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**LEXICO-PRAGMATIC TRANSFER
IN SELECTED NIGERIAN PLAYS:
A SOCIOLINGUISTIC
PERSPECTIVE**

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DEDICATION

I dedicate this work to:

♥ My father, Yahya Ogounide Salami

Daddy, you support through the years my insatiable curiosity and you are used to telling me to look beyond things and you give me every time and when needed the courage to progress. I thank you a lot. Receive, this work, the fruit of my work and the love and support you have been bringing to me. May the Almighty God bless you and grant you a long life.

♥ My late mother, Agbékè Salimatou Kassouman.

“ENIYAN BI IYA KO SI”, says a Yoruba proverb.

Mummy, all I can say to you is that “I STILL LOVE YOU”. I know how you suffered for us and how you loved us. For me, you have been the best of the mothers and nobody can replace you in my heart.

May your soul rest in peace. (Amen)

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INTRODUCTION

Communication with speakers of other languages is a complex assignment that requires both linguistic competence and communicative competence, which is in other words, requires the knowledge of grammar and vocabulary in a specific culture. Indeed, learning a foreign language can be easy challenging depending on the motivation and the background of the learners. When speaking of a foreign language, non-native speakers are involuntarily influenced by their own context of culture and linguistic background. Their writings may also reflect, in one way or another, their native language(s). In addition, when two or more languages and cultures are in contact, there is bound to be linguistic and cultural interference. This is the situation with African literature written in English where important socio-cultural habits and features are expressed in the non-native tongue (English).

A literary work is an artifact which, whatever its genre may be, is devised to convey a message to the reader /listener. This message is conveyed through language. Every piece of language is implicitly the utterance of a hearer/reader. Modern linguistics has very much concentrated on the information-channeling function of language, its role as a medium for transmission of meanings, to the neglect of its function as regulator of interpersonal relationships and as medium for attitudes.

In fact, when asking and looking for how language is organised or structured it carries three main functions : the experiential function (who is doing what, to whom, when, where, why---), the interpersonal function (what is role relationships between interactants) and the textual function (how the text is organised through cohesive patterns to convey a message conveniently) according to systemicists.

Literature, is, thus, a body of written words related by subject-matter (e.g. the literature of computing), by language or place of origin (e.g. African literature), or by prevailing cultural standards of merit. In this last sense, “literature” is taken to include oral, dramatic, and broadcast compositions that may not have been published in written form but which have been (or deserve to be) preserved.

Therefore, the literary artist’s tool is language. He/she uses language to describe his/her character’s appearances, actions, habits, inner feelings and thoughts. It is germane to say categorically that style of writing determines the authenticity and acceptability of any literary works. It has also been observed that effective manipulation of language in writing determines the proficiency of the writers.

As a matter of fact, Postcolonial African literature is characterized by the fusion of the linguistic and semantic features of the two languages in contact. In this field, many writers have domesticated the English language in their literary texts. By doing this, writers make meanings with readers from different socio-cultural backgrounds by using pragmatic transfer at times.

Therefore, in some Nigerian literary works, there is deployment of supra-linguistic, para-verbal nuances such as folklore, proverbs, stylistic strategies and others. Such a linguistic creativity can operate through a process of transfer, code-mixing, code switching etc. Moreover, many aspects of Nigerian English literary works are typically adaptation of the oral style to the written tradition. There is for example a preponderance of figurative language, idiomatic expressions and proverbs with local colours in direct translation or transliteration from their mother tongues. Thus, before understanding and interpreting their meanings properly, one has to understand the tradition from which they are drawn. Otherwise, attempts at interpreting these works will result in semantic distortion and information skew.

Some writers such as Wole Soyinka, Okedokun Ayoade, Ola Rotimi, Tade Adegbindin have used lexico-pragmatic transfer in their respective plays *Death and the King's Horseman*, *MOPELOLA*, *The Gods Are Not to Blame*, *The Dark Forest*” by appropriating and reconstituting the English language in their literary texts through some linguistic characteristics.

In this respect, the topic of my research work is entitled “**Lexico-pragmatic transfer in Selected Nigerian Plays: A Sociolinguistic Perspective**”.

This research work aims at analyzing Yoruba proverbs, code-mixing and code switching in the selected literary works written by Yoruba writers. Therefore, the four plays under study are typical examples of African literature which point out:

- The linguistic impact of the colonizer's language on African societies during and after the colonization.
- The way postcolonial writers have africanized English through an extraordinary style.

This work has been based on the analyses drawn from some linguistic characteristics. The study has also been carried out based on the researches in lexico-pragmatic transfer with regard to the previous studies in this field. In a nutshell, the aim of this research is to examine the concept of lexico-pragmatic transfer in Okedokun Ayoade's *MOPELOLA*, Ola Rotimi's *The Gods Are Not to Blame*, Tade Adegbindin's *The Dark Forest* and Wole Soyinka's *Death and the King's Horseman*”. I have chosen postcolonial plays because they seem very attractive in the way that there is a specific style used by the authors.

To reach my goal and to make the reading of this research work more accessible for the readers, it has been organized into three (03) main chapters. It starts with an introduction presenting the general background dealing with foreign

language. To successfully achieve the purpose described above, a preliminary review of the previous researches in this field has been made in the first section of the first chapter. This enables me to have a view of how lexico-pragmatic transfer is perceived by linguists and scholars. In the second section of the same chapter, sociolinguistic patterns related to my topic are displayed. The second chapter is about the practical analysis of data collected relating to borrowing, code-switching and transliteration in the four plays under study. Here, the complete theory of lexico-pragmatic transfer has been detailed with practical examples. And the proper study of lexico-pragmatic transfer through the complete and detailed reading of the four novels under study led to the same results foreseen in the theoretical framework. The relevant specificity is that I face the case of a voluntary language mixing by the authors close to African/Yoruba culture and tradition. The last chapter (chapter three) is concerned with the discussion and interpretation of findings in the field of this study where findings and complete analysis of lexico pragmatic transfer and its great impact on the understanding of the plays are presented.

Chapter One: Literature Review and Theoretical Framework

This chapter deals with literature review in one hand and on the other hand, with the theoretical framework related to the topic.

1.1- Literature Review

This section has to do with a brief account of articles written by some scholars and researchers who have already dealt with some aspects of my topic.

There are a set of studies and researches in sociolinguistics which illustrate the variety of language use according to societies, cultures, types of language, educational levels of interactants and particularly their backgrounds knowledge and skills in the target language. It must be noted that the investigations in this field have been made and studied by some well known linguists such as Cohenn and Michael Clyne (1982), Cohen and Olshtain (1983), Beebe et al. (1985), Blum-Kulka (1982, 1983), Hymes (1971), Kasper (1992, 1995), Wolfson (1989) etc.

In these researches, it has been discovered a linguistic habit of language learners during the process of learning skills in a target language. This habit is called pragmatic transfer. In her study of pragmatic transfer, Patricia (1998) in her work "*Studies in English Language and Linguistics: On Pragmatic Transfer*", presents the researches undertaken by Kasper and Blum-Kulka (1993) in this field. They have focused on the emergences of intercultural styles in bilingual speakers in a language contact situation and the use of L2 communication strategies. Speaking of transfer, it bis argued according to Patricia (1998) that there are two types of transfer:

- negative transfer or interference where two languages are different and where learners experience difficulties that result in the production of errors,

- positive transfer where two languages share some similar linguistic and cultural rules which leads learners to refer to their native language without affecting rules of the target language.

Later, studies of sociolinguistics showed and confirmed that language learning requires both knowledge of grammatical rules and knowledge in pragmatics.

Hymes (1971) emphasizes this notion of language learning by thinking that communicative competence, which is a very important aspect of language learning, is the combination of linguistic and pragmatic knowledge.

First of all, I have explored the influence of Yoruba culture on some African writings as seen by some writers. Indeed, Yoruba is one of the three regional languages in Nigeria. Therefore, cultural backgrounds impact their writings.

Each culture has its particular way at looking at the general world and such a culture affects the literary works. In their attempts to satisfy literary needs, some Nigerian writers employ various stylistic creative devices and strategies.

In this section, I have made a special reference to some scholars and researchers who have dealt with the influence of Yoruba culture on some African writings and mainly Nigeria ones.

In their article entitled “proverbs as determinant of cultural identity: The imperative of the three regional languages in Nigeria”, Mustafa et al. (2013) have analyzed verbal expressions in their respective native language. They have shown that the national identities can be better understood by the comparison and contrast of some popular expressions. Finally, they arrive at the conclusion that cultural backgrounds greatly influence literary arts.

As far as Akinbileje & Igaro (2010) are concerned, they have inquired into the socio-cultural factors underling the use of clothes in Yoruba land, as clothing constitutes a significant factor in human development. They have made a brief analysis of Yoruba proverbs to decode the thought patterns, feelings, opinions

and the ideas they communicated. They conclude that dressing is often synonymous with personality to Yoruba people. They add that Yoruba people love to command respect as they appear in the public.

In addition, a special reference will be made to some scholars and researchers who have already dealt with Borrowing, Code-switching and Transliteration in their works. Among them, we can cite the following:

Koussouhon (2009) has dealt with lexico-pragmatic transfer in Chinua Achebe's and Ngugi wa Thiongo's novel in his article entitled "Lexico-pragmatic Transfer in Anglophone African Fiction: A Comparative Reappraisal". He has collected some sociolinguistic processes related to Igbo culture. Thus, he has made use of the context of culture and that of situation to analyse and compare the lexical and pragmatic transfer in Chinua Achebe and Ngugi wa Thiongo's novels. Roughly, his study aims at describing first of all lexical code-switching and then pragmatic transfer in African post-colonial literature by Anglophone writers. The first part of his work shows the use of Igbo words in the novels providing with a view of the socio-cultural values of the native language. The second part of his research deals with the use of phrases and sentences that express the moral, cultural, philosophical and ideological values of the Igbo language. Here, he emphasizes the use of translation equivalents resulting from linguistic processes in the Igbo society through igboism, proverbs and imaginary. He has concluded that Chinua Achebe (Nigeria) and Ngugi wa Thiongo (Kenya) use English as the medium of their literary works but their techniques are quite different and have different purposes to achieve. While Chinua Achebe indulges in the transliteration of African concepts in his novel, Ngugi wa Thiongo borrows African/Kikuyu lexical items into the English language.

Similarly, Koutchadé (2013) has examined the linguistic and cultural influence of the Yoruba language (native language) on Ogundimu's novel. He studied the contextual variety of language that enhances the peculiarity of Nigerian English

as used by the writer. He has also analysed aspects of borrowings, code-switching, transliteration and pidginisation which are said to be some of the sociolinguistic strategies used by Ogundimu to indigenize or to domesticate or to nativise the English language. He has shown that Ogundimu has indigenized the English language for literary purpose.

On their part, Soyoye and Banigo (2010) have examined some current translation theories and practice through the terms and concepts like source text, target text, source language, target language, translatability, untranslatability, domestication, and foreignisation. They have shown that translation theory is yet to cope with the challenges and realities of the Europhone African literature type. In conclusion, they have shown that notions in translation studies have adequately catered for the Europhone African text as shown by Soyinka.

Talking of domestication of the English language, Ajidahun (2014) in his article which title is “Domestication of English in Femi Osofisan’s drama: A Sociolinguistic Perspective” has examined linguistic manifestations of Nigerian English as a dialect of English in the plays of Femi Osofisan. The study provides reasons for language domestication and copiously highlights features of English in Nigeria. He also notices that all the sentences are syntactically well formed in English. He shows that, although the lexis is available in the English lexicon, when the sample structures are compared with similar sentences in Standard English in terms of meaning they convey, they tend to contract because Osofisan concocts them to meet the needs of his local language.

Moreover, Owolabi (2012) has, in his article, entitled: “The Domestication the English Language for Literary Purpose in Nigeria: Creating a National Identity”, identified the Nigerianness in the use of English in the works of some Nigerian writers examined to show how these writers manage to maintain a balance between local color and international intelligibility and acceptability. He shows how the English language has been domesticated in the Nigerian environment for

literary purpose, using selected works from recent literary artists in Nigeria and by Nigerians. Owolabi concludes that variations are common features of any living language and such variations do not reduce the importance or acceptability of the various forms.

For Igboanusi (2006), he has pointed out the influence or interference of the Igbo language and culture on the English language. He also contends the transfer of the oral style into the written tradition. Igboanusi concludes that, although the Igbo writer writes in English, his environment and sources of creativity are entirely Igbo; Igbo speech habits have been transported into English through the linguistic processes of transfer and translation.

In the same vein, some scholars have dealt with code-switching in their literary works. Thus, in “Variation and Language Engineering in Yoruba-English code-switching”, Adedun (2012) has identified and classified the variable features of code-switching as used by Yoruba-English bilingual in Lagos, Nigeria. He explored the unique linguistic strategies with which the Yoruba-English speaker reinvents urban speech to meet the challenges of contemporary dynamics of communication in a fast changing world.

Ayeomoni (2006) has investigated the types of languages acquired at different periods in the lives of members of the education elite in a speech community. He showed that code-switching and code-mixing manifest in the child’s linguistic performance right from his early age. He goes on to say that both phenomena have their merits as well as demerits in the speech repertoire of their users.

In addition, Ibhawaegbele and Edokpayi (2012) have examined and explicated how some Nigerian novelists employ code-switching and code-mixing as stylistic strategies in their literary works, highlighting also their stylistic significance. They have shown that code-switching and code-mixing are some of the stylistic strategies devised to tackle the problems of language in Nigerian prose fiction, therefore catering adequately for the varying Nigerian local situations, culture and

environment. According to them, code-switching and code-mixing are demonstrations of some of the attempts by Nigerian novelists to reflect the realities of the use of English in Nigeria.

Likewise, Okunrinmeta (2013) has explored the mutual influence that English and the Nigerian languages have on each other and has demonstrated through borrowing, code-switching and code-mixing, coinages how Nigerian literary writers have succeeded in effectively capturing this in their works. He has also shown that Nigerians are creative in the use of language since they are able to tap their bilingual experiences to adapt the languages at their disposal to suit the numerous conveniences, experiences, nuances and sensibilities in the Nigerian environment. Okunrinmeta has also shown that this mutual influence, which has resulted in several peculiar Nigerian usages, has contributed immensely to the effective reflection and expression of the Nigerian experiences and should, therefore, be seen as a good sign of healthy co-existence between English and the Nigerian languages in Nigeria's multilingual setting.

As for Faith O. I. & Justina N. E. (2012), they have examined and analyzed some stylistic devices in Nigerian literary works and stated that in Nigeria which is a multilingual and multicultural society, literary works are confronted to some problems. According to them, one of these problems is the expression of Nigerian culture, experiences and worldview in English, the language of other cultures.

On the other hand, many scholars have also studied and analysed Yoruba proverbs in their works. For instance, Owoeye and Dada (2012) have appraised the use of proverbs by characters in Ola Rotimi's monarchical tragedies: *The Gods Are Not to Blame*, *Kurumi*, and *Ovanramwen*. After analyzing the selected proverbs from the three texts, they pay a special attention to the status, age, gender and nationality of the characters who make proverbial sayings an integral part of their speeches. They conclude that proverb is not only the stock in trade of old people, but it is also used by the young when status places upon them the

responsibilities demanded of elders. He has also shown that proverbs are not limited to Africa only, every tribe and culture has its own proverbs and some proverbs are universal.

Alimi (2012) has examined some proverbs used in the literary texts and their interpretations. The research method or findings in his paper include critical appraisal of the proverbs in the novels. He came at the conclusion that the effectiveness of proverbs lies on the aptness of their usage in a particular context.

Still under this rubric, Josua et al. (2013) in their article which title is: “Proverb as determinant of Cultural Identity: The Imperative of the Three Regional Languages in Nigeria”, have examined cultural identity through proverbs especially, by comparing proverbs in Hausa, Yoruba and Igbo. Cultural backgrounds of these three regional languages in Nigeria have been explored by analyzing verbal expressions in their respective native languages. Thus, elements such as word choice, imagery and tone have been revealed factors of traditions, values, and cultural traits. And it has been discovered that proverbs bring out the uniqueness of a people and also teach tolerance, honesty, hard work and sense of self-worth among Nigerian people.

As far as Makamani (2012) is concerned, he has employed a dialectical-relational approach to analyse selected Shona, Oshivambo, Yoruba and Swahili proverbs in a bid to show that African proverbs have vast potential in mitigating and possibly preventing conflict that has ravaged the continent. He argues that African proverbs have a role to play not only in the economic development of the continent, but also in maintaining positive social relations with the rest of the world. Furthermore, Makamani makes a critical analysis of proverbial expressions that deal with love, respect, endurance, care, goodwill and humility to reveal not only how proverbs should inform African education systems, but that their incorporation in many spheres of life would provide answers to vices such as greed, brutality, lack of ethical conduct, lack of respect for adults, sexual

promiscuity and corruption. Finally; he concluded that African proverbs are a vital component of the indigenous knowledge systems of Africans that can be used to resolve conflict in society.

Finally, the study made by Tchedagnon (2006) through his unpublished Maitrise Dissertation: “*Transfer from mother tongues and French language by Idaasha and Mahi EFL students*”, reinforces the hypothesis of former linguists in this field. In fact, through his researches, Tchedagnon attracts EFL students and teachers attention on the different influences the languages the students had previously learnt have on the acquisition of English as a foreign language and obviously, emphasizes the importance of linguistic rules acquisition in language learning.

1.2- Theoretical Framework: A few sociolinguistic concepts

This section mainly deals with definition and clarification of the key concepts which have been used in this work. In fact, transfer is basically made up of metaphors, proverbs, described images and symbols and diversified structures of meaning. Therefore, the context of culture is largely valorized through a set of relevant linguistic features which are presented in this section.

First of all, Sociolinguistics studies how language varieties differ between groups separated by certain social variables such as ethnicity, religion, status, gender, level of education, age etc., and how creation and adherence to these rules is used to categorize individuals in social or socioeconomic classes.

According to *Longman Dictionary of Applied Linguistics*, sociolinguistics is the study of language in relation to social factors that is, social class, educational level and type of education, age, sex, ethnic origin etc. linguists differ as to what they include under sociolinguistics. Many would include the detailed study of interpersonal communication, sometimes called micro linguistics, eg.: speech

act, speech events, sequencing of utterances, and also those investigations which relate variations in the language use by a group of people to social factors.

Then, I am going to explore the notion of pragmatics. To make a long story short, pragmatics is concerned with the study of meaning in context or the meaning of sentences in terms of speakers' intention in using them. In other words, Wolfson (1989) defines it as the study of "how to do things with words". Beebe et al. (1990) have referred to pragmatic transfer as transfer of L1 sociocultural features or cross-linguistic influence. As far as Kasper (1992) is concerned, he considers that it refers to the influence that previous pragmatic knowledge has on the use and acquisition of L2 pragmatic knowledge. Moreover, Koussouhon (2009:256) says that "pragmatic transfers are not only natural sociolinguistic processes inherent in bi-/multi-/lingualism, but are also the expression of artistic, aesthetic, and/or ideological perspectives on Anglophone African post-colonial literatures".

According to *Oxford Dictionary*, pragmatics is the study of the way in which language is used to express what somebody really means in particular situation, especially when the actual words used may appear to mean something different.

As far as *Longman Dictionary of Applied Linguistics* is concerned, pragmatics is the study of the use of language in communication, particularly the relationships between sentences and the contexts and situations in which they are used. Pragmatics includes the study of:

- How the interpretation and use of utterances depend on knowledge of the real word.
- How speakers use and understand speech acts.
- How the structure of the sentences is influenced by the relationship between the speaker and the reader.

I can therefore say that pragmatics is sometimes contrasted with semantics which deals with meaning without reference to the users and communicative functions of sentences.

1.2.1- Language and situation

Language is a systematic resource for expressing meaning in a context and linguistics. Hymes (1971) emphasizes this notion of language learning by thinking that communicative competence, which is a very important aspect of language learning, is the combination of linguistic and pragmatic knowledge. Another linguist, Leech (1983) has also made investigation into language learning and defines pragmatics as a branch of linguistics which studies how people interpret and produce meaning in a specific context.

In fact, in language acquisition, any learner should get also used to the foreign language's rules of speaking as he will do for the linguistic rules for this language. In other words, learners should be aware of the rules of speaking of a target language. This is a key aspect of the process of language learning that will help the learners to perfectly master the language pragmatic rules in the context he will be facing when interacting with native speakers or writing in the foreign language.

According to Halliday, is the study of how people exchange meaning through the use of language. This means that language is defined as a system but not the set of all grammatical sentences. Halliday also implies that language exists and therefore must be studied in context. Thus many scholars who are concerned with the study of language in context ask and are still asking themselves questions such as: how people use language and how language is structured for use? Halliday approaches these questions from the point of view of meaning and purpose and provides a sound theoretical framework for dealing with these questions. His insights and publications from an approach called Systemic

Functional Linguistics proves very fruitful indeed. Thus we can undertake any situational study without making reference to the cultural context in which the plot is set. The exploration of cultural background is necessary for the study of the context of lexico-grammar since any literary work reflects the culture of its author.

However, dealing with the next questions with which many scholars are concerned is how language is structured for use; Halliday examines the organization of the highest stratum of the language. This suggests that discourse-semantic stratum functions enable context to be textured into coherent and cohesive linguistic text. Thus, the experimental, interpersonal and textual meaning choices which express context in text are in turn realized through lexico-grammatical patterns: through the word and structure that speakers use. This context of situation is also called register which is obtained through a “systematic relationship between the social environment, on the one hand, and the functional organization of the language, on the other hand” (Halliday, 1985:11). This quotation claims the assumption according to which the use of language cannot be dissociated from its context. This is why many scholars argue that the situation in which words are uttered can never be passed over as irrelevant to the linguistic expression and the meaning of any single word is to a very high degree depending on its context. The study of the context of situation or the context of lexico-grammar is a broad if not complete area of applied linguistics.

The majority of the scholars working in this field most of the time apply this linguistic theory to literary texts such as novels, plays, short stories, to name but a few. This study not only allows them to examine how language varies according to the situation in which interactants find themselves but also to look at how the different social status held by the interactants impact on their use of

language. It is then clear that one of the major tasks of the systemicists is to focus their study on the descriptive analysis of literary texts.

It is also important for me to clarify the concept of situation and that of culture. It is Halliday, a student of Firth, who, along with his associates, eventually gave currency to the term register. For Halliday, register is “the clustering of semantic features according to situation type”, and “can be defined as a configuration of semantic resources that the member of a culture typically associate with a situation type “(Halliday, 1978: 111). Seen this way, the notion of register is at once very simple and very powerful and provides a means of investigation to the linguistic foundation of every social interaction. The theory of register thus derived attempts to uncover the general principles which govern “how the language we speak or write varies according to the type of situation”. (Halliday, 1978).

He notes that while people are communicating, they make prediction by using the values of Field, Mode and Tenor to understand the register variables. This is why he calls these three contextual features register variables. In addition he claims that these variables affect language use by realizing three strands of meanings. Thus field is expressed through patterns of experiential meanings; mode is expressed through textual meanings and tenor through interpersonal meanings. Each type of meaning is related in a predictable systemic way to each situational variable. It is therefore no accident that we single out the three register variables of field, mode and tenor as the aspects of situation significant to language use.

Besides, there is a complex relationship between language and culture. This relationship is presented in term of language being part of culture, and yet being its vehicle. Culture is “the way of life for an entire society”, which means that

aspects of human life such as codes of manners, dressing, religion, ritual norms, behavior, belief systems and language are all part of culture.

Culture is lived, and language, through all its manifestations, projects that living, giving it form and texture. According to Leigh and al. (1991: 2), culture is:

a mixture which incorporates behavior (thoughts, actions and language), knowledge, belief, art morals, law, custom, and other qualities acquired by man as a social being.

Language, therefore, expresses the patterns and structures of culture, and consequently influences human thinking, manners and judgment.

Speaking of context, there are then two main which greatly influence the way people use language and which is the basis of pragmatics. The first one is the context of culture since literature is often an expression of a culture's perception of its problems and of the solutions of these problems. According to Eggins (1994:25) in her work entitled *An Introduction to Systemic Functional Linguistics*, she defines context of culture as "the staged, structured way in which people go about achieving goals using language".

The second context is the context of situation that includes a set of conditions described by Halliday (1985) in his approach of *Systemic Functional Linguistics*. Language acquisition should therefore involve pragmatic knowledge in what Halliday calls "register" composed of the following three elements:

- the field related to the topic of the interactions or discussions,
- the tenor dealing with the social role relationships played by interactants,
- the mode which is concerned with channel of communication.

In the same way, Eggins (1994) also analyses the notion of the concept of situation including register variables and the relationship between context and text.

Shaozhong (1963:28), a professor of linguistics at Guangxi Normal University, Guilin in China, in his researches on negative pragmatic transfer in interlanguage pragmatics, states that “transfer to pragmatics means difference of language use due to the native language influence”. He later specifies that contrary to interlanguage pragmatics, which is mainly concerned with the difference between non-native speakers and native speakers in interpreting and producing a speech act in the target language; pragmatics, in general, relates to how utterance meaning is perceived.

In the same line with Shaozhong, Kasper’s (1992) definition of pragmatic transfer seems to be more explanatory. In fact, Kasper (1992) defines this notion as “the influence exerted by learners’ pragmatic knowledge of languages and cultures other than L2 on their comprehension, production, and acquisition of L2 pragmatic information”. To be more specific, Kasper finds that pragmatic transfer manifests itself in two ways or categories, namely pragmalinguistics and sociopragmatics. To this effect, Leech (1983) emphasizes the study by defining pragmalinguistics as the knowledge of language use whereas sociopragmatics is defined as the sociological knowledge which influences our interactions. This idea may be true since language acquisition primarily depends on knowledge of linguistic rules (rules related to phonetics, syntax, vocabulary...) and the rules of speaking of the speech community that uses this language. Therefore, the two parts of pragmatics are well defined. But it must be important to notify that language learners should get skills in both of them.

The study of pragmatics transfer in literature leads to have a general background on the concept of literature whose definition according to *Wikipedia*, is the art of the writing work. In this study, language is the key point of pragmatic transfer as being the tool of literature. Indeed, pragmatic transfer is for the most of time due to language learning; moreover, bilingualism in which two languages come into contact may be also one of the many causes of pragmatic transfer.

To be more specific, customs and tradition in West Africa have mostly been orally transmitted through oral literature which refers not to written but oral traditions including different types of epic, poetry, drama, folktales. The issue to be raised at this point is about the influence of colonization, which creates a split of some ethnic groups due to the countries colonial division into two zones: often French and English speaking zones. But one cannot separate a literature from its culture and the language that defines it. This is why literary works translated from one language into another lose some of their essential and cultural aspects. In Africa, the main question is to know if people consider the literary expression of the African imagination in the African or foreign tongue.

In fact, the native language has specific cultural features and it will be hard to describe them in literature in a foreign language particularly in African literature. This is why some words and expressions are “borrowed” from the native language and directly transferred in the foreign language, while others are translated directly in the text written in the colonizer’s language. This attitude adopted by most postcolonial writers is mainly due to a “preservation” of the message found in the literary work.

Researches on pragmatic transfer continue and lead to other field studies. There is for instance the notion of “Communication Breakdown” which is the result of limited knowledge of sociolinguistic rules in L2 by learners, leading to a failure called “sociopragmatic failure”. According to Thomas (1983), pragmatic failure is “the inability to understand what is meant by what is said”. She categorises pragmatic failure into pragmalinguistic failure and sociopragmatic failure. In the case of what Thomas calls pragmalinguistic failure, language learners translate an utterance from their first language into the target language but fail to get their meaning, while sociopragmatic failure has to do with ignorance of what is appropriate to say, to whom and how.

This linguistic phenomenon attracts other scholars whose definitions are almost the same; Wannaruk (2008) defines it as the inability of learners to use appropriate speaking rules of the target language. Wannaruk finds that pragmatic transfer occurs when speakers apply rules from L1 culture to a second or foreign language. Within the framework of their researches, Blum-Kulka and Kasper (1993) have studied interlanguage pragmatics, which is the study of non native speakers' use and acquisition of linguistic action patterns in a second language. They have tried to find the causes of pragmatic transfer and found that the main obstacle to learners exploiting their general pragmatic knowledge appears to be their restricted L2 linguistic knowledge or difficulty in accessing it smoothly.

As presented above, pragmatic transfer draws attention or interest since it is a common linguistic behavior impacting on society, especially in intercultural communications. Thus, Wolfson (1989) in her book intitled *Perspectives: Sociolinguistics and TESOL*, finds out that sociolinguistic variability provides fertile ground for miscommunication characterized by culturally based misunderstandings between interlocutors from different backgrounds. She defines pragmatic transfer as “the use of rules of speaking from one’s own native speech community when interacting with members of the host speech community or simply when speaking or writing in a second language” (p.41).

1.2.2- Borrowing

Borrowing can be defined as the incorporation of a word or other items from one language to another. Yule (2007:65) says that borrowing is “taking over of words from other languages”.

Defining borrowing is problematic because researchers use different terminologies to refer to a number of different language contact phenomena and it is difficult to find generally accepted terminology. The definition given by

Thomason and Kaufman (1988) in their pioneering work on contact-induced change has been very influential in the past decade and is therefore probably a good starting point. Thomason and Kaufman (1988: 37) define borrowing as follows:

Borrowing is the incorporation of foreign features into a group's native language by speakers of that language: the native language is maintained but is changed by the addition of the incorporated features.

In most cases, in a situation of language contact between bilinguals, words are the first elements to enter a borrowing language. According to Thomason and Kaufman, if bilingualism is wide-spread and if there is strong long-term cultural pressure from source-language speakers on borrowing language speakers, “structural features may be borrowed as well - phonological, phonetic and syntactic elements and even (though more rarely) features of the inflectional morphology” (Thomason and Kaufman 1988: 37).

Thomason and Kaufman hold the view that “as far as the strictly linguistic possibilities go, any linguistic feature can be transferred from any language to any other language” (Thomason and Kaufman 1988: 14). It is clear, however, that not all features are equally likely to be borrowed. Thomason and Kaufman therefore propose a very detailed borrowing hierarchy, which has subsequently been used widely by other researchers as a yardstick against which the depth of the borrowing process in contact situation can be measured.

The terminology adopted by Thomason and Kaufman is somewhat different from the terminology used by other researchers. Haugen (1950: 212) defines borrowing as “the attempted reproduction in one language of patterns previously found in another”. The problem of this definition is that the notion “patterns” remains rather vague, and it is unclear to what extent elements beyond the word level are included. Weinreich (1953:1), on the other hand, uses the term “interference” as a cover term for interlingual influence at different levels

(phonological, syntactic, semantic and lexical) and defines interference as “those instances of deviation from the norms of either language which occur in the speech of bilinguals as a result of their familiarity with more than one language.”

Van Coetsem's definition of borrowing as recipient language agentivity corresponds to Thomason and Kaufman's definition of borrowing, and Van Coetsem's (1988) concept of *imposition* (source language agentivity) is relatively close to Thomason and Kaufman's concept of interference through shift. Because of the existing confusion over terminology, some researchers have proposed new terms. Clyne (1967 and 2003) uses the term *transference*, partly because of the negative connotations attached to the notion interference. Johanson (1993) introduces the term *code copying*, as the term borrowing suggests that materials borrowed at some stage will be given back at a later point, which is not the case. Milroy (1997:311) points out that “as for language contact, it is not actually languages that are in contact, but the speakers of the languages.” I agree with Milroy that there is a danger in seeing languages as discrete entities independent of speakers, because under this view the role of speakers in actuating and diffusing language change (or borrowing) is being neglected. Most researchers have however continued to use the terms borrowing, albeit in slightly differing definitions.

Researchers have different views on the necessity to distinguish borrowing from other language contact phenomena, such as transfer, convergence and code-switching. Poplack and associates (Poplack 1980; Poplack and Meechan 1995) maintain that borrowing and code-switching are different phenomena. Support for this position comes from Grosjean and associates (Grosjean 1988, 1995, 1997), who have extensively studied psycholinguistic aspects of code-switching and borrowing. Other researchers assume that there is a common set of formal principles to morphological and syntactic structure and that as a result, there

may well be parallel constraints on borrowing and code-switching (Appel and Muysken 1987; Muysken 1990). The issue cannot be discussed here in more detail (cf. Treffers-Daller 2005; 2009).

In this research work, the types of borrowing I am concerned with are pure loan words and loan blends.

1.2.2.1- Pure loan words

Pure loan words involve the incorporation of lexical items from another language. In the plays under study, the loan words which occur are the Yoruba words referring mainly to religion, physical environment, cultural or traditional practices, deities, clothes, diseases etc. Following Igboanusi (2001), translation, explanation and Standard English (SE) equivalents are provided in each example.

1.2.2.2- Loan blends

According to Igboanusi (2001:369), loan-blend is the combination of an indigenous item with a target one. So, loan-blends combine items from English and Yoruba to form new meanings. In a loan-blend, the item from the source language and its partial equivalent from the target language are placed side-by-side to form a nominal group. According to Koussouhon (2009:262), he contents that in such a nominal group, the English word functions as the headword while the indigenous item functions as the modifier.

1.2.3- Code-Switching and code mixing

Code-switching is a sociolinguistic phenomenon. It is one of the features of language in contact, and the effects of bilingualism or multilingualism. It is one of the stylistic devices employed by Nigerian writers in their attempts to tackle the nagging problems of language in Nigerian literature.

As a sociolinguistic phenomenon, code-switching involves rapid switch or change from one language to another, depending on the situation, audience, subject matter etc. Hudson, R.A. (1980) asserts that it is an inevitable consequence of bilingualism and more generally multilingualism. As a common feature in bilingual and multilingual societies, it is a situation where a speaker changes from one language code to another in speech event.

John Lyons (1977) sees code-switching as the ability of members of a language community to pass from one dialect or variety of language to another according to the situation of utterance. He adds that code-switching is not restricted to language communities employing two or more languages or dialects.

Haugen (1956) says that code-switching occurs when a bilingual introduces a completely unassimilated word from another language into his speech. Then, Siregar (2000:13) states that code-switching is a change by speaker or a writer from one language or language variety to another one.

Code-switching, according to Kachru (1976:108), entails the ability to switch from code A to code B depending on the function, the situation and the participants while code-mixing entails the transfer of linguistic units from one code into another thereby forming a new code of linguistic interaction. Bamiro (2006a:24) views code-switching from a literary perspective to include those instances where a character in the text switches from code A to code B. Below are some cases of code-switching identified in the four plays.

Code-mixing is also a sociolinguistic phenomenon. Essien, Okon (1995:272) defines code-mixing as a language phenomenon in which two codes or languages are used for the same message or communication. Code-mixing generally takes place in informal situations, usually among speakers with the same linguistic background.

1.2.4- Transliteration

The previous sections have been concerned with lexical items that are borrowed from the Yoruba language to build particular varieties of language in the plays under study. They have mainly dealt with borrowing and code-switching. This section deals with transliteration of moral, philosophical, cultural and ideological values and concepts expressed phrases and/or sentences. Such sentences or words use English words to mean African/Yoruba realities to such an extent that native speakers of English may not or even cannot understand their meanings. According to Yeibo (2011:3), transliteration involves the replacement of each source language word or another unit with the units of the target language. For Afolabi (2012), transliteration is the direct translation of an expression from L1 to L2, such that the structure of L1 is so domineering that the resultant expression in L2 appears strange. As far as Ademola (2005) is concerned, he sees transliteration as the action, process or result of converting one set of signs to another, usually involving one set of alphabetic letter.

Transliteration is also referred to as pragmatic transfer, that is, “the use of rules of speaking from one’s own native speech community when interacting with members of another speech community or simply when speaking or writing in second language” (Wolfson, 1989 cited in Koussouhon, 2009:256 and Koutchade, 2013:248). According to *Oxford Advanced Learner’s Dictionary*, transliteration is the writing of words or letters using letters using letters of a different alphabet or language (p.1588). In this research work, I have studied features of transliteration that are used in Okedokun Ayoade’s *MOPELOLA*, Ola Rotimi’s *The Gods Are Not to Blame*, Tade Adegbindin’s

1.2.4.1- The transliteration of Proverbs from the Yoruba language

According to Ayeleru (2011), proverbs are short sayings in general use, adages that are adapted to the context and serve in emphasizing the meaning of a

message delivered. Proverbs are usually acquired from listening to the elders' talk. Given the vintage position that the elders occupy in various African traditions, the human repository of communal or primordial wisdom, they are the masters of eloquence, rhetorics and meaning. They are the ones who know how to impregnate short expressions with vast meanings, implicating the proverb "it is the elder's mouth which determines a ripe kola nut" (*enu agba l'obi ti ngbo*).

Since Yoruba proverbs are of more interest in this research work, it is important to lay more emphasis on them as they illustrate the importance and value which the Yoruba attach to issue in different context. The Yoruba perceive proverbs as walking stick of a language "when a word is lost, a proverb finds it out". Proverbs play a crucial role in importing meaning and understanding to a given situation. It is a formidable factor in discussion in order to build up an argument or support a cause.

In a typical Yoruba speech community, proverbs are considered as tools of sound analytically, creative and sound persuasive argument. A proverb is then considered as the key to understanding words and expressions in the Yoruba language. It can be thus defined in the following proverb: "*owe ni esin oro, oro ni esin owe, bi oro ba sonu, owe ni afi nwa*" (proverb is the horse of a word, word is also the horse of proverbs, when a word is lost, the proverb finds it out). As the 'horse' or 'powering machine' of speech, it is the source of wisdom and knowledge of every aspect of man's life experiences. In fact, it is an act of disrespect for a Yoruba child to interact with a more elderly person using proverbs, without taking permission from him/her before doing so; since the elderly ones are considered as the repository of all knowledge in a traditional Yoruba society. It is then clear that Yoruba proverbs constitute an important aspect of language use in a Yoruba speech community.

Among the Yoruba, proverbs taste sweetest in the mouths of very old people. This is not, however, implying that younger ones cannot use proverbs in their speeches, but they have to defer to, and seek permission from elders present, saying: "I bow to you elders; it wants to go the way of proverbs ...". And the elders will grant him permission, blessing him: "May you live long to use more proverbs". Proverbs are thus employed to reinforce and sustain the traditional respect for elders. In this regard, it also serves as a potent means of social control. In settling quarrels and disputes, a proverb comes in handy: "It is only he who is knowledgeable in words and proverbs that can settle quarrels". Again, the traditional deference to elders is here underscored.

1.2.4.2- The transliteration of Incantations and Riddles from the Yoruba language

Incantations, riddle and prayers are all features of African orature. Incantation for instance is rampant in Yoruba tradition. Olateju (2004) groups incantation (*ofò*) as part of Yoruba traditional materials. Most dictionaries consultants seem to agree in construing incantation as a "magic statements"; this implies the use of particular set of words to enforce the performer's desire to bring about certain result. *Collins Dictionary of English Language* defines incantation as a "magic word". And according to *Good Level Dictionary of English Language*, an incantation is, "the art of using certain words and ceremonies to raise spirits, the forms of words so used a magic charm or ceremony".

A riddle is a statement or question or phrase having a double or veiled meaning, put forth as a puzzle to be solved

For the purpose of this study, an incantation shall be structured as "a set of words or statements, based on folkthoughts and used to achieve particular results which are beyond the ordinary.

But the problem of translation is that oral literature is most often rendered in the indigenous language or dialect of the performer. Such a language is usually rich in the use of narrative devices and figures of speech. However, to translate from the indigenous language into the target one is often fraught with the danger of detracting from the meaning or the “word picture” that such a performer would wish to paint for his audience.

Chapter Two: Practical Analysis of the data identified

The previous chapter, the analysis of literature review and the theoretical framework related the key aspects of pragmatic transfer in the four plays under study. The present chapter is about the practical analysis of the data identified relating to Borrowing, Code-switching and Transliteration in the plays under study. The aim of this chapter is to look for practical examples of lexico-pragmatic transfer and to analyze them in order to better understand how lexico-pragmatic transfer occurs in the selected plays.

2.1- Borrowing

This sub-section has to do with the concept of borrowing - pure loan words and loan blends. Borrowing can be defined as the incorporation of a word or other items from one language to another. Yule (2007:65) says that borrowing is “taking over of words from other languages”.

Indeed, it is well known in the African context that local names have particular meanings. From this idea, it can be deduced that the purpose of transferring local names for the black characters; it is to say that in the context of the ordinary African village. The first objective may be to put the reader in the universe of a typical Yoruba environment for a quick and better understanding of the context of the novels.

Similarly, some Nigerian or Yoruba words have been borrowed to keep their full meaning in the literary works. Furthermore, some nominal groups have been made with both Yoruba and English words and this combination of lexical items is called loan blend. This new linguistic style leads to a lexical innovation.

I am going to deal with each case of borrowing in the four plays one after the other.

2.1.1- Pure loan words

Here, I will first give the pure loan words used in the plays under study, then the sentences which bear them and finally give the contextual explanation of these words. In fact, the contextual explanation used in this section is provided by myself.

2.1.1.1- Pure loan words in Okedokun Ayoade's *MOPELOLA*

The pure loan words in Okedokun Ayoade's *MOPELOLA* are summarized in the table below.

No	Pure loan words	Sentences or passage	Contextual Explanation
1	<i>kijipa'</i>	They are all wearing hand-woven <i>kijipa</i> traditional knickers baggy without top..... (p.1)	<i>kijipa</i> is a kind of traditional cloth
2	<i>Olodumare'</i>	we thank <i>Olodumare</i> the Supreme Being..... (p.7)	<i>Olodumare</i> means God
3	<i>Kabiyesi'</i>	<i>Kabiyesi</i> , you are the father of the child..... (p.7)	<i>Kabiyesi</i> means King
4	<i>Orunmila'</i>	<i>Orunmila</i> , the short granddad..... (p.8)	<i>Orunmila</i> is a Yoruba diety
5	<i>Ejiogbe'</i>	.....<i>Ejiogbe</i> , the king of the corpus (p.8)	<i>Ejiogbe</i> is an oracle corpus
6	<i>Iyale-olori'</i>	<i>Iyale-olori</i> , what do you say?" (p.11)	<i>Iyale-olori</i> is the eldest woman in a royal court
7	<i>ase'</i>	<i>Ase e!</i> " (p.13)	<i>ase</i> means amen, so shall it be, may it be sanctioned
8	<i>moi-moi'</i>	This is <i>moi-moi</i> (p.28)	<i>moi-moi</i> is a type of food

			made with beans
9	<i>ole'</i>	This is <i>ole</i> , friend of palp (p.28)	<i>ole</i> is a type of food made with beans, a synonym of <i>moi-moi</i>
19	<i>Ogun</i>	".....everybody swear to <i>ogun</i> the god of iron and war....."	<i>Ogun</i> is the Yoruba deity of iron and war
11	<i>kere o</i>	<i>kere o! kere o! kere o!</i> (p.43)	<i>kere o</i> means to your attention please
12	<i>oro o</i>	<i>oro o! O-ro-o—ro o-</i> (p.53)	<i>Oro o</i> is a cry of horror
13	<i>Sango'</i>	<i>Sango!</i>	<i>Sango</i> is the is the Yoruba deity of lighting
14	<i>agama'</i>	A male <i>agama</i> last not two seasons"(p.58)	<i>agama</i> is a kind of lizard
15	<i>baba'</i>	<i>Baba</i> said that we should still use them (p.59)	<i>baba</i> means old father or old daddy
16	<i>Orangbanko gbi</i>	..... but the day he killed <i>orangbankogbi</i> , the father of all troubles..... (p.60)	<i>orangbankogbi</i> is a type of animal
17	<i>Muso</i>	<i>Muso! Muso! Muso!!!</i> (p.65)	<i>Muso!</i> Is a war cry, a kind of slogan used mostly by warriors
18	<i>Esu, Sango, oya, osun, obatala</i>	<i>Esu, Sango, oya, osun, obatala</i> and all the gods of our land (p.71)	<i>Esu, Sango, oya, osun, obatala</i> are Yoruba deities. <i>Sango</i> is the deity of lightening, <i>oya</i> is <i>sango's</i> wife, and <i>osun</i> is the deity of river.
19		.....guns started booming	<i>gbom-gbom</i> is an

	<i>gbom-gbom</i>	<i>gbom-gbom</i> from the sky (p.76)	onomatopoeia describing the guns booming
20	<i>Tioko</i>	He brings out a whistle, “ <i>tioko</i> ” made of bamboo..... (p.82)	<i>tioko</i> is a kind flute made of wood
21	<i>Ogun</i>	<i>Ogun</i> o! -- Ogun o—war--war-- (p.84)	<i>ogun</i> means war
22	<i>agbada’</i>	Where are you rushing to in flowing <i>agbada</i> ? (p.104)	<i>agbada</i> is a flowing gown for men
23	<i>Oluwere’</i>	.....of the <i>Oluwere</i> mythology (p.106)	<i>Oluwere</i> is a Yoruba divinity
24	<i>Oyibo</i>	<i>Oyibo</i> , what does that mean? (p.122)	<i>Oyibo</i> means a White person or a European

Table 1: Pure loan words in Okedokun Ayoade’s *MOPELOLA*

It can be then noticed an abundance use of borrowings (loan words) in Okedokun Ayoade’s *MOPELOLA*. It does not mean that Okedokun does not know the translation of those items in English. This simply and clearly indicates the writer (Okedokun Ayoade) has disclosed his cultural identity in his literary work. There have been infusions of L1 lexical items to the construction of some lexical items of L2. It will be then very difficult to the readers who don’t share Yoruba background to decode the meanings of what is written.

2.1.1.2- Pure loan words in Ola Rotimi’s *The Gods Are Not to Blame*

The pure loan words in Okedokun Ola Rotimi’s *The Gods are not to Blame* are summarized in the table on the following page.

No	Pure loan words	Sentences or passage	Contextual Explanation
25	<i>Mama Ibeji</i>	You there- <i>Mama Ibeji</i> - what did you do..... (p.12)	<i>Mama Ibeji</i> means mother of twins
26	<i>Obatala, Orunmiila, Sango, Soponana, Esu-Elegbara, Agemo, Oguu'</i>	May the gods of our fathers - <i>Obatala, Orunmiila, Sango, Soponana, Esu-Elegbara, Agemo, Oguu-</i> stand by me” (p.24)	<i>Obatala, Orunmiila, Sango, Soponana, Esu-Elegbara, Agemo, Oguu</i> are Yoruba deities
27	<i>Oduduwa</i>	.....I say, <i>Oduduwa</i> , the all-powerful will never..... (p.30)	<i>Oduduwa</i> is a Yoruba ancestor, the progenitor of the Yoruba
28	<i>Kabiyesi</i>	..... with the greeting <i>Kabiyesi</i> . (p.42)	<i>Kabiyesi</i> means King
29	<i>Opa</i>	....in size is killed by <i>opa</i> (p.48)	<i>opa</i> is a type of tree
30	<i>Oriri</i>	....the tree that over-reaches the <i>Oriri</i> seeks..... (p.48)	<i>Oriri</i> is a stage in space
31	<i>Omoluwere</i>	.....the branch of <i>Omoluwere</i> will be strangled by.... (p.48)	<i>Omoluwere</i> is a type of tree

Table 2: Pure loan words in Ola Rotimi's *The Gods Are Not to Blame*

Like Okedokun Ayoade, Ola Rotimi has used some of his mother's tongue's lexical items in his literary work which mainly refer to indigenous or Yoruba religion, gods, and others. He has then declined his cultural identity through his play. His literary work has been then domesticated.

2.1.1.3- Pure loan words in Tade Adegbindin's *The Dark Forest*

The pure loan words in Tade Adegbindin's *The Dark Forest* are summarized in the table below.

No	Pure loan words	Sentences or passage	Contextual Explanation
32	<i>Baba</i>	<i>Baba</i> , please..... (p.8)	<i>baba</i> means old father or old man
33	<i>Olori</i>	.....the king's intention to take another <i>Olori</i> (p.10)	<i>Olori</i> is a title given to a princess consort
34	<i>Ifa</i>	Has <i>Ifa</i> promised you Egbin's victory? (p11)	<i>Ifa</i> is the metonymy of <i>Orunmila</i> , the primordial custodian of wisdom; "Witness of destiny" in Yoruba cosmology
35	<i>Iyalode</i>	<i>Iyalode</i> has done well (p.11)	<i>Iyalode</i> is a Yoruba title given to some powerful women members of a palace kingdom
36	<i>Kabiyesi</i>	<i>Kabiyesi o</i> " (p.13)	<i>Kabiyesi o</i> is a hailing usually said to show respect to a king
37	<i>Ase</i>	<i>Ase</i> ! (p.14)	<i>ase</i> means amen, so shall it be, may it be sanctioned
38	<i>Eewo</i>	<i>Eewo</i> ! (p.15)	<i>eewo</i> means taboo, abomination
39	<i>Obatala</i>	I have appeased <i>Obatala</i> (p.19)	<i>Obatala</i> is the Yoruba deity of creation

40	<i>Ote</i>	<i>Ote!</i> Yes, conspiracy (p.22)	<i>ote</i> means conspiracy
41	Orunmila	.....he is an incorruptible devotee of Orunmila (p.22)	<i>Orunmila</i> is the custodian of wisdom; “Witness of destiny” in Yoruba cosmology
42	<i>Etutu</i>	May be after much <i>etutu</i> the gods will change your course.... (p.27)	<i>etutu</i> is an offering, a placatory ritual to gods
43	<i>Eru</i>	<i>Eru!</i> Fear..... (p.28)	<i>eru</i> means a fright mythological believed to an unseen force or being
44	<i>Olukoso</i>	.....in the market yet <i>Olukoso</i> opted for..... (p.29)	<i>Olukoso</i> , also known as <i>Sango</i> or <i>Osinmole</i> , is the Yoruba deity of lightening
45	<i>Kele</i>	.....in the market yet <i>Olukoso</i> opted for <i>kete!</i> (p.29)	<i>kete</i> is stringed beads fondly used by <i>Olukoso</i>
46	<i>Egungun</i>	.....as the <i>egungun</i> blesses on in his..... (p.60)	<i>egungun</i> , also known as <i>Ara-orun-kin-in-kin</i> means masquerade, an old ancestor who is believed to descend from a world beyond
47	<i>Alagemo</i>	The gods never fail the <i>alagemo</i> in its crave (p.60)	<i>alagemo</i> means chameleon, a type of animal
48	<i>Ara-orun-kin-in-kin</i>	.....blessing from <i>Ara-orun-kin-in-kin?</i> (p.61)	<i>Ara-orun-kin-in-kin</i> , also known as <i>egungun</i> means masquerade, an old ancestor who is believed to descend from a world beyond
49		The land of Akoko will soon	<i>Olode</i> , also known as

	<i>Olode</i>	be conquered by <i>Olode</i> ! (p.71)	Sanponna, is the deity of smallpox
50	<i>Sanponna</i>	Why is <i>Sanponna</i> losing his temper? (p.71)	<i>Sanponna</i> , also known as <i>Olode</i> , is the deity of smallpox
51	<i>Osinmole</i>	.....<i>Osinmole</i> did not give us the victory (p.77)	<i>Osinmole</i> , also known as <i>Sango</i> or, <i>Olukoso</i> , is the Yoruba deity of lighting
52	<i>Ewuro</i>	.....being fortified with <i>ewuro</i> (p.83)	<i>ewuro</i> is bitter leaf, a kind of vegetable

Table3: Pure loan words in Tade Adegbindin's *The Dark Forest*

Here, it can be noticed that Tade Adegbindin has also used Yoruba words to refer mainly to Yoruba divinities, ancestors, sicknesses, vegetables, people's titles, animals etc. this use of native words has made Tade Adegbindin's novel also indigenous or domesticated.

2.1.1.4- Pure loan words in Wole Soyinka's *Death and the King's Horseman*

The pure loan words in Wole Soyinka's *Death and the King's Horseman* are summarized in the table below.

No	Pure loan words	Sentences or passage	Contextual Explanation
53	<i>Howu</i>	<i>Howu</i> ! What tryst (p.9)	<i>Howu</i> is an interjection
54	<i>Esu</i>	That <i>Esu</i> -harrassed day slipped..... (p.9)	<i>Esu</i> , also known as <i>Elegbara</i> , is a Yoruba divinity
55		.....will cover you in	<i>alari</i> is a rich women

	<i>Alari</i>	damask and <i>alari</i> but when..... (p.9)	cloth brightly coloured
56	<i>olorun iyo</i>	<i>olorun iyo!</i> (p.9)	<i>olorun iyo</i> means sweeted-voiced person
57	<i>Araba</i>	.....the great <i>araba</i> falls? (p.11)	<i>araba</i> is a type of tree
58	<i>Etutu</i>	To search for leaves and make <i>etutu</i> (p.12)	<i>etutu</i> is an offering, a placatory ritual to gods
59	<i>Orayan</i>	.....rigid as the plinth <i>Orayan</i> ” (p.12)	<i>Orayan</i> is a Yoruba ancestor
60	<i>Robo</i>	.....to take a ha’ penny robo when she.....” (p.12)	<i>robo</i> is a delicacy made from crushed melon seeds, fried in tiny balls
61	<i>Opele</i>	.....he cast his time smoothed <i>opele</i> across the..... (p.12)	<i>Opele</i> is a divination beads, a vehicle of divination
62	<i>Osanyin</i>	.....but for <i>Osanyin</i> , courier-bird of..... (p.13)	<i>Osanyin</i> is the divination courier-bird
63	<i>Ifa</i>	.....in the sky and the <i>Ifa</i> now a twittering..... (p.13)	<i>Ifa</i> is the metonymy of <i>Orunmila</i> , the primordial custodian of wisdom; “Witness of destiny” in Yoruba cosmology
64	<i>Elegbara</i>	He wonders if <i>Elegbara</i> has tricked his..... (p.13)	<i>Elegbara</i> , also known as <i>Esu</i> , is a Yoruba divinity
65	<i>Sigidi</i>	Brother to a <i>sigidi</i> , bring home my; (p.13)	<i>sigidi</i> is a ritual mud statuette, a squat carved figure endowed with the powers of an incubus

66	<i>Oka</i>	<i>Oka</i> -rearing from a camouflage..... (p.19)	<i>oka</i> means viper
67	<i>baaba o</i>	<i>baaba o!</i> (p.19)	<i>baaba o</i> is a way of hailing
68	<i>Oya</i>	I saw the ivory pebbles of <i>Oya's</i> river bed" (p.19)	<i>Oya</i> is <i>sango's</i> wife
69	<i>Ogun</i>	.....not even <i>Ogun</i> with the finest hoe..... (p19)	<i>Ogun</i> is the Yoruba deity of iron and war
70	<i>Awusa</i>	Eating the <i>awusa</i> nut is not difficult..... (p.22)	<i>awusa</i> means walnut)
71	<i>egungun</i>	.....from those <i>egungun</i> men who were creating..... (p.25)	<i>egungun</i> , means masquerade
72	<i>Juju</i>	.....if the <i>juju</i> didn't harm you..... (p.25)	<i>juju</i> means charm
73	<i>Gbedu</i>	Does the deep voice of <i>gbedu</i> roll like thunder..... (p.44)	<i>gbedu</i> is a type of royal drum
74	<i>Osugbo</i>	.....tuning skin to skin in <i>osugbo?</i> (p.44)	<i>Osugbo</i> is a secret executive cult of the Yoruba; its meeting place
75	<i>Olokun</i>	.....the river god or <i>Olokun</i> (p.44)	<i>Olokun</i> is the Yoruba deity of the Sea

Table4: Pure loan words in Wole Soyinka's *Death and the King's Horseman*

Here also, Wole Soyinka has domesticated his literary work with the use of some native words. In his play, he has used indigenous lexical items to refer mainly to divinities, clothes, people, trees, musical instruments, rivers, cults, etc. All this has greatly contributed to the identification of his Yoruba culture in his play.

2.1.2- Loan blends

Here, I will first give the loan blends words used in the plays under study, then the sentences which bear them and finally give an explanation of these words.

2.1.2.1- Loan blends in Okedokun Ayoade's *MOPELOLA*

The loans blends used in Okedokun Ayoade's *MOPELOLA* are summarized in the table below.

No	Loan blends	Sentences or passage	Contextual Explanation
76	<i>iroko tree</i>	.....only the spirit of <i>the iroko tree</i> (p.10)	<i>iroko</i> is a type of tree
77	<i>agama lizard</i>	.....and seven heads of <i>agama lizard</i> (p.58)	<i>agama</i> is a type of lizard
78	<i>oro cult</i>	Apena, inform <i>oro cult</i> to purify the land (p.100)	<i>oro</i> is a cult
79	<i>oro grove</i>	They were thrown in <i>oro grove</i> and a sacrifice..... (p.120)	<i>oro</i> is a type of cult

Table5: Loan blends in Okedokun Ayoade's *MOPELOLA*

The use of Ola Rotimi's *The Gods Are Not to Blame* has the same impact as that of pure loans, as both of them are parts of borrowing heading. In Okedokun Ayoade's *MOPELOLA*, four (04) cases of loan blends are noticed, just to show that the writer (Okedokun Ayoade) has exposed his cultural identity in his literary work.

2.1.2.2- Loan blends in Ola Rotimi's *The Gods Are Not to Blame*

The loans blends used in Ola Rotimi's *The Gods Are Not to Blame* are summarized in the table below.

No	Loan blends	Sentences or passage	Contextual Explanation
80	<i>asufe eiyeje</i> leaves	<i>asufe eiyeje</i> leaves-' (p.13)	<i>asufe eiyeje</i> is a type of plant
81	<i>dogo-yaro</i> leaves	I even added <i>dogo-yaro</i> leaves in it (p.13)	<i>dogo-yaro</i> is a type of plant

Table6: Loan blends in Ola Rotimi's *The Gods Are Not to Blame*

Here again, the same phenomenon has occurred in Ola Rotimi's *The Gods Are Not to Blame* where the writer has used two loan blends to reveal his Yoruba identity in his literary work.

2.1.2.3- Loan blends in Tade Adegbindin's *The Dark Forest*

The loan blends used in Tade Adegbindin's *The Dark Forest* summarized in the table below. Here three cases of loan blends are identified in Tade Adegbindin's play.

No	Loan blends	Sentences or passage	Contextual Explanation
82	<i>Egungun Festival'</i>	As the <i>Egungun Festival</i> is fast approaching..... (p.20)	<i>Egungun</i> means masquerade, an ancestor who is believed to descend from a world beyond
83	<i>Ifa priest</i>	A gifted <i>Ifa priest</i> you are..... (p.26)	<i>Ifa</i> is the Yoruba divination deity
84	<i>Iroko tree</i>	.....under an <i>Iroko tree</i> (p.46)	<i>Iroko</i> is a type of tree

Table7: Loan blends in Tade Adegbindin's *The Dark Forest*

Similarly to Okedokun Ayoade and Ola Rotimi, Tade Adegbindin has made use of three loan blends in his play to disclose his cultural identity in his novel.

2.1.2.4- Loan blends in Wole Soyinka’s *Death and the King’s Horseman*

Here only one case of loan-blend is identified and the table below shows it clearly.

No	Loan blends	Sentences or passage	Contextual Explanation
85	<i>Iroko</i> tree	Split an <i>Iroko</i> tree in two,..... (p.18)	<i>Iroko</i> is a type of tree

Table8: Loan blends in Wole Soyinka’s *Death and the King’s Horseman*

In Wole Soyinka’s *Death and the King’s Horseman*, only one loan blend is noticed or used. This low number of the use of loan blends may Wole Soyinka’s *Death and the King’s Horseman* Having dealt with borrowings (loan words and loan blends) in the plays under study, I will then move to see how code-switching is manifested in those plays.

2.2- Code-Switching

Here also, I will first give the code-switching occurred in the plays under study and then give the English translation of each case of code-switching.

As a sociolinguistic phenomenon, code-switching involves rapid switch or change from one language to another, depending on the situation, audience, subject matter etc.

Below are some cases of code-switching identified in the four plays, followed by their English explanation provided by the writers.

2.2.1- Code-Switching in Okedokun Ayoade's *MOPELOLA*

The table below summarizes the aspect of code-switching identified in Okedokun Ayoade's *MOPELOLA*

No	Code-Switching	English translation as suggested by the writer
86	<p><i>Eni ba le ja ko boode</i> <i>Awo ekun lai se</i> <i>Emi le ja mo boode</i> <i>Awo ekun lai se (p.2)</i></p>	<p>This sequence is a Yoruba challenging song, transliterated as: He who can fight should come out here Our charm is made of tiger's skin I can fight come out here Our charm is made of tiger's <i>skin</i> (p.2)</p>
87	<p><i>Omo ni koko aye o</i> <i>He he e</i> <i>Omo ni koko aye</i> <i>Biya rogun aran fun mi ko je nnkan</i> <i>Omo ni koko aye</i> <i>Omo ni ko bami je o –he he e</i> <i>Omo ni ko ba mi (p. 7)</i></p>	<p>This is Yoruba song showing the importance of having children, transliterated as: Children are the essence of life The twenty special cloth mother bought for me are nothing Children are the essence of life. Eating it with my children I pray If okra without salt is the only soup I can afford (p.7)</p>
88	<p><i>Omode o foju bodu lassan</i> <i>Agba o foju bodu lofee</i> <i>Beeyan ba foju bodu yoo dawo</i> <i>A difa fun Orunmila</i> <i>Nijo to n sawo rode Ijan</i> <i>Won ni bo ba ti foju bodu</i> <i>Orin ni ko maa ko</i> <i>Awa foju bodu a rire o</i> <i>Awa foju bodu a rire</i> <i>Awa foju bodu a o ku mo</i> <i>A foju bodu a rire. (p. 9)</i></p>	<p>The sequence is a Yoruba riddle, transliterated as: A child beholds not the oracle just for fun An elder beholds not the oracle for free Whoever beholds the oracle must be initiated Thus divined for Orunmila The day he was on a journey to Ode Ijan He was told to sing whenever he beholds the oracle We behold the oracle, we behold good</p>

		<p>things</p> <p>We behold the oracle , we behold good things</p> <p>We behold the oracle, we die no more</p> <p>We behold the oracle, we behold good things</p> <p>Kabiyesi, I behold a king. (p. 9)</p>
89	<p><i>Agba medji n jija agba</i> <i>Emin ju o iwo ju mi</i> <i>Lori afara (p.10)</i></p>	<p>This is also a Yoruba riddle, transliterated as:</p> <p>Two elders are fighting. Fighting for supremacy; ‘am superior you are not’. On a very high bridge. What a risk. (p.10)</p>
	<p><i>Bamu bamu la yo</i> <i>Bamu bamu la yo</i> <i>Awa o mo pebi n pomo enikookan</i> <i>Bamu bamu la yo - - (p.12)</i></p>	<p>This is a Yoruba song showing indifference to other people, transliterated as:</p> <p>We have eaten and are satisfied We have eaten and are satisfied We care not for the son of he who is hungry We have eaten and are satisfied. (p.12)</p>
90	<p><i>Balogun o!</i> <i>Balogun balogun</i> <i>Enikan soso bi eeyan meji</i> <i>Gboro bi iyawo</i> <i>Afeyawo ma sana</i> <i>O leni o fomo fode o padamu</i> <i>Oko irese Omo afogbo ralu</i> <i>Ajisola o mu gangan bi abe</i> <i>Ore otun baba Okunoye</i> <i>Otun ilu aboba jelabe</i> <i>Irin gbete lotun fi n wumi oko</i> <i>Oyawonu (p. 13)</i></p>	<p>This is also a Yoruba song used to praise <i>Balogun</i>, transliterated as:</p> <p>Chief Balogun, a war general General in war, general in charms One man like two, elegant like a bride He who married and paid no dowries It is said that he who gives a wife to a hunter loses nothing General at home general at war The descendant of Ajisola, you’re as sharp as a razor. The friend of Chief Otun</p>

		<p>Otun the right-hand-man of the king that eats the choicest.</p> <p>In giant stride Otun you caught my admiration,</p> <p>The only husband of Oyawonu. (p. 13)</p>
91	<p><i>Omo lo yeri mi o</i> <i>Baba mi bebe lo ye karuwa o –</i> (p. 13)</p>	<p>This is also a Yoruba song, transliterated as:</p> <p>Children benefit my destiny Hear my father, the way chains of beads benefit a prostitute's buttock. (p. 13)</p>
92	<p><i>Iyawo meje-mejo o poju</i> <i>Owo omo bere la n se –</i> (p. 14)</p>	<p>This is also a Yoruba song, transliterated as:</p> <p>Seven – eight wives are not much We are in the trade of child breeding. (p. 14)</p>
93	<p><i>Eru oba ni mo ba</i> <i>Oba to!</i> <i>Oba toto bi aro</i> <i>Oba to –oba rere bi osun—</i> (page 14)</p>	<p>This is also a Yoruba song, transliterated as:</p> <p>I am awed by the might of the king King! The unspeakable authority King! As deep as the dye King! The unspeakable authority King! As bright as cam-wood—(p.14)</p>
94	<p><i>Loko lo ti waa jo ganagan</i> <i>Yoo fatanpako kani lo</i> <i>Kani lo –kani lo- kanilo----</i> (p.18)</p>	<p>This is also a Yoruba song, transliterated as:</p> <p>He comes from the bush To dance this gangan rhythm No wonder he scatters the mats with his toes (p.18)</p>
95	<p><i>Emi o mo 'bi olori gbe yanri o</i> <i>N ba lo yan temi</i> <i>Ibikan naa la gbe yanri o</i> <i>Kadara o papo ni.</i></p>	<p>This is also a Yoruba song, transliterated as:</p> <p>I knew not where destiny is been chosen I would have gone and chosen my own</p>

	<p><i>Kadara o papo ni.</i> <i>Kadara o papo ni</i> <i>Ese lo ma n sare o</i> <i>Ori o rebikan (p.19)</i></p>	<p>We choose but the same destiny Only fate differs. Fate differs Fate differs (p.19)</p>
96	<p><i>Okunri ti o da mi loko owo</i> <i>Ko ma le pori mi lo daru</i> <i>Bo ba pe mo fonu (twice)</i> <i>Emi naa a si lori e lo faya</i> (p.20)</p>	<p>This is also a Yoruba song, transliterated as: A man that does not set me up in business Cannot tell me ‘am mad If he calls me a fool I will call him insane. (p.20)</p>
97	<p><i>Laye olugbon mo da borun</i> <i>meje</i> <i>E o ma fiwe lorin</i> <i>Laye areas mo daborunmefa</i> <i>E o ma fiwe lorin</i> <i>Laye aremu mo ra koko mo</i> <i>raran</i> <i>Mo ra sanyan baba aso</i> <i>Afole, afole, eni pele yi o dun</i> <i>Ko ya keru soko—(p.28)</i></p>	<p>This is also a Yoruba song, transliterated as: During the reign of olugbon, I had seven good clothes In that of Aresa, I had six Please mind my song In this reign of Aremu, I have koko; I have bought aran and sanyan the father of clothes. Whoever says this era is not favourable Must be very lazy, lazy I said Let him pack his luggages and go elsewhere (p.28)</p>
98	<p><i>Mo boo yooo</i> <i>Mo boo toroto</i> <i>Mo gbanu aare tanu tanun</i> <i>Mo pajuba momo-momoo</i> <i>Mo boo yooo---(p.28)</i></p>	<p>The sequence is a way of advertising yams, transliterated as: I cleared it clean totally clean I weeded the old farm clean The new farm land I uprooted the Shrubs I cleared it clean. (p.28)</p>
99	<p><i>Ila oloko o</i> <i>Ase- kun koko</i></p>	<p>The sequence is a way of advertising okra, transliterated as:</p>

	<i>E rala e sebe o—(p.28)</i>	Fresh farm okra. Cook a pot full... Buy okra for soup (p.28)
100	<i>E buran e bube Yodoyodo, obe o dun oko o je Gbese de oko yeri Yodoyodo— (p.28)</i>	The sequence is a way of advertising meat, transliterated as: Buy meat for soup Fresh sweet meat that encourage husband to eat Heavy pile of debt makes husband to run. Sweet fresh meat (p.28)
101	<i>Ori da mi lare o Mopelola Asake mo ba e yo o Ori da mi lare o Mopelola Asake fi mi mona o-- (p.29)</i>	This is also a Yoruba song, transliterated as: Destiny judge me right Mopelola Asake, I rejoice for your own Destiny judge me right Mopelola Asake show me the way (p. 29)
102	<i>Emi o mobi orori gbe n yanri o N ba lo yan temi Ibikan naa la gbe yanri o Kadara o papo ni --- (p.32)</i>	This is a Yoruba song transliterated as: I know not where destinies are chosen, I would have gone and chosen mine We choose but the same destiny Only fate is different (p.32)
103	<i>Maa rin maa yan Omo-oba lo nile Lo nile lo nile loni le Omo oba lonile--- (p.33)</i>	This is also a Yoruba song which is transliterated as: Walk with leisure The prince owns the land Owns the land, owns the land, owns the land The prince owns the land (p.33)
104	<i>Ope n mo n da Adisa ise mi o nira</i>	This is also a Yoruba song which is transliterated as:

	<i>Bi mo ba dori ope tan Bii inu aafin ma lori---</i> (p.49)	I'm a tapper My job the simplest Once I climb up the palm I feel am inside a palace. (p.49)
105	<i>Pa bi osan ja Osan ja awo won lode itori Atampo jakun o dobiri kale A dia fun Orunmila Nijo ti n lo ree taye Olufe-oro so Bi eni sogba.</i> (p.58)	This is a Yoruba song, transliterated as: You see, pa-bi-osan-ja the priest of Itori and Atampo jakun, the divined for <i>Orunmila</i> himself the day he was called to mend the destiny of Olufe Oro. They asked who will mend it just like a broken calabash. (p. 58)
106	<i>O fe fata boju o O fe fata boju Mopelola alaseju Ofe fata boju ---</i> (p. 64)	This is a Yoruba song transliterated as: She wants to wash her face with pepper Mopelola the braggart. (p.64)
107	<i>Kini je kimoko? Iki ki? Iki lasanlasan Kini je kimoko ?---</i> (p.65)	This is a Yoruba utterance transliterated as: What is Ikimoko? What is it? Ordinary nonsense. (p.65)
108	<i>Ajekun iya ni o je E wi fun Mopelola Eni ti o to ni in na To n denan deni Ajekun iya ni o je—</i> (p.64)	This is a Yoruba song transliterated as: She will suffer a multiple defeat Say so to Mopelola She who is never able to withstand us Yet she way-lays She will suffer a multiple defeat (p.64)
109	<i>A feni ti kogila o kolu A feni esu ose Lo le ko I' Esu Lo le ko lu Sango Afeni kogila o kolu—</i> (p.65)	This is also a Yoruba song transliterated as: Unless he who wants to be hit with calamities Unless he who wants to be hit by evils

		<p>He alone can dare <i>Esu</i> (the dreaded god)</p> <p>He alone can dare <i>Sango</i> (the god of thunder)</p> <p>Unless he who wants to be hit by calamities. (p.65)</p>
110	<p><i>Lojo iku eso</i> <i>Tawa tapo la sun gbolojo---</i> (p.66)</p>	<p>The sequence is a Yoruba reality transliterated as :</p> <p>The day the warrior falls dead he dies with bow and arrows. (p.66)</p>
111	<p><i>Dingi o bi won</i> <i>Awon ti o fun baba – baba awa.</i> (p.68)</p>	<p>The sequence is a Yoruba song transliterates as:</p> <p>Dingi shall query them</p> <p>Those who disrespect our grand father. (p.68)</p>
112	<p><i>Muso!</i> <i>Bogun ba fana soju</i> <i>Bo ba dija</i> <i>Bo ba dogun koko</i> <i>E ke si Mopelola</i> (p.72)</p>	<p>The sequence is also a Yoruba song transliterates as:</p> <p>If war is hot</p> <p>If it becomes a fight</p> <p>If it becomes a raging war</p> <p>Just call Mopelola. (p.72)</p>
113	<p><i>Tolomo kan lo soro</i> <i>Konko lawa soju.</i> (p.72)</p>	<p>This is also a Yoruba song transliterates as:</p> <p>We only pity a single child parents</p> <p>We entertain no fear. (p.72)</p>
114	<p><i>Ogun ma yoda o</i> <i>Eni ogun pa apagbe</i> –(p.72)</p>	<p>This is a yoruba war song transliterates as:</p> <p>The war has drawing swords</p> <p>Whoever that is killed is killed for ever. (p.72)</p>
115	<p><i>Koriko dide</i> <i>Eruwa dide</i></p>	<p>This is also a Yoruba war song transliterated as:</p>

	<p><i>Koriko dide</i> <i>Eruwa dide</i> <i>Eruwa dide</i> <i>Ogun wolu de</i> <i>Eruwa dide</i> <i>Ogun moko lo</i> <i>Eruwa dide</i> <i>Ogun maya lo</i> <i>Eruwa dide</i> <i>Ogun komo lo</i> <i>Eruwa dide---</i> (p.85)</p>	<p>Rise shrubs War has enter town Rise shrubs War has taken the husbands Rise shrubs War has taken the wives Rise shrubs War has taken the children Rise shrubs ---. (p.85)</p>
116	<p><i>Won sese a juwon' lo na o</i> <i>Won sese a juwon lo na</i> <i>Igba orore o tokan aparo</i> <i>Won sese a ju won lo na</i> (p.86)</p>	<p>The sequence is a Yoruba song of victory transliterated as: We've defeated them despite all their aggressions We've defeated them despite all their aggressions A thousand of their sparrows worth not our single quail We've defeated them despite all their aggressions). (p.86)</p>
117	<p><i>Balogun balogun</i> <i>Otokunrin yo</i> <i>Otobinrin yo</i> <i>Balogun balogun</i> (p.88)</p>	<p>The sequence is a Yoruba song transliterated as: Balogun, general in war, father in charms He who surpasses any man He who surpasses any woman. (p.88)</p>
118	<p><i>Otun ilu aboba jelabe</i> <i>Iringbede bii iyawo oko</i> <i>'Yawonu ko si nile lojo a n</i> <i>gbedu Ojo adegbodo lo de</i> <i>jagunlabi abowo iyan tin-in</i> <i>lenu (Chief otun, the right-</i> <i>hand-man that eats the</i></p>	<p>The sequence is a Yoruba song, transliterated as: Giant strides like new bride , the husband of 'Yawonu he 's never available when yams are been cultivated But arrives on the day of harvest</p>

	<i>choicest with the king</i>). (p.88)	A true socialite that knows the taste of pounded yam. (p.88)
119	<i>Oko wa ni o Baba wa ni Mopelola alawo kete o Baba wa ni—(p.89)</i>	The sequence is a Yoruba song, transliterated as: She's our husband She's our father Mopelola Alawo-'kete She's our father. (p.89)
120	<i>Ta l opa o loba tia Kai, a loba tia Mopelola wa Kai a loba tia—(page 89)</i>	The sequence is a Yoruba song transliterated as: Who said we don't have our own king? What? ! , we have our king Mopelola is our king What?, we have our king.
121	<i>Kin le n foba pe Oba o oba alase oba Oba toto bi aro Oba o oba alase oba Oba rere bi osun Oba o oba alase oba---(p.90)</i>	This sequence is also a Yoruba song transliterated as: What do you call king? The king is the king of authorities The king as deep as deep as dye The king as bright as cam-wood. (p.90)
122	<i>Ode ma pami tere Tere alumonja Alumonja alumonja alumonja tere o Tere alumonja Boo ba pami o pejo nla Tere alumonja Boo ba pami o p' oluremi arewa ejo Tere alumonja Alumonja alumonja alumonja tere o Tere alumonja. (p.94)</i>	The sequence is also a Yoruba song transliterated as: Hunter don't kill me Don't kill me If you dare kill me You kill the biggest of the snakes If you dare kil me You kill oluremi the most beautiful of the snakes. (p.94)

123	<i>E dake e dake</i> <i>E dake e pa rere</i> <i>Ifa fe fohun e dake---</i> (p.94)	The above is also a Yoruba song transliterated as: Keep silent, keep silent Keep a perfect silence The oracle wants to speak Keep a perfect silence. (p.94)
124	<i>Emi o mobi olori gbe n yanri o</i> <i>N ba lo yan temi</i> <i>Ibikan naa la gbe yanri o</i> <i>Kadara o papo ni</i> (p.100)	The above is a Yoruba song transliterated as: I know not where destinies are chosen. I would have gone and chosen my own. We choose the same destiny only fate makes the difference. Truly, Mope chose the best destiny and her own has so influences that of others. Life was so easy for everybody and there was prosperity, wealth everywhere. (p.100)
125	<i>Ori da mi lare o</i> <i>Mopelola Asake fi mi mona</i> <i>o—</i> (p.101)	The sequence is a Yoruba song transliterated as: Destiny judge me well Mopelola Asake, show me the way. (p.101)
126	<i>Erin lenu oko</i> <i>Erin lenu oko</i> <i>Bowo ba te 'yawo o</i> <i>Erin lenu oko---</i> (p.104)	The sequence is also a Yoruba song transliterated as: The husband must laugh he must laugh When he gets his wife The husband must laugh. (p.104)
127	<i>Gbere loode oko</i> <i>Gbere loode oko</i> <i>Iyawo osingin o</i> <i>Gbere loode oko</i> (p.104)	The toast of the house The toast of the house A newly wedded wife The toast of the house. (p.104)
128	<i>Ko ni jasemo</i>	The sequence is also a Yoruba song

	<i>Koni jase mo</i> <i>Ko ni jase mo—(p.105)</i>	transliterated as: It won't be the last This very marriage It won't be the last. (p.105)
129	<i>Meje mejo o poju</i> <i>Owo omo bere lan se—</i> (p.105)	The sequence is also a Yoruba song transliterated as: Seven, eight wives are not enough We are in babies' making trade. (p.105)
130	<i>Ogede ki i so leemeji Mopelola</i> <i>Bere re le tan</i> <i>Iwo nikan ni o ku o—(p.109)</i>	The sequence is also a Yoruba song transliterated as: Plantain bears fruit but ones If your joke turns to another thing You'll be left alone to it. (p.109)
131	<i>Alantere o</i> <i>Antere</i> <i>Baba ran mi loko</i> <i>Antere</i> <i>Iya ran mi lodo</i> <i>Antere</i> <i>Mo dodo mo b' Oluweri</i> <i>Antere</i> <i>Mo borisa mete</i> <i>Antere</i> <i>Okan yati okan yaro</i> <i>Antere</i> <i>Okan yoku seti gbonin</i> <i>Antere</i> <i>Be ba dele o</i> <i>Antere</i> <i>Ejise se fun momo mi</i> <i>Antere</i> <i>Pepade doju ala o</i> <i>Antere</i> <i>Ka to le foju k' omo</i>	This sequence is a Yoruba tale transliterated as: Father sent me on errand to the farm Mother sent me on an errand to the river I got to the river and met mermaid I met three deities One is dumb, one is lame The remaining one is deaf Whoever gets back home Deliver my message to my mother Not again except in a dream we shall meet. (p.110)

	<p><i>Antere</i> <i>Ka to le foju k' omo</i> <i>Antere (page 110)</i></p>	
132	<p><i>Ori o ba da mi lomo pupa</i> <i>Ise asewo nib a ma se</i> <i>Ma kaso leri ma sun bebe si</i> <i>Uoda e lowo e wa dami ra.</i> (page 113)</p>	<p>This sequence is also a Yoruba tale transliterated as: Had nature created me a pretty fair lady I'd have chosen prostitution as my profession I'd wear my head-dress and adjust my waist-beads I'll call on men with money to come and have fun. Iya bola, won't you go to the river? Come out if you want to go 'am ready. (p.113)</p>
133	<p><i>Oro abosi lona odo o</i> <i>Oro abosi lonan odo bobinrin</i> <i>o sabosi won a gbagbe odo</i> <i>Oro abosi lona odo (p.115)</i></p>	<p>This sequence is also a Yoruba tale transliterated as: Gossip on their way to the river When women want to gossip they pick up their gourds for water. Gossip on their way to river. (p.115)</p>
134	<p><i>Ko nise kan</i> <i>Baale ile yii ko nise kan</i> <i>Ko sa ti sun ko sa ti ji</i> <i>Ko nise kan (p.116)</i></p>	<p>The above is a Yoruba song transliterated as: He's got nothing to do This man's got nothing to do Just to sleep and wake He's got nothing to do. (p.116)</p>
135	<p><i>Baba Mogba</i> <i>Baye n tan o</i> <i>Ma mo tanra re</i> <i>Baba mogba. (p.118)</i></p>	<p>This sequence is a Yoruba song transliterated as: The head of the masquerade cult If people are deceiving you Don't deceive yourself. (p.118)</p>

136	<p><i>Agbe tori omo re daro o</i> <i>Olele</i> <i>Aluko tori omo re kosun o</i> <i>Olele</i> <i>Iya akoko tor' omo re ragogo</i> <i>ide o</i> <i>A ko le saro iwonyen</i> <i>E mo o molu sere o</i> <i>Olele.</i> (p.124)</p>	<p>The sequence is a Yoruba song transliterated as: The black wood-cock bird chose to dye itself all black Just for the safety of its chicks. The red-wood cock bird chose to dye itself red Just for the safety of its chicks The mother wood-pecker chose a silver beak Just for the safety of its chicks Just not of the crown. (p.124)</p>
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Table9: Code-Switching in Okedokun Ayoade's *MOPELOLA*

It can be noticed from the above selected data (table 9) some cases of code-switching between the Yoruba language and the English language. This shows the writers' cultural identity in his play, as Okedokun Ayoade is a Yoruba like other authors of the plays under study.

2.2.2- Code-Switching in Ola Rotimi's *The Gods Are Not to Blame*

The table below summarizes the aspect of code-switching identified in Ola Rotimi's *The Gods Are Not to Blame*.

No	Code-Switching	English translation
137	<p><i>Oya</i> <i>Eje k'alo</i> <i>E m'ada l'owo, egbe</i> <i>Koko</i> <i>Igbo ya, igbo ya</i> <i>Ewe gbogbo l'ogun</i> <i>Ogun gbogbo l'ewe</i> <i>Eje k'alo</i></p>	<p>This sequence is an announcement made by the town crier when a sickness invaded the land of Kutuje; it is transliterates as: Come round everybody Let us all go, in the bush Get your cutlasses</p>

	<p><i>E m'ada l'owo, egbe</i> <i>Koko</i> <i>Igbo ya, igbo ya</i> <i>At'onile, at'alejo</i> <i>At'omode o, at'alagba</i> <i>Igbo ya, igbo ya (p.17)</i></p>	<p>Get cooking pots Get ready for work All herbs are medicines All medicines are herbs So, come round everybody Let us go, in the bush Landlord get up, Guests, join in too Everybody, young and old Into the bush. (p.17)</p>
138	<p><i>T'eba ngbo gbe-gbe-gbe</i> <i>T'eba ngbo gbe-gbe-gbe</i> <i>B'osi gbe</i> <i>Ehinkule re</i> <i>L'aogbesi</i> <i>T'eba ngbo gbe-gbe-gbe</i> <i>Awa l'omo ale ku wonu ogan</i> <i>Awa l'omo aja we so l'oko</i> <i>Iku ogbe b'oduro</i> <i>Arun o se rare (pp.17-18)</i></p>	<p>The sequence is a Yoruba song transliterates as: When you hear our voices Brother, you better respond to the call of duty Or you'll have yourself to blame We'll chase death back into its hole- We, masters of herbs. Sickness we dare you to wait and you, too, death. (pp.17-18)</p>

Table10: Code-Switching in Ola Rotimi's *The Gods Are Not to Blame*

Ola Rotimi has once again shown that his still a Yoruba writer. The use of code-switching in his literary work has revealed his cultural identity.

2.2.3- Code-Switching in Tade Adegbindin's *The Dark Forest*

The table on the next page summarizes the aspect of code-switching identified in Tade Adegbindin's *The Dark Forest*.

No	Code-Switching	English translation as suggested by the writer
139	<p><i>Oba ni, Oba ni</i> <i>Oba lo l'aye</i> <i>Oba lo l'oye</i> <i>Oba lo l'oye</i> <i>Oba l'oye</i> <i>Oun si l'omo</i> <i>Oba ni, Oba ni</i> <i>Oun lo mo' un odan</i> <i>Oun lo mo' un t'owuyi</i> <i>Oba ni, oba ni.</i> (p.13)</p>	<p>This is a manner of greeting <i>Kabiyesi</i> (the king) in Yoruba land. It is transliterated as:</p> <p>It's the king, it is the king He lords the earth He clutched the monarchy He monopolises wisdom... (p.13)</p>
140	<p><i>Yokolu, yokolu</i> <i>Ko a tan bi</i> <i>Iyawo gboko san le</i> <i>Oko yo' ke</i> <i>Yokolu, yokolu</i> <i>Ko a tan bi</i> (p.18)</p>	<p>This sequence is a Yoruba song transliterated as:</p> <p>Sweetly, sweetly Can't you see Wife throws the lord The lord becomes a hunchback Sweetly, sweetly Can't you see! (p.18)</p>
141	<p><i>Emi lao ni yosi?</i> <i>Baati pe' ori, bee naa lor</i> <i>Emi lao ni yosi.</i> (p.23)</p>	<p>This sequence is also a Yoruba song transliterated as:</p> <p>Why won't we rejoice As we craved, so it is Why won't we rejoice? (p.23)</p>
142	<p><i>Baba mi agba ti de</i> <i>Ara – orun kin – in – kin</i> <i>Lati foju 're womi</i> <i>Lati s'oun t'oda simi</i> <i>Baba mi agba ti de</i> <i>Ago re o lafiwe</i> <i>Ohun ara-orun ya o</i> <i>O kun, baba mi agba</i> <i>Wa sure fomo re.</i> (p.59)</p>	<p>The sequence is a Yoruba song sung during <i>Egungun</i> Festival; it transliterated as:</p> <p>My great father's come Dweller of the world beyond To cast good eyes at me To soothe me with lullaby My great father's come His regalia has no equal His voice is distinct</p>

		Welcome, my great father Come and bless your child (p.59)
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Table11: Code-Switching in Tade Adegbindin’s *The Dark Forest*

Tade Adegbindin has once again shown that he is still a Yoruba writer. The use of code-switching in his literary work has revealed his cultural identity. This is a manner to indigenize his novel.

2.2.4- Code-Switching in Wole Soyinka’s *Death and the King’s Horseman*

The table below summarizes the aspect of code-switching identified in Wole Soyinka’s *Death and the King’s Horseman*.

No	Code-Switching	English translation as suggested by the writer
143	<i>Elesin o! Elesin Oba! Howu!</i> (p.9)	This is uttered by the Praise-singer to praise the king’s horseman, <i>Elesin Oba</i> . (p.9)
144	<i>Tani l’awa ol’ogbeja? Kayi! A l’ogbeja. Omo Kekere l’ogbeja.</i> (p.40)	This is a Yoruba song to pay honor to a supporter or a defender. It is transliterated as: Who says we haven’t a defender? Silence! We have our defender. Little children our champions. (p.40)

Table12: Code-Switching in Wole Soyinka’s *Death and the King’s Horseman*

Here again, the low use of code-switching in Wole Soyinka’s *Death and the King’s Horseman* does not mean that the writer is less attached to his culture (Yoruba); as I said earlier, perhaps, this is due to his high intellectual background.

2.3- Transliteration

Oral communication may be considered as an art in African societies. Thus, in order to perform the purpose of their speech, Africans refer to specific styles including proverbs which seem to be the most attractive and well used.

This section deals with transliteration of moral, philosophical, cultural and ideological values and concepts expressed phrases and/or sentences. Such sentences or words use English words to mean African/Yoruba realities to such an extent that native speakers of English may not or even cannot understand their meanings. According to Yeibo (2011:3), transliteration involves the replacement of each source language word or another unit with the units of the target language.

I will first deal with the aspects of transliteration of Proverbs from the Yoruba language in the four plays under study. They will be presented in the tables where explanations will be given to such transliterations.

2.3.1- The transliteration of Proverbs from the Yoruba language

Below are examples of transliteration of Proverbs from the Yoruba language that occur in the four plays under study, followed by the contextual and situational explanation I have provided. In this respect, Halliday functional theory of language seems very helpful to me in this section. What is important in the Halliday functional theory of language is that "Analyst is not just interested in what language means, but how language means". Halliday stresses the need for a look into the context in which a text is produced while analyzing and/ or interpreting a text. He points out that the really pressing question here is "which kinds of situational factor determine which kinds of selection in the linguistic system?" (Halliday 1978: 32). Context here relates to the context of situation

and context of culture, both of which "get into text by influencing the words and structures that text-producers use." (Eggins and Martin, 1997: 232).

2.3.1.1- The transliteration of Proverbs in Okedokun Ayoade's

MOPELOLA

The table below summarizes the aspect of transliteration of Proverbs identified in Okedokun Ayoade's *MOPELOLA*.

No	Proverbs	Contextual Explanation
144	<i>Whoever tastes honey and frowns his face? (p.14)</i>	Every human enjoys pleasant situations
145	<i>A day old elephant cannot be compared to a goat and very day a cow gives birth to its own, it weight's more than the goat's kid. (p.15)</i>	People are not equal; some people are more valuable than others.
146	<i>He who tarries to take his food will eat with a golden plate. (p.16)</i>	A person who is patient will reap good things in his/her life.
147	<i>Who announces the birth of a new moon to the world? (p. 16)</i>	There are some events which are naturally or automatically known to people without being informed or announced.
148	<i>Nobody loves you more than the person who shares in your joy. (p.17)</i>	True love is manifested through joyful events
149	<i>Nothing is easy as cooking a pot of soup with ordinary words of mouth or cutting timber with a</i>	Practice sometimes has nothing to do with theory. It is easy to say things with our mouth, but performing the actions is

	<i>strike of the hand. (p.22)</i>	complicated.
150	<i>As some anus' are trained to fart in silence, so also some noses are trained to detect secrets. (p.22)</i>	While people are doing things secretly, others are able to detect their secrets
151	<i>A man with one single life charcoal cannot afford to walk by the steep side of the river. (p.24)</i>	People who have little chance shouldn't do things which will spoil their chance
152	<i>The finger that sizes the nose is the appropriate one to clean it. (p.26)</i>	A right person should be placed to the right position.
153	<i>No decision or plan must be made in the absence of money</i>	Nothing is possible without money. Money is the root of everything.
154	<i>Even if you don't know the elephant, its shout should not be strange to you. (p.34)</i>	A famous person is known by his actions
155	<i>The son of a monkey will always expose the ugliness of its father. (p.34)</i>	The proverb is used to a child who does something through which his parents are insulted.
156	<i>We ask for a master carver, a woodpecker bird jumped down from the tree. (p.34)</i>	The proverb is used to address somebody who behaves beyond what he really is
157	<i>Every grass cutter calls itself meat; I wonder what an elephant would be called?(p.35)</i>	This proverb joins the preceding one which is used to address somebody who behaves beyond what he really is.
158	<i>A man with a deep eye-sockets must learn to start early enough</i>	A person who does not have enough means should start doing things

	<i>whenever he is invited for a cry in his in-law's house so as to get his eyes filled up at the appropriate time. (p.37)</i>	gradually so that to be on time before the D-day
159	<i>The head of a newborn baby should not be out of proportion where there are elders. (p.41)</i>	Elderly people are guides to young people.
160	<i>The crab makes use of its eyes to watch over its head. (p.43)</i>	One should be cautious every time and everywhere.
161	<i>My son has a special hoe with which he can perform in the farm is another way of saying he's lazy, a real confirmation of laziness. (p.43)</i>	A lazy person always complains of his tools.
162	<i>A man that got his mouth torn in the previous war will tell you better about war. (p.43)</i>	A person who has been victim of a disastrous situation can narrate it better to others.
163	<i>The monkey has never refused the challenge of tree climbing. (p.50)</i>	No one can fear what he is used to doing
164	<i>The head of an elephant is beyond the old a kid can carry. (p.52)</i>	This proverb is used to show that something overhands somebody.
165	<i>Variety of seasoning has never spoilt a pot of soup. (p.53)</i>	The wealthier we are, the happier we feel.
166	<i>This is a very hot soup you don't lick it in haste. (p.54)</i>	Some situations require patience before taking any decision.
167	<i>He who speaks for the wise god</i>	Good people collaborate with good

	<i>is wise. (p.55)</i>	people.
168	<i>The luckiest man is he who knows he would need help in future. (p.56)</i>	This shows the importance of solidarity in Yoruba community.
169	<i>For like today tomorrow may not be, thus make the priest to consult oracle daily. (p.56)</i>	Nobody knows the future and that the future may be different to the present time.
170	<i>An old man that is running inside the bush, if he's not pursuing something, definitely something is pursuing him. (p.56)</i>	It is uncommon to see an old man that is running or doing a strange thing; and if this happens, surely it is for a given reason.
171	<i>When the lion roars, every animal gets scared. (p.58)</i>	When a leader or a powerful person talks, all his subalterns keep quit.
172	<i>The day a child killed bird he ate it alone, he killed mice ate them alone, he caught a fish and ate it alone, but the day he killed "orangbankogbi" the father of all troubles, ha brought it home for his parent. (p.60)</i>	When a child is involved in a situation which overpasses him, he surely informs his parents.
173	<i>It's unheard of a father to take permission from his dead son in heaven. (p.62)</i>	A person cannot be subaltern to a person inferior to him.
174	<i>The rat that has made its track never runs astray. (p.66)</i>	A person who paved the way doesn't fail or fall down.
175	<i>If we give a fool the chance to think, he may pick sense. (p. 66)</i>	A person who usually says nonsense may happen to say useful things in a given time.

176	<i>Where the chameleon feeds, ants must keep distance. (p.67)</i>	When a leader or a powerful person talks, all his subordinates keep quit.
177	<i>The gentleness of a tiger is not a sign of weakness. (p.67)</i>	Keeping silent does not mean one's incapacity.
178	<i>The bush fowl must see with both its eyes and wings. (p.73)</i>	One should be cautious every time with all his senses.
179	<i>A man with leprous hands buys groundnut and you ask him to take more as dash, has he got the hand to carry the original he bought? (p.77)</i>	This proverb is used to portray someone who has not finished handling a situation and is asked to be involved in another situation.
180	<i>Nobody challenges the monkeys on the tree top. (p.80)</i>	No one can challenge a person who is professional of his work / job.
181	<i>On the destined day of the monkey's death, every tree becomes slippery. (p.82)</i>	The day a man will be disgraced, he will fail where he used to succeed.
182	<i>No special ceremony in announcing the obituary of a dog. (p.83)</i>	We don't need to equivocate or prevaricate on a common issue or situation.
183	<i>Don't appeal to a man under epileptic attack to deep his hand inside fire, nor appeal to a man with elephantiasis to put his leg inside the colony of soldier ants. (p.88)</i>	A man who decides to hurt or harm himself doesn't need to be begged or appealed.
184	<i>The fire insect that threatened to quench the fire has got itself roasted by the same fire. (p.88)</i>	An ordinary man who decided to fight or combat a powerful one, will blame himself
185	<i>Two rams cannot drink from one</i>	Two persons cannot lead the same town

	<i>pot at the same time. (p.91)</i>	at the same time.
186	<i>Even the bush that said the elephant will not cross the valley has had its roots dragged across the river. (p.92)</i>	An ordinary man who decided to prevent a powerful one to perform an action, will find himself be involved.
187	<i>Can we expect speed where a snail is dictating the pace? (p.93)</i>	As a snails moves slowly, this proverb shows that nothing can substitute patience where it is required.
188	<i>The night has no means of identifying the people of honour. The people of honour have identified themselves. (p.94)</i>	It is not easy for people to recognize themselves at night.
189	<i>The owl is not known by daylight. (p.95)</i>	There are some animals or other things which have their special time or moment to appear, otherwise, there is something strange.
190	<i>He who has no ears will dismiss the chatter of a weaver bird as a mere noise. (p.97)</i>	A man who is not competent will always misinterpret issues.
191	<i>Nothing defeats an elder more than an oracle without an option of supplication. (p.99)</i>	Situations without solutions are the only things that harm elderly persons.
192	<i>A message can not be shared by a knife, no matter how big or heavy it is, we still have to deliver it by word of mouth. (p.99)</i>	Whatever the situation, it will be settled using words.
193	<i>Rejoice not over a child, the</i>	As long as a parent is alive, he shouldn't

	<i>person that dies and buried by a child is the one that has borne a child. (p.100)</i>	rejoice over his child till he is buried by the later.
194	<i>This is the tomb of the hero, is far honourable than this is your eyes fallen hero. (p.100)</i>	It is better to a hero to die honoured than stay alive and in a disgraceful situation.
195	<i>He who shares wine enters not into trouble and he who shares kola never lacks. (p.103)</i>	This proverb shows the importance of sharing wine and kola.
196	<i>A particular hunter that killed an elephant with ordinary cap came with plenty of ivory. (p. 106)</i>	A famous person who performs a huge action will be rewarded.
197	<i>Can the rain fall in the absence of the cloud? (p.107)</i>	Some situations are subordinated to some other things.
198	<i>No matter what, the tongue alone can not chew meat without the participation of the teeth. (p.108)</i>	People need one another in life. We need to be solidary so as to help one another.
199	<i>Every swimmer knows that he has to get wet to swim in the river. (page 108)</i>	Everybody knows that there are some constraints in the job they perform.
200	<i>If the plantain can not bear fruit twice, it's offshoot will take its position. (p.108)</i>	If we don't make profit in a given business, we must have the capital back.
201	<i>Before death claims that mother wood-pecker bird, its offspring be able to break woods or least make a mark. (p.109)</i>	The proverb is used when someone has a dolphin before he kicks the bucket or give something up.

202	<i>He who wants to harvest the honey inside the rock must not complain about his axe. (p.109)</i>	A man who seeks for a good situation should not complain of its constraints.
203	<i>The snake is never scared of the night only the mouse is prone to danger. (p.109)</i>	Powerful or courageous people are not afraid of hard situations, only coward or powerless ones are.
204	<i>There is beauty in walking together. (p.114)</i>	The proverb shows the importance of life in community. People need one another in life. We need to be solidary so as to help one another.
205	<i>The gathering of elders must bring wisdom not foolishness. (p.116)</i>	Where there are elderly people, there is wisdom, there is a good outcome.
206	<i>An old man that wears a bead of corns has made himself a playmate of fowls.</i>	A matured person who does a childhood thing, will see himself be bothered by small children.
207	<i>Do you ask a house-wife how she comes about pregnancy? (p.119)</i>	There are some inappropriate questions which should not be asked.
208	<i>A dog will not leave and leave behind the bells on its neck. (p.123)</i>	People are not dissociable to certain facts. Everyone is bound to his/her destiny.
209	<i>A Pigeon never deserts its owner in time of trouble. (p.123)</i>	Good friends never deserts in hard situations. Good friends not only share comfortable moments with us, but they are also present at our sides during uncomfortable moments.
210	<i>A red clothe must not follow the dead to the grave. (p.124)</i>	This proverb portrays the Yoruba reality because a dead is not buried with a red clothe. (p.124)

211	<i>Whenever the snail, its shell shall be.</i> (p.124)	People are not dissociable to certain facts. Everyone is bound to his/her destiny.
212	<i>A snail is never without a shell.</i> (p.124)	People are not dissociable to certain facts. Everyone is bound to his/her destiny.

Table13: The transliteration of Proverbs in Okedokun Ayoade's *MOPELOLA*

In the examples given in the table above, there are situations developed in *MOPELOLA* in which many proverbs occur and implicitly explain the statement, the situation or the issue raised.

2.3.1.2- The transliteration of Proverbs in Ola Rotimi's *The Gods Are Not to Blame*

The table below summarizes the aspect of transliteration of Proverbs identified in Ola Rotimi's *The Gods Are Not to Blame*.

No	Proverbs	Explanation
213	<i>The struggles of a man begin at birth.</i> (p.1)	This is an epigram, implicating the centrality of struggle in man's life. Right from his first breath at birth, the proverb entails, a child struggles to live and become a (successful) man till he dies, with everyday posing its own challenges
214	<i>The world is a struggle.</i> (p.7)	This proverb in metaphoric sense equates the world with struggle. In any struggle, it takes the fittest to survive. Man should therefore be prepared to face the struggle of the world so as to be victorious in the end.

215	<i>It is not changing into the lion that is hard, it is getting the tall of a lion. (p.7)</i>	It is easy to copy somebody else, but very difficult to do as he does
216	<i>He who pelts another with pebbles asks for rocks in return. (p.7)</i>	This proverb communicates a moral message, more compelling than the English equivalent “he who lives in glass house should throw no stones”. Not only will an evil deed done be retaliated, the retaliation will be more devastating than the destruction wrought by the provocation
217	<i>When the head of a household dies, the household becomes an empty shell. (p.9)</i>	This proverb shows the importance of family heads in Yoruba society. In the Yoruba culture, like other cultures, the husband is the leader of the family unit and his absence leads to calamity
218	<i>When the chameleon brings forth a child, is not that child expected to dance? (p.9)</i>	A child is reared so that he becomes responsible of his life
219	<i>When rain falls on the leopard, does it wash off its spots? (p. 9)</i>	Some situations don’t change humans’ nature
220	<i>How long must feverish birds trouble in silence before their keeper? (p. 10)</i>	The proverb shows that patience has its own limits
221	<i>Sickness is like a rain, does the rain fall on one roof alone? (p.10)</i>	This proverb rhetorically emphasizes the universality of ill-health. When the sick is not treated, others quickly contact the sickness or disease, like the rain that falls on the roofs of everybody.

222	<i>Only a madman would go to sleep with his roof on fire.</i> (p. 11)	This proverb states the importance of finding solutions to one's problems. People should not neglect their own unpleasant situations
223	<i>It is sickness that a man can cure, not death.</i> (p.12)	This is a philosophical, empirical truth, portraying the limitation of man's power or ability. The meaning is lucid: man cannot cure death, even though he can cure diseases. There is no need lamenting what is beyond one's power.
224	<i>The ruin of a land and its people begins in their homes.</i> (p.13)	Only those who are close to you can hurt, harm or put you in trouble
225	<i>The monkey learns to jump from tree to tree without falling.</i> (p.14)	We are competent in what we master
226	<i>To get full cured, one needs patience.</i> (p.14)	This is another philosophical truth. As all things, including cure for a disease, need time to mature or secure, there is need for patience. The proverb is an indirect advice as we infer that cure or solution to all problems lies in exercising patience.
227	<i>The moon moves slowly but by daybreak it crosses the sky.</i> (p.14)	Just like the previous one, this proverb is a message of patience. The idea of slowly-moving moon is referenced. The English equivalent could be "slow and steady wins the race". The moral message of patience is preached indirectly.
228	<i>The secrets of a home should be known first to the head of the</i>	This proverb states the principle of administration within the family

	<i>house. (p. 19)</i>	context. Information is implicitly suggested as a social function, which should be disseminated along the vertical axis. The message is that the leader or the head of a household (i.e the husband) should be the first recipient of sensitive information of the home, for if such information is diffused to all and sundry, it may wreck havoc on the whole family. While home connotes “family”, “head” connotes “husband” since in the Yoruba culture, like other cultures, the husband is the leader of the family unit.
229	<i>A cooking pot for the chameleon is a cooking pot for the lizard!</i> (p.19)	This proverb created by reference to two reptiles (chameleon and lizard) is symbolic of what befalls people of similar traits. Given the understanding of the Yoruba tradition wherein such animals are burnt and subsequently used for charms, it is inferred that one should not rejoice in the misfortune of the other as what befalls the former will soon befall the latter.
230	<i>The horns cannot be too heavy for the head of the cow that must bear them. (p.20)</i>	This proverb alludes to the horns which the cow still copes with. People of responsibilities should know cope with their tight schedules without fuss or complaint.
231	<i>We have left our pot unwatched and our food unmanageable.</i> (p.21)	The sense of this proverb lies in lamentation occasioned by avoidable neglect. The reference is made to the pot of food put on fire, which burns as a result of negligence.

232	<i>Until the rotten tooth is pulled out, the mouth must chew with caution. (p. 21)</i>	The proverb evokes the sense that as long as bad influences or people remain, as few as they may be, they will still constitute a hindrance to the healthy growth or development of the society. With the rotten tooth in place, the whole mouth is rendered handicapped and whenever it eats, it must be with extreme caution.
233	<i>When trees fall on trees, first, the topmost must be removed. (p.22)</i>	This proverb tells that in case of urgent situations, we should deal with the recent and the more urgent ones.
234	<i>when the frog in front falls in a pit, others behind take caution. (p.23)</i>	The proverb stipulates that when some people come across a problem, those who follow or come after them will be cautious not to fall in the same trap.
235	<i>All lizards lie prostrate: how can a man tell which lizard suffered from bellyache? (p.23)</i>	This proverb shows Odewale's feeling of insecurity and his suspicion of the genuineness love of the people of Kutuje claim they have for him.
236	<i>When crocodiles eat their own eggs, what will they not do to the flesh of a frog? (p.24)</i>	The proverb points the real fact and the underlying message is that of not being bothered by the antics of the compulsively wicked. The wickedness of the wicked is often suffered by his own immediate relations before the outsiders.
237	<i>A chicken eats corn, drinks water, swallows pebbles, yet she complains of having no teeth. If she adds teeth, would she eat the gold? (p.26)</i>	The proverb tells people that they should no longer complain if they happen to sustain themselves with the little resources they have.

238	<i>He who drums for a sick man is himself a sick man. (p.28)</i>	A person who encourages an evil doer is also an evil doer.
239	<i>When the evil plotter beats his drum for the downfall of the innocent, the gods will not let that drum sound! (p.30)</i>	This proverb shows the enmity and this occurs between king Odewalé (the innocent) and Aderopo (the evil plotter) to say that the gods are behind the innocents.
240	<i>The hyena flirts with the hen, the hen is happy, not knowing that her death has come. (p.30)</i>	This proverb also shows Odewalé's feeling of insecurity and his suspicion of the genuineness love of the people of Kutuje claim they have for him.
241	<i>Two rams cannot drink from the same bucket at the same time. (p.34)</i>	This proverb is uttered by king Adewalé to reveal the competition between and his stepson, Aderopo who is almost an agemate of the king.
242	<i>Take your time, child, if you rise too early, the dew of life will soak you.(p 35)</i>	The proverb is a dialectic one addressed to a child. The meaning evoked is that a young person should not be too ambitious to acquire all that the elderly ones have acquired.
243	<i>Meat that has fat will prove it by the heat of fire! (p.37)</i>	Ability or capacity is shown by practice.
244	<i>An eagle does not go to the market-place unless there is something there. (p.37)</i>	There are people who don't go anywhere if don't have any interest there.
245	<i>The tortoise is not tall but is taller than the snail, the snail is taller than the frog; the frog is taller than the lizard; the lizard is taller than the fly; the fly is</i>	Everything has its value, its place, its own level, its standing.

	<i>taller than the ant; the ant in turn is taller than the ground on which it walks.</i>	
246	<i>Because the farm owner is slow to catch the thief, the thief calls the farm-owner thief! (p.39)</i>	By lack of vigilance, a right person who wants to blame a faulty person, may in return be blamed by the later.
247	<i>No termite ever boasts of devouring rock! (p.48)</i>	Nobody can only do what he can
248	<i>The monkey and gorilla may claim oneness but the monkey is Monkey and gorilla, Gorilla. (p.51)</i>	People are different from one another.
249	<i>The mangrove tree dwells in the river, but does that make it a crocodile? (p.51)</i>	Whatever your journey in another place or country, your originality will remain the same.
250	<i>The butterfly thinks himself a bird. (p.59)</i> <i>It is what is in the heart when there is no wine in the head, that comes out when there is wine in the head. (p.60)</i>	There are some people who overestimate themselves. This means that all that we utter is done purposely whatever the condition in which it is uttered.
251	<i>A bush does not sway this way or that way unless there is wind. (page 60)</i>	No action can be successful without others people's support.
252	<i>The snail may try, but it cannot cast off its shell. (p.60)</i>	This proverb portrays the reality of destiny. Nobody can defy their destiny. That is what happens to king Adewalé in the play.

253	<i>The toad likes water, but not when the water is boiling. (p. 60)</i>	People don't like the situations which will be harmful to them.
254	<i>When the wood-insect gathers sticks, on its own head it carries them. (p. 72)</i>	An evil doer will bear the consequence of his bad actions.

Table14: The transliteration of Proverbs in Ola Rotimi's *The Gods Are Not to Blame*

In the examples given in the table above, there are situations developed in Ola Rotimi's *The Gods Are Not to Blame* where many proverbs occur and implicitly explain the statement, the situation or the issue raised. Many Yoruba proverbs are used to bring the play into Yoruba reality and provide the readers with insightful readings. The use of proverbs in this play may also be served as a symbol as how some of the African societies disclose their culture. For example, during their time of sickness, the townspeople solely depend on the herbs used as an attempt to cure the "curse put on the people". "*Sickness is like a rain, does the rain fall on one roof alone?*" (page 10) and "*It is sickness that a man can cure, not death*". (page 12) are some illustrations.

Furthermore, many proverbs spoken by Kings Odewalé and Adetunsa in the play reflect directly the kings' socio-political realities especially with regards to the threats. In fact, King Adewalé, as a king in a land where he is a stranger in some of the proverbs cited in the table above.

2.3.1.3- The transliteration of Proverbs in Tade Adegbindin's *The Dark Forest*

The table on the following page summarizes the aspect of transliteration of Proverbs identified in Tade Adegbindin's *The Dark Forest*

No	Proverbs	Explanation
255	<i>The mother – elephant does not expect her club to rival her whenever she blares her trumpet. (p.7)</i>	A mother and her daughter should not be rivals.
256	<i>Though blind with utter madness the rabid dog recognizes fire when she sees a fierce one! (p.26)</i>	This proverb shows that no matter how ignorant a man may be, he also fears dangers
257	<i>The morsel is not gulped down with the land that feeds. (p.30)</i>	A dead person is not buried with the persons who bury him.
258	<i>The fire treads on the surface of water is not ordinary! (p.65)</i>	The proverb states that there is always a mystery behind strange or unnatural events.
259	<i>The mind must not grieve if one day the messenger of blissful folk tells a gloomy one! (p.71)</i>	The proverb stipulates that one should not be astonished when things become calamitous
260	<i>The dog is not responsible for the tiger's blood- lust though they both belong to the cats'! (p.74)</i>	A man is not responsible of another man's fate

Table15: The transliteration of Proverbs in Tade Adegbindin's *The Dark Forest*

In the examples given in the table above, there are also situations developed in Tade Adegbindin's *The Dark Forest* where many proverbs occur and implicitly explain the statement, the situation or the issue raised. Six Yoruba proverbs are used to describe the writer's attachment to his culture.

2.3.1.4- The transliteration of Proverbs in Wole Soyinka's *Death and the King's Horseman*

The table below summarizes the aspect of transliteration of Proverbs identified in Wole Soyinka's *Death and the King's Horseman*

No	Proverbs	Explanation
261	<i>Because the man approaches a brand-new bribe he forgets the long faithful mother of his children</i> (p.9)	The proverb is used by the praise singer. He gets annoyed with <i>Elesin</i> (horseman) for his decision to take a new wife and tries to dissuade him. Similarly, <i>Iyalode</i> tries to admonish <i>Elesin</i> against his earthly attachments and stay true to the ritual upon which the good of his society depended and said: "Eating the <i>awusa</i> nut is not so difficult as drinking water afterwards"
262	<i>The waters of the bitter stream are honey to a man.</i> (p.22)	This proverb stipulates that humans are different view on things. It is another way to express that one man's food is another man's poison.
263	<i>The kite makes for wide spaces and the wind creeps up behind its tail; can the kite say less than thank you, the quicker the better?</i>	This proverb is used in a situation where what we want to do or perform is facilitated to us.
264	<i>What we have no intention of eating should not be held up the nose.</i>	A man should not pretend doing what he must not do.
265	<i>We said you were the hunter returning home in triumph, a slain buffalo pressing down on</i>	This proverb says that one shouldn't do unnecessary things when he faces an important situation.

	<i>his neck; you said wait, I first must turn up this cricket hole with my toes.</i>	
266	<i>The river which fills up before our eyes does not sweep us away in its flood. (p.69)</i>	The proverb interprets that <i>Elesin</i> , who grew up before the people cannot ruin the destiny of the entire community.
267	<i>Who does not seek to be remembered? Memory is the master of death. (p. 20)</i>	<i>Elesin</i> , in this proverb stressed his desire to be remembered after he would have committed the ritual of suicide.
268	<i>How boldly the lizard struts before the pigeon when it was the eagle itself he promised us he would confront. (p. 67)</i>	In this proverb, <i>Iyaloja</i> indicts <i>Elesin</i> for stooping so low before the white man (Pilkings) when he had promised the people to perform the ritual of suicide. With this proverb, <i>Iyaloja</i> mocks and scolds <i>Elesin</i> for his cowardice, remaining at the prison yard of Pilkings rather than perform the ritual to ensure the continuity of his community.
269	<i>It is the death of war that kills a valiant. Death of water is how the swimmer goes. It is the death of market that kills the trader. And death of indecision takes the idle away. (p. 43)</i>	In this proverb, the subject of discussion is death and means that a person dies of what he likes or does.

Table16: The transliteration of Proverbs in Wole Soyinka's *Death and the King's Horseman*

Almost every character in Wole Soyinka's *Death and the King's Horseman* at some point uses a traditional Yoruba proverb, through his vast knowledge of Yoruba proverbs, Soyinka is able to endow his play with a strong Yoruba

sentiment. Characters often employ Yoruba proverbs to express their opinions and to persuade others to take their point of view.

For instance, the praise-singer gets annoyed with *Elesin* for his decision to take a new wife and tries to dissuade him: “*Because the man approaches a brand-new bride he forgets the long faithful mother of his children*”.

Similarly, *Iyalode* tries to admonish *Elesin* against his earthly attachments and stay true to the ritual upon which the good of his society depended and said: “Eating the *awusa* nut is not so difficult as drinking water afterwards”.

2.3.2- The transliteration of Incantations and Riddles from the Yoruba language

Below are examples of transliteration of incantations and riddles from the Yoruba language that occur in the four plays under study.

The table below summarizes the aspect of transliteration of incantations and riddles identified in the plays.

No	Incantations / Riddles	Explanation
270	<i>This is how they did for Olugbon that made his life smooth, they did it for Aresa; the palm-oil magnate, his life knew no evil, the sme for Orangun; the palm-wine taper and his life was as sweat as honey. (MOPELOLA p.8)</i>	The sequence is a Yoruba riddle transliterated into English; it is used to ask <i>ifa</i> (the Yoruba divination deity) to make life smooth and sweat.
271	<i>Only his or her majesty executes a ritual sacrifice on the spot. Thus divined for Wealth when he went to the oracle to ask for</i>	This riddle above is used when a woman seeks for bearing children.

	<p><i>children. It was wealth that gave birth to Winbolu. Winbolu was born with wealth, Winbolu was born with beauty. She got wealth, wealth and fame. Fame and beauty. Then the people said ‘what is this’ we don’t know’. The oracle then replied it is because you lack knowledge. Knowledge and wisdom to know. Don’t you know that the beaties are proud? Winbolu was the king but she refused to get married. Winbolu refused the elephant of the forest; she refused the buffalo of the jungle but only the spirit of the iroko tree. (MOPELOLA p.10)</i></p>	
272	<p><i>Ifa you know I don’t know, you see I don’t see. You have the knowledge I am but a novice. You know what she discussed with you. Tell me exactly as it is. Don’t talk yes for no. Don’t talk evil for good or good for evil. Don’t stammer nor hide the truth. Say everything as it is. Blow off the veil in my eyes I want to see. (MOPELOLA p.56)</i></p>	<p>The sequence is a Yoruba riddle transliterated into English; it is used to consult <i>ifa</i> (the Yoruba divination deity). In Yoruba tradition, <i>ifa</i> is supposed to bear knowledge and have all information about everything.</p>
273	<p><i>Ika corpus. Chief Aro of Ika land must not eat dog. Chief Odofin must not eat ram, likewise it is forbidden for the Ejemu of Ika to eat he-goat and the overall head of the whole clan must not taste</i></p>	<p>This is a Yoruba riddle transliterated into English. It appears mainly in the conquering of a power, a land, a territory and so forth. It shows that this conquering will be or even is already a success. In MOPELOLA for instance,</p>

	<p><i>dog head. Adjust your hands for me I will adjust my legs, so a weaver moves round the pegs. Their mother bears Akaagbon, their father Akaagun, the youngest Akaakaakawo and their eldest akaakagbasa. Thus divined for Sabamo when he went for counsel from priest Onikaamogun. The oracle then asked them why they were bearing such difficult names? They answered 'for we are not well able to conquered the world'. The priest then appeased the oracle on their behalf to help them conquer the world. The oracle great you. (MOPELOLA, p.57)</i></p>	<p>this is shown with the victory of Ikimoko village over its neighboring one, Olugbodi village during the war led by Mopelola Asake.</p>
274	<p><i>Orunmila, the way we divine for a non-initiate. You're the initiator we only follow you to bear the name. Ifa, we are at a cross-road, show us the way. (MOPELOLA, p. 95)</i></p>	<p>The sequence is a riddle used to ask <i>ifa</i> (the Yoruba divination deity) a way out in a confusing situation.</p>
275	<p><i>A viper snake there in my way recoils A pyton there in my way recoils Like night like night perceives a rat inside a gourd A man blind with black clothe sees nothing but darkness A goat sees not from inside the ground A sheep sees not from inside the</i></p>	<p>The sequence is a Yoruba riddle transliterated into English. It is uttered or pronounced to seek for protection against all sort of evils.</p>

	<p><i>ground</i> <i>A witch inside this forest this night sees me not</i> <i>A clairvoyant inside this forest this night sees me not</i> <i>Everybody has the pity of the eyes</i> <i>So, they dare not deep finger into it</i> <i>I am a new born baby this night</i> <i>Young and old, accept me with love. (MOPELOLA, p. 111)</i></p>	
276	<p><i>Mother sweeps, father sweeps. The future is not happy, but to resign oneself to it is to be crippled fast.</i> <i>Man must struggle.</i> <i>The bad future must not happen. The only way to stop it is to kill, kill the unlucky messenger of the gods, kill the boy.</i> <i>Mother sinks to the ground, in sorrow for the seed that life must crush so soon.</i> <i>Father consoles her, in his own grief. (The Gods are not to Blame, p.3)</i></p>	<p>The sequence is a riddle which announces a bad future. It is the case of the king Adetusa's first born boy who was destined to his own father and then marry his own mother. And to prevent that fate from happening, the boy should be killed.</p>
277	<p><i>What are these before my eyes?</i> <i>What are these before my eyes?</i> <i>Are they mountains or are they trees?</i> <i>They are human beings and not trees.</i> <i>They are human beings and not mountains.</i></p>	<p>The sequence is a Yoruba incantation transliterated into English. This incantation is used to demoralize and demobilize the opponents. It has been used by ODEWALE to fight OLD MAN.</p>

	<p><i>For trees have no eyes and mountains have no eyes. Then let these eyes around me close. Close, close in sleep, close in sleep. That is my word- the mountain always sleeps. Sleep...sleep...sleep... Remain standing, remain rooted- a tree stump never shifts. Stand there...stand back and sleep, sleep I say, sleep till the sun goes to sleep and you wake up to know my power. Sleep...sleep...sleep...s-l-e-e-p...(The Gods Are Not to Blame, p.47)</i></p>	
278	<p><i>No termite ever boasts of devouring rock. I am your lord, your charms can do me nothing. Venom of viper does nothing to the back of a tortoise. The grinding stone says you must kneel to my power; The basket says you must tremble when you see me; Mortar and pestle say you must bow countless time to power. The day the partridge meets the lord of the farm, it jumps into the bush with its back or it drops dead. Drop dead, drop dead. (The Gods Are Not to Blame, p.48)</i></p>	<p>The sequence is also a Yoruba incantation transliterated into English. It is used to neutralize one's opponent's incantation. It has been used by OLD MAN to neutralize ODEWALE's incantation.</p>

279	<p><i>The plant that rival the opa tree in size is killed by opa; The tree that over-reaches the Oriri seeks its own death; And the plant that entwines its branch with the branch of Omoluwere will be strangled by Omoluwere Drop dead...drop dead...drop dead I say, drop dead...drop d-e-a-d... (The Gods Are Not to Blame, p.48)</i></p>	<p>The sequence is an incantation which is also used in a battle.</p>
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Table17: The transliteration of Incantations and Riddles from the Yoruba language four plays under study

From the table above, it can be noticed that incantations are used only in *MOPELOLA* and *The Gods are not to Blame*. They are used to reveal Yoruba habits and ways since they have been introduced in the text with all the characteristics of the African context.

2.3.3- Other cases of transliteration from the Yoruba language

The table below summarizes the aspect of other cases of transliteration from the Yoruba language that occur in the plays under study.

No	Transliteration	Standard English
280	<i>My mouth is not as loose as that” (MOPELOLA, p. 25)</i>	I am not talkative like that
281	<i>I have your father under my feet” (MOPELOLA, p. 35)</i>	I have authority upon your father

282	<i>Only the unpolluted flowers can touch it” (MOPELOLA, p. 45)</i>	Only the <i>virgin girls</i> can touch it
283	I have never known any man” (MOPELOLA, p. 45)	I am still virgin
284	<i>He (the King) opened the calabash” (MOPELOLA, p. 100)</i>	In Yoruba tradition, the day a man becomes a king, he is given a covered calabash dish. He must not see the content of that calabash but if the events of the life threaten to shame the crown, the king may opt for the last path of honour and open the calabash. He ceases to exist the moment he sights the content of the calabash. That is what our fathers called the opening of calabash.
285	<i>You have climbed my chest” (MOPELOLA, p. 117)</i>	To climb a woman’s chest is to have sexual intercourse with her
286	<i>I shall not keep calm and watch my daughter eat the frog that bears no eggs! (The Dark Forest p.7)</i>	I shall not be arms folded / keep silent and let my daughter be involved
287	<i>Who else has the heart of stone in this land? (The Dark Forest (p.67)</i>	Who else is audacious in this village?
288	<i>Seven moons. (The Dark Forest p.68)</i>	Seven months
289	<i>Don’t put this load on me! (The Dark Forest p.74)</i>	Don’t attribute the responsibility upon me
290	<i>Now the guards are in your hands! (The Dark ForesT p.75)</i>	Now the guards are at your disposal

Table18: Other cases of transliteration from the Yoruba language that occur in the four plays under study

Here, I have focused on specific expressions in Yoruba and which are translated into English though they are not familiar in this language, but convey a meaningful sense in the plays. There is for instance “*the King opened the calabash*” in *MOPELOLA*. In Yoruba tradition, the day a man becomes a king, he is given a covered calabash dish. He must not see the content of that calabash but if the events of the life threaten to shame the crown, the king may opt for the last path of honour and open the calabash. He ceases to exist the moment he sights the content of the calabash. That is what our fathers called the opening of calabash.

Chapter Three: Recapitulation, Discussion of Findings and Personal Stand

3.1- Recapitulation

3.1.1- Borrowing

3.1.1.1- Pure loan words

The table below is recapitulative the pure loan words used in the plays under study.

PLAYS	DENSITY	PERCENTAGE
<i>MOPELOLA</i>	24	32%
<i>The Gods Are Not to Blame</i>	07	9,33%
<i>The Dark Forest</i>	21	28%
<i>Death and the King's Horsman</i>	23	30,67%
TOTAL	75	100%

Table19: Recapitulative table of pure loan words used in the plays under study

3.1.1.2- Loan blends

The table below is recapitulative the loan blends used in the plays under study.

PLAYS	DENSITY	PERCENTAGE
<i>MOPELOLA</i>	04	40%
<i>The Gods Are Not to Blame</i>	02	20%
<i>The Dark Forest</i>	03	30%
<i>Death and the King's Horsman</i>	01	10%
TOTAL	10	100%

Table20: Recapitulative table of loan blends used in the plays under study

3.1.2- Code Switching

The table below is recapitulative the code switching blends used in the plays under study.

PLAYS	DENSITY	PERCENTAGE
<i>MOPELOLA</i>	51	83,60%
<i>The Gods Are Not to Blame</i>	03	04,92%
<i>The Dark Forest</i>	05	08,20%
<i>Death and the King's Horsman</i>	02	03,28%
TOTAL	61	100%

Table21: Recapitulative table code switching used in the plays under study

3.1.3- Transliteration

3.1.3.1- Transliteration of proverbs

The table below is recapitulative the transliteration of proverbs used in the plays under study.

PLAYS	DENSITY	PERCENTAGE
<i>MOPELOLA</i>	69	54,76%
<i>The Gods Are Not to Blame</i>	42	33,33%
<i>The Dark Forest</i>	06	04,76%
<i>Death and the King's Horsman</i>	09	07,14%
TOTAL	126	100%

Table22: Recapitulative table of the transliteration of proverbs used in the plays under study

3.1.3.2- Transliteration of prayers and incantations

The table below is recapitulative the transliteration of prayers and incantations used in the plays under study.

PLAYS	DENSITY	PERCENTAGE
<i>MOPELOLA</i>	07	63,64%
<i>The Gods Are Not to Blame</i>	04	36,36%
<i>The Dark Forest</i>	00	00%
<i>Death and the King's Horsman</i>	00	00%
TOTAL	11	100%

Table23: Recapitulative table of the transliteration of prayers and incantations used in the plays under study

3.1.3.3- Transliteration of other specific expressions

The table below is recapitulative the transliteration of other specific expressions used in the plays under study.

PLAYS	DENSITY	PERCENTAGE
<i>MOPELOLA</i>	07	58,33%
<i>The Gods Are Not to Blame</i>	05	41,66%
<i>The Dark Forest</i>	00	00%
<i>Death and the King's Horsman</i>	00	00%
TOTAL	12	100%

Table24: Recapitulative table of the transliteration of other specific expressions used in the plays under study

3.2-Discussion of Findings and Personal Stand

By and large, borrowing, code-switching and transliteration are analyzed in my research work. The languages of Okedokun Ayoade, Ola Rotimi, Tade Adegbindin and Wole Soyinka are English code-mixed with Yoruba words as I have shown in this research work. This is at best an idiolect and it cannot be said that they always use this code in all the time in their every day communication or in their creative works.

Thus, the online *Routledge Dictionary of Language and Linguistics* defines an idiolect as the “language use of an individual speaker. This personal manner of expression is, to varying degrees, apparent in an individual’s pronunciation, active vocabulary and syntax”.

Proverbs are abundantly deployed in the four plays under study. If I consider for instance Ola Rotimi’s *The Gods Are Not to Blame*, many proverbs are used to situate the events of the outbreak of epidemics in Kutuje, divination/riddle of the birth concerning Odewale and the contest between Odewale and King Adetusa over a piece of land in Ede. These proverbs are sourced from the flora and faunal resources of the Yoruba, their geography and their social structures. Some proverbs have been also employed when Aderopo brings a message from Baba Fakunle, where the killer of King Adetusa is sought, and when Baba Fakunle makes physical presence and when he has departed.

Besides, in Soyinka, Wole’s *Death and the King’s Horseman*, proverbs are employed in two isolated contexts, namely the context of confrontation between Amusa and the *Iyaloja* (the women of the market) and the context of *Elesin*’s imprisonment. The study has shown that these proverbs deployed within these contexts were not just mere linguistic coats, but were used as powerful dramatic devices to strengthen the force of dramatic action. They were co-textually reformulated to revalidate and amplify the profundity of the cultural wisdom of

the Yoruba people. The study has also drawn attention to the functional dimension of proverbs in contexts of use. The social background of the proverb users has also been reflected in the play.

As far as Okedokun Ayoade's *MOPELOLA* is concerned, proverbs are deployed in many contexts or situations; there are situations like the birth of Mopelola Asake, different ceremonies or rituals around this birth, different event in the kingdom palace between the king and his ministers, the war between Kutuje and Ikimoko villages, its causes, manifestations and consequence, Mopelola's fame, her kingdom etc.

Tade Adegbindin's *The Dark Forest* is similar to Okedokun Ayoade's *MOPELOLA* as far as the employment of proverbs is concerned.

In the light of many proverbs in each of the plays selected in this research work, they are typical of the type/class of demographic variables (age, status, gender, religious orientation and racial, ethnic or cultural backgrounds). Inherent in status in Yoruba land is age. In this respect, proverbs are generally believed to be the stock-in-trade of elders in the society. While this claim is true to some extent, the study discovers that elders in this case may not really mean those who have advanced in age. There are those who have the responsibilities and positions of elders thrust on them by status and they discharge those duties as such. People relate with them venerably in deference to their status irrespective of their age. Young kings and chiefs fall into this category; so much so that a king by virtue of this status irrespective of age is considered as the father of all in the community. King Odewale in *The Gods are not to Blame* is one of such. Although his real age is not given, his vigour and valorous deeds characterize many young men of his time. He marries his mother at the time when she is still young enough to bear him four children, thus it may not be wrong to infer that he himself is a relatively young man. In spite of his age, Odewale's actions and attitudes are elderly and these include the use of proverbs in his speeches.

Indeed, according to Yoruba culture, only elders are entitled to use proverbs in their utterance. If young people want to use them, they must ask for permission. (Koutchade 2013). Among the Yoruba, proverbs taste sweetest in the mouths of very old people. This is not, however, implying that younger ones cannot use proverbs in their speeches, but they have to defer to, and seek permission from elders present, saying: "I bow to you elders; it wants to go the way of proverbs ...". And the elders will grant him permission, blessing him: "May you live long to use more proverbs". Ayeleru (2011:13) cited in Koutchade (2013:251) says:

In the Yoruba culture, proverbs are seen as an exclusive preserve of the wise old people because of their age and experience of life. ...the proverbs are borrowed from the elders, a reference that Yoruba speakers always make before deploying any proverb, especially in a gathering of older people. Also when a young person uses proverbs in presence of older people, such a person is expected to take permission from the elders by saying: *toto, ose bi owe o* (Excuse me, it looks like a proverb); in response, the elders will chorus: *oo pami ran* (You will use more proverbs in the future). This statement signifies approval and blessing of the elders, who are regarded in Yoruba land as the custodians of wisdom. It is a blessing because the response, in addition to carrying an approval, also carries prayers of long life for the young speaker (locator).

The above statement means that the elders occupy in various African traditions as the human repository of communal or primordial wisdom, they are the masters of eloquence, rhetorics and meaning. They are the ones who know how to impregnate short expressions with vast meanings, implicating the proverb "it is the elder's mouth which determines a ripe kola nut" (*enu agba l'obi ti ngbo*).

Apart from proverbs, African chants are given both in native Yoruba and English. Many are akin to incantations. Praise-song is also noticed in the plays under study. Praise-song is a strong element of Yoruba tradition as it is shown in the plays under study. It is called *oriki* (lineage praise name) in Yoruba. It is written in verses like poems; with syntactic parallelism and repletion of some

words. It can be noticed that the writers transliterate the praise-songs employed in their plays from Yoruba into English.

Apart from *oriki*, (lineage praise name), the writers introduce some other traditional songs, that women, especially render during special occasions like funerals, marriages, naming ceremonies and others.

Obviously, it is necessary to analyse and to interpret deeply the findings in the tables. In fact in table 1, it can be then noticed an abundance use of borrowings (loan words) in Okedokun Ayoade's *MOPELOLA*. It does not mean that Okedokun does not know the translation of those items in English. This simply and clearly indicates the writer (Okedokun Ayoade) has disclosed his cultural identity in his literary work. There have been infusions of L1 lexical items to the construction of some lexical items of L2. It will be then very difficult to the readers who don't share Yoruba background to decode the meanings of what is written.

In the second table for example, like Okedokun Ayoade, Ola Rotimi has used some of his mother's tongue's lexical items in his literary work which mainly refer to indigenous or Yoruba religion, gods, and others. He has then declined his cultural identity through his novel. His literary work has been then domesticated.

In table 3, it can be noticed that Tade Adegbindin has also used Yoruba words to refer mainly to Yoruba divinities, ancestors, sicknesses, vegetables, people's titles, animals etc. this use of native words has made Tade Adegbindin's novel also indigenous or domesticated.

The fourth table shows that Wole Soyinka has domesticated his literary work with the use of some native words. In his novel, he has used indigenous lexical items to refer mainly to divinities, clothes, people, trees, musical instruments,

rivers, cults, etc. All this has greatly contributed to the identification of his Yoruba culture in his novel.

In fact, the play has a lot of Yoruba words in English sentence structures. For instance, right from the first page there are a Yoruba interjection “*Howu!*” (p.9), an expression “*Esu-Harassed day*” (p.9) and a noun “*alari*” (p.9). the use of native words in English literary works is neither an abnormality nor an unattested linguistic phenomenon in bilingual speech community as it is the case in Nigeria. Indeed, this phenomenon is a reality nowadays in the Yoruba society.

So, Soyinka’s language in *Death and The King’s Horseman* is English code-mixed with Yoruba words as I have stated above. This language is at best an idiolect and it cannot be said that Soyinka always uses this code all the time in his every day communication or in all his creative works.

Referring to the definition of idiolect according to the online *Routledge Dictionary of Language and Linguistics*, which is “the language use of an individual speaker, the personal manner of expression apparent in an individual’s pronunciation, active vocabulary and syntax”, it can be said that Soyinka’s play is written in idiolect.

In the author’s note to the play, Soyinka says the “play is based on events which took place in Oyo, ancient Yoruba city of Nigeria, in 1946”. Apart from the fact that the play has both Yoruba and British characters, it is a sociolinguistic reality that code-mixing (Yoruba-English) is common in everyday communication of that period and is still a present day linguistic phenomenon in Yoruba land. Thus it can be said that Soyinka is only portraying a social linguistic reality by using code-mixing as the preferred code in his play.

As far as the next table is concerned, it can be noticed that the use of Ola Rotimi’s *The Gods Are Not to Blame* has the same impact as that of pure loans, as both of them are parts of borrowing heading. In Okedokun Ayoade’s

MOPELOLA, four (04) cases of loan blends are noticed, just to show that the writer (Okedokun Ayoade) has exposed his cultural identity in his literary work.

Here again in table 6, the same phenomenon has occurred in Ola Rotimi's *The Gods are not to Blame* where the writer has used two loan blends to reveal his Yoruba identity in his literary work.

Similarly to Okedokun Ayoade and Ola Rotimi, table 7 illustrates that Tade Adegbindin has made use of three loan blends in his play to disclose his cultural identity in his novel.

In Wole Soyinka's *Death and the King's Horseman*, only one loan blend is noticed or used as the table 8 indicates. This low number of the use of loan blends may Wole Soyinka's *Death and the King's Horseman* Having dealt with borrowings (loan words and loan blends) in the plays under study, I will then move to see how code-switching is manifested in those plays.

In the ninth table, it can be noticed from the selected data (table 9) some cases of code-switching between the Yoruba language and the English language. This shows the writers' cultural identity in his play, as Okedokun Ayoade is a Yoruba like other authors of the plays under study.

Ola Rotimi has once again shown in table 10 that his still a Yoruba writer. The use of code-switching in his literary work has revealed his cultural identity.

As for the table 11, Tade Adegbindin has one again shown that his still a Yoruba writer. The use of code-switching in his literary work has revealed his cultural identity. This is a manner to indigenize his novel.

Here again in the twelfth table, the low use of code-switching in Wole Soyinka's *Death and the King's Horseman* does not mean that the writer is less attached to his culture (Yoruba); as I said earlier, perhaps, this is due to his high intellectual background.

As far as table 13 is concerned, the examples given in the table, show that there are situations developed in *MOPELOLA* in which many proverbs occur and implicitly explain the statement, the situation or the issue raised.

In the examples given in the table 14, there are situations developed in Ola Rotimi's *The Gods Are Not to Blame* where many proverbs occur and implicitly explain the statement, the situation or the issue raised. Many Yoruba proverbs are used to bring the play into Yoruba reality and provide the readers with insightful readings. The use of proverbs in this play may also be served as a symbol as how some of the African societies disclose their culture. For example, during their time of sickness, the townspeople solely depend on the herbs used as an attempt to cure the "curse put on the people". "*Sickness is like a rain, does the rain fall on one roof alone?*" (page 10) and "*It is sickness that a man can cure, not death*". (page 12) are some illustrations.

Furthermore, many proverbs spoken by Kings Odewalé and Adetunsa in the play reflect directly the kings' socio-political realities especially with regards to the threats.

For instance, while considering the following proverb used by King Odewale in *The Gods are not to Blame*:

- He who pelts another with pebbles must have pebbles in return. (p.7)
- The hyena flirts with the hen, the hen is happy, not knowing that her death has come. (p.30)
- All lizards lie prostrate: how can a man tell witch lizard suffers from bellyache?
- Two rams cannot drink from the same bucket at the same time! They will lock horns. (p.34)
- A bush does not sway this way or that way, unless there is wind. (p.60)

The particular nature of King Odewale as a king in a land where he is stranger in some of the proverbs cited above. The second proverb for example shows

Odewale's feeling of insecurity and his suspicion of the true or real love of the people of Kutuje claim they have for him. It is the same suspicion of the sincerity of the Kutuje Chiefs and indigenes that moves to the use of the third proverb. The fourth proverb is uttered to reveal the competition between him and his stepson, Aderopo who is almost an agemate of the King.

Although King Adetusa from *The Gods are not to Blame* appears on stage briefly in the flashback scene, he still utters the following proverbs to show that a royalty affinity for speaking proverbs is consistent.

- No termite ever boasts of devouring rock! (p.48)
- Venom of viper does nothing to the back of a crocodile. (p.48)

Because the scene is one of serious physical fight or physical struggle between him and Odewale over a piece of land and they are both flexing muscles, we find him therefore, not surprisingly, using those proverbs to indicate the superiority of his power.

Still in this play - *The Gods Are Not to Blame* – we find a woman use a proverb only once. This proverb by Queen Ojuola says: “The horns cannot be too heavy for the cow that must bear them” (p.20).

Her purpose in using this proverb is to persuade her son Aderopo to divulge the message of the Ifa Priest to the King in council without fear or favour. The use of animal and nature in this proverb is to also clarify the fact that there can be no objection on a duty placed on one's shoulder by the nature. This approach is persuading Aderopo to relay the message of the Ifa Priest contrasts sharply with that of the king and his chiefs who react with impatience to Aderopo's brooding silence. In fact, king Odewale has resorted to the use of the threat before this intervention by Queen Ojuola. It is interesting to note that Aderopo speaks up immediately after this intervention by the queen's mother thus her persuasive intention in using this proverb is achieved.

Apart from examples of proverbs used by elderly people in *The Gods Are Not to Blame*, there are other users of proverbs in the play whose ages cannot be easily determined although deductions can be made. Proverbs uttered respectively by Second Citizen and Third Citizen are a part of this. They are:

- When the head of a household dies, the house becomes an empty shell. (p.9)
- When the chameleon brings forth a child, is not that child expected to dance? (p.9)

These two characters are mere townspeople who speak out of the crowd when they converge at the king's role since the plague starts and what he has done to relieve people's sufferings. The deduction that the speakers may be young people is made by the manner of their speaking in such circumstances. Elders in an African setting would rather not address the king in that type of situation but in a forum where they can expose their minds without disrespect to his supremacy, but young people, seizing the opportunity to be at the king's presence quickly and almost anonymously speak their minds.

Furthermore, almost every character in Wole Soyinka's *Death and the King's Horseman* at some point uses a traditional Yoruba proverb, through his vast knowledge of Yoruba proverbs, Soyinka is able to endow his play with a strong Yoruba sentiment. Characters often employ Yoruba proverbs to express their opinions and to persuade others to take their point of view.

For instance, the praise-singer gets annoyed with *Elesin* for his decision to take a new wife and tries to dissuade him: "*Because the man approaches a brand-new bribe he forgets the long faithful mother of his children*".

Similarly, *Iyalode* tries to admonish *Elesin* against his earthly attachments and stay true to the ritual upon which the good of his society depended and said: "Eating the *awusa* nut is not so difficult as drinking water afterwards".

From the table 17, it can be noticed that incantations are used only in *MOPELOLA* and *The Gods Are Not to Blame*. They are used to reveal Yoruba habits and ways since they have been introduced in the text with all the characteristics of the African context.

The table18 has focused on specific expressions in Yoruba and which are translated into English though they are not familiar in this language, but convey a meaningful sense in the plays. There is for instance “*the King opened the calabash*” in *MOPELOLA*. In Yoruba tradition, the day a man becomes a king, he is given a covered calabash dish. He must not see the content of that calabash but if the events of the life threaten to shame the crown, the king may opt for the last path of honour and open the calabash. He ceases to exist the moment he sights the content of the calabash. That is what our fathers called the opening of calabash.

CONCLUSION

African literature is valorized through the writing style of its authors. The impact of language used in literature particularly in African literary texts is so powerful that it gives to literature a role of “cultural driver”. To this effect, I have chosen to work on lexico-pragmatic transfer on the linguistic style of the four plays under study. My researches lead to the research work which shows through different chapters, the role of lexico-pragmatic transfer plays in the process of presenting Yoruba culture by using English.

Nowadays, African and especially West African writers are trying to sort out their socio-cultural identities through their literary texts. These writers, especially those of the third generation employ specific linguistic and stylistic approaches to address their subject-matter. I have shown in this research work that the languages of Okedokun Ayoade, Ola Rotimi, Tade Adegbindin and Wole Soyinka are neither exclusively standard English nor Yoruba language which is their mother tongue, but a fusion of the Yoruba and the English languages. They have then tried successfully to create a new literary language which is placed between their mother tongue (Yoruba) and English. It is a kind of what Dapo Adelugba (1978:214) calls “Yorubanglish”. The language of Okedokun Ayoade, Ola Rotimi, Tade Adegbindin and Wole Soyinka is particularly dominated by a conscious transliteration of Yoruba proverbs, riddles, incantations and other expressions in one hand, and the use of Yoruba borrowed words and code-switching in the other hand. The analysis of Okedokun Ayoade, Ola Rotimi, Tade Adegbindin and Wole Soyinka’s plays in this research work has also shown that interlanguage as a feature of indigenization can be helpful in the exposition of linguistic innovation in the new West African writings. Analyzing their plays, one perceives a trend systematic linguistic deployment to meaning projection. Their careful employment of African orature, proverbs, translation/transliteration...to

manipulate the English language to accommodate their Yoruba thoughts has greatly enriched their styles. They seem to be skillful in the subversion of the English languages, which they blend with their mother tongue, the Yoruba language. This methodical manipulation of the European language (the English language) makes their fiction innovative. Okedokun Ayoade, Ola Rotimi, Tade Adegbindin and Wole Soyinka have not only employed Yoruba linguistic strategies of interlanguage to indigenize their texts, but they have also adapted them to their thematic discourses.

Generally speaking, the data analyses presented in this research work show the language variety in Okedokun Ayoade's *MOPELOLA*, Ola Rotimi's *The Gods Are Not to Blame*, Tade Adegbindin's *The Dark Forest* and Wole Soyinka's *Death and the King's Horseman*". Attitudes towards language or language behavior implicate social meanings relative to social norms in a given speech community. Indeed, language attitude study is not only a way of understanding how language is used, for instance, as a symbol of identity or in-group membership, it also helps to illuminate the social importance of a given code or language use. Language variation study has been proved very important to linguistics because it could help to explain language maintenance and shift, which is apparently influenced by whether the change or maintenance is favoured or disfavoured by members of the speech community. Thus, Okedokun Ayoade, Ola Rotimi, Tade Adegbindin and Wole Soyinka have shown in their plays how language varies in Nigeria and particularly in Yoruba societies.

Furthermore, the last chapter of this research work presents quantitatively and qualitatively the findings and a complete analysis of the types of transfers and their great impact on the understanding of the plays. From the conclusions get from this present research, new other fields of researches have been discovered.

The present work is finally concluded with a reminder of the key parts which have been developed.

The study of lexico-pragmatic transfer in more plays and novels written by African authors or even works of authors from other parts of the world using a foreign language to write their literary texts, may provide us with a broader view of the concept of language use according to the various socio-cultural contexts. They will surely have other specific aspects of transfers which have not been discovered yet or have not been fully studied by linguists. At this stage of the researches, I would like to invite the coming graduates to pursue the investigations in this field so that the concept of the sociolinguistic rules under African literature or else will be easily and totally understood by readers.

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