (Prov.p4).
- ST22: Ojo gbogbo niti ole ojo kan ni ti oninkan (Owe pages 35-36).
- TT22: Everyday might seem to belong to the robber but one single day is the day of the owner (Prov.p 54).
- ST23: Mo ti itori egan mo ni egberin ore, bi irinwo ba nbu mi irinwo a ma yin mi (Owe p.36).
- TT23: To ward off contempt I had eight hundred friends so that if four hundred decried me, four hundred would praise me (Prov.p.35).
- ST24: Eniti o ba n se ibi ipa ibi ni yio ti subu (Owe p.36).
- TT24: Whoever acts evil will certainly fall by evil (Prov.p.55).
- ST25: Oju lofi ri i, ete re ko ba a (page 37).
- TT25: With your eyes behold this, but your lips will not touch (page 56).
- ST26: Kaka ki osan lara iya aje on fi omo re bi obinrin eiye n yi lu eiye (Owe 37).
- TT26: But the seasoned witch, sooner than experience a change of fortune, simply gives birth to daughter after daughter, so witchbird swarms over witchbird (Prov. 57).
- ST27: Omuti gbagbe ise (Owe p.39).
- TT27: The drunkard had forgotten toil (Prov. p.58).
- ST28: Akuko yio ko lehin re (Owe p.46).
- TT28: The cock shall crow on your depleted flesh (Prov p.67).
- ST29: Ododo oro bi egun ni o nri.(Owe p.47)
- TT29: Words of truth are as thorns. (Prov.p.68)

- ST30: Olododo si ni ota aiye (Owe p.47).
- TT30: The honest man is the foe of the world (Prov.p.69).
- ST31: Opolopo alangba ni o da ikun de ile a ko mo eyiti inu nrun.(Owe p.48)
- TT31: The majority of lizards do indeed press their bellies to the ground, but we do not know which of them really suffers from stomach ache (Prov.p.69).
- ST32: Ibiti owu efufu lile ni ida ori igbe si ibiti o wu olowo eni ni iran ni lo (Owe p.49).
- TT32: Wherever it pleases the wind even there does he direct the forest tops (Prov.p.71).
- ST33: Nje iwo mo pe bi ina ko ba tan laso eje ko le tan lekan be? (Owe p.52).
- TT33: You realize, don't you, that if a man's garments have not seen the last of lice, his finger-nails cannot have flicked off the last of blood (Prov.p.74).
- ST34: Nitori bi oko re okun bi o re osa ko ni sai fi ori fun ebute (Owe p.52).
- TT34: For let a craft voyage the oceans and voyage the seas, sooner or later it must head for the port (Prov.p.75).
- ST35: Ki a ma fa oro gun bi ile bi eni (Owe p.52).
- TT35: Let us unlike the mat unfolding on the ground cut a long story short (Prov.75)
- ST36: Ki ile to pa osika, ohun rere yio ti baje (Owe p.54).
- TT36: Before earth destroys the evil-doer, much good has already suffered ruin! (Prov.P.77).
- ST37: Pa mi ki nku se ori benbe si oko.(Owe p.54).
- TT37: Deal-me-death thrusts her neck at the husband. (Prov.p.78).
- ST38: Bi ko ba si ohun ti o se ese, ese ki i se (Owe p.56).
- TT38: If there is no cause the twig does not snap (Prov.p.80).
- ST39: Ajo ki idun titi ki onile ma re ile (Owe p.56).
- TT39: No matter how pleasant is the foreign land, he who boasts a home always returns home (Prov.p.80).

- ST40: Owo meji ni igbe eru de ori, omo ika owo mararun ni si n gbe onje de enu (Owe p.57).
- TT40: It takes two hands to lift a load to the head, it takes five fingers to lift the food to the mouth (Prov.p.81).
- ST41: Yiye ni iye eiyele, dide ni ide adaba lorun (Owe page 63).
- TT41: Honour comes home to the home pigeon, ease is the nature of doves (Prov.p.90).
- ST42: Sugbon, ori buruku ko je ki agutan ni iwo (Owe p.70).
- TT42: However, the head was ill-fated and thus deprived the sheep of horns (Prov. 99).
- ST43: Eyi ti o wa leyin ogofa oju ogoje lo (Owe page 73).
- TT43: What follows a hundred and twenty far exceeds a hundred and forty (Prov.p. 103).
- ST44: Omo ika owo re ko dogba (Owe page 74).
- TT44: Remember that the fingers of the hand are unequal (Prov.p.104).
- ST45: Iwa ile ni o nba enia de ode (Owe p.25).
- TT45: It is your character at home which follows you outside (Prov.p.105).
- ST46: Omo ogede ni i pa ogede. (Owe p.76).
- TT46: The plantain shoot kills the plantain (Prov.p.107).
- ST47: Baba jona e m beere irungbon.(Owe.p.78).
- TT47: The patriarch was burnt and you ask me what became of its beard.
- ST48: Eni ti o gun ope ti o dorikodo, ohun ti oju wa ni oju ri (Owe.p.80).
- TT48: The man who climbs the palm tree upside down will surely find what his eyes were seeking (Prov.p.113).
- ST49: A ni ki alaseju lo pe sango, o de popo o n pe oya oloya (Owe.p.82).
- TT49: We asked Immoderate to call us Sango, he got to the road and began to call on Oya.(Prov.p.116).
- ST50: Okere gun ori iroko, oju ode da.(Owe.p.88).

- TT50: The squirrel ran up an iroko tree and the hunter was forcibly sober.(Prov.p.123).
- ST51: Bi ire bi ire, alaborun n di ewu.(Owe.p.97).
- TT51: By casual stages, the slip-on piece becomes a dress.(Prov.p.134).
- ST52: Ogbon ologbon kii je ki a pe agba ni were.(Owe.p.101).
- TT52: The wisdom of others teaches us not to think an elder a madman. (Prov.p.139).
- ST53: Gba orogbo je, ki o mase gba obi je,nitori orogbo nii gbo ni si aye, obi nii bi won si orun.(Owe.p.102).
- TT53: Receive solid kola and not the segmented, for the first is what secures a man to this world while the latter scatters him ton the winds.(Prov.p.140).

Book Two: In the Forest of Olodumare (Igbo Olodumare)

- ST1: Eni ti o n fi ase gbe ojo o n tan ara re je (Owe p.16).
- TT1: Whoever uses a sieve to gather rainfall merely deludes himself (Prov.p. 24).
- ST2: Iku ti o n pa ojugba eni n powe si ni (Owe page 21).
- TT2: Death that strikes before our eyes is merely alerting us with the proverbial.
- ST3: Eranko ti o ba fi oju di ode, eyin aro ni yio sun (Owe page 16).
- TT3: Any animal who thinks little of the hunter will sleep behind the hearth (Proverb p 25).
- ST4: Agba ti o ri ejo ti ko sa, ara iku l'o n ya a (Owe page 16).
- TT4: The aged one who spies a snake and does not flee is seeking his death (Proverb p. 24).
- ST5: Eni ti o gbe oju le ogun o fi ara re fun osi ta (Owe page 16).
- TT5: Whoever counts on inheritance has already sold himself into penury (Proverb p. 25).
- ST6: Igberaga ni ibere iparun (Owe page 16).

- TT6: Pride is the beginning of destruction (Proverb page 25).
- ST7: Awon wonni rin koja ninu aye bi igbati ejo koja ni ori apata a ko si ri ese won mo (Owe page 22).
- TT7: These are the ones who passed through this world as if a reptile slithered across a rock surface, leaving no footprints (Proverb p. 31).
- ST8: Beni bi okunrin ri ejo bi obinrin pa ejo, bi ejo ko ba tilo ko lodi si ofin (Owe page 26).
- TT8: Yet if the man sees a snake but the woman kills it, it is not regarding as offending the law (Proverb p. 36).
- ST9: Eni ti o ba mo owo we aba agbalagba jeun (Owe p.29).
- TT9: A child that knows how to wash his hands will eat together with elder (Prov.p.39).
- ST10: Bi iya nla ba gbeni sanle, kekeke a gun ori eni (Owe page 33).
- TT10: When major reverses knock a man to the ground, a tiny one then perches on his head (Proverb p.46).
- ST11: Adie ju adie, ewure ju ewure (Owe page 16).
- TT11: One fowl is bigger than other; one goat supersedes another (Proverb p.25).
- ST12: Iwo a si dabi eniti o pe agutan ni malu, ti o pe moto ni keke, ti o pe aye ni orun alakeji (Owe page 20).
- TT12: Thus you would have proved yourself to be one who calls the goat a cow, who calls a motor car a bicycle, and who sees this world as heavenly abode (Proverb p.28).
- ST13: Afomo npegan iroko, itakun lasan n pegan awusa, iye n wipe okuta ko wuwo beni iye mbe loju omi, okuta mbe ni isale odo (Proverb p.34).
- TT13: The parasites who mock the iroko tree, mere trenches mocking the fruit of the chestnut, mere feathers pronouncing the stone lightweight, yet the feather merely

floats on the water surface while the stone makes its home at the bottom of the river

ST14: Igbati omo araiye ba ti gbe ewu ibaje wo tan, nwon a fi igboju bo ara won ni asiri itiju

TT14: Once an individual puts on the attire of misconduct, he resorts to placing a bold face on embarrassing secrets .

ST15: Ehin ologbo kii bale eewo ni .

TT15: The back of a cat cannot touch the ground. It is taboo.

ST 16: On ko fi ewu sanyan bo elede lorun.

TT16: That he had not slipped a gown of sanyan over the neck of a pig.

ST17: Ki omode fi ipo agba fun agba: ki agba naa fi ipo omode fun omode.

TT17: The children accord elders the place of elders; that the servant accords the master the place of master.

ST 18: Paramole ti o gbe awo ekolo bora.

TT18: A viper in the skin of an earthworm.

ST19: (Eni) ti o pe ole ki o wa ja ti o tun lo wi fun oloko ki o wa so oko.

TT19: (One) who invites the thief to raid the farm, then summons the farm owner to set a guard on his farm.

ST20: Bi ebi ba ti kuro ninu ise, ise buse.

TT20: For once hunger is eliminated from labour; it spells the end of his hardship.

ST21: Omo onile tee jeje, ajeji te e giri giri

TT21: True indigenes of a land tread it gently, it is strangers who trample the land with violence.

ST22: Kin ma ba oro lo bi ile bi eni.

TT22: Let me not pursue the matter like the mat unrolling on the ground.

ST23 : Ohun ti o ba nkan mu ni a fi nse nkan.

TT23: Whatever fits the occasion is what we use to meet the occasion.

ST24: Bi emi ba mbe ireti mbe.

TT24: As long as there is life, there is hope.

ST25: Baba ti o bi o ko ju baba ti o bi mi.

TT25: Your (father) cannot hold a candle to mine.

ST26: Ahan ati enu a ma ja, beni a ko gbo ni igbakan ri, wipe ahon lo wi fun oju ati imu
ki o wa pari ija on ati enu

TT26: For the tongue and mouth sometimes quarrel

ST27: Bi ina ba ku a fi eeru bo oju.

TT27: When the fire dies, it covers its face with ashes.

ST28: Iforiti l'ebo.

TT28: Fortitude is the ultimate offering.

ST29: Nko ni gbe ebo koja orita.

TT29: I shall not carry my sacrifice past the crossroads.

ST30: Ohun ti onikaluku ba gbin ni yio hu jade fun u.

TT30: Whatever each person sows will eventually germinate for him to harvest.

ST31: Oju boro l'a fi ngba omo lowo ekuro ndan?

TT31: Is it with a soft countenance that one separates the child from the nut?

ST32: Ibikibi ti igbin ba n lo ti on ti ikarawun ni n lo.

TT32: Whenever the snail goes, the shell follows.

ST33: Riro ni ti eniyan, sise ni ti Olorun

TT33: Planning is mortal, decision lies with God.

ST34: Eniti n rin konu konu konu, ete ni yoo fi ri.

TT34: Anyone who thinks he's cock of the walk, will swagger his way into disgrace.

Book Three: Expedition to the Mount of Thought (Irinkerindo ninu Igbo Elegbeje)

ST1: Atete sun ni atete ji

TT1: Early to bed, early to wake up.

ST2: Ko si bi a ti le se ifa ki o ma huwa ekuro.

TT2: It is not really possible to act ifa, the oracle of divination in a stageplay without one's behaviour coming close to that of the palm nut.

ST3: Mo da sasa agbe, obun ara ilu ni.

TT3: The diligent farms man, a figure of little dignity in the eyes of the towns-people

ST4: Bi a ba wi pe ki a be igi a le be enia..

TT4: Lest we hew men apart when indeed our intention is to mow a tree.

ST5: Ki a maa so ewon goolu mo elede lorun.

TT5: That we should put a chain of gold round a pig's neck .

ST6: Eniti o ba mo iyi wura ni ki a ma a ta wura wa fun.

TT6: We must extend our diamond to them that recognize its value.

ST7: Oro pupo iro lo n mu wa.

TT7: Extensive speeches sooner lead to lies.

ST8: Eni ti o ba ti bere irinajo, oluware ti gbe apo iya ko ejika.

TT8: The man who embarks on a journey must be fully aware of the fact that he has placed on his neck a heavy burden.

ST9: Owo epo ni araye n ba ni la, won kii ba ni la owo eje.

TT9: Children of this earth lick only that hand which drips the kernel oil, they never venture close to the fingers of blood.

ST10: Afi omo ti o ba ro oka tan laye ti o fe lo fi obe jee ni orun.

TT10: Except of course such a person had prepared his amala in this earth and desired okro soup for it in heaven.

ST11: Bi o ti wu ki o pe to, egberun odun m bo wa ku ola. (Owe).

TT11: No matter how long it should seem to our eyes, sooner or later, a hundred years would become tomorrow.

ST12: Bi omode ba subu a wo iwaju, bi agbalagba ba subu a wo ehin.(Owe).

TT12: When a child stumbles and falls, he turns his face ahead and examines his front, but when he falls, the knowledgeable elder peers backward to investigate the cause of his downfall.

ST13: Agbajo owo ni a fi n so aiya.

TT13: With a man's fingers clasped together he does strike his chest to boast .

ST14: Omode ko le ri eru ki o ma baa.

TT14: No child will behold fear and not shudder.

ST15: Okele ti ona ofun ba gba ni enia n fi si ona ofun.

TT15: The morsel which is of equal size with the throat is it that man places through the teeth.

ST16: Obun oun asiwere okanun, okanjuwa on ole deede ni won ja si.(Owe).

TT16: The untidy man and the lunatic are equals, as the covetous fellow and the leader of bandits are comrades.

ST17: Ekun ko mo iyi ara re.

TT17: Of course, the tiger knows nothing of his own dignity.

ST18: Oro rere a maa yo obi lapo, oro buruku a maa yo ofa lapo.

TT18: Humble words draw kola from the pocket while harsh words pull the sword from the sheath.

ST19: Sugbon kini kan ba ajao je, apa eranko na gun ju itan lo.

TT19: A small affair has tarnished the beauty of the mammal bird....

APPENDIX V - IDIOMS

Book One: Forest of A Thousand Daemons (Ògbójú Ode nínú Igbó Irúnmalè)

ST1. Ngo máa tètè bá ẹsẹ mi sọrọ (Àkànlò èdè pg 16).

TT1. I will learn to start a rapid dialogue with my legs (Idiom pg 28).

ST2. Ngo máa tètè bá ẹsẹ mi sọrọ (Àkànlò èdè pg 16).

TT2. I will learn to start a rapid dialogue with my legs (Idiom pg 28).

ST3. Mo kẹ wọn mo gẹ wọn, mo gbà wọn tọwọ ẹsẹ (Àkànlò èdè pg 18).

TT3. I welcomed them hands and feet, took such care of them as was within my power (p.34)

ST4. Ní ikẹhìn sá mo gbé ikú tà (Àkànlò èdè p.23).

TT4. But in the end I simply bartered death away (p. 37).

ST5. Nwọn dára bí ẹiyẹ ológe (Àkànlò èdè p.27).

TT5. They were like birds of elegant plumage (pg 43).

ST6. Nwọn jó ju kòkòrò lọ (Àkànlò èdè pg. 27).

TT6. They danced better than grubs (p. 44).

ST7. Oba ibẹ fẹràn mi ju ẹmí (Àkànlò èdè p. 28).

TT7. The king loved me more than life (Idiom p. 45).

ST8. Bákan ná sì ni àwọn ará ilú ná má n ẹ mi lóre tí n wọn sì fẹràn mi sínídodo (Àkànlò èdè p.28).

TT8. Even so did many of the townspeople extend favours to me, they also love me like a paramour (p. 45).

ST9. Ẹiyẹ-kò-sọkà (Akanlo ede p. 30).

TT9. Before a bird's touch down (p.48).

ST10. Ẹni tí Ọlórún kò bá mú, kò sí ẹni tí ó le mú olúwa rẹ (Àkànlò èdè p. 31).

TT10. He whom God himself does not apprehend, no man can harm him (p.49).

- ST11. Jàgùdàpálí ngo lọ (Akanlo ede page 32).
- TT11. Come rain, come thunder, I shall go (p.50)
- ST12 Ilẹ̀ mọ̀ bá ọ̀ lónìí (Akanlo ede p.36).
- TT12. Daylight has caught you unawares (p.54).
- ST13. Mo tì ìtorí ègàn mo ni ègbèrìn ọ̀ré, bí irínwó bá ń bú mi irínwó á má yìn mí .
- TT13: To ward off contempt, I had eight hundred friends, so that if four hundred decried me, four hundred would praise me (p.35).
- ST14. Bẹ̀ni a bá ẹ̀sẹ̀ wa sọ̀rò (Akanlo ede page 41).
- TT14. So we held rapid dialogue with our heels (page 61).
- ST15. Ìjàmbá ti wó lulẹ̀ bi igi (Akanlo ede page 41).
- TT15. Peril flattened on the ground like a log of timber (p.61).
- ST16. Ó jẹ́ bí iná (Àkànlò èdè p.42).
- TT16. It proved fire lethal (p.63).
- ST17. Mò ń wo ojú aiyé (Àkànlò èdè p..44).
- TT17. Watching the visage of earth (p.65).
- ST18. Ìyapa yíò dé síwa lósàn gangan (p.46).
- TT18. Final break would befall us at the height of noon (p.67).
- ST19. Nwọn bo ilé mi síkànsíkán (Àkànlò èdè p.47).
- TT19. They covered my home like a swarm of locusts (p.68).
- ST20. Ọ̀ké àìmoye ẹ̀iyẹ̀ ẹ̀gá ti n wọ̀n ń jẹ́ aiyé wọ̀n lórí igi ọ̀pẹ̀ (Àkànlò èdè p.47).
- TT20. They were as a flock of weaver-birds frolicking on the crown of the palm (p. 68).
- ST21. Sùgbọ̀n lẹ̀hìn tí ọ̀wọ̀ wa ti wọ̀ ọ̀wọ̀ ti ẹ̀sẹ̀ wa wọ̀ ẹ̀sẹ̀ tán (Àkànlò edep.54).
- TT21. Now when hands have clasped hands and feet slid in step (p.77).
- ST22. Èrú ki iré mọ̀lẹ̀ ó sá lọ (Àkànlò èdè p.60).
- TT22. Erú turned tail and fled (p.85).

- ST23. Sùgbón kí ni ádotá já mó lára bí ọkẹ àìmoye (Àkànlò èdè p.64).
- TT23. But what are fifty among a numberless horde (p.90).
- ST24. Ìdí wa di omi nítorí ẹrù (Àkànlò èdè p.64).
- TT24. This was why our buttocks turned to water from fear (page 91).
- ST25. Kí wọn fí asọ tí o jíire wọ wá (Àkànlò èdè p.69).
- TT25. That we be given clothes gladdened by sunrise (Idiom page 98).
- ST26. Kí aiyé báa jẹ àfí-ọwọ-bà-fisílẹ̀ fún wọn (Àkànlò èdè p.70).
- TT26. That the world would be one of taste-it-but-not-swallow for them (Idiom p. 99).
- ST27. Ọmọ náà fí ojú mí kan nńkan. (Àkànlò èdè p.78)
- TT27. Ah, that child showed me a thing or two! (p.110).
- ST28. Ojú iná ni ewùrà n hurun?(Àkànlò èdè p.78).
- TT28. Is it by the fire that a yam grows hairs?(p.110).
- ST29. Èrò kékeré kọ ni ọmọ náà pa. (Àkànlò èdè. p. 78).
- TT29. Don't you imagine that this child is small beer.(p.110).
- ST30. Ewúré gbé ẹrù, ó tẹsẹ̀ mó ìrìn ó n lọ. (Àkànlò èdè p.80).
- TT30. Goat took up the load and stepped out livelily (p.113).
- ST31. Mo ní kí n fí etí yín bà á. (Àkànlò èdè p.84).
- TT31. I decided to let you hear of it.(p.118).
- ST32. Ẹnu aráyé dùn bí iyọ̀ Ọ̀yínbó, sùgbón ínú wọn bí ọ̀bẹ̀ ìtádógún ní.(Àkànlò èdè p.90).
- TT32. The tongue of men is as sweet as sugar, but their heart is as rancid as a sixteen-day old stew.(p.126).
- ST33. Kí Olódùmarè má jẹ̀ kí o rìn ní ọ̀jọ̀ tí ebi n pa ọ̀nà.(Àkànlò èdè p.93).
- TT33. (Not translated).
- ST34. Ọwọ̀ ba ògidán. (Àkànlò èdè p.93).
- TT34. Thus was the leopard hoist with his own petard (p.130).

ST35. Igba ẹlẹyà fọ le lóri (Àkànlò èdè p.93).

TT35. The calabash of scorn burst over his head (p.130).

ST36. Jẹbẹtẹ sì gbé ọmọ lée lówọ (Àkànlò èdè p.93).

TT36. Outwitted he was and hopelessly floundering.(p.130).

ST37. Ó ki iré mólẹ o sá padà. (Àkànlò èdè p.97).

TT37. He took to his heels and fled back.(p.132

ST38. A si kó ẹsẹ wa sí ọnà à n lọ sí ilú wa.(Àkànlò èdè p.100).

TT38. We turned our feet into the road, headed for our home. (p.138).

BOOK TWO –

ST1: Ìgbà ná ni bàbá mi pa ojú rẹ dé (Àkànlò èdè p. 2).

TT1:For it was then that my father closed his eyes forever (p. 4).

ST2: Tí ó ré kojá òkè odò (Àkànlò èdè p. 2).

TT2: When he crossed to the other side of the river page 4).

ST3:Tí àkùkọ kọ lẹyìn ọkùnrin (Àkànlò èdè. page 2).

TT3:When the cock crowed the departure of a man (p. 4).

ST4: Nítorí àkókò iré ní iré yẹ ní sísẹ, àkókò ijà ní ijà yẹ ní jíjà; àkókò ayò ní ayò.

TT4:For a time of play deserves its space, a time of fighting is meant for fighting, the time for rejoicing calls for rejoicing, the time for weeping is when one weeps (p.5).

ST5: Mo ní nńkan parí nàà wáyí (Àkànlò èdè. p. 3).

TT5: I said to myself, matters have truly come to a head (P.7).

ST6: Bẹni ó n fí ojú wá ọbẹ (Àkànlò èdè p.6).

TT6: His eyes had already begun to seek the stew (p. 10).

ST7: Ng o sì wá ọńjẹ pàtàkì sí. o ní ọnà ọfun (Àkànlò èdè. p. 8).

TT7: I shall prepare exceptional food for the passage of the throat (p.13).

ST8: Ìjàmbá padé ijàngbọn (Àkànlò èdè p.13).

- TT8: Succubus confronted incubus (p.20).
- ST9: Ìwọ kò bá ẹsẹ rẹ sọrọ (Àkànlò èdè p.14).
- TT9: You did not commence a rapid dialogue with your legs (p.22).
- ST10: Èrò inú ìsasùn ọbẹ (Àkànlò èdè p.16).
- TT10: Contents of the soup pot (p. 25).
- ST11: Nkan dé lóni, múra jẹ kíá kọ lu ara wa (Àkànlò èdè p.17).
- TT11: Matters come to a head today, prepare let us measure our strengths against each other.
- ST12: Awọn méjèjì kọlu ara wọn (Àkànlò èdè p.17).
- TT12: The two grappled with each other.
- ST13: Ọjọ òlá ní ọjọ ànà, fún ẹbọra kékeré inú ọgán (Àkànlò èdè p.17).
- TT13: This was indeed a red-letter day for the kobold of the ravine (p.26).
- ST14: Ọrọ náà kò bọ sí i (Àkànlò èdè p.19).
- TT14: Matter did not quite follow the script (page 27).
- ST15: Ọlọgbón bèrẹ sí dé inú wọn (Àkànlò èdè p.19).
- TT15: The wise have gained admission to their souls (p. 28).
- ST16: Onísùrù kò le kábámọ láíláí, àfí ẹnítí ó fí òmùgò ba sùùrù jẹ (Àkànlò èdè.p. 20).
- TT16: The patient can never have regrets, unless those among them who let foolishness ruin their virtue of patience (.p. 28).
- ST17: A fí ọjú ènìyàn rí nkan (Àkànlò èdè p.25).
- TT17: We dipped the eyes of people in adversity (Idiom.p.35).
- ST18: Láìsẹ àníàní (Àkànlò èdè p.26).
- TT18: Not to beat around the bush (page 36).
- ST19: Kí a jọ má wọlé, kí a jọ má jáde (Àkànlò èdè p.26).
- TT19: That together we shall enter the home, and together saunter out (p.36).

ST20: Olówó-aiyé ti ìtorí ẹwà ó gbàgbé iwà, ó ti ìtorí ojú dídán ó gbàgbé ogbón (p.26).

TT20: Olówó-aiyé, on account of beauty, forgot character, on account of shiny eyes, forgot wisdom (p.36).

ST21: Ìgbà tí ómo aráiyé bá ti gbé ẹwu ìbàjẹ wò tán, nwọn á fi ìgbójú bo ara wọn ní àsírí itijú (Àkànlò èdè P.35).

TT21: Once an individual puts on the attire of misconduct, he resorts to placing a bold face on embarrassing secrets (p.49).

ST22: Gọngọ sọ! (Àkànlò èdè p.35).

TT22: Thunderbolt on anvil! (p.49).

ST23: Ọ̀gò lẹ̀hìn asiwèrè! (Àkànlò èdè p.35).

TT23: Iron hook on the lunatic's back! (Idiom.p.49).

ST24: Nkan ẹ! (Àkànlò èdè p.5).

TT24: Thus began an elemental upheaval! (p.49).

ST25: Sùrú ni baba àti ìyá ànfàní (Àkànlò èdè P.37).

TT25: Patience is the father and mother of gain (p.51).

ST26: Àwọn ẹbọra Igbó Olódùmarè sì n sàré kiri (Akanlo ede page 40).

TT26: The spectators took to their heels, running helter-skelter (p. 55).

ST27: Bí ẹnikẹni bá n yé ọ sí (Àkànlò èdè p.42).

TT27: If anyone places you on a pedestal (p. 59).

ST28: Ọ̀rò pa èsì jẹ (Àkànlò èdè p.44).

TT28: Words vanish in the jaws of reality (p.60).

ST29: Ìbàdí mi tóbi, ó rí jòbòtò-jòbòtò (Àkànlò èdè p. 46).

TT29: My buttocks ballooned and wobbled like a mound of amala (p.63).

ST30: Nkan yíò ẹ ẹnu're (Àkànlò èdè p.55).

TT30: Then matters have rallied around the teeth of luck (p.77).

- ST31: Bí iwọ kò bá fí ọrọ rẹ jáfara (Àkànlò èdè p.57).
- TT31: If you do not dilly-dally (Idiom page 81).
- ST32: Ti mo sì n bá ìgbésí ayé mi lọ (Idiom page 62).
- TT32: And managed my existence with a semblance of normalty (Idiom page 89).
- ST33: Láìsè àníàní (Àkànlò èdè p.84).
- TT33: Without beating around the bush (Idiom page 115).
- ST34: Èmi náà n bá ìgbésí aiyé mi lọ (Àkànlò èdè p.84).
- TT34: I also have been pursuing the exigencies (p. 116).
- ST35: Àkùkọ ti kọ lẹhin alágbára (Àkànlò èdè p.85).
- TT35: The cock has crowed on the demise of the powerful (p.117).
- ST36: Tí ó kí aiyé ó dìgbóse (Àkànlò èdè p.87).
- TT36: Bade good-bye to the world (p. 120).
- ST37: Ọrọ náà ti bọ sí orí (Àkànlò èdè p.93).
- TT37: The venture had indeed reached execution (p.128).
- ST38: Ẹbọra náà n lé mi lọ (Àkànlò èdè p.94).
- TT38: I fled from pillar to post (p. 129).
- ST39: Kò sì jẹ kí n fí ẹnu mi kan àkàrà (Àkànlò èdè p.94).
- TT39: He did not even let me dig into the bean cake (p.129).
- ST40: Mo tẹ́tí sílẹ́ kí ó máa bá ọrọ rẹ lọ (Àkànlò èdè p.94).
- TT40: I was all ears and he could proceed (p.130).
- ST41: Ẹyẹ-kò-sọkà, ọba ti ránsẹ sí ọkùnrin yíí (Àkànlò èdè .p.101).
- TT41: Ẹyẹ-kò-sọkà of a king sent for the man (p. 138).
- ST42: Ẹ bí o ti mọ iwọ ọrẹ mi (Àkànlò èdè p.102).
- TT42: Cut your coat according to your size my good friend (p140).
- ST43: Bí iwọ ti n ẹ ojú mi bẹ̀ẹni iwọ n ẹ yìn mi (Àkànlò èdè. p.105).

- TT43: As you cared for my countenance so did you protect my back (p.143).
- ST44: Ìfun rẹ tú jáde: ikú dé (Àkànlò èdè p.105).
- TT44: His intestines spilled out: death took hold of him (p.144).
- ST45: Ìyáwó náà fi ojú rẹ rí òkan (Àkànlò èdè. p.116).
- TT45: His wife made his eyes see hell (p.158).
- ST46: Olódùmarè fi iyò sí ètè rẹ (Àkànlò èdè. p.137).
- TT46: God has coated your lips with salt (p.187).
- ST47: Ó sì tẹẹ mọ wa létí gbọningbọin (Àkànlò èdè. p.138).
- TT47: (He) pressed it into our ears with seeming adhesive (Idiom. p.188).
- ST48: Kí ó tó le bùú, ojú rẹ rí òkan (Àkànlò èdè. p.138).
- TT48: Before he could (take the water)his eyes tasted pummeling (p.189).
- ST49: Kí a má fa ọrọ gùn lọ bí ilẹ bí ẹni (Àkànlò èdè. p.141).
- TT49: Not to stretch the mat beyond the floor (p.193).
- ST50: Awá túbọ tẹsẹ mọ ìrìn (Àkànlò èdè. p.142).
- TT50: The faster we applied our legs to the road (p.193).
- ST51: Ó na igi mọ wọn lórí, ó pa wọn; òkan dé! (Àkànlò èdè. p.143).
- TT51: He smashed their heads and killed them. Enter triple trouble! (p.195).
- ST52: Èmi ni ọrẹ rẹ lójú méjèèjì (Àkànlò èdè. p.160).
- TT52: I remain your friend from one eye to the other (p.216).
- ST53: Kí Olódùmarè tójú ilẹ fún yin kí Ó sì tójú ọ̀nà yin pẹ̀lú (Àkànlò èdè. p.164).
- TT53: May Olódùmarè take care of your homes and take care of your paths (p.222).

BOOK THREE

- ST1: Inakuna yato si owo lila. (Àkànlò èdè p.2)
- TT1: Squandermania differs from open-handedness. (p.6)
- ST2: Èlẹ̀dà lọ mọ ọjó àti sùn ẹni (Àkànlò èdè p.5).

TT2: The Creator alone is He who has the record of our departures in his keeping. (p.9)

ST3: Èlédà rẹ yíò má bá ọ gbé ẹrù rẹ (Àkànlò èdè p. 6).

TT3: Your creator will solve whatever problems that cross your route.

ST4: Mo sì fí ènià ẹ ènià nwọn mú mí lọ (Àkànlò èdè p.7).

TT4: I deployed guides who took me to the place (p.12).

ST5: Àtipé ẹrù aṣájú wúwo ó ju irin (Àkànlò èdè p. 9).

TT5: Iron proves to be of a little weight compared with the nature of burden the eldest son bears (p. 14).

ST6: Mo fẹ kí tajáṣẹrẹn jákẹjádò ilú yí mú u kúrò lẹkan. (Àkànlò èdè .p.12)

TT6: I wish all the citizens of this town to understand it from this hour (p.19)

ST7: Iná ilé wá kú. (Àkànlò èdè p.12).

TT7: The end of feats from his household.(p. 19).

ST8: Òṣùpá ilé wa wọ òkùnkùn (Àkànlò èdè p. 12).

TT8: Bring the glowing moonlight of his house into darkness. (p.19).

ST9: Àgbájọ ọwọ ní a fí n sọ àiyà (Àkànlò èdè P.23).

TT9: It is with a clenched fist that a man strikes the chest.

ST10: Bí ẹnítí ó n sọrẹ tilẹ fí ẹsẹ kọ, kò le subú láéláé (Àkànlò èdè page 23).

TT10: The man who swots everyday only that his neighbour might progress shall never himself be relegated to the ground (p. 36).

ST11: Èwù funfun tí Olódùmarẹ gbé bọ ọmọ ènià lẹrùn, nwọn da epo pupa síi (Àkànlò p.28).

TT11: The immaculate raiment which God drapes you with, you have soiled with kernel oil. (Àkànlò èdè p.43)

ST12: Mo wo kìníún lójú, mo ẹ “sító” sí ijápá, mo tẹ ọkà ní irù mólẹ, mo mú obìnrin jáde ní ọjó tí orò gba òde (Àkànlò èdè p.61).

TT12: I stared a lion in the face and hissed upon the tortoise, I pressed my toes on a cobra's tail and dragged a woman along the streets on a day when Oro ruled the outside.(p.89).

ST13: Mo ti gun òkè dé orí (Àkànlò èdè page 62).

TT13: I had climbed the hill to the roof (p. 90).

ST14: O fi èrú gba ìbùkún (Àkànlò èdè page 67).

TT14: He sought blessing through a fraudulent means (p. 98).

ST15: Owo epo ni omo araye m ba ni la, won kii ban i la owo eje (Àkànlò èdè p.)

TT15: Sons of men recognize only the hand of juice, but when fortunes come to ill, they will have none of that. (p. 108).

ST16: Fi ojú gánní rẹ (Àkànlò èdè p. 74).

TT16: Come and set eyes on you (p. 109).

ST17: Àti ajá àti ẹran ni ilé yíi ni o ti mò. (Àkànlò èdè p.74).

TT17: Both the goat and the sheep in this place understand.(p.109).

ST18: Ewúré ilé ibẹ̀ kò gbọ̀dò dé sàkání mi (Àkànlò èdè p. 74).

TT18: The ram of the place must not wander to my presence (p.109).

ST19: Òkèlè tí ọ̀nà ọ̀fun bá gbà ni ẹ̀nià n fí sí ọ̀nà ọ̀fun (Àkànlò èdè p.74).

TT19: The morsel which is of equal size with the throat is it that man places through the teeth (Page 111).

ST20: Ìfẹ̀ rẹ̀ sì n gùn mi bé ẹ̀ni n gun ẹ̀sin. (Àkànlò èdè p. 76).

TT20: Her affection has begun to ride me about like a horse (p. 114).

ST21: A! Ìfẹ̀ mà burú o. (Àkànlò èdè P.76)

TT21: Ah! Love lunacy is terrible indeed (p. 115).

ST22: Nkan ẹ̀ sí ọ̀nà Igbó Elégbèje nkan ẹ̀ (Àkànlò èdè p.77).

TT22: Ah, marvels occurred on the road to the forest of Elégbèje.(p.116).

ST23: Orí ẹmí mi ni ẹ dúró lé. (Àkànlò èdè p.79).

TT23: You stand clearly on the pinnacle of my mind. (Idiom p.118).

ST24: Obìnrin máa ń rùn sí mi ni (Àkànlò èdè p.79).

TT24: I just could not stand the sight of them (women) (Idiom p.118).

ST25: Ìwà ní ẹ̀niyàn ń pè ní ifẹ́ (Àkànlò èdè p.79).

TT25: It is good conduct which is called affection (Page 118).

ST26: Ẹkùn kò mọ iyì ara rẹ (Àkànlò èdè p.79).

TT26: The tiger knows nothing of his own dignity (p.119).

ST27: Ifẹ́ nípon ó ju ògiri ilé, ó lágbara ó ju òkuta (Àkànlò èdè p.83).

TT27: Affection is sturdier than the brickwall, it boasts greater solidity than rock tarmacs (p. 125).

ST28: Olódùmarè ẹ́ ayé ní iyò òyìnbó fún àwọn ọmọ ẹ̀niyàn, sùgbón awọn wọn ni fẹ́ẹ̀ sọ ọ di ewúro (Àkànlò èdè p.96).

TT28: God has blazed a road juicier than the white salt for mankind and yet they persist in making bitterness of it (p.141).

ST29: Ilé ni a ti ń kó ọ̀ṣọ̀ lọ sí ọ̀de (p.98).

TT29: Good conduct is it which accompanies a man to the street (p. 144).

ST30: Ilé ni ikú wà (Àkànlò èdè p. 98).

TT30: A man's death squats right beneath his roof (p. 144).

ST31: Ọmọ yin yí ọmọ ńlá ni.(Àkànlò èdè p.98).

TT31: This son of yours, a big child he is (p.144).

ST32: Ìyàwó bu omi sùúrú fún un mu.(Àkànlò èdè p.99).

TT32: His wife urged him to exercise patience. (p.146).

ST33: Ojú rẹ́ pupa bi oòrùn alẹ́. (Àkànlò èdè p.100).

TT33: His eyeballs were redder than kernel (p.147).

ST34: Ìyàwó Ìrìnkèrindò wò mi lójú púpọ́. (Àkànlò èdè p.106).

TT34: (Not translated).

ST35: Kò si ohun tí etí kò gbọ tán. (Àkànlò èdè p.106).

TT35: (Not translated).

ST36: Ilé yín yíò dára, ọ̀nà yín yóò sunwọ̀n. (Àkànlò èdè p.117).

TT36: Your homes thereon will prosper, your roads will yield goodness. (p.176).

APPENDIX VI

QUESTIONNAIRE ON THE SUITABILITY OF THE TRANSLATED PROVERBS AND IDIOMS FROM THE NOVELS OF D.O. FAGUNWA

This questionnaire is designed to obtain responses from Yoruba-English co-ordinate bilinguals who are also lecturers in the Department of English or in the Department of Yoruba in Nigerian universities.

Each proverb or idiom is followed by a set of two translations. You are required to select your preferred translation out of the two options provided, in line with the original meaning of the Yoruba proverb or idiom.

KEY TO ABBREVIATIONS:

ST : Source Text; T1: Translation 1; T2: Translation 2

ST1: Bi owe bi owe la n lulu ogidigbo, ologbon lonjo, omoran ni sii moo.

T1: Like the sonorous proverb do we drum ogidigbo. It is the wise who dance to it, and the learned who understand its language.

T2: It is in parables we speak to the initiate, only the wise understand the import and the discerning get the message.

ST2: Bi egun eni ba joo re ori a ya ni .

T1: When our masquerade dances well, our heads swell and do a spin .

T2: When someone's ward exhibits a mastery of skills, one feels quite elated.

ST3: Emi lejo, iwo lelu, kokoro meji lo pade .

T1: I can dance and you can drum; this is the meeting of two grubs .

T2: I have dancing skills and you drum expertly, this then is the meeting of two minstrels.

ST4: Owo ara eni lan fi n tun oran ara eni se .

T1: A man mends his fate with his own hands .

T2: With determination does a man improve on his own lot in life.

ST5: Yoyo ni enu araye.

T1: The tongue of men is merely slick.

T2: Humans are given to excessive flattery.

ST6: Emi ti ko ba je ata emi kekere ni .

T1: The soul which does not eat hot peppers is a weak soul .

T2: A person that does not enjoy a good life is a miserable being.

ST7: Eni ti o ba gbin rere, rere ni yoo ka .

T1: For whoever sows well shall harvest goodness .

- T2 : Whoever invests goodwill shall reap its fortunes.
- ST8: Egbe arin ni arin ito .
- T1: For it is the company of the open that the open keeps.
- T2: Birds of identical feathers flock together.
- ST9: Iku ogun ni ipa akinkanju, iku odo ni ipa omuwe, iku obinrin ni ipa agbere.
- T1: The aggressive man dies the death of war, the swimmer dies the death of water, the vainglorious dies the death of women.
- T2: Those who think they are smarter than others sometimes overreach themselves.
- ST10: Sugbon kaka ki ewe agbon ro pipele ni n pele sii.
- T1: But rather than soften, the fronds of the coconut palm merely stood stiffer .
- T2: Rather than the matter becoming mitigated, it merely got aggravated.
- ST11: Eiye fe fo nwon n so oko sii ni oran ab o si .
- T1: The bird is already eager to fly and idle hands pelt it with stones .
- T2: The matter became like spurring a willing horse.
- ST12: Opelope ejika ti ko je ki ewu ki obo .
- T1: Let us thank the shoulder but for whose aid the garment would fall off the body
- T2: Thanks to the shoulders that hold our garments from falling off.
- ST13: Eni ti o ba da eeru ni eeru n to .
- T1: To him who casts ashes, the ashes must return .
- T2: Evil recourses to the evil doer.
- ST14: Eni ti Olorun ko ba mu, ko si eniti ole mu oluwa re.
- T1: He whom God himself does not apprehend, no man can harm him.
- T2: Not until it is time for retribution, an evildoer goes unhurt.
- ST15: Sugbon operekete ndagba inu adamo nbaje.
- T1: But when the stunted palm begins to grow the forest giant bursts with resentment.
- T2: The stunted palm grows and the short fellow goes recluse with sadness.
- ST 16: Oju oro ni ileke omi osibata ni ileke odo .
- T1: The water cress floats above water; the water lettuce surmounts the pool .
- T2: The water cress floats above water; the water lettuce surmounts the river.
- ST17: Aje ke lana omo ku loni, tani ko mo pe aje ana lo pomo je.
- T1: The witch howled last night, the child died today, who then does not know that the witch it was who ate up the child!
- T2: The premonition is taken as sufficient foretelling before a disaster strikes.
- ST18: Iwo ko mo pe ete ni igbehin alaseju .
- T1: Do you not know that disgrace must be the end of the excessive.

- T2: Do you not know that whoever overreaches himself would fall into disgrace?
- ST19: Ojo gbogbo niti ole ojo kan ni ti oninkan .
- T1: Everyday might belong to the robber but one single day is the day of the owner.
- T2: Even though the thief seems uncaught every time, a day comes when he meets his doom.
- .
- ST20: Mo ti itori egan mo ni egberin ore, bi irinwo ba nbu mi irinwo a ma yin mi .
- T1: To ward off contempt I had eight hundred friends so that if four hundred decried me, four hundred would praise me .
- T2: In the accumulation of acquaintances, a few might turn out to be friends.
- ST21: Eniti o ba n se ibi ipa ibi ni yio ti subu .
- T1: Whoever acts evil will certainly fall by evil .
- T2: Whoever plots mischief soon harvests same from his own devices.
- ST22: Oju lofi ri i, ete re ko ba a .
- T1: With your eyes behold this, but your lips will not touch.
- T2: Even if you see this, you will never have it.
- ST23: Kaka ki osan lara iya aje on fi omo re bi obinrin eiye n yi lu eiye.
- T1: But the seasoned witch, sooner than experience a change of fortune, simply gives birth to daughter after daughter, so witch bird swarms over witchbird.
- T2: Rather than experience a reversal of fate, the incorrigible slides into further despondency.
- ST24: Omuti gbagbe ise .
- T1: The drunkard had forgotten toil.
- T2: The drunk reeking in illusion claims to have no worry.
- ST25: Akuko yio ko lehin re.
- T1: The cock shall crow on your depleted flesh .
- T2: You shall bid the world farewell!
- ST26: Ododo oro bi egun ni o nri.
- T1: Words of truth are as thorns.
- T2: The truth of a matter is like a bitter pill.
- ST27: Olododo si ni ota aiye.
- T1: The honest man is the foe of the world.
- T2: An upright man attracts more foes.
- ST28: Opolopo alangba ni o da ikun de ile a ko mo eyiti inu nrun.
- T1: The majority of lizards do indeed press their bellies to the ground, but we do not know which of them really suffers from stomach ache.
- T2: Every praise-singer feigns loyalty but no one's sincerity can be guaranteed.

ST29: Ibiti owu efufu lile ni ida ori igbe si ibiti o wu olowo eni ni iran ni lo.

ST30: Nje iwo mo pe bi ina ko ba tan laso eje ko le tan lekan be?

T1: You realize, don't you, that if a man's garments have not seen the last of lice, his Finger-nails cannot have flicked off the last of blood.

T2: Do you not know that persistence is the secret of achievement?

ST31: Nitiri bi oko re okun bi o re osa ko ni sai fi ori fun ebute.

T1: For let a craft voyage the oceans and voyage the seas, sooner or later it must head for the port.

T2: Exciting may seem the journey of life, homewards is the sweetest of roads.

ST32: Ki a ma fa oro gun bi ile bi eni .

T1: Let us unlike the mat unfolding on the ground cut a long story short.

T2: Let us not prolong a simple matter.

ST33: Ki ile to pa osika, ohun rere yio ti baje .

T1: Before earth destroys the evil-doer, much good has already suffered ruin!

T2: Prior to an evil deed being punished, a lot of damage would have been left unredressed.

ST34: Bi ko ba si ohun ti o se ese, ese ki i se .

T1: If there is no cause, the twig does not snap.

T2: There can be no smoke without a fire.

ST35: Eyi ti o wa leyin ogofa oju ogoje lo.

T1: What follows a hundred and twenty far exceeds a hundred and forty.

T2: The consequences of an unwise action far outweigh the action.

ST36: Eni ti o gbe oju le ogun o fi ara re fun osi ta.

T1: Whoever counts on inheritance has already sold himself into penury .

T2: Anyone who rests all his hope on inheritance has given himself to penury.

ST37: Beni bi okunrin ri ejo bi obinrin pa ejo, bi ejo ko ba tilo ko lodi si ofin.

T1: Yet if the man sees a snake but the woman kills it, it is not regarding as offending the law.

T2: It is by cooperation that difficult tasks are accomplished.

ST38: Kin ma ba oro lo bi ile bi eni.

T1: Let me not pursue the matter like the mat unrolling on the ground.

T2: Let me not over flog the issue.

ST39: Bi ina ba ku a fi eeru bo oju.

T1: When the fire dies, it covers its face with ashes.

T2: One's children are one's inheritors.

ST39: Oju boro l'a fi ngba omo lowo ekuro ndan?

T1: Is it with a soft countenance that one separates the child from the nut?

T2: Is it with indulgence one curbs a bad habit?

ST40: Ko si bi a ti le se ifa ki o ma huwa ekuro.

T1: It is not really possible to act ifa, the oracle of divination in a stageplay without one's behaviour coming close to that of the palm nut.

T2: A washed pig soon acts swine.

ST41: Bi a ba wi pe ki a be igi a le be enia..

T1: Lest we hew men apart when indeed our intention is to mow a tree.

T2: A rash action begets disaster.

ST42: Owo epo ni araye n ba ni la, won kii ba ni la owo eje.

T1: Children of this earth lick only that hand which drips the kernel oil, they never venture close to the fingers of blood.

T2: Prosperity attracts a crowd while adversity dispels them.

ST43: Ngo máa tètè bá ẹ̀sẹ̀ mi sọ̀rò .

T1. I will learn to start a rapid dialogue with my legs.

T2: I will quickly take to my heels.

ST44. Ní ìkẹ̀hìn sá mo gbé ikú tà .

T1. But in the end I simply bartered death away .

T2: In the end, I dared the devil.

ST45. Ìjàmbá ti wó lulẹ̀ bi igi .

T1. Peril flattened on the ground like a log of timber.

T2: Ijamba fell like a log of wood.

ST46. Ìyapa yíò dé sí wa lósàn gangan .

T1. Final break would befall us at the height of noon.

T2: Lest we be separated unexpectedly.

ST47: Sùgbọ̀n lẹ̀hìn tí ọ̀wọ̀ wa ti wọ̀ ọ̀wọ̀ ti ẹ̀sẹ̀ wa wọ̀ ẹ̀sẹ̀ tán (Àkànlò edep.54).

T1: Now when hands have clasped hands and feet slid in step.

T2: After we had outgrown our initial shyness.

ST48: Kí wọ̀n fí asọ̀ tí o jíire wọ̀ wá .

T1. That we be given clothes gladdened by sunrise.

T2: That we should be clad with graceful attires.

ST49: Ojú iná ni ewùrà n hurun?

T1: Is it by the fire that a yam grows hairs?

T2: Can a person indulge when faced with peril?

ST50: Bèni ó n fi ojú wá ọbẹ .

T1: His eyes had already begun to seek the stew .

T2: He began to search for the knife.

ST51: Ìjàmbá pàdé ìjàngbòn .

T1: Succubus confronts incubus .

T2: Tragedy encounters disaster!

ST52: Kí a jọ má wọlé, kí a jọ má jáde .

T1: That together we shall enter the home, and together saunter out .

T2: That we establish a relationship.

ST53: Ọgò lẹhìn asiwèrè!

T1: Iron hook on the lunatic's back!

T2: Don't spare the fool!

ST54: Ọrọ pa èsì jẹ .

T1: Words vanish in the jaws of reality.

T2: He was rendered speechless.

ST55: Ẹyẹ-kò-sọkà, ọba ti ránsẹ sí ọkùnrin yí .

T1: Ẹyẹ-kò-sọkà of a king sent for the man.

T2: At the drop of a hat, the king had sent for the man.

ST56: Èmi ni ọrẹ rẹ lójú méjèjè .

T1: I remain your friend from one eye to the other .

T2: I am your sincere friend.

ST57: Àti pé ẹrù aṣájú wúwo ó ju irin .

T1: Iron proves to be of a little weight compared with the nature of burden the eldest son bears.

T2: The eldest child bears much responsibility.

ST58: O fi ẹrú gba ibùkún .

T1: He sought blessing through a fraudulent means.

T2: He got the boon by usurpation.

ST59: Àti ajá àti ẹran ni ilé yí ni o ti mò.

T1: Both the goat and the sheep in this place understand.

T2: Every Dick and Harry here are in the know.

ST60: Ìyàwó Ìrìnkèrindò wò mi lójú púpò.

T1: (Not translated).

T2: I found Irinkerindo's wife quite irresistible.