A LINGUISTIC STUDY OF IDIOMS AND PROVERBS IN SELECTED LITERARY WORKS OF ALIYU KAMAL

BY

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PhD/ARTS/21849/2012-2013

A THESIS SUBMITTED TO THE POSTGRADUATE SCHOOL, AHMADU BELLO UNIVERSITY, ZARIA, NIGERIA IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF DOCTOR OF PHILOSOPHY (PhD) IN ENGLISH LANGUAGE

DEPARTMENT OF ENGLISH AND LITERARY STUDIES, FACULTY OF ARTS

AHMADU BELLO UNIVERSITY, ZARIA

AUGUST, 2018

CERTIFICATION

This thesis titled **"A LINGUISTIC STUDY of Idioms and Proverbs in Selected Literary Works of Aliyu Kamal"**meets the regulations governing the award of the degree of Doctor of Philosophy (PhD) inEnglish (Language), Ahmadu Bello University, Zaria and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This work is dedicated my late mother, Hajiya Hajara and my late father, Malam Shu’aibu Jibrin.

ACKNOWLEDGMENTS

All praise be to Allah, the All-Giver, the Creator, the Sustainer, the Omnipotent, the Omniscient, the Owner and Giver of knowledge. May His mercy and blessing be upon His messenger Muhammad, peace be upon him. I would like to express my profound gratitude to all those who have in various capacities contributed to the success of this study. I must acknowledge that the success of this thesis is due to the in-puts, both in terms of materials and moral, from various people. Upper most are my indefatigable as well as committed supervisors, namely Professor (Mrs) Taiwo Gani-Ikilama, Professor Onwudili E. Ofuokwu and Dr. Jonah E. Amodu. They painstakingly, patiently and meticulously went through every bit of the work with a professional succour.

My heart felt gratitude also goes to all the staff of the Department of English and Literary Studies, Ahmadu Bello University, Zaria. I particularly appreciate the unflinching support of Professor T.Y. Surakat (the Head of Department), Professor Abubakar Aliyu Liman, Professor A.A. Joshua, Professor Tanimu Abubakar, Professor Ibrahim Bello Kano and many others, whose names are not captured here. My friends as well as course mates in the department whose effort and encouragement I must continue to remember include Dr. Auwal Muhammad, Dr. Isah Ibrahim, Dr. Abdullahi Ahmad, Dr. Hauwa Sani and Dr. Saminu Isyaku. My indebtedness also goes to Professor Mukhtar A. Yusuf and Dr. Tijjani Almajiri of the Department of Linguistics and Foreign Languages, Bayero University, Kano.

I must also commend the effort of my mentor, Professor Mustapha Ahmad Isa, the Vice-Chancellor, North-West University, Kano, and that of Professor Aliyu Kamal,

whose materials have largely been used for the study. My sincere appreciation also goes to Dr. Umar Saje of the Sule Lamido University, Kafin Hausa for his advice and support. I would also like to register my thanks to my colleagues in the Department of English, Jigawa State College of Education, Gumel. Mention must be made of Malam Dauda Habu Galadi, Malam Magaji Bashir, Malam Ahmad Ibrahim Hadejia, Dr. Adedokun A.O., Magaji Bala Maijambo, Firdausi Muktar Gumel and many others.

My profound gratitude also goes to my late parents, Malam Shu'aibu Jibrin and Hajiya Hajara Shu'aibu. I would like to thank my brothers and sisters, particularly Alh. Ja'afar Shu'aibu, Alh. Rabi'u Muhd Shu'aibu, Hajiya Fatima Zubairu, Hajiya Amina Shu'aibu and others. I also commend the effort of my student, Habibu Sani for his immeasurable help as research assistant and for typing the entire work.

Finally, I would like to express my appreciation to my friends, my wives and children as well as my entire family for the support, love and perseverance they demonstrated in ensuring a successful completion of the programme. May Allah bless all of you.

ABSTRACT

Every language often reveals what the people who use it see, feel and think; what they can talk about, and how they organize the world around them. Idioms and Proverbs are linguistic elements that address the heart of a discourse in any given context-truthfully and objectively. In Africa, and especially in Nigerian cultures, Idioms and Proverbs are considered as the reliable horses, which convey meanings to their destinations or the hearts of listeners/readers. As such, their interpretation requires more than linguistic processing; it also demands the interplay of contexts from where they usually derive their meanings. This work,**A Linguistic Study of the Idioms and Proverbs in Selected Literary Works of Aliyu Kamal**, therefore, contends that the meanings of Idioms and Proverbs, especially of Hausa origin, translated into English and used in texts could be worked out within the contextual theory of Firth (1957), which is both semantic and pragmatic in nature. Some characteristic features of Hausa Idioms, found to be common to that of the English Language, such as those of being collocational, non-compositional, elaborate in meaning and unchanging feature, etc. are highlighted in this study. Similarly, types of Proverbs which are analytical/philosophical, rhetorical as well as didactic in nature have been explored. From the point of view of the grammatical analysis carried out in this study, Idioms and Proverbs have varied syntactic structures ranging from phrases to simple sentences, complex sentences and compound forms. This study demonstrates that Idioms and Proverbs play significant roles in clarifying, exemplifying, underscoring and influencing human communication. With the broad analysis of the sixty Idioms and Proverbs at lexical, grammatical as well as the immediate and wider contexts, this work attempts to further illustrate the vitality of semantics in negotiating meaning especially in a second language context. The findings from the study reveal that Idioms and Proverbs serve as linguistic elements which would allow for the enhancement of Linguistic Universals. This is because the study has established that both the English and Hausa Idioms and Proverbs characteristically share certain common features. The study concludes also that interpreting Idioms and Proverbs demands background knowledge of the language from which they have been drawn.

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CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Linguistic creativity is an innate tendency that manifests at various degrees in human beings. According to Leech cited by Okpe (2011), the poet, (by inference, the literary artist) is nothing if not creative, and since language is his medium, one might as well imagine how he could be creative without using language in some sense creatively. From the above, it is discernable that the literary artist lives up to his professionalism only by being creative, but creativity cannot take place without the instrumentality of language. Similarly, it is pertinent to stress that the function of any linguistic expression is determined not only by its literal meaning in a speech event but also by its contextual meaning which contains hidden intention of the speaker as seen in the case of idioms and proverbs.

It is expedient to state that, meaning can be studied as part of Linguistics since meaning is a part of Language and not independent of Language. There is no escape from Language and it is a fundamental tool for expression of meaning. Also every language builds up a system of meaning based on concepts and relations between concepts (sense relations and references). This becomes a level of organization or system within the language itself, in the same way as phonology and syntax. Therefore, semanticists and pragmatists are concerned with the description of meaning of words, sentences etc., and the manner in which words and sentences are meaningful. The native speaker of a language has a “semantic” and “pragmatic

competence" which helps in recognizing and analyzing meanings, including those of idioms and proverbs which are studied under semantics and pragmatics.

Idioms and Proverbs,which are aspects of culture cherished the world over,are preserved in language which is the medium of expressing them.In Africa and all over the world, Idioms and Proverbs are of fundamental significance in day to day discourse. They have psychological, cosmological and sociocultural roots and make special demands on the listener or reader, as their interpretations usually demand more than sheer linguistic processing. Every discourse (oral or written) among or between adults in Africa is expected to be spiced with Idioms and Proverbs for impact. Therefore, the use of Idioms and Proverbs and other linguistic elements that abound in the written or oral discourse stands as a clear testimony of such great creative ability in language useIdioms and Proverbs cannot be separated from language, where they are best accommodated. It is possibly because of this accommodation, coupled with other things that Okon (2008) claims that language provides a vehicle for the transmission of technical inventions and social conventions within the framework of culturally and linguistically circumscribed possibilities.

There are so many definitions of 'Idiom' and 'Proverb' as there are many scholars and paremiologists, even though many of them contend that the concepts are difficult to define. This is because of their variability from culture to culture and understanding as well. The sheer diversity of academic interest of scholars has enriched the literature of these linguistic elements (Idioms and Proverbs) with several definitions.

According to Murthy (2006), Idioms are expressions whose meaning connot be arrived at by summing up the meaning of the individual words that make up the expressions. By implication this means that Idioms have meanings outside their structure which have to be specially learnt. Another important definition which the present study adopts is by Omorodion (2006) in which he sees an Idiom as: a group of words whose meaning cannot be explained in terms of the habitual meanings of the words that make up its parts-a group of words that is different from the meanings of each separate word put together. From the two definitions above it can be understood that the meanings yielded by Idioms are non-compositional, that is,Idioms have meanings outside their structures.

While, a Proverb, according to Dongall (1991), cited in Ogwuche (2007:1), is a saying popularly known and repeated, usually expressing simple and concretely, though often metaphorical, a truth based on common sense or practical human experience. In line with the above, Meider (1985) sees a Proverbas

> … a short, generally known sentence or expression of the folk which contains wisdom, truth, morals, experience, lessons and advice concerning life and traditional views in a metaphorical, fixed and memorable form and which is handled down from generation to generation (1985: 5).

Another important definition, which the present study finds useful is the one offered by Onyemelukwe, (2004: 26). According to her Proverb is “a popular expression which succinctly conveys truth and wisdom with the aim to teach, praise, commend, advise, correct, indict, warn, rebuke, or castigate, denounce, reprimand or condemn an undesirable act or behavior or a vice”. However, majority of the Proverbs in the two texts under study are examined/analyzed along the critical insight given by

Meider above. The basic concern of the present work is a linguistic study of the meaning of an idiom or a proverb in the two texts understudy *Hausa Girl* and *Life Afresh* by Kamal. It is imperative to stress that grammar cannot be separated from meaning, as grammar describes a language.Part of it (grammar) in this case must describe meaning also. Thus grammar must contain semantics. Taking these two considerations together, it seems reasonable that semantic information is an integral part of grammar. Therefore, the analysis of the idioms and proverbs in the two texts under study will effectively be carried out when their structural patterning is given due consideration.

***Hausa Girl and Life Afresh*: Synopsis**

Hausa Girl(2010), being one of the two novelsselected for this study, is a novel of Hajjo Gano, a lady lured into life on the first lane, into the glamour of the northern Nigerian film venture. She joins the film crowd against the wishes of her father and other family members. It has always been her dream to become a famous film actress, who will be fervently chased by directors to her in films.She meets SK who easily entices her and shoots her in a film. It becomes a hit and instantly turns her into a star. She achieves greater fame with a music video, *Hausa Girl*, which clearly reveals Hajjo's failure to heed SK's real motives of turning her into a celebrity. The CD scandalizes Kano city and the members of her family, who summarily disown her. She eventually encounters her great misfortune as the film Director rejects her in favour of Zeenat Amin, who fears God, and has impeccable manners.

In the case of *Life Afresh*,which is the second text chosen for this study, itexplores the theme of gender warfare, as characterized by strict male adherence to religious precepts and passionate female adherence to the antics of native culture. The protagonist of the novel, Audi Adam, a hardworking teacher of English, leads a life unfettered by the dispensable aspects of native Hausa culture that his wife, Dijengala Maikano, finds so alluring as to risk infringing his rights, especially concerning polygamy. Matters reach to a head when Audi proposes to Uwani Lallan, leading to Dijengala's deserting her marital home. Audi who sticks to bow and arrows, finds another home in feminine disappointment by writing a novel after a novel.

In the two novels under study, Aliyu Kamal, to a greater extent, employs reasonable volume of Idiomatic and Proverbial expressions which can be subjected to rigorous analysis to allow for effective understanding of the texts. Though studies abound on the use of Proverbs employed in some of his novels and those of other authors, for example Ogwuche (2007), Bilkisu (2006), Adedimeji (2008), Chafe (1968), Fernando & Flavell (1981), there is still the need for further research on the Linguisticanalysis of Idioms as well as Proverbs particularly in his works to bridge the existing gaps between the previously done works and the present one. It is envisaged, therefore, that the work will equally help in Language teaching, by providing additional paremiological insights into literature studies. The linguistic elements to be studied reflect the imagery implicit in the Hausa natural environment where they live. The present study additionally explores the socio-geographical experiences captured in the texts and how these aid the understanding of the Idioms and Proverbs used.Idioms and Proverbs are richly employed in literature to depict culture. The

present study, therefore, carries out a Linguisticanalysis, using contextual theory,of the Idiomatic and Proverbial expressions in Kamal's *Hausa Girl* and *Life Afresh* with a view to examining their lexical and sentential structures, the context in which they are employed, their suitability and impact of usage and the meaning that can be negotiated from them as a result of the shared experience of the parties involved in the discussions and finally the likely effects they yield in the texts.

1.2 Statement of the Research Problem

Idioms and Proverbs are linguistic items with a special kind of meaning. Their meanings, as argued by scholars such as Murthy (1991), Ogwuche (2007), depend on psychological, cosmological and structural roots hence their interpretation by language users requires some amount of congnitive intervention for interlocutors to arrive at their meanings. The act of interpreting Idioms and Proverbs becomes increasingly difficult when they are borrowed from one language and translated into another language – as in Hausa Idioms and Proverbs translated into English and used in written text. This is as a result of the variations in the linguistic and ethnic backgrounds of the users.

Thus, when Idioms and Proverbs, like other linguistic elements, are translated from one language to another and used in a written texts, the reader must rely on the context which they appear in order to decipher their meaning, hence Idioms and Proverbs may have different interpretation based on the context they appear or the linguistic background of the reader. For example, the idiom "You have taken a firm grip of the ground" (LA: p. 75) may have more than one interpretation based on the context and understanding of the interpreter: (i) It may be used to refer to a person that

is living a comfortable life, (ii) it could be used ironically to tease someone that is poor and living in abject poverty.

It has been claimed that Idioms and Proverbs are used and interpreted uniquely from one context to the other. Sometimes the use of such by older or young people could add meaning to the Idioms and Proverbs depending also on how and where such are used. This is also one of the problems that the study investigates using the literary works of Aliyu Kamal.In addition, Idioms and Proverbsare conceived in many quarters as items used only by older people within the framework of folklore and when engaged in conversations to teach morals to the younger ones, and to warn or advise them. However, the analyses done in this study by focusing on the characters of the studied texts, some of which are young, dismisses the said claim.

Furthermore, it is important to add that, although Idioms and Proverbs have been collected, researched and studied by foreign and native African scholars, yet it is very unfortunate that the value of most of these collections has severely suffered from poor understanding or interpretation, especially by foreign scholars. Closely related to the reason above is the fact that, the writer has authored eleven novels in which Idioms and Proverbs are significantly used, but unfortunately, not much study has been done to analyze his use of such linguistic features. The focus, therefore, of this research work is an examination of the different contextual meanings of Idioms and Proverbs as used by Aliyu Kamal in his selected novels.

1.3 Research Questions

The present study is, therefore, expected to provide answers to the following questions:

i. How are Idioms and Proverbs used in the selected works to assume new shades of meaning beyond their semantic meaning?
ii. What thought patterns do the characters in the two texts under study depict as a result of the use of Idioms and Proverbs in the selected novels of Aliyu Kamal?
iii. How does context determine the use and meaning of an Idiom anda Proverb in the selected novels?
iv. In what way(s) does an Idiom or a Proverb contain multiple level meanings in the selected texts?
v. What structural patterns do the idioms and proverbs have in the chosen texts?

1.4Aim and Objectives of the Study

The central aim of this study is a linguistic analysis of the Idioms and Proverbs as used in the selected literary texts of Aliyu Kamal. The specific objectives of the study are to

i. examine how the usedIdioms and Proverbs assume some new shades of semantic extension in Kamal's *Hausa Girl* and*Life Afresh.*
ii. highlight how Kamal embedded the Hausa thought pattern in the selected novels.
iii. analyse how that the use of Idioms and Proverbs in the texts under study are best illuminated through contextual semantic determinism.

iv. examine the possible multiple-level of semantic implication of the use of Idiomatic or Proverbial expressions in the selected texts.

v. to examine the structural patterns of the idioms and proverbs in the chosen texts.

1.5 Significance of the Study

The study and learning of Idiom and Proverbs as linguistic elements is pertinent considering the fact that they can be key elementsin language acquisition process, sincelearning Idioms and Proverbs makes one a good speaker or user of a particular language. Fundamentally, the study is relevant in the following significant ways. This study is propelled by the proposition that Linguisticanalysis of Idioms and Proverbs in English as used by Nigerian writers and especially Aliyu Kamal is pertinent as it will help in extending the frontier of the semantic implicature of the two novels under study.

From the available literatures reviewed, such studies are hardly available. This study therefore intendsto bridge in the gap in the already existing researches in the area as well as enrich critical insight of knowledge production generally in the field. The present researcher sees the imperativesof obtaining more reliable data on Hausa Idioms and Proverbs in English, especially now that Idioms and Proverbsare used across languages by people both locally and internationally in most part of the world to show their rich culture and tradition. Besides the salient points above, the work is also significant in many ways because to study another person's language and perhaps culture gives one the powerful key to a successful communication as exemplified in Kamal's translation of Hausa Idioms and Proverbs into English.

It is fundamental to add that since language is like dress and people wear their dress to suit an occasion so also so are Hausa Idioms and Proverbs. So, every Idiom or Proverbis rendered (orally or in written form) to be in accordance with the context of its usage. Thus, to every Nigerian user of English, the use of Idioms and Proverbs in their proper situation could make someone a good public speaker.

Finally, the study is also relevant in that it would help translators, interpreters and linguists to update their understanding of Idioms and Proverbs, knowing that they occur in all occasions when language is used for communication in its many guises.

1.6 Scope and Delimitation of the Study

This work is not an exhaustive description of all the linguistic elements that abound in Kamal's two novels, namely *Hausa Girl and Life Afresh*. Rather, the study focuses specifically on the Linguistic analysis of Idioms and Proverbs in the texts.Also, it covers written Idioms and Proverbs in English as used in the Nigerian context and by a particular Nigerian literary writer, Kamal. To study the said features in all the texts authored by Aliyu Kamal would be too cumbersome. Therefore, the present study is limited to two selected novels -*Hausa Girl* and *Life Afresh*.This is to allow for an in-depth analysis of the Idioms and Proverbs employed by the author in them. The selection is informed by the recent nature of the texts, absolute depiction of Hausa culture as well as the special interest the researcher has on the novels. Another issue that makes the choice of thenovels necessary is the various use of the Proverbial and Idiomatic expressions that run across the texts. Closely related to the fact above is the researcher's accessibility to the author from whom firsthand information regarding the texts and the used linguistic elements could be sourced. The study is restricted to

the analysis of only sixty selected Idioms and Proverbs in the two texts; fifteen idioms and fifteen proverbs are chosen from each of the two novels.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

The emphasis in this chapter is a review of works that are related to the research topic of this study. In an attempt to connect this work to the works done in the same field, the focus of literature review revolves around the topical/conceptual and authorial issues. This has been put into three major parts, namely:

- a conceptual review of relevant terms;
- a review of relevant critical works on Idioms and Proverbs; and
- a review of some various semantic and pragmatic theories and expansion of the chosen theoretical framework that the current study relies on for a proper understanding and appreciation of the work.

The study reviews the available relevant materials that have been found to have discussed Idioms and Proverbs, on the one hand and particularly Aliyu Kamal's use of language and such linguistic elements,on the other, as a way of understanding their semantic effects and his style of writing.

2.1 Linguistics as a Field of Study

The field of linguistics, the scientific study of human natural language, is of course a growing and exciting area, which embraces diverse areas of study like Sociology, Philosophy, Anthropology, History, Geography, Psychology andLanguage Teaching, among others. However, in spite of the importance of this academic discipline, many people, even highly educated ones, will confess that they have a

vague idea as regards the fundamental concern of the field. To some, a linguist is someone who speaks several languages fluently, while others are of the perception that a linguist is a language specialist who describes the nature and structure of a language. What then specifically is linguistics?

According to Edward (2012: 25 & 26), Linguistics can be defined as

> a systematic inquiry into human language – into its structures and uses and the relationship between them, as well as into its development through history and its acquisition by children and adults.

This definition emphasizes form and use (Grammar, Pragmatics), as well as its learning (language) or acquisition (Psycholinguistics). The definition above is equally supported by Verschueren (2003) and Robins (1985 in Pushpinder and Jindal 2008: 13).In trying to define the concept Edward (ibid) remarks that Linguistics

> is concerned with human language as a universal and recognizable part of human faculties perhaps one of the most essential to human life as we know it, and one most far-reaching of human capabilities in relation to the whole span of mankind's.

The definition above may sound abstract, but there is no way of studying 'language' without referring to and taking examples from particular languages. However, even when doing so, the emphasis of linguistics is different. Linguistics does not emphasize the practical mastery of a particular language, if the definition above is anything to go by. A linguist may know one language, or may know several, or even study a language he does not know at all. He tries to study the ways in which language is organized to satisfy human needs as a system of communication.

Linguistics, in the words of Olaoye (2009), is the formal study of the grammatical system of any language. It deals with both the form (the grammar) and

the function as well as their use in social context of any language. This definition shares certain commonalities with that of Edward (2012), because it also emphasizes Morphology and Syntax, as well as its contextual use (Pragmatics).Fagge (2012) defines linguistics as the scientific, way of studying language. This definition requires a careful examination of the implication of its two central words; 'science' and 'language'. First of all, by scientific it means the subject relies on the scientific technique(s) of investigation. According to this source, the technique encapsulates the observation of events prior to the setting up of a hypothesis, which is then systematically investigated through experimentation before developing a theory. Looking at this definition, linguistics can be seen as scientific in the sense that it involves going to a laboratory to observe phenomena on how the physiological organs participate in speech production and to pass un-biased results.

William, John and Francis (2011) see linguistics in a manner not strictly different from those quoted earlier. According William, John and Francis, linguistics is the study of how language works – how it is used, how it is acquired, how it changes over time, how it is presented in the brain, and so on.They go further to emphasize how language functions, how it is acquiredand how it changes over time, as well as how it is processed in the brain (Neurolinguistics). They further add, that "it concerns not only with the properties of the world's language, but also with the abilities and adaptations that have made it possible for our species to create and use language in the first place"(2011:1).

The two views above, harmonized and refined, emphasize both learning a language and how it is processed in the brain and used. It is not out of place to stress

that their definition is comprehensive enough to describe what the discipline is all about.

Akmajian, Demars, Farmer and Harnish (2010) look at linguistics fundamentally as the field of study concerned with the nature of language and communication. As for the misconception that many people hold over the nature of the discipline, they posit that, “it is apparent that people have been fascinated with language and communication for thousands of years, and yet in many ways are beginning to understand the complex nature of this aspect of human life”. (p. 57).

However, the claim above is in conformity with that of Edward (2012) regarding what people erroneously assume linguistics to be. But, from the view above, it is evident that the discipline is complex in the sense that it encompasses so many things. The view above shares certain commonalities with that of William, John and Francis (2011)above, which considers linguistics to encompass so many aspects.

Anagbogu, Mbah and Eme (2010) view linguistics as a comparatively new discipline. To them, the discipline primarily attempts to describe language, its nature and its behavior. This critically entails Linguisticsattempts to discover what characterizes language in general and strives at the same time to study the behaviour of individual languages. This definition, therefore, emphasizes all the linguistic levels of describing human language (Phonology, Morphology, Syntax, Semantics and Pragmatics). This definition conforms with that of the Edward (2012) and Harnish et al (2010) where linguistics is defined as the study of human language – broadly divided into three categories or subfields: language form, language meaning and

language in context. Cook and Mark (2007) summarized the aims of linguistics in three questions: what constitutes knowledge of language? How is such knowledge acquired and how is such knowledge put to use? The three questions above focus on the acquisition of language (which is systematically done), learning the grammar of the language (Morphology, Syntax and Semantics) and how to make appropriate statement under appropriate conditions.

In another vein, Olaoye (2008) seeslinguistics as the formal study of the grammatical system of any language, an analytical science devoted to the study of languages in all their aspects; grammar, their structure, etc. along the lines of sound, words, phrases, sentences and their inter-relationships with the rest of human activities. This definition also emphasizes Phonology, Morphology, Syntax, Semantics and their connections as linguistic levels of language analysis. That is, the study of human language begins by learning the sound system of that language, then followed by the study of word formationand the study of how phrases and sentences are combined to form the meanings of the formed sentences. This definition is detailed, for it unfolds the systematicity of human language.

Bussmann in Amandi (2008) describes linguistics as a scientific discipline of a branch of knowledge aimed at "describing language and speech in all relevant theoretical and practical aspects". The key terms here are being "scientific" and "language," as pointed out earlier in Fagge (2012) and Crystal (1996). There is no doubt, therefore, that the major concern of linguistics is language. So all the definitions above indicate that linguistics is learning about language rather than learning a language. Linguists study the components of language – Phonology,

Morphology, Syntax, Pragmatics and Semantics, which is the fundamental concern of the present study – observing the occurrence of speech - sounds, or the way in which words are combined to yield meaningful sentences, and eventually the systematic study of speech situation.

2.2 Levels of Linguistic Description

In studying language, which of course is the fundamental concern of linguistics, the area is marked or subdivided in order to allow for its study in an analytical and systematic way. Language has a hierarchical structure, meaning that it is made up of units – phoneme, morpheme, word, phrase, clause and sentence, which is the highest of all the units. At each stage, there are certain rules that operate and permit the occurrence and combinations of smaller units. These units are studied using various linguistic levels.

Crystal (1996), Verschueren (2003) and Amandi (2008), argue that human language can be described or analyzed according to its Phonetics and Phonology, Morphology (study of morphemes), Syntax (study of phrases, clauses and sentences) and Semantics (study of the meaning of the formed words and sentences). To substantiate the claim also, Amandi (2008: 84) summarizes their views as, “These levels of linguistic analysis form the central core of language and are known as descriptive or theoretical linguistics”. Their description of the linguistic levels of language study corresponds with what Olaoye (2008) described as he defines the term “Linguistics”.

Pushpinder et al (ibid) and Akmajian et al (ibid) do not differ in their views of the levels of linguistic analysis. They present a manner through which human language can be described to include ‘level of analysis’ and ‘level of structure’ as follows:

Levels of Analysis	**Levels of Structure**
Phonetics and phonology	sounds
Morphology	word formation
Syntax	sentence formation
Semantics	meanings
Discourse	connected sentences.

Olaoye (2007), in trying to account for the linguistic levels of the description of language, affirms that,

> Linguistic description has different levels of analysis: Phonology is the study of what sounds a language has and how these sounds combine to form words (Morphology). Syntax is the study of how words can be combined into sentences, and Semantics is the study of the meanings of words and sentences. (P. 78)

Akmajian (2010) agrees with Olaoye's view. Their description of the linguistic levels at which human language can be described and analysed is exactly the same as those of Crystal (1996) and Verschueren (2003).

However, a careful scrutiny of the presentation above, reveals that the levels of language structure are not mutually exclusive from one another. There are vital and valid linkages between them. These linkages show the systematic nature of language, a system of system which must be studied systematically. It is important to stress here that the focus of the present study is simply a linguistic analysis of the Idioms and Proverbs employed in the two selected novels of Aliyu Kamal.

2.3 Semantics

Scholars agree that Semantics is the study of meaning. Among many semanticists that hold that view are Odgen and Richards (1923), Fodor and Katz (1964), Lyons (1968), Ullman (1975), Palmer (1976), Kempson (1979), Oluikpe (1979), Cruse (2004), Yule (1996) Akmajian et al (2010), William, John and Robert (2011) and Fromkin and Hyams (2011). To some scholars, the concept 'meaning' is difficult to define. This is probably why there is no universally accepted definition of meaning to Lyons (1981) and Yule (2005). Specifically, Semantics mainly focuses on what words ordinarily refer to on a particular occasion or in a particular context. Lyons (1981), for instance, is of the belief that asking the meaning of meaning makes two presuppositions, which are difficult to grasp: the first presupposition is that the word "meaning" has an independent existence apart from its attachment to other entities or words. Secondly, when everything called meaning is taken together, it is similar if not the same in nature. The classification above may look ambiguous for one to make a quick grasp of it.

Crystal's Dictionary of Linguistics and Phonetics (2008) defines Semantics as a major branch of linguistics devoted to the study of meaning in language. According to the source above, it refers to the study of the semantic properties of natural language. In consideration of the definition above, one can argue that the properties here include all the meanings of concepts that the discipline determines to study: the denotative, the metaphorical and theIdiomatic, as well as the meanings of such other linguistic elements like Proverbs and figures of speech. To Fromkin, Rodman and Hyams (2011),Semantics is the study of the linguistic meaning of morphemes, words, phrases

and sentences. They further add that Semantics is concerned with the study of how context affects meaning. This definition attempts to establish also the link between Semantics and Pragmatics. That is, how context helps to determine the meanings of words and sentences. Lyons (2009) opines that Semantics is the study of the meaning of concepts or ideas. Expatiating on the definition, he asserts:

> According to what has long been the most widely accepted theory of Semantics, meanings are ideas or concepts, which can be transferred from the mind of the speaker to the mind of the hearer by embodying them, as it were, in forms of one language or another (ibid:5).

The definition above attempts to relate concepts or ideas with the meanings they carry. Similarly, it also emphasizes the common agreement shared by a speaker and a learner for any meaningful communication to take place. So, it emphasizes some pragmatic features of meaning.

According to Palmer (1996), Semantics is in recent development to the English language, and that a detailed account of its history can be traced in Read (1948). However, he defines Semantics as the technical term used to refer to the study of meaning. According to this source, since meaning is a part of language, Semantics is a part of linguistics. Ogunsiji (2002) looksat Semantics also as the study of the meaning of linguistic expressions. He further adds that the language can be a natural language, such as English, or an artificial one, like a computer programme language. Yule (1997) sees Semantics as a linguistic component which essentially deals with the study of the meaning of words, phrases and sentences. So, it is obvious that Semantics is concerned with the lexical and sentential meanings of concepts. Saaed (ibid) opines that Semantics is the study of meaning communicated through language. His

definition of the term conforms with that of Ogunsiji and many others. To Akwanya (2010),Semantics is the part of Linguistics that is concerned with meaning. But, according to him, 'meaning' is a notion with a wide range of applications, some of which belong to the field of Semantics while others lie beyond. He further clarifies, "the first thing to be stated is that Semantics is exclusively concerned with the meaning of linguistic entities such as words, phrases, grammatical forms and sentences, but not the meaning of actions or phenomena". (2010: 2)

It is important to state that Labour's meanings of semantics is not different from that of Fromkin, Rodman and Hymes (2011) who also extol the discipline to be concerned with the study of words, phrases, sentences. Therefore,Idioms and Proverbs are propositions (expressions) whose meaning can also be studied.

According to Edward (ibid), Semantics has to do with meaning, and linguistic Semantics is the study of the systematic ways in which language structure meaning, especially in words and sentences. This definition also does not in any way differ from those quoted earlier, because the ultimate goal of Semantics in all the definitions is to study of the meaning of words, phrases and semantics. Therefore, the study of the meanings of Idioms and Proverbs is part of the meanings Semantics handles. Verschueren (ibid) defines Semantics in almost the same way with Edward. According to Verschuerem,it is a discipline which explores the meaning of words (lexical semantics) or at the level of sentences, whether or not they correspond to simple propositions or to more complex structures. This definition combines both the semantic as well as the pragmatic aspects of meaning earlier accentuated by Labour (ibid). Pragmatics as a discipline emphasizes meaning of utterances (speech) in

context, and Idioms and Proverbs are linguistic elements whose meaning are contextually determined.

In the words of Finegan (2012), Semantics has to do with meaning, and linguistic Semantics is the study of the systematic ways in which languages structure meaning, especially in words and sentences. His definition emphasizes the principle of system with which languages ascribe meanings to words and sentences. To Crystal (1995), Semantics is the study of meaning in language. In the words of Crystal, the discipline aims at studying the properties of meaning in a systematic and objective way, with references as wide a range of utterances and languages as possible. However, Cruse (2004) summarizes the fundamental concern of Semantics as follows:

> in linguistics, Semantics is the field that is devoted to the study of meaning, as inherent at the levels of words, phrases sentences and larger units of discourse (termed text). The basic area of study is the meaning of signs, and the study of relations between different linguistic units and compounds: homonyms, synonyms, antonyms, hyponyms, metonymy. A key concern is how meaning attaches to larger chunks of text, possibly as a result of the composition from smaller units of meaning. (2004: 113).

Looking at all the definitions so far presented, it is not out of placeto say that Semantics, a term in Linguistics with as much weight as Phonology, Morphology and Syntax, is fundamentally concerned with how the meanings of words and sentences can be studied systematically. Meaning can be studied as a part of linguistics since it is a part of language and not independent of language. There is no escape from language. It is a fundamental tool for the expression of meaning. Therefore, the study of the meanings of Idioms and Proverbs, which the present study intends to look at, are equally part of the meanings that semantics as a discipline preoccupies itself with.

2.4 Shades of Meaning

Semantics, no doubt is the study of meaning in language, as pointed out by reputable authorities quoted earlier. It is, therefore, pertinent to emphasize that human languages are generally expected to convey meaning(s) when used, and such meanings are expected to be comprehended by others. Meaning, therefore, is the most important thing about any language. The question is, how are these meanings classified? Leech and Short (1981: 21) identify seven types of meaning as follows.

i) Conceptual Meaning – logical cognitive or denotative content.
ii) Connotative Meaning – what is communicated by virtue of what language refers to.
iii) Social/Stylistic Meaning – what is communicated of the social circumstances of the language use.
iv) Affective Meaning – what is communicated of the feelings and attitudes of the speaker/writer.
v) Reflected Meaning – what is communicated through association with another sense of the same expression.
vi) Collocative Meaning – what is communicated through association with words which tend to occur in the environment of another word.
vii) Thematic Meaning – what is communicated by the way in which the message is organized in terms of order and emphasis.

The present study agrees with Leech and Geoffery's categorization of meanings. Since all of them are found in Semantics, their description and analysis in

this work is significant. This is because their existence in any language is in order. This is because their classification explores all the meanings expected to be studied.

In their treatment of meaning, Pushpinder et al (ibid) identify the types of meaning to include logical or denotative meaning, connotative meaning, social and thematic meanings. They further draw a distinction between lexical and grammatical meanings which they believe are all studied under Semantics. Their classification of meaning does not differ significantly from that of those reported to be as follows: lexical meaning, sentence meaning (grammatical meaning which is a component of sentence meaning), descriptive meaning, non-descriptive meaning, expressive meaning (compositional in character and cannot be explicated in terms of truth), social meaning (used to establish social roles and social relations), literal meaning and figurative meaning (Idiomatic, metaphorical). They sum up their discussion by emphasizing that the meaning of a sentence is the product of both lexical and grammatical meanings.

Yule (1997) describes meaning to be of two categories – namely conceptual and associative meanings. According to him, conceptual meaning includes those basic essential components of meaning conveyed by the literal use of a word. In his description,the conceptual meaning of "knife" includes steel, sharp and instrument. The associative meaning attached to the same word will lead to the thought of cut, whenever the word is encountered. The present researcher agrees with his two classifications in the sense that if a meaning is not factual, lexical core or scientific, it must be associative which is usually determined by context or circumstance, as in the case of Idioms and Proverbs. Akmajian, Demers, Farmer, Harnish (2010) use the

terms ‘linguistic meaning’ and ‘speaker’s meaning’ in their discussion of meaning. They point out that in general, the linguistic meaning of an expression may differ from the speaker’s meaning, depending on whether the speaker meant to be figurative or literal. According to them, these are instances where the speaker’s meaning may not differ from linguistic meaning. They identify under linguistic meaning other different varieties of meaning based on regions (dialects).

Edward (ibid) in his analysis of meaning identifies three types of meaning to include ‘linguistic meaning’, which encompasses both sense and referent, ‘Social meaning’ – what we rely on when we identify certain social characteristics of speakers and situations from the character of the language used, and ‘Affective meaning’ – the emotional connotation that is attached to words and utterances. However, he further sees linguistic meaning to be of divisions into referential meaning and sense meaning. Referential meaning has it that the meaning of a word or sentence is the actual person, object, abstract notion, event, or state to which the word or sentence makes reference, the entity the term picks or identifies. The sense meaning holds that referential meaning is not sufficient to explain how some expressions mean what they are intended to mean.For one thing, not all expressions have referents.

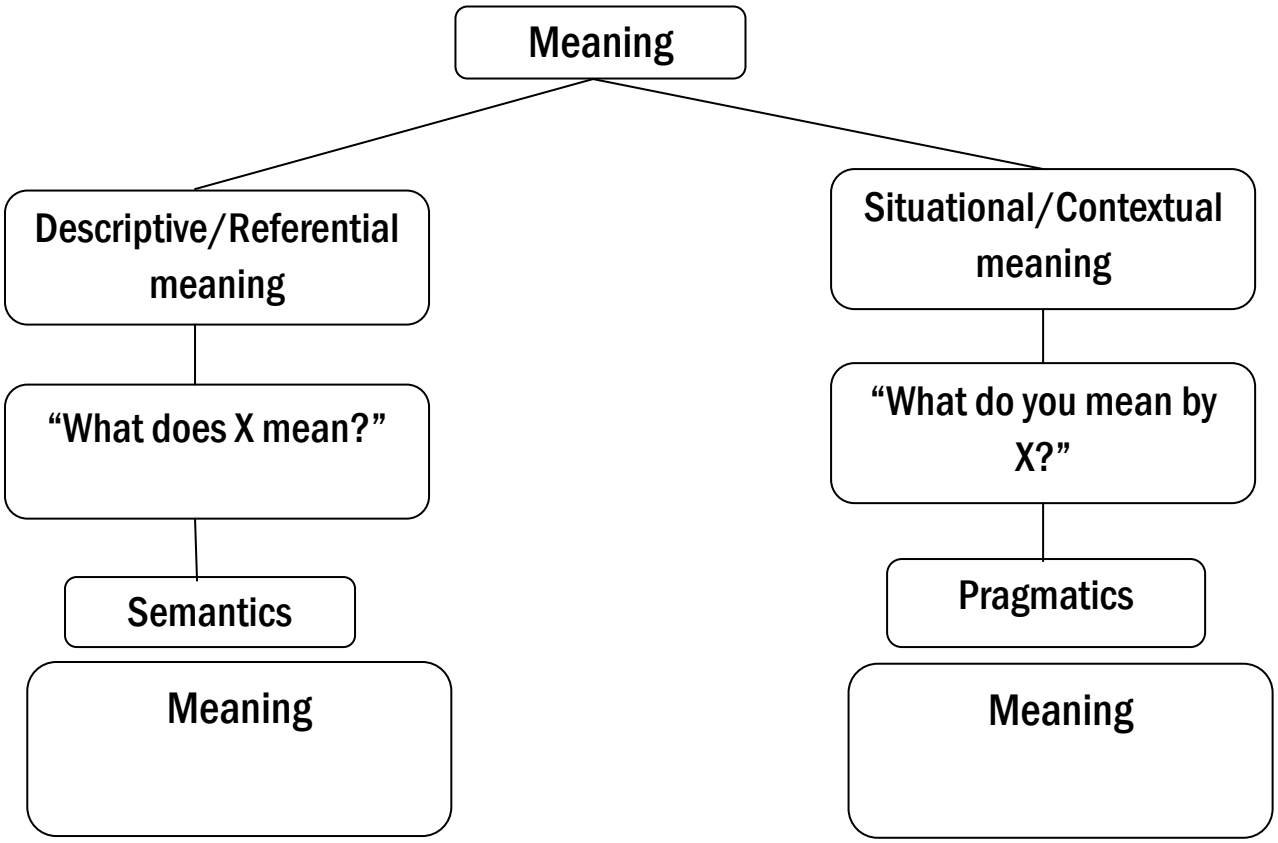
McGregor (2012) identifies two types of meaning to include literal and figurative meanings. Literal meaning enlarges upon the sense actually encoded by its components lexical and grammatical signs. Figurative or non-literal meaning can be considered to be an extension of literal meaning. He further posits that

> It is not always obvious where the line between Pragmatics and Semantics falls, and linguists disagree about the location of the

> border. Some linguists, such as Charles Fillmore, Micheal Halliday, Ronald Langacker and Peter Mathews are dubious about, or even reject, the division of labour into Semantics and Pragmatics…. Nor are they unrelated, indeed, semantics and pragmatics go head in head, to the extent that neither can be investigated in the absence of the other.(2012: 239)

The present study agrees with McGregor's classification in the sense that meaning is relative and can be looked at from two important perspectives. Ifmeaning is not literal (actual), which carries certain connotations, it must be figurative. Similarly, the relationship between semantics and pragmatics is so intimate that the two are inseparable because of their focus.

Avramides (2010: 101) presents a classification of meaning semantically and pragmatically in a diagrammatic form as follows:



What is presented by Avramides in the diagram above is not different from the model of McGregor (2012). Descriptive/referential meaning refers to what a concept

means when used, that is, expected meaning, which Semantics is basically concerned with (literal), while situational or contextual meaning is a pragmatic property that is hinged on the context or circumstance that warrants its use. It enlarges upon the meaning a user wants his expression to have which his hearer must have in his mind to be able to comprehend the message. It is because of the fact that Idioms and Proverbs are contextually based that the study sees the need to incorporate some pragmatic elements to help in their analysis and description.

Therefore, the notion of meaning in linguistics concerns that which is expressed by sentences, utterances and their components. Meaning is a content conveyed in communication by language, the message or thought in the mind of a speaker that is encoded in language and sent to the hear who decodes it. However, what the present researcher holds generally regarding meaning classifications is that there are, however, two levels of semantic meaning at either the lexical or semantic level: the primary or literal level and the secondary or Idiomatic/figurative level, as the present research studies. The primary lower level feeds the secondary higher level through what would seem a fundamental and tacit assumption by all competent users that every Proverb is an Idiom of a sort, a tightly condensed representation of fairly comparable and rather a group of possibilities of socio-cultural ‘experience’.Linguistic meaning is thus transferred in part to ‘pragmatic meaning’ through the use of device such as metaphor, symbolism, metonymy and other linguistic elements.

2.5 Semantics and Pragmatics Interface

Not only has Semantics now become an important area of study in linguistics, but it has also been extended to the level of Pragmatics. Pragmatics is seen by some

linguists as an independent level of language analysis, as it is based on utterances in the same way as Phonology is based on sound, Syntax on sentences and Semantics on both words and sentences. According to Leech (1983: 5), "Pragmatics is usually defined as the study of how utterances have meaning in situations". This definition when critically looked at means that the term is a discipline concerned with the analysis of the language in use. This definition is supported by Verschuren (2003) and Levinson (1985).

Semantics, on the other hand, has been defined by Crystal (2008: 251) "as a major branch of linguistics devoted to the study of meaning in language", a definition emphasized by Pushpinder et al (ibid), Akmajian et al (ibid), Yule (1997) and others. The link, therefore, between Pragmatics and Semantics remains, however, that at both levels, we are concerned with meaning. Semantics attempts to relate meaning to logic and truth, and deals with meaning as a matter primarily of sense – relations within the language as action, which is performed by speakers (Pushpinder et al, 2008).

The question to ask here is what is, the context of utterance? A sentence is uttered by a speaker, and when the speaker utters it, he/she performs an act. This, according to Austin (1962), is called "a speech act". Since it is performed by a speaker in relation to a hearer, it depends on the conditions prevailing at the time the speech-act is performed. These include the previous knowledge shared by the speaker and hearer. Meaning in this sense involves the speaker's intention to convey a certain meaning which may not be evident in the message. According to the source above, the consideration of meaning as a part of the utterance or speech-act was initialized by the Philosopher J.L Austin's (1960) "How to Do Things with Words", and developed by

Searle, Y. and H.P Grice (1969). Pragmatics is the study of all those aspects of meaning captured in the semantic theory. Gazdar (1979)cited by Levison (1985:12) has put it this way, assuming that semantics is limited to the statement of truth conditions:

> Pragmatics has as its concern those aspects of meaning of utterances which cannot be accounted for by straightforward reference to the truth conditions of the sentences uttered. Put crudely: PRAGMATICS – MEANING – TRUTH CONDITIONS.

In view of the fact above, Levinson (1985) opines that the notion that Pragmatics might be the study of the aspects of meaning not covered in Semantics certainly has some cogency. He further adds that we need to know how the broad sense of meaning, on which the definition relies, is to be limited. This broad sense should include the ironic, the metaphoric and the implicit communicative content of an utterance restricted to the conventional content of what is said.

In establishing the link between Pragmatics and other disciplines like Syntax and Semantics, Morris (1938) cited by Verschueren (2003) asserts that Pragmatics studies whatever relations there are between signs and their users or interpreters. He summarizes the linkage(s) in the following remarks:

> Syntactical rules determine the sign relations between sign vehicles, semantical rules correlate sign vehicles with other objects, pragmatical rules state the conditions in the interpreters under which the sign vehicle is a sign. Any rule when actually in use operates as a type of behavior, and in this sense the pragmatical component in all rules (2003: 138).

In spite of all that has so far been said on the relationship between Semantics and Pragmatics, it must be emphasized that Semantics is concerned with word and

sentence meaning whilePragmatics is concern with utterance meaning. The context of an utterance consists of a speaker, the sentence which is uttered, the act performed in the uttering of the sentence, and the hearer. The insights provided by the theories of Pragmatics so far discussed helped us to understand meaning as part of communication.

To sum up the discussion, McGregor (2012) sees semantics as the study of the meaning of the expressions taken in isolation, with the meaning they have within the system of Language. Pragmatics deals with the specific meaning of actual instances of language use, that is, with the meaning conveyed by a linguistic expression in a particular context of speech.

Idioms, Proverbs and Metaphors: The Points of Convergence and Divergence

In this aspect of the study, attempt is made to examine the areas of similarities and differences between Idioms, Proverbs and metaphors. Mairs (2015) differentiates Idioms from Proverbsthus: an Idiom is a phrase that has a meaning of its own that cannot be understood from the meanings of its individual words; and a Proverb is a short popular saying that gives advice about how people should behave or that expresses a belief that is generally thought to be true. He further adds that:

> Like Idioms, Proverbs often have a meaning that is greater than the meaning of the individual words put together, but in different way than Idioms .The literal meaning of an Idiom usually doesn't make sense and Idioms can be almost impossible to understand unless you have learned or heard them before. The literal meaning of Proverb such as "don't cry over spilled milk" does not make sense on its own, but it is not until you apply this meaning to broader set of situations that you understand the real point of the Proverb. For example "don't cry over spilled milk"

> means “don’t get upset over something that has already been alone. It is too late to worry about it now, just get on with your life”. (Page:7)

The quotation above shows that Idioms and Proverbs have one common characteristic of having meanings which are elaborate and non-compositional (outside their structures). It also shows that the meaning of a Proverb is easier to detect than that of an Idiom. This is because meanings of certain Proverbs are endocentric in that they can be arrived at by taking into consideration the meanings of individual words that make up the Proverbs. While meanings of Idioms are exocentric because they have meanings outside their structures.

In Edwin’s view (2006) an Idiom unlike aProverb is an expression that can be understood only as a whole and not by analyzing its constituent parts. He buttresses his claim by citing an example that, if you know what “kick”, “the” and “bucket” mean, that will not help you understand that “kick the bucket” means “die”. However, a Proverb may or may not be Idiomatic, but it expresses succinctly some form of philosophy, folk wisdom or advice. ‘Hindsight is always 20:20’ is neither an Idiom nor a Proverb, but a trite expression of the obvious. From the above, we can see that Idioms are figurative expressions which alter or exaggerate the normal meaning of the component words. An Idiom is different from a Proverb in that it mostly does not offer any advice or a warning. Often an Idiom does not make sense on its own, in isolation of its context/contingent texts.

A metaphor, on the other hand, is a figure of speech in which a name or quality is attributed to something which it is not literally applicable. To Bamgbose et al (2005), a metaphor is an indirect comparison between two different things with

common attributes. It is different things with common attribute. It is sometimes described as compressed simile because of writer's desire to save words. Metaphors beget the kind of language which Croft and Cruse (2005) describe as more attention – babbling. The duo see metaphor as an active, dynamic proves of meaning formation. Aristotelian definition of metaphor sees it as the most important single gift of the poet and by extension, the literary artist. Metaphor is one of the tools that if carefully used by the literary artist, it brings about aestheticism in the work. "Make hay while the sun shines"and "A stitch in time saves nine" are idioms to western languages while proverbs are to African or 3rd World Languages.Okon (2008) observes that Proverbs specifically, occupy a commanding position in the rhetorical arsenal of African cultures, virtually, in every African society, whether in every day conversation or more serious formal talk. As a result, many literary artists in Africa use them in their literary works. According to Okon (ibid), Literature codifies people's very existence, their experiences, struggles, philosophies, aspirations, joy and sorrows.

A proverb is a short, famour saying, giving a piece of advice. A proverb generally states the general truth based on common sense or practical experience of humanity. Almost every Language has their own proverbs, and some proverbs can be observed in many Languages. Even if one is hearing a certain proverb for the first time, it is not very difficult to interprete its meaning by looking at the context. This characteristic is almost impossible with idioms, whose meanings must be specially learnt and difficult to be arrieved at by summing up the meanings of the individual words. Meider (1995) specifically, presents the following as major differences between idioms and proverbs.

- Idiom is a fixed phrase having a figurative meaning while a proverb is a brief, well known saying giving advice.
- An idiom does not give out a moral or advice. A proverb has a complete meaning.
- Idiom are usually phrases, while proverbs are fully made sentences statements i.e. idioms are set of expressions and are part of a sentence rather than a perfect sentence.
- You can understand the meaning of a proverb, even if you have not heard it before. You cannot understand the meaning of an idiom if you have not heard it before.

2.5.1 Idioms andProverbs: A Conceptual Review

Several linguists have given a lot of definitions about an Idiom based on its fixed characteristics. The Oxford Companion to the English Language says that Idioms are words, expressions or phrases that have figurative meanings that are comprehended with regard to the common use of those expressions that are separate from the literal meaning or definitions of words of which they are made. An Idiom is any string of words, phrase or sentence whose meaning is not obvious through knowledge of the meaning of the individual morphemes or words that make up the expression. An Idiomatic expression thus has a peculiar meaning of its own which, must be learnt as a whole (Eyisi and Ekpunobi, 2007). Opega (2005) defines Idiom in almost exactly the same way as above. According to him, Idioms are fixed phrases or sentences whose meanings are quite different from the meanings of the individual words taken together. Webster's Dictionary English Language also sees Idioms as a

brief familiar maxism of folk wisdom, usually compressed in form, often involving a bold image and frequently a jingle that catches the memory. To Wood (1983), an Idiom is a complex expression which is wholly non-compositional in meaning and wholly non-productive in form. It is important to state that an Idiom is non-compositional in the sense that its meaning is difficult to arrive at by summing up the meanings of the individual words therein. It is nonproductive because the words of Idioms are fixed (unchangeable). The present study agrees with Wood's description of Idioms. And since the meanings of Idioms are specially learned, the present study is in order, since it intends to describe them based on how they are used in the texts.An Idiom is a phrase or sentence whose meaning is not negotiable from the meaning of its individual words and must be learnt as a whole unit (Giang, 2008). Sharing the same viewpoint, Adedokum (2011) considers an Idiom as a fixed group of words with a special meaning different from the meaning of several words. According to this source, the fixed characteristic of an Idiom can be realized as follows:

- **Form:** The words of an Idiom are generally fixed. It means that the components forming an Idiom are unchanged in use.
- **Structure:** The fixed characteristic of the structure of an Idiom is expressed by the fixed order of the components forming.

This definition shares certain commonalities with that of Wood above which emphasizes non-compositionality and non-productivity. In the words of Richards and Schmitt (2002), Idioms are expressions that function as single units whose meanings cannot be worked out from the separate parts. To buttress their argument, they point out that the Idiom 'turn a new leaf' means 'change for the better'. The meaning is not

deduced from the dictionary meaning of the individual words. This definition also emphasizes the non-compositionality principle of Idioms whereby knowing the individual meanings of the words that make up an Idiom does not guarantee one the exact meaning of the entire structure. The meaning is metaphorical and outside the structure.

Giang (2008:32) defines Idioms as "expressions that are peculiar to a given language". They have fixed meanings and often cannot be understood literally. The definition above, despite emphasizing the characteristic of Idiom (its fixed nature), illuminate that it is often impossible to guess at the special meaning of an Idiom from the usual meaning of the words that make it up. This definition shares certain common features with that of Obiageli (2010: 176), who defines Idioms as "a group of words established by usage as having a meaning not deducible from those of the individual words". His definition clearly depicts that the meaning of an Idiom is in no way connected to the words that make up the Idiomatic expression. However, this lack of connection between meanings and words is what makes the study of English Idioms difficult. The definition above does not in any way differ from that of other authorities quoted earlier.

Saaed (2007) says that Idioms are sequences of words which have become affixed to one another and have developed to be regarded as Idiomatic expressions. The definition above emphasizes the fixed and unchanging nature of such expressions termed Idiomatic. Probably, this is what compels Crystal (2008: 282) to refer to Idioms as "ready-made utterances" or "habitual collocations". Downing and Locke (2006: 56) see fully Idiomatic combinations as "those in which the meaning of the

whole is not easily deduced from the parts, though it may well be deduced from the context". In adefinition which emphasizes that Idioms are contextually based, their meaning could somehow be inferred considering their context of use.In view of the fact above, there is need to analyze the idiomsand proverbs in the texts based on their contextual application.

Eyisi and Okoye (2008) define an Idiom in a manner slightly different from the one just stated above. To them an Idiom is a fixed group of words with a special different meaning from the meanings of the separate words it is composed of. They further assert that

> Idioms are usually fixed expressions and so much not to be distorted as some people often attempt to do. Idiomatic expression: a dog in the manger must remain a dog is a manger wherever it is used. No individual user has the right to change any of the words to the one they deem more appropriate. (2008: 199)

The quotation above stresses the fixed nature of the composed words that make up an Idiom also. The words of an Idiom remain permanent, and nobody has the audacity to alter it. Similarly, its meaning is fixed and has to be specially learnt through extensive readings.The Oxford Dictionary of English Etymology (1966) defines an 'Idiom' as a 'specific character of a language' or 'an expression peculiar to a language'. This emphasizes the notion that Idioms are culturally and contextually based, and that they differ from language to language and from culture to culture. For Adedokun (2009), Idioms are made up of words or phrases. Their meanings cannot be derived from the context of the different words combined together to form them. He adds thatIdioms are expressions whose meaning cannot be inferred from the lexical

meaning of their parts (words) in isolation. This definition points to the fact that Idioms usually have hidden meanings, and specially used to convey special meanings. He further affirms:

> Another thing we need to know about these Idioms is their discontinuity with time. They always change in use along with time. Most of them that were being commonly used before are now outdated and off the present usage. Such words that have become obsolete due to excessive use are known as clichés (2002:179).

The quotation above points to the fact that Idioms change in terms of their usage to the extent that they fade away overtime. They become out of use and hence are considered obsolete. No doubt, it is a normal linguistic firmament that almost always new words/expressions find their entry into a language, while some old existing ones are rejected.

The new Lexicon Webster's Dictionary (2002) of English defines Idioms in almost exactly the same way as those scholars reported above. According to this source, an Idiom is an expression having a meaning different from the literal one or not according to the usual patterns of the language. The Oxford Advanced Learners' Dictionary describes Idiom as a phrase or sentence whose meaning is not clear from the meaning of its individual words and which must be learnt as a whole unit. According to Ogunnaike (in Ubahakwe and Sogbesan 2001), an English Idiom is an expression that is peculiar to English usage. From this point of view, an expression may convey a different meaning to somebody who is not well-versed in English language learning. He further assets that, to a lay-man, the words used in such an

Idiomatic expression can be literally translated or perceived to convey meaning at the surface level. Whereas the meaning is deeper than the thought of such a lay-man.

Webster's New World American Idioms Handbook (2009:73) defines an Idiom as "a word or words that are peculiar to a particular language". While others believe that an Idiomatic expression is an expression whose meanings cannot be inferred from the meanings of the words that comprise it, Nelson (2006) believes that Idioms are words, phrases or expressions that are either grammatically unusual, as in "Long time, no see!", or their meaning cannot be taken literally, as in "It's raining cats and dogs!" In his words, their expression does not mean that cats and dogs are falling from the sky, but it is a metaphorical expression (words picture) that means that it is raining very heavily.

Ogwuche (2007:4) defines Idioms as "a group of words established by usage and as having a meaning not deducible from those of the individual words". His definition clearly depicts that the meaning of an Idiom is in no way connected to the words that make up the Idiomatic expression. However, this lack of connection between meanings and words is what makes the study of English Idioms difficult. The definition above does not in anyway differ from that of other authorities quoted earlier.

According to Nelson (ibid),Idioms are an important part of every language, and are useful in the following ways:

i) The more Idioms you know, the more native-like your language will sound.

ii) By learning Idioms, you learn a lot about the culture of the community speaking the language you are learning.

What could be discerned from the discussion above is that Idioms are metaphorical in that their meanings are difficult to come by, summing up the meanings of the words individually in the structure. Similarly, Idioms are important to learn, for they help one in learning and using the cultures of the original users. Still in relation to its importance, Gard (2008) succinctly summarizes the need to learn Idioms as:

> Idioms are a huge part of language, particularly spoken language. Understanding Idioms can help an individual communicate, understand the world around him/her, and socialize. (2008: 133)

Stuckey (2009) posits that Idioms are a type of figurative language. They are expressions (words and phrases) that generally have a different meaning from the literal meanings of the words put together that make them. According to him, different cultures use different Idioms, only that many well-known Idioms are not specific to a particular culture. His own stand, therefore, shares certain commonalities with that of the New Lexicon Webster's Dictionary and Ogunnaike, who relate Idioms to culture. In their treatment of Idioms, Babuje, Maguwat, Opara, Chingwong (1998), stress that "Idioms are figurative expressions used to add spice to language. They set expressions (collocations) whose total meaning cannot be deduced from a consideration of the primary meanings of the individual words that make up the expressions. What could be understood from the above is that their view emphasizes the composition of Idioms as well as how context plays a certain role in understanding the true meaning of

Idioms. This, therefore, permits us to emphasize that the meanings of Idioms are contextually based.

Collins English Dictionary Complete and Unabridged (10th ed), emphasizing the characteristics of Idioms, opines that it is an expression whose meaning is not predictable from the usual meanings of its constituent elements, as "kick the bucket" or "hang one's head", or from the general grammatical rules of a language as "the table round" for "the round table" and that is not a constituent of a larger expression of like characteristics. In a like manner, The Outline Etymology Dictionary (2010) views Idiom as a construction or expression of one language whose parts correspond to elements in another language but whose total structure or meaning is not matched in the same way in the second language. The world English Dictionary paraphrased definition of Idioms to be as follows:

i) a group of words whose meaning cannot be predicted from the meanings of the constituent words.

ii) linguistic usage that is grammatical and natural to native speakers of a language.

iii) the characteristic vocabulary or usage of a specific human group or subject.

iv) the characteristic artistic style of an individual, school, period, etc.

The American Heritage, New Dictionary of Cultural Literacy (3rd ed) describes the nonliteral characteristic of an Idiom as being a traditional way of saying something. To substantiate the claim, it points out that an Idiom, such as "under the weather", does not seem to make sense if taken literally. And that someone unfamiliar

with the English Idiom would probably not understand that to be “under the weather” is to be sick. The Encyclopedia of Linguistic Information and Control gives a summary definition of Idioms: it says, “An Idiom is a habitual collocation of two or more words whose combined meaning is not deducible from the knowledge of the meaning of its component words and the syntagmatic (grammatical) relations to each other” (p. 95). In consideration of this definition and those so far quoted, one can conclude that an Idiom is a word or phrase whose standard or dictionary meaning is different from the meaning it conveys and whose individual words cannot be changed.

An idiom is usually defined as a sequence of words functioning as a single unit whose meaning cannot be inferred from the meaning of the parts. This, according to the Webster Dictionary, an idiom is “an expression established in the usage of a language that is peculiar to itself either in grammatical construction or in having a meaning that cannot be derived as a whole from the conjoined meanings of its elements” (1993: 1123). That, according to this source, an expression that “one throws a spanner in the works” does not usually mean that one that has thrown some kind of tool into a piece of machinery and so damaged it, rather it means that one has spoiled or hindered someone’s plan or project. This definition does not in any way differ from that of Hornby (2010), Banjo et al (2011), Adedokum (2011), Downing and Locke (2006) and Adedokun (2002), who see Idioms as group of words with meanings outside their structure.

However, what could be discerned from all the definitions is that when one approaches an analysis of the meaning of an Idiom by analyzing the meanings of the individual words strung together to produce such Idioms, such analyst is bound to fail.

Idioms may be confusing to readers either who do not belong to the language in which such Idioms are constructed or who have not studied them separately. Their analysis contextually and semantically will help to disambiguate their use and understanding.

2.5.2.1 Characteristics and Sources of Idioms

One of the most potent features of an Idiom is its fixed nature; if you replace any of the key words found in the Idiom with other words, the phrase is no longer Idiomatic. According to Obiageli (2010), this is why one cannot say "to take the goat by the horns".Emphasizing the principle of compositionality of Idioms, Leaney (2005) stresses, that Idioms are usually presumed to be figures of speech, contradicting the principle of compositionality. He further adds that the principle states that the meaning of a whole should be constructed from the meaning of parts that make up the whole. What this statement stands to explore is that one should understand the whole if one is to understand the meaning of each of the parts that make up the whole.

To substantiate this claim, he gives the following example; 'Fred has literally kicked an actual, physical bucket' (p. 54). According to the source above, the much more likely Idiomatic reading, however, is non-compositional: 'Fred is understood to have died'. What, therefore, could be deduced from the example above is that the Idiomatic reading is, rather, stored as a single lexical item that is now largely independent of the literal reading. To Saaed (2003),Idiom is a collocated words that become affixed to each other until metamorphosing into a fossilized term. According to the source above, this collocation of words redefines each component word in the word-group and becomes an Idiomatic expression. So, Idioms usually do not translate

well.In some cases, when an Idiom is translated directly word-for-word into another language, either its meaning is changed or it becomes meaningless.

According to Makkai (1972:118), idioms can mislead or disinform a listener or reader, which may lead to “erroneous decoding” (Makkai 1972: 122). This has been criticised, for instance, by Fernando (1996: 6) who argues that situational and textual context oftenreduces the possibility for disinformation as well as “situational improbability”, like in rain cats and dogs. According to Moon (1998: 178), idioms are ambiguous when separated from the context, but the context resolves any ambiguity. It is true that the context often helps to comprehend an idiom, but not always. Moon (1998: 185) adds that idioms are potentially ambiguous in isolation or if unknown. Nevertheless, in the case of an unfamiliar idiom, the context will usually help non-native speakers in working out the meaning of an idiom. It is also true that different people interpret idioms in different ways, as for instance, idioms referring to God may be interpreted differently by religious people than people with a different world view (Moon 1998:179). Furthermore, non-native speakers often interpret idioms in a different way than native speakers do. Idioms also vary in the degree of their metaphoricity (e.g. Nunberg, Sag & Wasow 1994, Cacciari 1993, and Glucksberg 1993); some idioms such as see the light of day are semantically transparent (i.e. the image the literal meaning creates is clearly connected to the figurative meaning), whereas idioms such as break the ice are semi-transparent (i.e. there is a component that links the literal and figurative meanings yet the link is not as obvious as with transparent idioms). Some idioms are opaque like kick the bucket (i.e. the literal

meaning and the figurative meaning of an idiom are completely different from each other).

Okoye & Amandi (2012: 24) identify English Idioms to have certain characteristics, which he says are logically drawn from the definitions of Idioms:

Idioms are words or single a unit: they are lexical items (lexemes) and can be found in the dictionary;

Idioms have figurative meaning;

Idioms are cultural and contextual;

the meanings and words of Idioms are fixed and cannot change;

Idioms are collocational in nature; and

Idioms are learned – cultural, non-logical units of language that are not grammatically rule-governed.

The present study agrees with the characteristics above as vivid characteristics of every Idiom (Nigerian, African or the world over). The words of an Idiom remain permanent, culturally bound, non-compositional meanings. Similarly, one learns the meanings of Idioms by studying them.

2.5.2.2 Types of Idioms

Omorodion (2006:91) further draws some distinction between two types of Idioms, i.e. ‘the expression type’, and ‘the phrase type’. According the source above, the expression types of Idiom are those Idiomatic expressions that are used too often

and have lost most of their meanings, as in: '*To be between the devil and the deep blue sea*', '*To play the second fiddle*', '*A red letter day*', etc. The phrase type consists of a phrasal verb of two or three words – a verb and either a preposition or an adverb, as in '*put up with*', '*take after*', '*come to ligh*t', and '*look down on*'. However, what still remains un-established in his classification is where expression like '*He kicked the bucket*', '*His love for her is a cardboard one*', etc. can be placed in the categorization.

According to Palmer (1996), Idioms could be looked at in two levels: semantic and syntactic. He further categorizes Idioms into three classes, which include collocational Idioms, phrasal verb Idioms and partial Idioms. His classification differs from that of Omorodion (2006) who maintains that Idioms are divisible into the expression type and the phrasal type. The present study subscribes to the position above – the words of an Idiom collocate together, some appear in form of phrase verbs. However, what is not clear is the third class (partial Idioms). An Idiom is a phrase whose meaning is difficult or something impossible to guess by looking at the meaning of individual words (Hornby, 2010). The meaning of an Idiom would be guessed through the meaning of individual words with a proper understanding of the context of use. Just as the understanding of any discourse is enhanced greatly by the understanding of its lexicon, so is the meaning of an Idiom. And this relates so much to the lexico-semantic effects of Idioms, especially in literary works.The present study agrees that context of use helps greatly in determining the meaning of Idioms. However, the present study's position is that one of the appropriate ways to study the meanings of Idioms is to learn them from people that speak such Idioms, since meaning of Idiomsare non-compositional culturally based.

2.5.2.3 Uses of Idioms

Idioms are a huge part of language, particularly spoken language. Idiomatic expression can make up approximately two-thirds of English language (Arnold and Horneft & Boatner and Gates in Gorman, 2008). According to the source above, understanding Idioms can help an individual communicate, understand the world around him/her and socialize. According to Stuckey (2013), many children particularly those with language and learning disabilities, use a concrete form of communication with very literal interpretations. Idioms, therefore, provide an opportunity to "think outside of the box" and expand comprehension skills for figurative language, particularly Idioms.Individuals can become confused and miss out on conversations – they can miss the boat. As for the importance of Idioms also, Obiageli (2010: 81) testifies that an Idiom is often used in informal conversation, and just as the way Africans punctuate their speeches with Proverbs, the English adds colour to their speeches by using Idiomatic expressions.

Murthy (2007), posits that every language has its own Idiomswhich are integral part of the languages. His perception agrees with that of Okoye& Amandi (2012) who view Idioms as culture-dependent. As language is an integral part of culture, so are Idiomsan integral part of language that promotes productivity a lot. The word "Idiom" is the use of any word, … with special meaning … (Banjo et al, 2011). Idioms have fixed meaning. One Idiom does not have a different meaning in a different environment. Context only plays a role in terms of appropriateness and use. Stuckey (2009) further adds that knowing Idioms is essential to understand spoken and written language and communicate effectively, as pointed out earlier.

2.5.3 A Review of Previous Studies on Idioms

This aspect of the study reviews some previous works done on Idioms, highlighting their focus, as well as strength and shortcomings. The present research aliens with some views offered and critiques some so as to link them up with the present study.

Li's (2010) work on "Conceptual Metaphor Theory and the Teaching of English and Chinese Idioms". Hold that, the traditional view of Idiomsis that they are not motivated and their formation is arbitrary. He reports the view of a cognitive linguist, Keysar (1999), who suggests that some Idioms make sense because they are motivated by conceptual structures that exist independently of language. Lakoff and Johnson (1980) in Xiuzhi Li (2010) support the view above. To that end, it can be understood that Idiomsform animportant part of language and also take on the features of metaphors.

In view of Li (ibid),Idiomatic arbitrariness and lack of motive can only relate her theory of conceptual metaphor. This is because Idioms are culturally and contextually motivated and are greatly determined by the language environment. Also, Idiomatic formation is not totally arbitrary as opposed to her views, it is partially influenced by the language and the society. In discussing the place of the Conceptual Metaphor Theory, Xiuzhi Li (ibid) remarks that it enables us to organize metaphorical expressions, including Idiomatic expressions, in a systematic way. As regards the sources of English Idioms, Xiuzhi Li further affirms that idioms are from biblical sources, literary sources, and foreign sources, as well as historical sources. The present study agrees with Xiuzhi's finding that meanings of Idioms are arbitrary

because there is no direct connection between words of an Idiom and what they mean. Meanings of Idioms are usually outside the structures.

2.5.3.1Idiomatic Phrasal Verbs in Hausa and Its Features

Newman (2000) works on Idiomatic Phrasal verbs in the Hausa Language and Its Features. His findings show that Idiomatic phrasal verbs are fixed verb-object collocations that have a special Idiomatic meaning that is not immediately deducible from its parts. (In a few cases, the item following the verb is something other than an object). He cites the following as examples "ba da baki" (coax, sweet talk), *ba da fuska* – (be receptive by showing a smile). He further adds that many phrasal verbs commonly occur with an indirect object that serves as the semantic object as in "Kada ka ci masa fuska" (Don't humiliate him) and "mun game masa baki" (we conspired against him). In relation to the unchanging nature of Idioms, he also asserts:

> Because of their non compositional meaning and the fact that in some cases, one cannot replace either of the components by a synonym – both characteristics of compounds – these Idiomatic expressions have been described by some scholars, e.g., Grabua and Pawlack (1989) as compound verbs. Morphosyntactically, however, they behave like ordinary verb phrase not like compounds, i.e. they do not create new invariant words. (2000: 142)

The present study lays credence to the Newman's position interms of the unchanging nature of words of Idioms in most languages. However, it must be pointed out that because of the dynamic characteristics of language; some words of Idioms are altered especially in Hausa Language consider, for instance, the expressions "*A willy bird is often caught when it comes down to feed*" and "*A willy bird is caught by the neck*". All the two constructions above are acceptable in Hausa language. This

depends on the environment the user lives in within the general Hausa society, specific environment, or the dialect which he uses.

2.5.3.2Idiomatic Variants and Synonymous Idioms in English

Giang (2008) works on "Idiomatic Variants and Synonymous Idioms in English". He describes variant as the forms of the words change, but their contents are the same. He explains that if, a word is pronounced in two ways, it produces or makes two phonemic variants of the word. Based on structures of synonymous Idioms, he gives the concept of Idiomatic variants as follows: "Idiomatic variants are Idioms having the same contents and grammatical structures or having different components belonging to the same field of meaning". He further describes synonymous Idioms as those displaying "the same name" and showing the relationship between two expressions which are identical. Whereas synonymous Idioms are Idioms having the same contents but different structures or having the same structures but different components belonging to different fields of meaning. He uses the following two diagrams to show both the Idiomatic variants and synonymous Idioms:

Diagram 2 – Idiomatic Variants

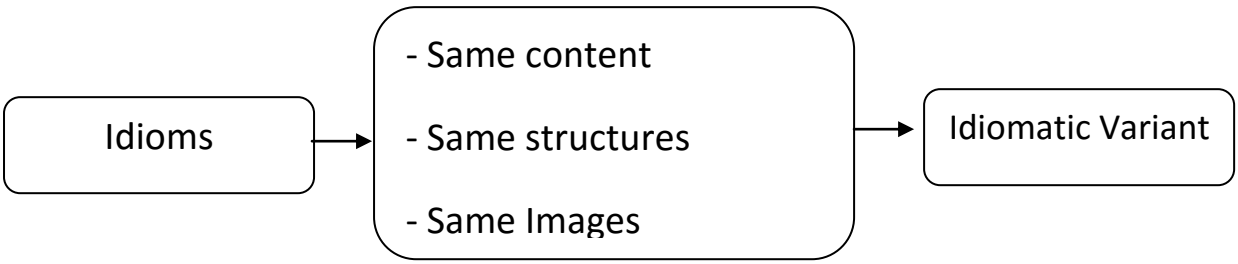
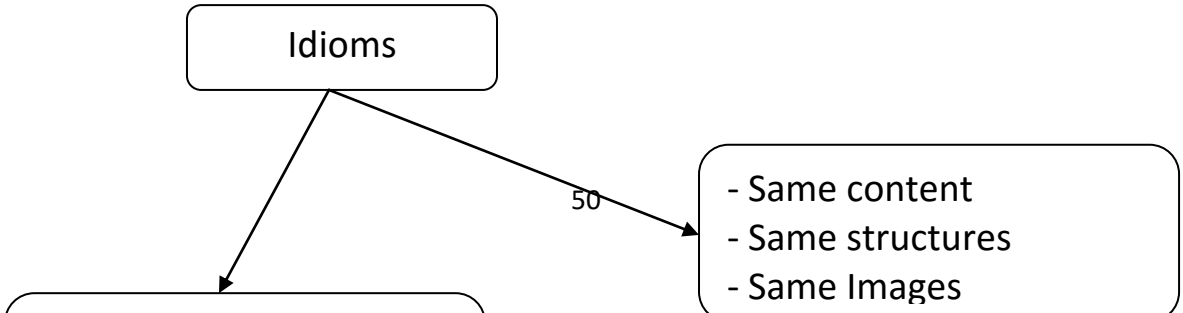


Diagram 2 – Synonymous Idioms



(Giang, 2008: 243)

From the above, an Idiom is a structure, the meanings of whose individual words have been so frozen that the meaning of the structure cannot be deduced from the meanings of the individual words that make up the structure. The words of an Idiom collocate together to the extent that they are unchangeable in most cases. The meanings of Idioms are learnt through listening to programmes on the media, reading and listening to the original users of a language. The present study agrees that, in terms of their meanings, Idioms have non-literal meanings. It is equally worthy of mention that Idioms are culturally and contextually based – they vary from language to language and from culture to culture. Similarly, Idioms are seen to flout the rule of grammar (their syntactic formation), as the ordering of words of Idiom is unique. Idioms resemble metaphors semantically, as their meanings come from outside the structure. Idioms are figurative expressions and a good part of language use is figurative because it is based on the images of human experiences. Similarly, the knowledge of language, invariably, must include, among other things, the knowledge of words, Idioms, Proverbs and other figurative usages.

2.5.4Proverbs

Proverbs, otherwise known as adages, are common features of conversational eloquence in many African cultures, especially in Nigeria. Like Idioms, such "wise-sayings" are usually acquired and learned from listening to conversations involving elders. Given the vintage position that the elders occupy in various African traditions as the human repository of communal or primodial wisdom, they are the masters of eloquence, rhetorics and meaning. There is nothing unusual in saying that Proverbs are essential aspects of African Oral Literature. This form of literature is passed down from generation to generation. Oral literature has and will always remain an important literary mechanism used in Africa. It encompasses folktales, riddles, songs, tales, Proverbs and a wide range of other forms. Of all African oral genres, Proverbs are believed to be of great importance because they are found in almost all the other elements of language. Okpewho (1992:3) describes oral literature as "a literature delivered by word of mouth" such, it is a very useful concept for scholars interested in examining cultural relationships. They have proved to be of great continuity and relevance to modern man. As an aspect of oral literature (orature), Proverbs have been passed down from one generation to another.

2.5.4.1 Definitions of Proverbs

Several definitions of the term 'Proverb' or 'adage' are found in literatures. The central idea in the definitions is that a Proverb is "an adage, saying, maxim, precept, saw or any synonym of such that expresses conventional truth" (Adedimeji, 2013:2). A Proverb or adage is a short sentence that people often quote, which gives advice or tells you something about life. Popular expressions that give advice or

wisdom. Proverbs are said to be an intuitive aspect of adults' mental functioning. How they are used and understood is maintained to be less intuitive. Because proverbs are complex, an interdisciplinary perspective is needed to explain how people use and understand them. Cognitive science provides our best prospect for revealing the secrets of the proverb. (Honeck, 1997). However, in American Heritage Dictionary (2001) proverb is defined as: "A short pithy saying in frequent and widespread use that expresses a basic truth or practical precept." Also in Oxford Dictionary of Literary Terms (2008) it is defined as "a short popular saying of unknown authorship, expressing some general truth or superstition."

Okpweho (1996)cited by Bilkisu (2006) asserts that adages are products of folk wisdom expressed with terseness and charm, while as folk tales, it identifies the creators of this literature as the folk,or common uneducated people,mostly in villages and rural communities and as such indicates communal authorship. While Proverb, according to Webster's New Universal Unabridged Dictionary (1972:341), "is a short saying in common use expressing a well-known truth or common fact ascertained by experience". What could be discerned from the definitions of Proverb and adage above is that they are statements which express truth value or hold some important facts about human life. Hence, the two definitions are alike. For the purpose of this review, the two concepts, being synonymously related, will be used interchangeably. This is because while some authors use adage, others use Proverb to refer to the same form of expression.

McGraw-Hill School Education Group (2013:217), in their discussion of Proverb/adage have this to say: "a Proverb is a statement of practical wisdom

expressed in a simple way". An example of a Proverb is "A stitch in time saves nine," which means that doing something timely saves you from having to do more work later. An adage is a well-known Proverb that has been used for a long time. An example of an adage would be "where there's smoke, there's fire," which means that if there is evidence that something is happening, probably it is actually happening. Adages and Proverbs are so closely related that the terms are often used interchangeably. Adages and Proverbs offer advice and observations about life. You can build your knowledge of adages and Proverbs by asking someone what they mean. According to the Oxford Advanced Learner's Dictionary (5th Edition) (p. 13), an adage is "an African traditional phrase expressing a general truth". This definition permits us to believe that though adages are culturally and contextually determined, the meanings they yield have some truth value.

Nwadike (2002:18) defines Proverb as "a form of speech which is pregnant with meaning". More often than not, it confounds the unintelligent and even the intelligent who is not used to the form. As regards the nature of Proverbs, Basden (1966) opines that the meanings of some Proverbs are clearly obvious, but others are quite enigmatic. To Feghali (1938:17), "a Proverb is said to be a tool for linguistic expression and compositions for the purpose of rhetorical adornment and persuasion". He further adds that Proverbs are the kernels which contain the wisdom of the African traditional people - a view which relates Proverbs to the elderly people in a community. Since Proverbs are important to African community, their studies and discussion as aimed at in this study is paramount.

Throwing weight behind the view above, Basgoz (1990) remarks that Proverbs are the philosophical and moral expressions shrunk to a few words, forming a mnemonic device in societies in which everything worth knowing and relevant to day-to-day life has to be committed to the memory. In another recent work, 'Idioms, Figurative Expression and Literary Usage', Okoye and Amandi (2012) seeProverbs as short sayings that express a supposed truth or moral lessons, while Babuje et al (1998) consider it to be a short popular saying that states a general truth or gives advice or warning. To depict what Proverbs are in English, they further add that, "although Proverbs in English language are regarded as informal, they still add spice and embellishment to speech and writing properly used" (1998: 106).

In another vein, Eyisi and Ekpunobi (2007:233) define a Proverb as "a short saying, popularly known and usually used to express a truth based on common sense or practice experience or to point out a moral". This truth is metaphorically expressed. According to the source above, a Proverb is similar to an Idiom in that it may be interpreted literally, but its meaning seems to suggest more than its literal interpretation. Adedokun (2011) sees Proverbs as witty statements. They are brief and clever sayings that are pregnant with meanings. He contends that, they serve as rich and wise utterances that are commonly used from one region to the other. This shows that a Proverb is a short, wise saying containing words of advice, truth or warning. It is a well-known saying handed down to Africans from ancient times (Odika, 2011). He further adds,Proverbs enrich our use of language for they make our expressions brief, clearer and to the point (2011: 64).The present researcher also finds the two

position above useful. Proverbs are with sayings. Similarly, their use enriches one's language use.

Proverbs are said to be the distilled genius of oral culture, bringing life into wisdom and wisdoms into life (Ogwuche, 2007: 5).The definition above attempts at linking Proverbs with oral cultures, meaning that they are embeddedin the communities' cultures. Additionally, the definition stresses that it is common for one to use a Proverb to identify and glorify his societal norms. Similarly, since Proverbs make statements that are in most cases true to human life, it means what they depict is nothing but wisdom, thereby making life worthy.

Ogwuche (2007: 4) further describes a Proverb as "a brief expression that usually expresses a moral or accepted truth based on observation or experience". This definition shares certain commonalities with the one given earlier in the sense that what Proverbsexpress is truth and wisdom, and that Proverbs also teach morals. Where the two definitions slightly differ is that ofProverbs as a brief statement, which is not captured in the first definition. It is quite obvious that most Proverbs are brief statements. But the present study emphasizes that there are some Hausa Proverbs that are not brief yet they are Proverbs. Consider the Hausa Proverb, "*Daga ganin Sarkin Fawa sai miya tayi dadi?*", which is rendered in English as; "*Does your soup becomes delicious just because you catch sight of the butcher?*" as translated employed by Kamal (*Life Afresh*: P. 162).

In their words, Marianna & Vogelzang (1996) opine that:

> Proverb is an anonymous miniature piece of verbal art, used rhetorically to highlight an argument relating to human behavior. It is recognizability of the saying, often combined with the linguistic delight involved in manipulating figurative speech, metaphors and humorously exaggerated categorical statement;…, proverbs are unsystematic; they may contradict each other; and their purpose is not primarily to give moral instruction, but rather to support an argument by referring to what is tacitly assumed to be commonly accepted knowledge, whether or not the point is moral. In addition, proverbs fulfill a function as entertainment and linguistic pleasure. (p. 2)

Furthermore, Lauhakangas, (2007) maintained that:

> Proverbs are multifunctional and flexible instruments of everyday reasoning, although they may maintain solidified attitudes or traditional modes of thought of a certain culture. A proverb can be considered as a piece of advice concerning a recommended direction of action (although it is not literally a piece of advice). Proverbs are propositions loaded with hidden feelings, wishes and intensions of the speaker. They can serve as tools to cover individual opinions in public interactive situations. Like in rhetoric in general the proverbs we use in our speech (and in our inner speech, too) protect our personal attitudes by appealing to an authority.
>
> The ability to use proverbs leans on common rules and recipes and it is a part of facilities for outlining and organizing quickly and effectively things which we experience in everyday situations. Reasoning, classifying, comparing and explaining are mechanism by which people aim at while creating hierarchy and consistency to the contents of commonplace thinking.

Meider (1995)cited by Ogwuche (2007: 4) defines Proverb in a manner which is more elaborate than the two above. According to him, "a Proverb is a saying, sentence, or expression of the folk which contains above all wisdom, truth, morals, experience, lessons, and advice concerning life and which had been handed down from generation to generation" (2007: 7). What could be discerned from this definition is that, like it appeared in the first two definitions, what Proverbs explore is truth and wisdom. But what is equally noteworthy is that Proverbs are advice meant to

caution and are passed down from one generation to another. This attribute or characteristic makes this definitionto differ from those taken earlier. Probably, this is whyProverbs are seen to be the sole property of elderly people in typical Hausa community.They use them, preserve them and hand them down from generation to generation, transmitting a societal culture.

New Encyclopedia Britannica Vol. 9 defines Proverbs in the following way:

> succinct and potty saying in general use, expressing commonly held ideas and belief. Proverbs are part of every spoken language and are related to such other forms of folk literature as riddles and tables that have originated in oral tradition(398).

Looking at the definition above, in the definition above, Proverbs are linked to folk literature, whose etymology could be traced to oral tradition. This additionally shows that Proverbs could also be produced and used by the local community people. Similarly, Proverbs are used to express ideas or beliefs that are agreed to be credible.And since Proverbs are of a great significance to our society, they should not be allowed to fade away, since societies continue to exist. As such, there is some moral justification for studies to be carried out on them. The present researcher's position is that etymologically speaking, Proverbs are originally traced to oral literature. Elders use them in folktales to pass messages to children.

The Oxford Dictionary of Literary Terms (1990: 263) observesProverbsto be "a short popular saying of unknown authorship expressing some general truth or superstition". This definition also emphasizes that Proverbs are short sayings that express general truth. Therefore, this definition is in conformity with that of Ogwuche (2007) and Meider (1995). The only point that distinguishes this definition from those

reported earlier is that Proverbsare used to express superstitions. Such proverbs remain exclusiveand unchanged.

In consideration of the definitions and discussions above, what could be discerned is that Proverbs are popularly known statements that contain advice about life in general. They are often used to express truths that are based on common sense, and serves as veritable truth for the teaching of morals. The above discussion shows thatProverbs are often metaphoric, their meanings usually seem to suggest meanings deeper than their literal interpretations. The Proverbsand Idioms at times superficially look similar, however their major difference is that Proverbsare mainly used to teach morals. Another major difference lies in the syntax and construction of the Proverb.There exists a reference – object relation that might be the speaker or the intended audience or recipient. This object (speaker or recipient) is analogically represented in the Proverbby a metaphorical substitute. Furthermore, the object reference metaphor might also assume the initial position and, therefore, the subject.

2.5.4.2 Characteristics of Proverbs

One of the common features of a Proverb is that the meaning of a Proverb may not be fixed and so can be modified. The user is free to reconstruct a Proverb in order to make it appropriate for the particular context in which it is being used. To modify a Proverb, one may delete, paraphrase, elaborate or transfer elements in it (Yankah, 1986 cited by Ogwuche, 2007). The hearer must be clever to interpret the meaning of a Proverb appropriately. The words of idiom are fixed and unchanging and their meaning are specially learnt.

Another important characteristic of Proverbs especially the Hausa proverb, is that for a Proverb to be appropriate when cited, the situation depicted in the primary meaning as well as its deeper meaning must match that of the context of situation to which it is applied. Ogwuche (2007: 14) gives an example of, for instance, the Bassa in Kwara and Kogi statesProverb "An elder knows where to locate a crab's heart". The Proverb above is pointing to the difficult and complex problems whose solution can barely be imagined. They are like a crab's heart, which can hardly be located. Yet, in all cases an elder has the solution, which comes from his store of knowledge and experience. That, however, makes him ascribe meaning to it. Moreover, from his wealth of experience and wisdom coupled with patience and meticulous scrutiny, he can get to the root of the a complex problem and offer solutions.

Nigerian Proverbs are always stated along with figures of speech, (metaphors and images) rather than in plain language.Sometimes things that are alike or antithetical are compared or contrasted. One needs to reason and use one's imagination in order to understand a Proverb's intended meaning. That is why to understand a Proverb correctly is a task calling for discernment, for those who hear the Proverbs do not always understand them (Dzobo, 1972: 16 cited by Ogwuche, 2007:34). Dzobo continues:

> The truth is that, in its own context and particular situation, each may be apt, for in a real life situations there are paradoxes and apparent contradictions. For instance, in certain situation the best thing to do is to be silent, while in others speaking out is the wise thing to do (2007:34).

Thus, although the counsel of silence and speaking out may appear to conflict when put side by side, in their appropriate distinct contexts each is straight forward. It

is no wonder, then, that since Proverbs relate to real life situations, they sometimes seem to contradict each other. These contradictions, however, are only apparent and not substantive. This fact undoubtedly underscores the needs to use Proverbs in the right context and appropriate situations.

Shariati &Tayebi (2012: 143) extracted and summarized some of the characteristics and codified them:

- Proverbs are **m**ultifunctional and flexible **i**nstruments of everyday **r**easoning. (MIR)
- Proverbs may maintain solidified attitudes or traditional modes of thought of a certain culture. (MSA)
- A proverb can be considered as a piece of advice concerning a recommended direction of action (although it is not literally a piece of advice) (CAPA).

2.5.4.3 Types of Proverbs

Adedimeji (1997) in his analysis reveals that all African Proverbs (Nigerian), constitute just a microsm of the vast pool of African Proverb, can be grouped into four major types. These are ***rhetorical***Proverbs which are concerned with using Proverbs in an impressive way especially to influence people to take a step or act in a particular way.***Epistemological***Proverbsare those whose origin lies in history, stories, folklore, myths, legend and other oral traditional sources.***Didactic***Proverbs are those that teach moral lessons. Those meant to instill some moral training/discipline in the hearer.***Philosophical/analytical***Proverbs are those that deal with the cosmos or the universal knowledge of the world, which portray self-evident truth.

From the analyses of the submission above, it could be observed that in the text may cut across all the types mentioned above. It should, however, be noted that the relationships in these types of Proverbs are not mutually exclusive, as there are instances of overlaps. Hence, there are Proverbs that may belong to more than one class shown below. Similarly, most if not all Proverbs are didactic.

2.5.4.4 Uses of Proverbs

In discussing the uses of Proverbs, Obeng (1996) states that Proverbs are used by speakers for a variety of purpose-sometimes they are used as a way of saying something gently, in a mild way. The source further states that at other times, Proverbs, at times carry significant information in a discussion, and they can equally be used to make a conversation/discussion more lively. Still in relation to its uses (Proverbs), Mieder (1982) remarks:

> the study of Proverbs has application in a number of fields. Clearly, those who study folklore and literature are interested in them, but scholars from a variety of fields have found ways to profitably incorporate the study of Proverbs. For example, they have been used to study abstract reasoning of children, acculturation of immigrants, intelligence, the differing mental processes in mental illness, the cultural themes…. (1982:146).

The present study accepts with the position above regarding the application of Proverbs in a number of fields. Hausa Proverbs are used in folklore and written literature.

Arora (1994:215) states that in English, for example, the following structures abound in Proverbs:

Imperative, negative = Don’t beat a dead horse.

Imperative, positive = Look before you leap.

Parallel phrases = Garbage in, garbage out.

Rhetorical question = Is the Pope Catholic?

Declarative sentence = Birds of a feather flock together.

The position of the present study regarding Arora's classification is that, the division of Proverbs into five uses is not arbitrary as there could be additional categoriesor overlap with diverse functions different from those above.

Moon (1997)cited by Bilkisu (2006) looks at Proverbs from a perspective different from that of the above. Here, there is a shift to the sources as well as Proverbs' connection to culture and their importance.The source explores the interconnection between a Proverb and people's traditional culture. According to him:

> It provides us with a sense of identity, belonging, it is proof of our continued existence not only as people …. It is proof of our tribal and kin group ties…. It is proof of our kin link with the ancestors our past, and with the generation yet to come. It is an assurance that we shall forever exist as people. (2006:6)

Taking into cognizance the words of Moon, it is imperative to explain that Proverbs are exclusively part of the people's culture, and giving them a feeling of identity. It further reflects the fact that Proverbs are passed down from one generation to the next and will continue to be part of the people's history, as pointed out earlier by Meider (1995). This view is also firmly related to the assertion made by Akporoboro and Emovon (1994cited by Bilkisu 2006), when they claim that "a collection of Proverbs of a community or nation is in a real sense and ethnography of

the people's way of life, their philosophy, their criticism of life, moral truth and social values." (p. 42)

However, looking at all the discussions above and refining them, it is not out of place to say that Proverbs come to mean much; they become more than the sum of words from which comprised them. Proverbs form an integral part of oral cultures (being passed from generation to generation) to mean more than the objects of amusement or even devices for learning to relate and contribute greatly to the patterns of people's lives from which case, they form a powerful basis for community cohesion. They arise as products of intelligent reflection.

In the words of Mieder (1985) and also Mieder (1993),

> a Proverb is a short, generally known sentence of the folk which contains wisdom, truth, morals, and traditional views in a metaphorical, fixed and memorizable form and which is handed down form generation to generation.(1985: 119, 1993: 24)

According to Meider (2004:108-109),Proverbs are found in many parts of the world, but some areas seem to have richer stores of Proverbs then others (such as West Africa) while others have hardly any (North and South America). In the words of Pritchard (1954:19), "Proverbs are borrowed across lines of languages, religious, and even time". The quotation above, emphasizes that Proverbsof one language can be found in another. Proverbs are divided along the religious line. It is equally true thatProverbs are found in every part of the world since various communities and languages exist. Similarly, Proverbs are barrowed from one language to another, for it is a normal linguistic practice. According to Pritchard (1954: 92), a Proverb of the approximate form "No flies enter a mouth that is shut" is currently found in Spain,

Ethiopia and many countries in between. He further adds "it is embraced as a true local Proverb in many places and should be excluded in any collection of Proverbs because it is shared by the neighbors" (p. 101).

The situations in which Proverbs are used also indicate that they serve, perform and occur for different functions and occasions within the context are used, as affirmed by Finnegan (1996):

> In Proverbs the whole range of human experience can be connected on and analyzed, generalizations and principles expressed in a graphic and concise form, and the wider implications of specific situations brought to mind… may be used in a whole range of situations with different applications and meanings (1996: 416).

The quotation emphasizes on the uses and importance attached to the use of Proverbs in a typical African society, the Nigerian society to be specific. There is an implicit belief in Africa, especially in a typical Hausa community that people fail because of lack of natural wisdom and for lack of literacy to the wisdom and advice of the old society.

Still in Nigeria, Hausa community in particular, there is the use of language in every aspect of the people's life. Speech is used in communication amongst other means of communication, while people tend to show fluency in the use of language by using Proverbs, as confirmed by Azuike (1998): "The use of Proverb is not only an essential feature of the spoken form of the Nigerian variety of English but also an integral part of the Nigerian literary works" (P. 58).

Azuike further stresses the use of Proverbs in traditional Nigerian society, for if Proverbs are not very essential in Nigerian oral tradition; they will not have been "an

integral part of the Nigerian literary work". The present study also finds the quotation above important considering the vintage position that Proverbs occupy. Similarly, Akporoboro and Emovon (1994) claim that:

> Whenever there is a doubt about an accepted pattern of behavior, whenever there is doubt about a stipulated line of action, whenever traditional norms are threatened, there are always Proverbs and indeed tales or myths to vouch illuminate and buttress the wisdom of the traditional code of conduct. (1994:1).

They further stress that Proverbs are stylistically and significantly regarded highly in Hausa society; they are used to enliven conversations, speech and literary work.Also, social control in the society has been effectively maintained over the years with the use of Proverbs in Hausa language. However, proverbs are not only an acceptable and normal gauge for judging behavior according to tacit or direct societal norms and material culture. Nevertheless, Proverbs also confer respectability on the user. The ability to use indeterminable strings of Proverbs in Nigeria smacks of cultural erudition.

2.5.5 A Review of Previous Studies on Proverbs

This aspect of the research reviews some important previously done work in the area of Proverb with the view to examining their strengths, shortcomings as well as to be able to connect them to the present study.

Odebunmi (2007) workson "English Proverbs and usage,"and observes that because of the logical and natural laws that guarantee certain results from peculiar interactions, which have been proven over time, Proverbs arising from their

observances stand as solid truths accepted by the social community using the Proverb. To reinforce the claim above, he succinctly adds:

> Almost all cultures and societies in the world have Proverbs, which are easily to them, but certain Proverbs are easily understood and accepted by diverse cultures while others are special to a certain people. This is because, since Proverbs grow from their observances made by man, it is only natural that the Swahili observes grass land, the Eskimo, ice, and the Ijaw, rivers and creeks. (2007:14).

The present researcher agrees with the Odebunnu's position that each society has Proverbs. The proverbs are used in accordance with belief, acceptance or understanding of the members of that society. Similarly, such Proverbs vary from one society to the author because of the purpose each Proverb serves its users. As regards the uses of proverbs.

Umeh (ibid) identifies the uses to include the following: to protect the user in the Speech Act that necessitated the Proverb usage, justify whatever situation or stance the user is in, to insult or castigate the recipient or object of the Proverb whether the person or thing is absent or not.

Ezirim (2002) works on "A Sociolinguistic Study of Context of Situations in the Use of Igbo Proverbs". His attention is principally focused on general Igbo Proverbs as used in different situations. The work is preoccupied with an empirical research into the intrinsic relationship between language, context of situation and culture. It establishes Proverbto be a linguistic construct in communicating ideas, events, ideologies and philosophies in Igbo land (2002). His theoretical framework focuses on the works of Malinowski (1946) and Halliday (1979).Ezirim's work is

analyzed based on Halliday's three models or components of analyzing context of situation. Halliday believes that the meaning of an utterance has three dimensions, namely, Mode, Tenor and Field.

Mode refers to the method through which the verbal discourse is transmitted. They are the spoken and written channels. The mode could be didactic, persuasive, narrative.**Tenor** accounts for the addresser-addressee relationship; it may also be described as the role relationship between the speaker and the listener and the way in which their relationship affects or influences language.**Field** may refer to the social activity in which language is being used. One of its manifestations is the subject matter, which always has a 'field of discourse' in which it is situated.

The conclusion is that for a Proverb or any utterance to have full meaning, it must be situated since the interpretation of any utterance depends highly on its contextual features. The present study agrees with the position above. This is because the context of use is significant in the analysis of a Proverb. This is equally relevant to the position of Firth (1957) that language is only meaningful in context.

2.5.6 The Semantics and Pragmatics of Nigerian Proverbs

Adedimeji (1999) works on "The Semantics and Pragmatics of Nigerian Proverbs in Chinua Achebe's *Things Fall Apart* and Ola Rotimi's *The Gods Are Not to Blame".*The researcher's finding (Adedimeji)corresponds to that of Lawal (1992) that Proverbs seem to contain the richest pool of pragmatic or semantic factors. The meaning mappings provided by Proverbs are, therefore, significant for attention, especially in a second language context where the L1 ideas are transposed on the L2

codes. Though, due to the universality of human experience, Proverbs exist in all languages with similarities in terms of their reliance on vivid images, domestic illusions and word play, yet they are scantily encountered in many European Languages.Crystal, (1997). “On the contrary, holds that Proverbs feature prominently in interpersonal, transactional and ideational language use in Africa. And since African writers articulate African ethos that “enable a compelling realization of African aesthetics”.The position above is true, for Proverbsare used in the works of such great African writers like Achebe, Rotimi as well as the works of some present generationwriter’s like Kamal and others, to depict the Africa’s rich culture and tradition. To Adedimeji(1999),Nigerian writers are wont to suffuse their committed literary enterprises with abundant Proverbs as a way of underscoring cultural consciousness and evoking penetrating meanings.

Adegbija (1988) provides insights into the factors responsible for the successful decoding of meaning by investigating the utterance, “My friends, where is Anini?” made by a Nigerian Military President to his Inspector General of Police. He discovers that the utterance subjects itself to interpretations, based on thirteen different presuppositions, both semantic and pragmatic. Those presuppositions made his subjects infer ten meanings from the utterance under study, which surreptitiously appears as an innocuous utterance (ibid: 158) contextualized naturally within the semantic and pragmatic frameworks.

Alabi (2000) highlights the form and functions of Proverbs in five plays of Olu Obafemi. The three groups she identifies are, first, Proverbs that echo existing in Yoruba and aim at freshness, reducing the boredom of encountering everyday

Proverbs. The second group consists of Proverbs that are garnished by rhetorical elements, such as unusual collocates, L1 lexemes, parallel structures, anastrophe and ellipsis, which serve the function of engaging the minds of the audience/readers in the intellectual tasks of identifying new versus old forms of the Proverbs. The last group comprises Proverbs that sparkle in translation "with the vivid imagery of the L1 and culture", which functionally provide the necessary cultural milieu for the plays she studied.

In his studies, Adedimeji (1999) discovers that in Nigeria, not just "among the Ibos, the art of conversation is regarded very highly and Proverbs are the palm-oil with which words are eaten" (Achebe, 1975: 5), Rotimi's (1979) cited by Dumbi (2008: 71) question, "What is the matter, fellow, aren't you a Yoruba man? Must Proverbs be explained to you after they are said?"].As a result of this sheer fact, Nigerian authors like Achebe and Rotimi focused here, find it desirable and unavoidable to deploy the highly rated Proverbs to the articulation of their thematic concerns. The richness of the Nigerian languages and the discoursal erudition of elders (who use Proverbs most) are not diminished by the fact that the authors write in English.

2.5.7 A Semantic/Pragmatic Analysis of Proverbs

Maiyanga (1998) has his work centred on **A Semantico-Pragmatic Analysis of Proverbs: The Examples of the Igala Collection** and is concerned with a semantic-pragmatic perspective, using a blend of semantic/pragmatic models in his analysis of selected Igala Proverbs. His theoretical framework is amorphous or eclectic in nature. His data are drawn from books, interviews, audio and visual

cassettes concerning the Igala people.His study investigates the fundamental nature of Proverbs as they relate to “semantic and pragmatic mappings”. He applies thirteen (13) theories from semantic/pragmatic fields in his analysis of the Igala Proverbs. They include:

semantics of conditionals, e.g. of ‘if’ and ‘and’

ambiguity – lexical and structural

synonym and antonym

truth conditional semantics

presupposition

speech acts.

His study reveals that Proverbs exhibit some peculiar semantic structures that are different from the structure of everyday use of language, and that Proverbs are a garment of the use of illocutionary acts of declarative, directives and warning, but never commissives. The present study finds his classifications significant since Proverbs serve some illocutionary function, especially when uttered by a person in a position.Proverbsare often used to give directives and warn. However, his classification is not without some defects, of overlap. Similarly, there other Proverbs that are not these like the philosophical one are not. Where do we place them?

Lawal (1997) undertakes a “Pragmatic Study of Selected Pairs of Yoruba Proverbs”. He sees Proverbs to represent the quintessence of a people’s collective wisdom sustained and transmitted from generation to generation. Due to the

polymorphous nature of the context and competence needed to be reactivated in interpreting them, they also provide some of the greatest pragmatic constraints in language use. The study further reveals that the appropriate use and interpretation of Proverbs, therefore, represent some of the greatest difficulties experienced by most learners of Yoruba as a first language (L1) at all levels of the Nigerian school system, and, particularly, as a second Nigerian Language (NL2) at the Junior Secondary School level. The research also discovers that the greatest number of Yoruba Proverbsis minted from the socio-cultural realities of traditional Yoruba. While there are a handful number of Yoruba Proverbs that manifest deep psychological penetration and an understanding of animal behavior. Finally, his study establishes the fact that the Yoruba Proverbs, perhaps like Proverbs in other languages, represent a veritable tool for affecting and effecting desirable action, and for projecting a particular cosmology. The present researcher agrees with the position above, because even the Hausa Proverbs particularly those used by Kamal, are used to call for desirable action, as well as for promoting and exploring self-evident truth.

2.5.8 Some Recent Studies onProverbs in African Ideas and Tradition

The study agrees as well as critiques some certain submission made by some previous researchers in the area of Proverb. At this juncture, some useful discussions regarding the recent studies on Proverbs in African ideas and traditions are presented show the highest status that Proverbs hold within the African context.

I) Proverbs in African Tales: Knappert (1998) cited by Kudadjie (2004)

This work posits that any lesson (moral) to be learnt from African tales must have a form of Proverbial colouration or be exceptionally a string of Proverbs. He readily employs some Swahili Proverbs to give credence to his postulation.

- The strength of the lion is in his teeth

- The strength of the giraffe is his tall neck

- The strength of the ants is in their members (pg. 137).

In summation of this work, Knappert postulates that man's individuality carries with it some peculiar quality that finds usefulness only when it is discovered in the manner that the lion and giraffe have discovered their Proverbial strength and utilize them for self defence. From the example above it can be understood that every animal keeps or stays alive because of its peculiar strength from its creator. The present study, submits to the position that Proverbs are used to inculcate some moral lessons, disagrees that any moral lesson. However, it disagreesthat to be learnt must have a form of Proverbial colouration.

II) Mother Land Nigeria: Proverbs (2002)

Here, this portion discusses the categorization of proverbs from all over Nigeria. They are categorized to include those to do with: common sense, hard work, not giving up, cooperation, patience, kindness, honesty, thoughtfulness, generosity/sharing, humanity, greed, good behavior, consequences, peace, wisdom and age, courage, family, friends, survival, patriotism and miscellaneous. The classification above shares certain common features with the example given by the

complete English Language Dictionary (2007). However, Bilkisu's (2006) classification differs slightly from that of the two sources above. According to her,Proverbs can be categorized into three broad classes to include those of marriage, tradition and humour. What could be discerned from this is that her classification is also a subject of debate, for the classification cannot overtly perfect.

III) Proverbs as Concepts of Idoma Dispensation of Justice: Amali (1998)

The study upholds that in the dispensation of justice in the Idoma land of Nigeria, Proverbs play a significant role as a stamp of authority of some sort. Amali (1998) makes the following submission:

> The appropriate and apt utilization or citation of the right legal Proverbs at any given situation acts as a powerful intervening force which not only edifies the language of presiding judges, clarifies the issues at stake but cushions the minds of the convicted, indicating that justice has not been miscarried. (1998:13-17).

He believes that the Idoma system of justice provides a thriving ground for a stable society. This derives from his belief that the laws are essentially based on the collective will of the people. These laws are further reinforced and codified in the Proverbial experience of the people. It can be rightly argued that Amali's general concern is to give an insight on the usefulness of Proverbial expressions as a source through which we can gainfully have an insight into Idoma indigenous laws and dispensation of justice. He recommends to modern law judges to use Proverbs to back up their legal pronouncements so as to attract applause and commendation. The present study partially considers Amali's submission as useful. In other words, it is equally important to note that such a practice will not be always possible. The use of

Proverbs by judges in the Courts of Law may be problematic – is the judge himself competent in the use of Proverbs? What of the people standing the trial? The application of Proverbs may compound situations, since a person of different cultural and linguistic backgrounds with that of the judge or parties involved may find Proverbs difficult to comprehend.Amali's position relates to that of the present study, both studies show the prime position which Proverbs occupy in our societies especially regarding their importance.

Olatunde-Ojo in Dunbi (2008) works on "A Literary Study of Theme, Functions, Style and Survivals of African Proverbs in Trinidation Ole Time Sayings So" and providesan insight into Proverbs of West Indians of Trinidadian origin. Of much concern to her is the issue of the African influence on the Proverbs used by Trinidadians. She starts with the origin of the word 'Proverb' having come from the Latin language. She affirms the word comes from the word 'Proverbium', a Latin word which is broken down as follows:

pro = 'a prefix with worn-down or obscure force'

verbum = 'word'

-ium = 'a collective suffix'

It, therefore, means 'a collection of words'. The word "Proverb" is said to have first come into English usage through the French language.

Still part of the recent works on Proverbs comes Nwadike's "Igbo Proverb: A Wider Perspective" (2002). His work dwells much on how Igbo Proverbs are drawn, their origin and who the users of Proverbs are. His views correspond to that of Egudu

(1977),Basgoz (1990), Obiefuna (1978), Finnegan (1976) and Basden (1966). For instance, Basden (1966) in Nadike (2002), specifically, comments on the importance of Proverbs.Proverbs, fables and stories were largely drawn into the ordinary conversations of the people, and some acquaintance with them is absolutely necessary in order to take an intelligent interest in any subject of discussion. The present study agrees with the position above. This is because even in a typical Hausa society, Proverbs were largely drawn from oral discourse and later used richly in the written literature.

IV) The Use of Indigenous Proverbs in Recent Northern Nigeria WritingSpecifically on Kamal's Hausa Land: Bilkisu (2006)

The study identifies Proverbs as a genre of oral literature, which has been used by man since time immemorial. The study agrees that there is persuasive interest in registering and preserving Proverbs and Proverbial expressions, since writers like Chunua Achebe, Abubakar Gimba, Zaynab Alkali and, specifically, Aliyu Kamal, use them in their narratives. Finally, the study establishes that knowledge of the "Situations in which Proverbs are cited is an essential part of understanding the implications". The present study lays credence to the fact that for one to understand thoroughly the message of a text in which Proverbs are used, an understanding of the Proverbs is necessary. This is because such Proverbs carry certain information that are hidden and vital to the general comprehension of the texts theme(s).

Closely related to the study above comes Ogwuche's (2007) "A stylistic study of Proverbs in Chinua Achebe's *Things Fall Apart* and *Arrow of God"*. According to his findings, the things that made the two novels very interesting to read have to do

with the Proverbs; they make the meanings of expressions as well as understanding the works. The study discovers that Proverbs both describe and prescribe. They state the experiences, moral intentions and guide lines for living that people generally have found to be noteworthy and helpful. It is also discovered that it is possible to state that the Igbo people at the time of the two novels were critical of change, especially with the advent of colonialism. As for the Proverbs' effects in the two novels, the study shows that Igbo Proverbs are used in conversation, for rituals, public speeches and for reflective moments. Secondly, the study also justifies that one of aphorisms of oral culture is the use of Proverbs.

However, the present researcher subscribes to the belief that Proverbs are rooted in the culture of the community and that they are used in various contexts and situations like public speeches and reflective moments. They can be used when describing and prescribing scenarios and understanding them in texts is paramount.

2.6 Theories of Meaning: A Conceptual Review

Language is one of the main instruments by which values, belief systems and cultural practices are communicated. Every language, asserts Goddard (1998), has its own cultural-specific meanings, which do not translate readily. For this purpose, the Nigerian writers in English have to intuitively deploy theories of meaning in their rendition of Idioms and Proverbs into English and have to rely on this to get their meanings communicated (Adedimeji, 2008). As Semantics is a linguistic theory concerned with the study of meaning by seeking "to convey and classify human experience through language" (Babatunde, 1999) and Pragmatics studies the "invisible meaning or how we recognize what is meant even when it isn't actually said (or

written)" (Yule, 1996). The essence of the theories of meaning is to provide frameworks from which meaning can be attributed and inferred. A lot of theories abound in Semantics which give account of either word or sentence meaning. According to Pushpinder et al (2008) and Adedimeji (1997), some explanations/theories of semantics are based on the structuralist approach, some are based on logic and some on the generative approach. Some of such theories are said to include the following:

2.6.1 The Componential Theory of Meaning

This theory of meaning is proposed by Leech (1981). It is based on the structural approach to give an account of word meaning. According to this approach, the total meaning of a word is broken up into its basic distinct components. Each distinct component of meaning is expressed by a feature symbol with at or – mark to indicate the presence or absence of a certain feature. However, this theory is not suitable for the purpose of the present study, since it cannot account for meanings of sentences in which linguistic elements under study (Idiom, adage/Proverb) are employed.

2.6.2 The Stimulus-Response Theory

The Stimulus-Response Theory, otherwise known as behavioural theory, concentrates on what is involved in using language. According to Bloomfield cited in Adedimeji (2008), "the situation in which the speaker utters it and the response which it calls forth in the hearer" is the meaning of a linguistic form. The theory approaches meaning by attempting to look into the process of communication in order to explain the nature of meaning.

The principle underlying this theory is that words function in the matter of calling out responses exactly as the objects for which the words are viewed as substitutes. That is, the word commonly occurs in the presence of a certain object. The object evokes a particular response and an associative link is established between the word and the object the word acts as a substitute. To Lyons (1977) cited in Anagbogu et al (2010), the theory does not provide a satisfactory theory of meaning. This unsatisfactory provision, according to the source above, it is because:

> many of the situations of our everyday life are recurrent and easily identified by the participants themselves and by the social psychologist describing their behavior and in these situations, utterances are mandatory and in many cases, there are limited utterances which we can choose from. (2010: 230).

Language behavior includes stimulus-bound and stimulus-free utterances.

2.6.3 The Referential Theory

The referential theory is traceable to the work of Gottlob Frege (1879) and (1892). This theory does not pair expressions with their meanings, rather it pairs expressions with the contribution those expressions make to the determination of the truth-values of sentences in which they occur. In other words, it states that the meaning of a linguistic expression is expressed in terms of what is named, denoted and referred to by the word. It is called as the denotation theory, as it indicates that the meaning of a word or expression is the physical object which the word stands for. This theory cannot be helpful in the analysis of such linguistic elements as Idioms, adages and Proverbs for obvious reasons that:

i) It accounts for the denotative meaning of words as against the contextual and connotative. It is inadequate in this study as Idioms, adages and Proverbscannot be adequately explained using denotative/referential theory.

ii) The theory can best be employed in the analysis of lexical items (words) not sentences. Idioms, adages and Proverbs are used in sentences, and for one to know their meanings, he needs to consider the entire syntactic structure in which they are rendered.

2.6.4 The Mentalist Theory

This theory is traceable to the work of Stinch and Warfield (1946) cited in Akwanya (2015).It emphasizes that one sort of representation – linguistic representation, is analyzed in terms of another sort of representation. The theory has it that since the mentalist aims to explain the nature of meaning in terms of the mental states of language users, the mentalist theory may be divided according to which mental states they take to be relevant to the determination of meaning. According to them, the most well-worked views on this topic are the Gricean view, which explains meaning in terms of the communicative conversions which pair sentences with certain beliefs.

2.6.5 The Gricean Program/Model

Paul Grice (1989) developed an analysis of meaning which can be thought of as the conjunction of two claims namely (1) facts about what expressions mean are to be explained, or analyzed, in terms of facts about what speakers mean by their utterances of them, and (2) facts about what speakers mean by utterances can be explained in terms of their intentions. The idea behind stage (1) of Grice's theory of

meaning is that of these two phenomena, speaker-meaning is more fundamental: For developments of the Gricean program/model, see Schiffer (1972), Grice (1989), Neale (1992), and Davis (2002).

2.6.6 The Contextual Theory

The contextual theory of meaning is a Pragmatic as well as Semantic one. It deals with the context of the use of words and sentences by the speaker of a language. Firth (1957) sees it as a 'context of situation', in which meaning is related, on the one hand, to the external world or situation and on the levels of language,on the other, such as the sounds, syntax and words. According to this theory, when the meaning of a word or sentence is analyzed, the set of features from the external world or "the context of situation" becomes relevant, i.e.

a) Who is the speaker?
b) Who is the hearer or listener?
c) What is the role of each and the relationship between the two? and
d) What situation they are in?

To Firth, language is only meaningful in a context of situation. This idea becomes the basis of the link between syntax and meaning – in – context, which has recently been developed in Halliday's functional approach (1978). In this approach, there is a link between grammaticality and appropriacy, since the meaning of a sentence is understood according to the real world context, the participants, etc. Therefore, it is pertinent to point out that since language is only meaningful in the context of situation, Idioms,Proverbs or adages can best be described using this theory, since they are equally context determined.

2.6.7 The Truth Conditional Theory

According to Leech (1983), this theory takes up an account of the meaning of sentences. He further remarks:

> Many semanticists today assume that the main purpose of semantics is to explain that primary conceptual aspect of meaning called 'conceptual' or logical' meaning, and that in particular we have to account for certain semantic categories and relationships which apply to semantics…. (1983: 73)

According to the truth conditional theory, to know the meaning of an expression is to know the conditions under which it is uttered, as well as its truth value. The basic statement is a logical proposition which is either TRUE or FALSE. Its truth or falsity is dependent or conditional upon the truth or falsity of other statements. For example, we have a sentence 'John is in his office'. This statement will be true if the statement 'John is at home' is false. Basic statement relate to other statements in terms of synonymy, entailment, inconsistent, tautology, contradiction, presupposition and anomaly or absurdity. This theory is also Semantic and Pragmatic in nature.

2.7 Context and Its Roles in Meaning Construction

In Linguistics, context carries tremendous importance in negotiating meanings as well as in understanding the actual meaning of words and sentences. Therefore, understanding the context becomes primary in the analysis of Idioms and Proverbs. Identification of context, to a large extent, depends heavily on intuitive ability of a language user. The term 'context' can be referred to as an immediate linguistic environment (rarely detached or isolated) in which a particular word or sentence

occurs. The term is used by different authors and communities for different but often interrelated and dependent notions. According to (Christiansen &Dahl, 2005: 100), context refers to "a section of the real world in which some events or the discourse takes place, and is often intertwined and confused with another meaning, namely knowledge about the same thing". This definition associates context to a place, but fails to accommodate the discussants involved as well as the topic on which discussions are centered.

Hurford and Heasly (1983: 68-9) in Doyle (2007) refer to it as 'the context of an utterance, and hence define it as "a small subpart of and hearer, and includes facts about the situation in which the conversation itself takes place…". This definition differs from the one presented earlier in the sense that it combines the topic of discussion, the place of discourse, the discussants as well as the situation in which the speaker and hearer and hearer find themselves.

However, Ochs (1979) in Doyle (2007) holds a divergent view on the role of context in establishing meaning. He argues that an analyst may have access to the immediate physical environment in which communication takes place (including speaker, hearer, location etc.) and may have access to verbal environment in which a given verbal act is cauched (e.g. prior and subsequent discourse). According to him, these dimensions of context, though significant, do not exhaust the range of utterance-external variables that affect the use and interpretation of verbal behavior. In view of the fact above, he sees context to include minimally, language users' beliefs, and assumptions about temporal, spatial, and social settings, prior, ongoing and future

actions (verbal, non-verbal) and that state of knowledge and attentiveness of those participating in the social interaction.

Sperber and Wilson (1986: 15-16) view a context as "a psychological construct, a subject of the hearers assumptions of the world. It is these assumptions, of course, rather than the actual state of the world, that affect the interpretation of an utterance". A context in this sense is, therefore, not limited to information about the immediately physical environment or the immediately preceding utterance: expectations about the future, scientific hypothesis or religious beliefs, anecdotal memories, general cultural assumptions, beliefs about mental state of the speaker, may all play a role in interpretation.

Numan (1993: 7-8) in Doyle (2007) sees context as term used to refer to "the situation giving use to the discourse, and within which the discourse is embedded. He further identifies context to be of two folds. The first of these two is the linguistic context – the meaning that surrounds and accompanies the piece of discourse under analysis. The second is experiential context within which the discourse takes place. His view corresponds to that of Firth (1957) whose theory, 'Contextual Theory', is used for this study. He (Firth) emphasizes that in the analysis of the meaning of words and sentences, the set of features from the external world or "the context of situation" become relevant also.

In his examination of context and the role it plays in assigning meaning to any linguistic expression, Mey (1993: 8) in Doyle (2007) succinctly puts forward:

> A context is dynamic, that is to say, it is an environment that is in steady development, prompted by the continues interaction of the people engaged in language use, the user of the language.

He further adds:

> Context is the quintessential pragmatic concept, it is by definition proactive, just as people are (ibid: 10).

The quotation above, relates context to the environment in which language activity is carried out. This definition shares certain common features with the ones earlier reported. The definition also corresponds to that of Miller and Leacock (2000), who refer 'context' to an immediate linguistic environment.

From the various interpretations of context offered by numerous scholars here, it can be asserted that, the role context plays in the analysis of the meaning of language, including Idioms and Proverbs, cannot be overemphasized. In the light of the above, Doyle (2007) submits that context affects meaning, and that a word or a sentence meaning is context sensitive and may change in different situation. That is, a word or a sentence meaning changes from context to context, some uses are only meaningful in certain contexts, not in others. As such, it is safe to say that an Idiom or a Proverb can be meaningful only when it is rendered in an appropriate context. Similarly, it is equally appropriate that in the analysis of any linguistic stretches (Idiom and Proverb), context always comes first, that is, before the linguistic unit can be interpreted, there is a big amount of information available to an analyst that will direct the process of meaning construction and determine which sense, from all the possible ones, must be selected. Hence, the need for the contextual theory of meaning in this study.

2.8 Theoretical Framework

The theoretical framework for the present study is the contextual theory of meaning. The contextual theory of Firth (1957) is a pragmatic as well as semantic theory which focuses on what linguistic form means as well as what it is used for (Oyeshile, 2000 and Pushpinder and Jindal, 2008). According to Firth, who is the proponent of the theory, the most vital fact about language is its function. Essentially, the theory maintains that a word/sentence will be meaningful only if it is used appropriately in some actual context (Ogunsiji, 2002, Pushpinder and Jindal, 2008 and Adedimeji, 2008). The theory helps in clearly establishing the link between Semantics and Pragmatics which are both concerned with the study of meaning. Whereas Semantics, as a discipline, studies how context affects meaning (see Fromkin, Rodman and Hyams, 2011), Pragmatics studies those aspects of meaning of utterances which cannot be accounted for by straight forward reference to the truth conditions of the sentences uttered.

Firth's theory of meaning hinges on the notion of context. Although he consistently refers to semantics, Firth's sole concern is, in fact, pragmatics. He refuses to accept that words and sentences can have meanings in and by themselves, and firmly believes that "the complete meaning of a word is always contextual, and no study of meaning apart from a complete context can be taken seriously" (Firth 1957: 7). All over, Firth argues that no text should be considered meaningful unless it can be referred to some generalised context of situation (Firth 1968:12-3). According to him, sentences such as '1 have not seen your father's pen, but 1 have read the book of your uncle's gardener.' (Firth 1957:24) may provide apt illustrations of grammar but represent nonsensical structure at the semantic level since they cannot be related to any "observable and justifiable set of events in the run of experience" (Firth 1968:175).

In fact, this exclusive view has been challenged by linguists such as Lyons (1966) who denies that a theory of meaning without semantics is sustainable and maintains that any linguistic description of meaning must account for intra-lingual phenomena (e.g. relations like synonymy and analytical implication etc.) too.Apart

from being thought provoking, Firth's insistence on recognising contextual meaning only has been of further benefit to linguistic study in that for a linguistic theory of this kind a workable definition of context must be a prerequisite.

Firth's attempt has resulted in the following succinct definition:

"My view was, and still is, that 'context of situation' is best used as a suitable schematic construct to apply to language events, and that it is a group of related categories at a different level from grammatical categories but rather of the same abstract nature. A context of situation for linguistic work brings into relation certain categories of concepts.

Firth has borrowed the term 'context of situation' from Malinowski who has coined it to describe the environment in which an utterance becomes meaningful and achieves an "immediate and practical effect" (Malinowski 1935:52).It is, in fact, Malinowski who has first broadened the conception and interpreted context not as co-text but as the setting in which words acquire meaning. By bursting "the bonds of mere linguistics" and carrying over "into the analysis of the general conditions under which a language is spoken" (Malinowski 1923:306), he has extended the scope of linguistic inquiry and entered the domain of pragmatics.

Firth, who has also been driven by the intention to venture into a realm beyond language, has not simply adopted the term but has made considerable amendments by expanding and elaborating on the notion. Throughout, his main objective has been to transform Malinowski's context of situation into an acceptable and applicable tool of investigation.

Firth has emphasised that the usefulness of this abstraction lies in the "renewal of connection", that is, relating it back to the observable setting from which it has been extracted (Firth 1968:168, 175). He has maintained that "without this constant flux of reapplication to the flux of experience, abstract linguistics has no justification" (Firth 1968:19). The notion of context for Firth can thus serve as intended, i. e. a device of linguistic description which has been generalised from particular instances and is applied back to specific occurrences in order to be able to analyse them. In this

respect, Firth's context indeed bears a close resemblance to formal grammar as it also represents idealisations at a very general level, perhaps like the pattern of subject-verb-object in the English language (Batstone 1994).

Firth sees the theory as “context of situation”, whereas meaning is related, on one hand, to the external world of situation and, on the other, to levels of language, such as sounds, syntax and words. According to the theory, in the analysis of the meanings of words and sentences, a certain set of features from the external world or context are worthy of consideration, i.e. who is the speaker, who is the hearer, what is the role of each, and what situation they are in? This study is approached from the pragmatic and semantic perspectives.

According to Firth, Language is only meaningful in context of situation. This idea becomes the basis for the link between syntax and meaning in context which has recently been developed in Halliday’s Functional Approach (1978). Grammaticality is linked to appropriateness in this approach, since the meaning of the sentence is understood according to real world context, the participants, etc. For instance, the sentence “It’s raining cats and dogs” is grammatical, but will not be meaningful if (a) it is not actually raining and (b) the speaker is making a formal speech. The context of situation refers to the situation of discourse, i.e., the context in which that particular sentence is uttered. The notion of contextual appropriateness and fact that the utterance of an item of language is an act performed by speakers, has led to the development of the theories of Pragmatics. Since, meaning is the concern of Semantics and Pragmatics in language, Idioms and Proverbs are equally meaningful in the context they are uttered or used, and hence their relevance to this study. Therefore, Idioms and Proverbs can best be interpreted using this model, since they are contextually used in the chosen texts. Therefore, it is logical that idioms and proverbs are analyzed based on the contexts they are used in the text. The model covers some key analytical categories which include: substance, form and context as would be explained in the next chapter.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

This chapter is basically concerned with the research methodology. It is organized to contain some salient components which include the source of data, the method of data collection used in the study and sampling technique. It is also designed, to highlight the methods for the data analysis as well as the theoretical model of analysis which covers some important areas like **substance**, **form**, and **context**. It is a descriptive or analytical research of the survey on the selected use of Idioms and Proverbs in the two chosen texts.

3.1 Research Methodology

3.1.1 Source of Data

The present study relies on two sources as means through which relevant data could be generated. The primary source is vested on the author's two selected texts – *Hausa Girl* and *Life Afresh*, from which the sixty Idioms and Proverbs were directly lifted for the analysis. Whereas the secondary sources are to do with other relevant materials read, particularly the Hausa Dictionary of Idioms, Kamusun Hausa (a Hausa dictionary) as well as the researcher's intuitive knowledge of the Idioms and Proverbs, being a native speaker of the language from which they are drawn. The Idioms and Proverbs translated into English and used in the texts under study, were translated back into the original Hausa language for the purpose of comparism. The Hausa Equivalents (translations) were cross checked by two experts, Professor Mukhtar A.

Yusif and Dr. Tijjani Almajiri, all of the Department of Linguistics and Foreign Languages, Bayero University, Kano.

3.1.2Method of Data Collection

The method of data collection is ethnographic in nature. Ethnographic technique, according to Discourse Analysis, refers to all techniques that involve the use of written reports or records on the behaviour, beliefs, attitudes, norms, understanding and values of interacting people (Hymes, 1971). Our focus here is the ethnography of the Hausa people and their culture as captured in the chosen Proverbs and Idioms. Language is part of the people's culture. A typical example is the use of Idioms and Proverbs of Hausa origin rendered in the English language to have some influence on the meaning of the message contained in the texts.

3.1.3 Sampling Technique

After a survey of many of the Kamal's novels, two of his works were selected for Linguisticanalysis as mentioned earlier. The study is confined to the analysis of thirty idioms and thirty proverbs out of the one hundred and twenty three (123) in the texts. This means only about 50% will be studied and used for analysis. A sample is a limited number of elements selected from a chosen population to be representative of the population. Nwana (1981) also argues that where the population is large, only a small proportion of it constitutes the sample, which will give quite accurate result. Wale (2005), on the other hand, warns against analyzing a large amount of data, stating that such a step is fraught with the dangers of repetition and redundancies, which researchers must always avoid.

The idioms and proverbs for the analysis were identified and carefully selected after the two texts had been chosen and thoroughly read. In the course of reading the novels, each idiom or proverb noticed was underlined. The researcher ensured that idioms and proverbs that are of great significance and help in highlighting the major events in the texts under study were drawn for the analysis.

As for the translation of the idioms and proverbs back the original (Hausa) Language, 'Fassarar Kai-Tsaye' or 'Fassara mai yanci', one of the three major types of Hausa translation, was employed. According to Musa (2009), this technique permits any person involved in translation activity to bring in any new word(s) from outside a syntactic structure with the aim to making meaning more clearer. This is necessary because of certain dialectal differences which sometimes affect usages. In other words, it is safe to say that certain words that exist in one dialect may be absent in another. As such there might be certain variations regarding the translations. This, of course, was the major challenge that the present researcher encountered during the translation. The translations were certified by two experts as indicated earlier.

3.2 Method of Data Analysis

Considering the facts that the Idiomsand Proverbsused in the two texts under study are many, it is not possible toanalyse and describe them all in a single study like this. As such this study adopts the insight of the projection theory. Adejare (1992:4) cited in Hellandendu (2008) argues that the notion of the projection theory must be applied during the process of any analysis in order to avoid the need to analyze every linguistic structure/element. The notion projection theory holds that in a text the linguistic structure conveying the message projected at different levels would be

evenly distributed throughout the text. The application of the notion projection theory would be useful in this study because of the numerous pages as well as such linguistic elements that run across the text considered for description.

Firth (1957) model covers the following selected analysis categories, and subsequent discussion of data that comprises:

- **Substance** - This has to do with the raw material with which the language stretches are constructed such as sound in speech (phonic) and alphabet in writing (graphic). However, this (substance) is for the purpose of highlighting the theory as a whole, but is of less significance here, since the analysis will be based on words and sentences.
- **Form** - Form has to do with the vocal or words in a language and how to form sentences. The Idioms and Proverbs uttered by the characters in the texts are in phrases, clauses and sentences form. They constitute the form. Each of the linguistic units (words, phrases, clauses and sentences) has meaning when considered in isolation (lexical), which may or may not change when used in association with other units in a given context or situation. Therefore, the lexical literal analysis of the individual content words will come first (their literal meaning) and then followed with the grammatical analysis of every unit or fragment that makes up the ultimate stretches (phrases, clauses and sentences) of Idioms and Proverbs.
- **Context** - Context refers to the environment of use (of the Idioms and Proverbs). In the present study's analysis, contexts are of two levels - the Immediate Context (IC) and the Wider Context (WC). The Immediate Context is a micro-context in

which the Idiomor Proverbis used. The Wider Context deals with the socio-cultural or ideological nuances underlying language use. It includes anything in the past experiences of the speaker/writer that leads to the choice of a particular expression as well as anything in the past experiences of the listener/hearer that leads him to interpret the uttered language the way he does.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION

4.0 Introduction

This chapter focuses on data presentation, analysis and discussion. First, it starts by presenting the analysis of the thirty idioms, and later followed by that of the thirty proverbs. While analyzing every idiom or proverb in the two texts understudy, the English versions (of the idiom or proverb) are given and subsequently their Hausa equivalents. Other components in the analysis include the lexical (literal) interpretation, the grammatical analysis as well the immediate and wider Linguisticanalysis of each idiomatic or proverbial expression selected.

4.1 Presentation and Analysis of Data

4.1.1 Idioms

1) Idiom: Any chance he can get to improve his earnings and stop him from going under is a welcome straw to clutch at. **When an opportunity comes his way, he will gladly seize it even if it were a naked sword**. *(LA: p. 31)*

Hausa Equivalent: Idan dama ta zo zai kama ya riqe ko da bakin takobi ne.

Lexical Analysis

An “opportunity” here is a noun derived from the adjective “opportune”. It means a favourable time, occasion or set of circumstances for doing something. To come one’s way is to come to terms with it. Seizing an opportunity is as good as making use of it. A naked sword is a dangerous instrument likely to wound a person that catches it recklessly.

Grammatical

The Idiom begins with an adverbial clause of time, ‘when an opportunity comes his way’. The relative pronoun, ‘when’ introduces the structure, making it to be a subordinate clause, which ultimately, introduces the main clause. There is the use of third person pronoun ‘he’, referring to the person in question (Audi Adam). The auxiliary verb, ‘will’, introduces the predicate. The verb, ‘seize’, is not used in single but occurred with an adverb, ‘gladly’ thereby modifying it. The impersonal pronoun ‘it’ stands for the noun ‘opportunity’, which serves as the subject of talk. The sentence which bears the Idiom has a complex structure, consisting of the components discussed above, and it is a declarative one.

Immediate Context

This Idiomatic expression is employed to describe the pathetic and unbearable life, which protagonist of the novel, Audi Adam, Uwani’s husband, is subjected to. The Idiom explores the hand to mouth life the man is subjected to and his struggle to adjust to the demands of life. The Idiomlamentsthe household’s burdens, which cut across fending for the whole family (feeding, clothing, medication), the maintenance of his old VW Beetle and his ever-pressing needs to purchase reading material, with the continuous rise of inflation, as well as the young man’s need for a regular supply of cash “to stay afloat” and avoid falling under the swelling waters of despondency. The use of this Idiom is common to people in unbearable situations in a typical Hausa society in the quest for emancipation. So, its use in the novel is cultural.

Wider Context

The meaning of the Idiom is figurative and the situation the addressee is in is important, because it cannot be used in another context apart from this. This is because there must be a synergy between an Idiom and the environment that warrants the use of theIdiom.We could deduce from the Idiom that anybody engulfed by such challenges would not hesitate to utilize whatever opportunity (material or otherwise) he can get to improve his living condition, irrespective of any consequences the acceptance is likely to result (whatever temptations or difficulties one is likely to taste in the admission of the chance). By implication, his case proves that he is a man of limited means. So, seizing an opportunity even if it were a naked sword entails making use of a chance even if one is to face any form of emasculation or incarceration, as far as his desire is satisfied. The word 'sword' being used here connotes possible danger(s) that may befall the person.

2) Idiom: Her style of etiquette, her handling, Idiomatically speaking, **Like a consumer of the gruel, of the ladle** – her manner of receiving, an indication of the new morality, of the vulgar dispensation with prudery, has taken him aback. (LA: p. 34)

Hausa Equivalent: Ta sha kunu.

Lexical Analysis

The word "consumer" is a noun derived from a verb 'consume' – meaning to eat or drink. Consumer refers to a person that eats or drinks something, particularly food or anything liquid. A gruel (a noun) is a simple dish made of oats, millet, corn, etc. boiled in milk or water. Ladle (noun) refers to a large deep spoon with a long

handle used for serving or transferring liquid (gruel). The ladle is used to impliedly serve the taker or consumer the gruel into his mouth.

Grammatical

The statement begins with ‘like’, a verb showing comparison, and then followed by a noun phrase, “a consumer of the gruel”, which the word ‘like’ is used to link with the final part of the construction. The comma is also used to separate the opening noun phrase with object of the sentence, which is introduced by a preposition ‘of’ to make the final part (structure) a prepositional phrase. The whole structure cannot be seen to be a complete sentence, but it is rather a fragment (a subordinate clause) employed for an apt description of someone.

Immediate Context

This Idiom is uttered by Audi Adam to describe his hostess (Tabawa), Sharrif Hassan’s wife, when he pays them a visit to sign a private teaching contract with them. The expression is used to depict the kind of reception Audi receives from Hassan’s wife before her husband arrives. A consumer of gruel, especially one served with a ladle, must have not only his mouth closed, but also the whole face has to confirm that. This is particularly when the gruel is hot and of a large quantity. Such people look sad, dejected, unfriendly and difficult to predict.

The expression in this content means that somebody appears indecently before someone, or receives somebody unwearyingly with a frownor in a depressed and dejected look. Affluence, a tantalizing display of power went into Tabawa’s head, hence, she treats their guest (Audi) with great condescension. She is poised to engage

him in the deal in spite of her husband's absence. The Idiom is rendered in form of a phrase or simply a subordinate clause instead. This agrees with the findings of Palmer (1991), who based his classification of Idioms as collocational, phrasal and partial Idioms.

Wider Context

The Idiom makes a point about the happenings in human society. It shows that power and affluence make someone behave arrogantly, particularly in his dealings with others. It is the position that Mrs Hassan finds herself that makes her exhibit some unlawful ignoble behaviour. Despite her age, she still finds pleasure in displaying her glamour. It is uncommon in a typical Hausa society to come across people (male and female), because of wealth, displaying certain youthful behaviors brought about by westernization. Power and affluence make such people look down on others and treat them lackadaisically as if they are not humans. This is true of some politicians, rich people or people intoxicated with power. Such persons are equally taken care of by the expression. The same Idiom may not apply in another culture as pointed out by Stuckey (2013) that Idioms are culture dependent. Such a scenario may be described differently in different societies.

3) Idiom: Filial duty prevented him from putting up a stiff protest against the marriage. **The two arms of the family are now at daggers drawn.** Audi looks forward to the time when they will come to a head. (LA: p. 58)

Hausa Equivalent: Akwai takun saqa a tsakanin gidajen biyu.

Lexical Analysis:

The word "arms" here is used as a noun referring to a division or branch of a family, community or clan. A family refers to a group consisting of one or two parents and their children. It could be a unit but encapsulating so many. A dagger, on the other hand, is short pointed knife used as a weapon. Drawn here means the act of looking worriedly.

Grammatical

The Idiom has a simple structure (uttered in a simple or single clause sentence). The first part of the sentence consists of a noun phrase, 'The two arms of the family'. The verb to, 'are' serves, as the main verb of the structure, thereby introducing the whole predicator element(s). The final element, 'at daggers drawn' (a prepositional phrase), completes the action of the subject, 'the family', which is depicted in the form of a noun phrase. To be at daggers drawn is a negative state. The noun phrase, 'the two arms of the family' signifies two different enclaves. The whole structure is non-compositional semantically, but uttered in a declarative form to convey an important message.

Immediate Context

Kamal uses this Idiom to describe the impression that his protagonist, Audi Adam, holds about the two families, one of which he belongs to when faced with issues of intermarriage between the two. It is a commonplace a family is a setting which allows for peaceful coexistence of its members. Similarly, the same peace is expected to prevail among units or families. A family or families may be at disagreement when such a peace is flouted or breached, an act which precipitates acrimonious moments. A dagger is a very harmful and dangerous weapon that can be used to wound or ultimately terminate someone's life. A worried person can use it to stab out of annoyance, even somebody close to him.

Therefore, the expression, "The two arms of the family are now at daggers drawn" in this context means two families are in a state of serious or conflict or disagreement. The situation that if not carefully and tactfully managed, may lead to unprecedented moments. That is, the relationship will be sour, nasty, intolerable, ugly and pathetic, a situation which Audi Adam fears and is mindful of. To be at daggers drawn with someone is to be at loggerheads, depicting a misunderstanding and not to come to terms with one another. There is, therefore, a touch of creativity here as it was pointed out by Okoye & Amandi (2012) in his study. The use of daggers drawn aptly here to mean a lot demonstrate a sense of creativity. An Idiomis a creative use of language.

Wider Context

There is nothing unusual for someone to be in disagreement with another person, since every person has his ideology and perception of things. But what is

important is for the two sides to come to a head at a point. It is sometimes possible for matters to degenerate or get out of hand, but such squabbles or misunderstandings have to be amicably settled for ultimate peace to prevail.

In most societies, Hausa in particular, people have their differences. You can be at daggers drawn when you selfishly raise your superiority over someone, or fail to respect such a person as a human being entitled to whatever opinion he holds. One can also be in a state of disagreement with the whole society when such a person holds no respect for the people and cultural norms of that society. Audi knows the importance of peace, trust, respect for one another, cooperation, etc. Hence he does not like to gamble with it. A society or family whose members are at loggerheads is absolutely far from the indices or indicators of development.

4) Idiom: **"You have taken a firm grip of the ground** he adds, resorting to the Idiom, meaning his friend is comfortable. (LA: p. 75)

Hausa Equivalent: Ka kama qasa ka/haxu.

Lexical Analysis

The word "grip" is a noun which means to take and keep a firm hold of something or somebody; or to control or have power over something. "Firm", on the other hand, is an adjective which means strongly and without shaking, while "ground" refers to the solid surface of the earth. It can, therefore, be said that one holds the ground tightly, having strong footing.

Grammatical

Bala, Audi's friend, rendered this Idiom informally. There is the use of the second person personal pronoun 'you' to represent 'Audi', to whom the Idiom is directed. The word 'have' serves as an auxiliary verb, helping the main verb, taken, which indicates past participle form; thereby rendering the structure to be in the present perfect tense (non-progressive). The subject of the sentence is a single one accompanied by the noun phrase 'firm grip'. The indefinite article serves as a determiner, introducing the prepositional phrase, 'of the ground', which serves as the object of the sentence. A firm grip of ground is synonymous to walking on a tight and unshaking rope.

Immediate Context

This Idiom is uttered by Bala, Audi's friend, who calls at his house. It is usually a foot that holds up to the ground. If one's legs are strong enough to take a grip of the earth, the tendency is that such a person is free from falling down. The Idiom in this context means Audi is comfortable or enjoying the life he and his family are leading. This expression, in other words, means Audi is living a marvellous and flamboyant life that is free of any difficulties. The meaning of this Idiom, like others is contextually influenced, as pointed out by Banjo et al (2011) in his study that context determines the Idiom we use.

Wider context

The expression, "You have taken a firm grip of the ground" is commonly used in Hausa community in two senses either to address a person that is living comfortably and enjoying his life or to ironically refer to a person that is suffering (not above the

poverty level) simply to tease that person. Most often, this Idiom is addressed to a person who is believed to have excelled in worldly affairs. To take a firm grip of the ground entails one's ability to enjoy worldly and materialistic pleasures. Thus, the expression can be directed to those described by the English Idiom, "who have silver spoon in their month". Audi (the protagonist of the novel), in this regard, is one of such people.

In another perspective, the expression can be directed to an individual who has excelled to some extent, not necessarily in worldly gain, but in all other human endeavors, be it social, educational, economic, political, etc. Therefore, the Idiom has so many applications, depending upon the context.

5) Idiom: Idiomatically, **Audi puts his nose up at the donkey's holiday**,or postponing more pressing work until some other time, which is like a donkey standing still with the load still tied up on its back. (LA: p. 205).

Hausa Equivalent: Audi yana hutun jaki da kaya.

Lexical Analysis:

A nose (noun) is the part of a face above the mouth, used for breathing and for smelling things. A donkey is an animal of the horse family, with short legs and long ears capable of carrying a heavy load, transporting it from one place to another. Whereas the word 'holiday' refers to a period of time away from work, used especially for travel or rest.

Grammatical

The sentence opens up with a single subject, ‘Audi’, which is then followed by a predicate, ‘puts his nose up’ making the structure a complete clause. The predicate is introduced by the word ‘put’, with an inflectional element ‘–s’ to signify 3rd person masculine. It is then followed by ‘his nose’, a subject complement, plus a preposition, ‘up’. The clause is later followed by a subordinating prepositional phrase, ‘at the donkey’s holiday’ which finalizes it.

Immediate Context

The writer uses this Idiom to avail the reader the opportunity to have a look at the tedious as well as stressful academic engagements that the protagonist (Audi Adam) of the novel is saddled with. A donkey is known to be a very strong and enduring creature. It is made to carry load on its back that a group of humans are incapable of carrying. In fact, a donkey is a symbol of hard work, endurance, strength and a heavy load carrier. It can withstand/resist any fatigue it is subjected to. A human being having such characteristics is in some context referred to as a donkey.

For Audi to put his nose up at the donkey’s holiday is to jettison or shelve more pressing work until some other time. However, by delaying other works (most taxing or pressing) like marking, Audi is delaying some other works which he must also attend to. For a person to put aside an assignment or to unnecessarily procrastinate is still an added burden that he must accomplishlater. When a donkey is made to bear a load, its decision to rest while carrying that load on its back is a worrisome decision. It is even better to be in a motion as a relief than to stand still or lie down with the load on its back. The use of this Idiom in this context makes one to accept the position of

Arnold (2008). In his study, the use of an Idiom makes someone “to think outside the box”, i.e. that is to think deeply as there is no logical connection between an Idiom and what it means.

Wider Context

In real life situations, a donkey is very strong and capable of carrying heavy loadson its back. In Hausa society, people use it to carry their farm produce home. A more serious load that a donkey is to carry on its back and bear it home is loose sand and blocks made up of such sand, which are terribly heavier. So, a person overstretched with bulk of work he must discharge can be compared with a donkey in terms of strength. In a situation whereby such a person decides to either put aside the work completely or some portion of it until some other time in the name of taking a rest is not different from the donkey that stops moving while bearing a load on its back. Such a person is deceiving himself either consciously or unconsciously. It is important that one attends to any necessary works squarely, no matter the stress, so that he can ultimately have perfect rest physically and psychologically.

6) Idiom: …. Is it yours or mine? **I know Alhaji Maikano like I know hunger in my belly**: he and I grew up together before we parted ways. (LA: p. 257)

Hausa Equivalent: Na san shi kamar yadda na san yunwar cikina

Lexical

"To know" means to have something in one's mind or memory as a result of experience, learning or being given information. On the other hand, hunger refers to the state of not having enough to eat or lack of food while belly is the part of the body between the chest and the legs, containing the stomach, bowels, etc.

Grammatical

The sentence starts with a 1st person personal pronoun 'I' then followed by the verb, know' with some ellipses, denoting that certain information which may not necessarily be vital is missing, thereby making the first structure incomplete, a clause (having only a subject and a verb). The word 'like', which is a comparison verb, is used to introduce another structure, 'like I know hunger in my belly', which is a subordinate clause upon which the opening subordinating clause. The second structure is also introduced by a first person personal pronoun referring to the same subject like in the first structure. The same word, 'know', like in the first structure also, serves as a predicator element introducing the noun 'hunger' and a prepositional phrase, 'in my belly', in which the preposition, 'in' describes a noun 'belly'. The sentence has a complex structure, even though a vital information is withheld in the opening structure which of course should be a 'noun'.

Immediate Context

This Idiom is rendered by Jadda, an elderly man to his wife, Maiyari, when the duo discuss how to approach some people regarding Audi's marriage to Uwani. It is common knowledge that hunger is a state that is identified with the human belly, the human biological bag that carries some content, usually food. Hunger is the same as lacking food or any substance in one's stomach. The owner of the belly feels and experiences hunger more than any other person, no matter how close such a person is to the victim. The sufferer knows better his condition and that of his belly than an

onlooker that knows very little. This corresponds to the Hausa adage, “The owner of a beard enjoys the shade it gives more than anybody”.

The expression in this context means that Jadda knows Alhaji Maikano very well much more than any other person. When one knows someone very well about, his youthful age, his manners, his track records, his likes and dislikes, such expression applies. Jadda and Alhaji Maikano grew up together.As such, he knows him like he knows himself and can better tell about him than any other person. He cites this Idiom to caution Maiyari not to open up in Alhaji’s presence when she gets to meet his wife.

Wider Context

This expression is commonly and satisfactorily used in Hausa society when someone has some information regarding somebody or something more than any other person. Hunger drastically perpetuates in the belly of the suffer to the extent that no other person bears its consequences than him. As such, no one can best describe its troubles than the belly owner. Generally, the expression is employed in Hausa community in a situation whereby somebody has a firsthand, true or untainted information pertaining anything. He has an unquestionable knowledge about what is in question. The use of this Idiom here, therefore, justifies Stukey’s (2013) position that learning to use Idioms expands comprehension skills for figurative language as well as helping one to think widely and deeply.

7) Idiom: …-and the two other men choose not to keep him abreast of the story of Yaro. **A bird of rare plumage,** he makes his fortune by giving loans on high interest rates … **(LA: p. 174)**

Hausa Equivalent: Quzajje mai qashin tsiya.

Lexical

The word "bird" is a noun referring to a particular creature covered with feathers with two wings and two legs. Most birds can fly. The word "rare", on the other hand, is an adjective, referring to a state of being one and only a few that exist. Plumage is a noun referring to the feathers covering a bird's body.

Grammatical

This statement has an incomplete structure, making it a noun phrase. The structure is introduced by an indefinite article 'a', followed by a noun (bird). The complex subject 'a bird' is latter followed by another structure, introduced by a preposition (of) 'of rare plumage', which itself has a prepositional phrase structure, describing the subject 'bird'. We can thus say that the entire structure is grammatically a noun phrase.

Immediate Context

The writer uses this Idiom to describe to one of the three callers (Jadda, Shuke and M. Lallan) Yero's (the loangiver) rigid, exploitative wickedness and uncompromising and unimpressive attitude regarding his dealings with clients or debtors. It is an undeniable fact that feathers add not only size to a bird but also beauty and attraction. Birds without feather look clumsy, unattractive. A bird of rare plumage is the one that does not have enough feathers covering its body. This, therefore, makes

it not to attract people's interests. The expression in this context means that because of his wickedness people, especially his clients, do not see anything good in him and his properties. His exploitative ideology galvanizes people's disrespect or lack of recognition. In other words, his comparison with a bird of rare plumage is to connote lack of dignity and regard in the eyes of the people to the extent that no one picks interest in him and his belongings.

Wider Context

Kamal renders this expression to depict the bad image that people hold of the wealthy man, who facially symbolizes a man of God but in the bottom of his heart is evil. A peacock is attractive and loved because of its beautiful feathers. It would not have been good looking if not created with feathers, or that its feathers had been removed. Yaro could have been a loved one if people had seen something beautiful in him. Here, a reference is made to a moral beauty that normally attracts and wins people's respect and love.

Irrespective of one's position, age, possessed worldly materials, recognition is bestowed in him by people only if he is kind to them. Yaro is disliked because of his unimpressive doings. So, a person in a typical Hausa society is likened to a bird of rare plumage (feathers) when people do not see anything good in such a person or when he is ungodly. This Idiom is rendered in form of a phrase. Therefore, it falls within one of the three classes identified by Palmer (1991) - phrasal Idiom.

8)Idiom: Once a debtor makes eye-contact, he is able to look away only after, Idiomatically speaking, **the hands of the leper and those of the blind man touch. (LA: p. 174)**

Hausa Equivalent: Hannun kuturu da na makaho.

Lexical

A leper is a person who suffers from leprosy, an infectious disease causing painful white patches to appear on the skin, destroying the nerves and fingers. A blind man is a person whose eyes cannot see; his sight is affected to the extent that he cannot view anything. In this case, it means the hands of the leper and that of the blind man strike each other.

Grammatical

This statement has a complex clause structure. It starts with a determiner (a definite article) 'the' which introduces the first subject (noun) of the initial structure. There is the presence of the preposition, 'of', which links together the first noun phrase, 'the hands', and the second noun phrase, 'the leper', serving as the subject in the first structure. There also comes a conjunction word, 'and', which connects the opening structure with the subsequent one 'those of the blindman'. The second structure begins with a demonstrative pronoun, 'those'. Another preposition, 'of', is also used to connect the initial pronoun to the second noun phrase 'the blind man'. Finally, there is the use of the simple form of the verb, 'touch', which indicates the action performed by the duo. The verb is a transitive one, since it does not carry any object.

Immediate Context

This Idiom is artistically rendered by the writer to offer a characteristic description of Yaro (one of the characters) who is said to have made a fortune by giving loans to people on high interest rates. The Idiom presents the notion of disagreement and distrust that abound between the two parties labeled as a leper, representing Yaro (the wealthy man), and a blind man, representing the debtors (Shuke, Jadda and Audi). The expression in this context means one cannot ascertain how exploitative and tyrannical Yaro (the wealth man) is unless such a person benefited from his loan. The impression he gives people is that of a complete gentleman. His stamped forehead (a deeply embossed mark) can easily mislead a helpless debtor that he is dealing with a man of God who cares to render help. But the reverse is, however, the case. Anybody who benefited from his loan will not be willing to hold any affair with him again.

Wider Context

The Idiom expresses the complete distrust that emanates from previous encounters between the two opposing parties (a leper and a blind man), which leads to a rat and cat relationship. The blind man believes that he is not being cheated only by catching hold of something but not the leper's stump alone. First, Yaro deceives people by giving them a religious impression. Secondly, the interest rates he overcharges are a clear indication of his exploitative nature.

In another vein, the Idiom applies also in a situation whereby because of the distrust that one holds about the other, an exchange of property between the two

opposing parties is done simultaneous. That, as the “blind man” presents and collects the material, the “leper” too presents his and collects. This is for the fear that one would refuse to hand in his after collecting that of the other. Here, the creative use of an Idiom can be as certain as one of the attributes of Idioms as established by Okoye & Amandi (2012) in his study.

9)Idiom: For a consolation, the teacher of English sees the half-baked handling of the films as warning sign that, Idiomatically speaking, **for one to make a name for himself, he must turn the night mad.** (LA: p. 208).

Hausa Equivalent: Dole mutum ya vata hankalin dare domin ya yi suna.

Lexical

Name is a word or words by which a person or an animal, a place or thing is known as spoken to or about. To make a name means to become popular. Night, on the other hand, is the time for darkness in each of the number of hours of the day. To turn the night mad is to do something contrary to what is being done at night (sleepless night).

Grammatical

This sentence is structurally a complex sentence, consisting of one initial subordinate clause. ‘For one to make a name for himself’ and final independent or principal clause, ‘he must turn the nigh mad’. The subordinate clause opens up with a preposition, ‘for’, and then followed by the subject, ‘one’, which is a pronominal (determiner), serving as the subject. There is the use of the infinitive form, ‘to make’, signifying action and then followed by a determiner (an indefinite article) which introduces the noun, ‘name’. There also comes a preposition, ‘for’ which connects the

noun, name', to the reflexive pronoun, 'himself', thereby sending the action of the verb back to the doer.

The independent or principal clause begins with a third person personal pronoun, 'he', serving as the subject of the sentence, then followed by a compulsion modal auxiliary verb 'must', which helps introduce the verb, 'turn', (the main) verb of the sentence. There is also the use of the phrase, 'the night', signifying the recipient (object) of the action. The clause ends with the adjective, 'mad', serving as object complement.

Immediate Context

Audi utters this Idiom as he compares film-making with writing, with the latter being more tasking, more demanding and more stressful than the former. The night is usually dark and people use it as the time to rest, relax and sleep, having performed certain works during the daytime. To turn it mad in this sense is as good as using it for another thing apart from sleep. To use it for another thing else requires a lot of courage, commitment, perseverance, etc. which can only be tolerated by a fearless and courageous person of unrelenting effort. Therefore, such a person becomes a hero.

The expression in this context means for one to secure honour, popularity and great achievements in the world, such a person must eschew excessive sleep in the night and endeavor to do what will bring fame. If a person wants to get popularity educationally or that he wants his name to be remembered as an icon, for instance, he has to read hard even through the nighttimes. A person becomes great only when he is determined, courageous and patient. To execute these qualities, which are difficult to

possess in order to excel, is as good as turning the night mad.It requires unrelenting devotion.

Wider Context

This expression reveals a generally agreed statement that a lazy person cannot become great in life. For one to become popular, great, etc. such a person must be of absolute courage, hardwork, perseverance, commitment, determination and patience. As the goes the saying "Good things do not come easily", one has to work tirelessly and sleeplessly for his mission to be accomplished. Audi turns the night mad by subscribing to the principles of diligence and perseverance and by spending more time at his writing desk, as well as patiently fine tuning the output that he has on paper until he passes the mark. The Idiom stresses also that one has to strive a lot and withstand all the rigors before he gets what he is aspiring for. Therefore, industry in struggle brings success and fame in all human affairs. The use of this Idiom here vindicates Obiageli (2010) findings regarding the fixed nature of an Idiom. Night is used by the author, and can never be substitutes with 'day'.

10) Idiom: "You interesting Uwani to Audi and me**hitting Dijengala's stomach to hear what she'd say about it**."(LA: p. 257)

Hausa Equivalent: Ya bugi cikin Dijen Gala.

Lexical Analysis:

Hitting means striking somebody with the head or an object held in the hand. Stomach refers to an organ of the body like a bag, into which food passes when swallowed and in which it starts with injection of ptyalin in the mouth before digestion takes place. To hit someone's stomach is to strike, or Kiok it with either a

hand, leg or an object. What results is either severe pain or one vomits what is inside the stomach.

Grammatical

This Idiom is introduced by some ellipses, meaning that certain unwanted information is left out. The structure begins with ‘me’, which is a personal pronoun is usually coming as object of a verb or preposition. But, here it is used before the main verb ‘hitting’ to signify the speaker. Dijangala is a noun representing the third party, who is to be contacted by the speaker. The author deliberately uses ‘hitting’ as opposed to the desirable terms like ‘contacting’, ‘asking’ etc. There is the use of ‘stomach’, also a noun (serving as an object) plus ‘to hear’, which is an infinitive form of the word ‘hear’. The final part of the structure, ‘what she’d say about it’, is a subordinate clause (a noun clause) serving as complement of the subject. The structure has a rhetorical question pattern; even though no question mark is used.

Immediate Context:

Maiyari, Jadda’s wife, renders this Idiom when conversing with her husband at home regarding Uwani’s marriage to Audi. The duo have strategized to see to the eventual actualization of the marriage, with each having a role to play. A stomach is truly a very sensitive organ that stores so many things eatable apart from the other organs it bears. One can never view its content because it lacks any transparency. But when it is struck, it releases or vomits what it contains for everyone to view. And possibly some pain results.

Artistically, the expression does not mean to kick or strike it, but rather to cajole someone to voice out or leak some information needed, or something an opinion that was not heard before. Dijengala decides not to say a word since the marriage news started to spread out. Maiyari and her husband, Jadda, are keen to know Dije's reaction or position regarding the intended marriage.

Wider Context

Naturally, some people are born to keep things to themselves either for fear of what it is likely to yield or that they are simply introverts – unwilling to take part in anything that is to do with others. However, others are a direct opposite – information mongers, too inquisitive and extrovert. The expression can be applied in a situation in which one is cajoled to expose or make any hidden information public, or to the consumption of others. It can also be applicable in a situation where someone is deceived to commit himself by leaking either his personal affair or that of others to someone. Information mongers are shun by people refusing to talk in their presence in a Hausa community. Like many other Idioms, the principle of non-compositionality emphasized by Okoye & Amandi (2012) is established (meaning outside the structure). The unchanging nature of words of Idiom as discovered by Xiuzhi (2010) and Newman (2000) becomes a reality, because none of the words can be substituted.

11) Idiom: "I am not going to get involved. After all, Dijengala will point a finger at me and call me **a piece of potash, the chief ingredient for causing it to happen**". (LA: p. 259)

Hausa Equivalent: Kanwa uwar gami.

Lexical

Potash is a chemical containing potassium used to improve soil fertility for farming, and to make soap. An ingredient is one of many things that make up something or cause something to happen, especially food. The chief ingredient is the principal, major one, without which the food will not result or be possibly cooked. Therefore, potash is a major ingredient in cooking food, particularly soup.

Grammatical

This is a simple sentence consisting of two adjectival phrases, 'A piece of potash' and 'the chief ingredient', serving as the subject of the sentence. The second structure, 'the chief ingredient' may also serve as subject complement. The two phrases are introduced by two determiners. For instance, the first phrase, 'A piece of potash', begins with a determiner (indefinite article), 'a', and then followed by the adjective, 'piece'. There also comes a prepositional phrase like structure in which the preposition, 'of', is accompanied by noun, 'potash', to represent the subject. The second phrase begins with a determiner (definite article), 'the', and then followed by the adjective, 'chief', plus the noun, 'ingredient'. The later may also serve as complement of the former structure. The main verb, 'causing', is introduced by the preposition, 'for', plus the impersonal pronoun, 'it', with an infinite verb form, 'to happen'.

Immediate Context

The matron renders this Idiom to a group of women to exonerate herself from the possible blame likely to be labeled against her regarding Audi's marriage to Uwani. Potash controls the function of the various ingredients that are put together in a soup by neutralizing each of them to the desired taste. Most often a soup in which potash is not injected is likely not to give a pleasant and delicious aroma, and may be difficult to preserve longer.

The expression in this context means anybody that plays a significant role in the actualization of Audi's marriage. In other words, a person is said to be a piece of potash, the chief ingredient, for causing something to happen if such a person champions the cause of an event. Such a person, especially in marriage, can never be free from the condemnation of the senior wife, her friends and other relations by and large. The matron decides to sit on the fence so as to be free from the wrath of the senior wife and others in her solidarity and homage. Therefore, the object 'potash' is creatively used here. As such, one finds the position of Stuckey (2009) clear. That is knowing Idioms is essential to understand spoken and written language 'potash' is metaphorically employed in this context.

Wider Context

In Hausa community, the Idiom is usually addressed to a person who is very instrumental, usually very talkative, and tends to interfere in every people's affairs, showing that he is an all-knower. This expression is rendered at people of such manners because potash serves many purposes, ranging from farming to the

consumption level in a soup. This kind of people enter into any affair so long as it requireswords of mouth to make things happen either good or bad. Such people are avoided or ignored for their deeds, especially the unpleasant ones. The Idiom can also be used to refer to anything that serves as many purposes as possible, like does a piece of potash.

12)Idiom: "It appears he thinks that he can interest me in the girl best through my mother, but, Idiomatically speaking, **his mouth bites at a piece of excrement**." (LA: p. 267)

Hausa Equivalent: Bakinsa ya sari xanyen kashi.

Lexical

The word "mouth" is a noun referring to the opening through which humans and animals take in food, and/or the space behind this containing the teeth, tongue, etc. The word "bite", on the other hand, is a verb, meaning an act of cutting into something with the teeth. Excrement is solid waste matter passed from the body through the bowels or anus.

Grammatical

This sentence is a simple, declarative one. It begins with an object personal pronoun (His) with a noun (mouth), to yield a possessive structure serving as the subject of the sentence. The structure may be represented by an impersonal pronouns, 'it'. The main verb of the sentence is 'bite' plus an inflectional morpheme '-s' (an affix) to form third person. This is then followed by a prepositional phrase, 'at a piece of excrement'. The prepositional phrase structure is made up of a preposition 'at' accompanied by an indefinite article 'a' plus an adjective, 'piece'. The final noun in

the structure, ‘excrement’ is connected to the rest part of the structure by another preposition, ‘of’, which makes it to look like another prepositional phrase, ‘of excrement’.

Immediate Context

Audi Adam (the teacher of English) renders this Idiom when discussing his proposed marriage to Uwani with his wife, Dijengala. He is uncomfortable with the way Jadda, the elderly man he tricked to get his oil money back, reached out to discuss the issue with Audi’s mother without being directed. It is a common place knowledge that there is not any connection between a mouth and excrement. Excrement is released through the anus after the mouth has swallowed the food for sometime. Similarly, a normal person does not bite, chew and swallow waste, because it is dangerous to his health. Only some animals (like pigs) and madmen (the insane) that are seriously abnormal do eat it. So, for a human mouth to bite and swallow excrement is absolutely unusual.

What the expression means in this context is a prayer that Audi is making for Jadda not to succeed or fail in all his moves regarding the marriage. One’s mouth bites excrement when all he hopes or agitates for, plans, advocates, etc. is aborted or becomes futile, unsuccessful or simply fails to happen or materialized. The expression is uttered when one hopes and prays for failure. Audi wants Jadda to fail in his moves or simply he is not in support of what Jadda is doing.

Wider context

Even though Kamal uses the Idiom in relation to a marriage struggle, it could also be employed in any other contexts when failure or lack of success is prioritized or prayed for. When people in a typical Hausa society are against or not in support of an issue, such a statement is made to depict lack of support towards an issue. It can also be a prayer for one not to succeed in his effort or whatever struggle such a person engages in. here, creativity, thorough meditation, using context to deduce meaning as pointed out by Okoye & Amandi (2012), Arnold et al (2008), Banjo et al (2011) and Murthy (2007) are fundamental in the analysis of this particular Idiom and many others in the study.

13) Idiom: … Audu makes up his mind to tackle his uncle by, Idiomatically, **confronting him with light in return for the darkness** the elderly man had resorted to in dealing with him. (LA: p. 272).

Hausa Equivalent: Audi ya yi nufin fuskantarsa da dare kamar yadda ya yi masa da rana.

Lexical

Confronting refers to the act of facing and dealing with somebody, a problem or difficulty. Whereas light (a noun) refers to the natural force that makes something visible. Darkness (a noun) enlarges upon the state of being dark (the absence of light). To return it means to bring, give, put or send something back. So, Audi sends something back to the elderly man (Jadda).

Grammatical

This structure does not have complete conventional sentence pattern; rather it has a verb phrase structure because it starts with the verb, ‘confront’, plus additional ‘ing’ as head of the unit. There is also the use of ‘him’, an object personal pronoun

serving as object. There is again the use of triple prepositional phrase; with light, ‘in return’ and ‘for the darkness’ which help complete the structure. Therefore, this Idiomis rendered in form of a phrasal verb structure, because it lacks a subject to complete it to a sentence.

Immediate Context

This Idiom is employed by the writer to show the way and manner Audi (the teacher of English) deals with Jadda in return of the unpleasant treatment the former gives him. Jadda deliberately refuses to pay Audi back his oil money, but he tricks him and gets it back. It is expected that one reciprocates (to get back the same) every gesture extended to him by someone simply by being kind to that person also. This is commensurate to the saying that, “Every good turn deserves another”. The word “light” here symbolizes or connotesa good gesture, while darkness is a direct opposite depicting an unpleasant, dejected and unprecedented moment. Nobody wants darkness because it also connotes illiteracy, un-civilization, horror, etc. What can be discerned from the Idioms above is there is no room for substitute ‘light’ with ‘darkness’ and vice-versa. Any attempt will render the Idiom monotonous. Similarly, any reckless attempt to substitute or change the position of the two key words may result in different meaning as shown by Saaed (2003) in his study of Idioms.

The expression in this context means to pay someone back in his own coins, i.e. by reacting rudely, uncompromisingly and rigidly in order to retaliate. Audi fails to respect the age of Jadda because of his unkindness and, therefore, tricks him to get back his money. It could have been light for light if Jadda had paid Audi his money

back amicably. But it is now darkness in return for the light offered. It is within the right of the individual victim to embrace forbearance or demand restitution like in the case of Audi Adam.

Wider Context

It is a common belief, religiously and culturally, that one shows kindness, respect and tolerance to someone who has hitherto shown the same. This allows for trust and respect, as well as peaceful and harmonious coexistence among people in a society. Hausa society is not an exception. However, it is very difficult for a person cheated by someone to be kind to such person (the cheater), though some religions advocate that. The common belief is that you take back to the owner anything you barrow from him. And that when you are kind to someone, the entailment is that he too would be kind to you, and vice-versa. Jadda is guilty of unkindness, hence he deserves the treatment given to him by Audi. There is no moral justification of someone to disregard the honour done to him by another person. A person of such behavior is utterly condemned, disrespected and untrusted.

14) Idiom: "…, that the most dutiful wife or wives are those most likely to attract their husbands' attention much more than the disrespectful wife **lacking that of the eye**, or, in other words, humanity." (LA: p. 282)

Hausa Equivalent: Mata marasa ta-ido.

Lexical

The word 'lacking' is derived from a verb 'lack', meaning to be without something, or to have less than enough of something. The eye is the organ of vision, a part of the human body with which someone views the world.

Grammatical

This is the same as in the previous one. The structure is not a complete sentence, for it lacks a subject. It begins with a verb, 'lack', plus an additional '-ing' ending. There is the use of a demonstrative pronoun 'that', which introduces the final prepositional phrase structure, 'of the eye' serving as the supposed object. Therefore, the Idiom has a verb phrase structure, lacking a subject and possibly an additional verb to change it to a full clause or sentence.

Immediate Context

The writer uses the Idiom to describe the unruly behavior or attitude commonly found with human beings, particularly housewives. The expression sounds ridiculous or clumsy. This is because apart from serving as an organ of vision and an added beauty to the front of face, the human eye is uncharged with any responsibility again. However, the statement here means a state or an act of being disrespectful or an infidel, behavior commonly associated with housewives. That of the eye connotes humanity. To lack it means to be disrespectful. The author employs it to draw some contrast between those overwhelmed by absolute jealously, which prevents them from gaining their husbands' attraction and vice—versa. Defending on her extent of jealously, Dijangala can either be said to have or lack that of the eye.

Wider Context

People are naturally born to possess certain characteristics or traits that either make them good or bad. To some extent, some are conditioned by the environment (ways and manners) they have been brought up. Naturally, people of decent home

behave decently so also do women (housewives). A person lacking respect and regard for others is said be lacking that of the eye. Not only the heart, even the eyes are involved is this respect. People regard others when their eyes catch a glance of them. But indecent people never respect others even if they see them with their naked eyes. Dijengala has that of the eye because she appears composed and calm, and tolerates her husband's decision to take a second wife by hiding her jealousy to herself. So, the phrase "that of the eye" is ambiguous and its meaning is difficult to locate in a dictionary. And there is no correspondence between the phrase and what it means. The use of the Idiom is a clear example of arbitrariness as emphasized by Xiuzhili (2010). It is also a phrasal Idiom as pointed out by Palmer (1991).

15) Idiom: Dijengala looks like one struck by thunder and lightening. She tries to appear composed by attending to the child or putting up a brave face likely to strike the onlooker as displaying calmness, and trying, hopefully, to come up with a decision not likely **to roil the waters or stir up to much dust.** (LA: p. 283)

Hausa Equivalent: A xauri kashi ko a vata igiya.

Lexical

The word "roil" is a verb which according to The New Lexicon Webster's Dictionary of English Language (Delux Encyclopedia Edition) means to "to stir up sediment in (a liquid) and make it turbid" (p. 861). Alternatively, it means to pour, put something (especially water) on to another. Water is a colourless liquid that is used for drinking, washing, cooking and other things. To stir is to move a spoon or something round and round in a liquid. While dust refers to a fine dry powder consisting of tiny pieces of earth, dirt, etc. Water is usually poured on any fine dry powdered thing to stir it for various purposes.

Grammatical

This Idiom is not uttered in a complete clause form; but in a form of a prepositional phrase. The structure opens up with a preposition which is later followed by the verb, 'roil', making it an infinite form 'to roil'. There is the use of the definite article, 'the' which helps introduce the noun, 'water' which serves as the object of the sentence. There also appears a conjunction word, 'or' joining together the first structure to the second one, which is a verb phrase 'stir up the dust'. The final noun, which also serves as an object, was introduced by another determiner, 'the' making the object a complex one. Therefore, the structure is made up of two phrase – the first one a prepositional phrase while the second one is verb phrase, but taken as a single structure.

Immediate Context

This Idiom is employed by the author to describe Dije's impression about the new wife her husband is determined to marry. Even though she has had an unhappy moment when the information became public, she still made some effort to control her anger. It is an underniable fact that when too much water is poured on dry fine powder, it will turn it to a liquid of no use. Similarly, when too much dust or dry power is mixed with a water,small amount, the expected liquid is hardly to come by, or that the resultant product will be of little value. When the two are to be put together, each of equal proportion should be put to strike a balance.

The expression "to roil the waters or stir up too much dust" in this context means to overreact or commit an act that is likely to be one's detriment or disadvantage. Dije stops herself being carried away by the grief of jealously for the

fear of what negative result her action is likely to cause on her. She tries to appear composed by attending to the her child, putting a brave face and displaying calmness. She sees nothing gainful in one fighting an impossible battle-something that she lacks the audacity to stop. She prefers to act moderately and not to be consumed by grief.

Wider Context

The Idiom is satisfactorily employed to serve as caution to Dijengala, Housewives generally and by and large human beings in totality. It shows that there should always be a limit to whatever action someone commits, for fear of the likely consequences such an action may yield. The expression can fantastically apply to depict a warning against any mischievous, unwarranted sentimental action likely someone embarks on or plans to execute. One should not always exceed his limits or go beyond his borders. The Idiom, though rendered in a prepositional phrase structure, the individual words that formed the structure must remained fixed and unchangeable is pointed out by Obiageli (2010) and Okoye & Amandi (2012). We cannot say to 'roil sand", but rather "water". However, it may be a different thing in another language.

16) Idiom: As a Hausa Idiom has it, Hajjo felt on the last day at the Kano Girls Boarding School as **if to pour water on the ground and then get down and drink it up**. (HG: p. 2)

Hausa Equivalent: Kamar a zubar da ruwa a qasa a sha don murna.

Lexical

The word "pour" is a verb that literally means to allow something liquid to flow, especially downwards. In this case to allow water, which is a liquid, to flow. Ground refers to the solid surface of the earth. To get down and drink means to

prostrate, bend on the ground, surface of the earth to drink or swallow something (water).

Grammatical

This Idiom has a prepositional phrase structure consisting of many words introduced by the preposition, ‘as’ (a subordinate conjunction) which is later followed by another conjunction word ‘if’ which signifies feeling. There is the use of prepositional phrase, ‘to pour water on the ground’. The structure could also be splitted to have two different prepositional phrases ‘to pour water’ and ‘on the ground’. The second structure serves as an adverbial phrase suggesting a place (on the ground). There is the use of the conjunction word, ‘and’ which links up the prepositional phrase with the final verb phrase, ‘get down and drink it up’. In between the two structures, comes the adverb, ‘then’, referring to the time in the past or future. The final verb phrase could be broken down further to have ‘get down’, which is a phrasal verb and ‘drink it up’, as another phrasal verb consisting of three different words – ‘drink’ (verb), ‘it’ (pronoun) and ‘up’, also a preposition.

Immediate Context

This Idiom is rendered by the author himself in the early part of the novel to describe how students passing out of a school feel. Leaving school, especially at completion, is believed by candidates (students) to be a great relief. They, therefore, mark and celebrate such a moment with a barrage of remarkable festivities. It is palpable reality that to pour water, no matter how clean the ground, and bend down to drink the same is a very difficult thing. One cannot imagine the taste such water is

likely to offer the drinker. Students like Hajjo and others feel that to pour water on the ground and get down to drink it is not a difficult thing compared to the life they lead in the secondary school, because of the state happiness, anxiety, aspirations and ambitions they are full of during the graduation.

This Idiom is beautifully employed in this context to describe the extent of joy or happiness Hajjo and others are in as far as the graduation from the school is concerned. It is unusual for one to pour water on the ground and then prostrate down and drink and swallow that water for the fear of disease. But happiness and anxiety equated feeling can make the students behave as such. So, to drink water poured down is a sign, or an expression, of great joy. This Idiom is highly rated in the Hausa community.

Wider Context

In a typical Hausa society and possibly beyond, people have various ways of expressing joy, fear, anger or emotions. Some simply contain or keep it to themselves, especially responsible adults. Like it has been pointed earlier, water poured down or that flows is believed to be dirty, impure, etc. that no normal person can afford to drink it. But, out of vehement anxiety, joy, etc. some drink it as a way of celebrating success. What this connotes is that drinking such unfiltrated water and the negative consequences it is likely to result in the drinker is perceived to be lighter than remaining within the shackles of the previous moment or spot. Students over-celebrate their graduation to the level of drinking contaminated things. So, water poured on the ground is even a lighter instance. This Idiom not only applies to graduates, but also to

most people on the verge of a triumph or victory. This Idiom explores the level of happiness or joyful moment that one finds himself in. in Hausa society, one of the ways through which someone demonstrate his level of happiness over a victory is to pour water on the ground and get down to drink. This may not be the practice in other societies. Therefore, this vindicates the point raised by Okoye & Amandi (2012) that Idioms are culture dependent.

17) Idiom: Idiomatically speaking and to have a peace of mind. **Grandfather sadly rubbed water on his head.** He gave up on Bala Gano. (HG: p. 6)

Hausa Equivalent: Ya shafawa kansa ruwa.

Lexical

Water is a usually a liquid without colour, smell or taste.Though primarily meant for drinking, it is also used for other things like being, ablution, washing and many others. Rubbing means pressing a soft or liquid substance (water) on to something. Doing that sadly means doing it out of annoyance and unhappily, or out of sheer frustration.

Grammatical

This Idiom is rendered in a simple, declarative sentence. In other words, it could be said to have a single clause structure. It starts with the compound noun, 'Grandfather', which serves as the subject of the sentence. It is then followed by an adverb of manner, 'sadly' to express the condition or situation the subject finds himself in. The adverb introduces (modifies) the main verb of the sentence, 'rubbed', which is in the simple past tense. There is the use of 'water', serving as the object (recipient of the

action) of the sentence. The sentence ends with a prepositional phrase, ‘on his head’ which could also serve as an adverbial phrase of place. The structure is introduced by the preposition ‘on’ plus the passive pronoun ‘his’ and the final noun ‘head’.

Immediate Context

This Idiom is interestingly used by the writer himself to depict the traumatic moment that Hajjo’s grandfather finds himself in. The grandfather is unhappy about Bala Gano’s (his son) indecent change of mind in spite of all the moral training he has given him as his father and a religiously respectable person within the environs. One rubs water on to his head to either wash it of dirt or dust, or simply to enable the washed portion to have a kind of relief from either pain or dirt.

In this context, however, the Idiom is employed to portray that the grandfather, out of annoyance, decides to jettison or shelve aside matters to do with Bala Gano for him has peace of mind. In other words, the Idiom means that grandfather to have peace by forgetting all his grievances about matters bordering on his son. To attend to it always is tantamount to added frustration that may result to a bad mood. He is of the conviction that he is not responsible for his son’s immoral and nonchalant attitude, and should not bother himself about it at all. The Idiom can be a warning and a piece of advice at the same time to the grandfather to arrive at a decision.

Wider Context

The importance of water to human beings cannot be estimated. In the event of dizziness or exhaustion, one can pour water over his body to have relief. In this case, water is a reliever. One can also wash his face when covered by dust as another kind

of relief. One forgets about anything that is likely to be to his detriment. Such nasty things when upheld by the human mind trouble him to a great extent. It is a common practice that people avoid, disregard or forget about issues that they cannot provide solutions for in order to have some relief or a rest of mind. Such situations are taken care of by the Idiom. It is in accordance with a Hausa adage, "To throw away mango fruit to get rid of flies".If you forget about an issue, it will not make you unfocussed, disorganized and confused. Neither will it appear to you as worrisome. A critical look at the Idiom, it is easy to see non-compositionality and collocability characteristics of an Idiom as discovered by Okoye & Amandi (2012) and palmer (1991) in their studies of Idiom.

18) Idiom: Therefore, who, Idiomatically speaking, **healed from his circumcision wounds,**became very careful with his finances. (HG: p. 10)

Hausa Equivalent: Kaka, aka sha shi ya warke.

Lexical

The word "healed" (past form) is derived from "heal" (simple form). It is a verb meaning to become or make something healthy again. Circumcision is derived from circumcise, a process or act of cutting off the foreskin of a boy or man for religious or medical reasons. A wound, on the other hand, is an injury to a part of the body. Wound here is a result of the circumcision.

Grammatical

This Idiom has a verb phrase structure. It begins with the verb, 'heal' plus the additional '-ed' element making it in the past or past participle form. There is the use

of the preposition, ‘from’ which links up the main verb to the remaining words in the structure. There is the presence of the possessive pronoun, ‘his’ which sends the action to the owner. There is also the use of a modifier, ‘circumcision’ serving as an adjective, introducing the final noun ‘wounds’. The noun is not a singular one, an ‘-s’ suffix is added to it to indicate plurality as opposed to its singular form, ‘wound’.

Immediate Context

Hajjo Gano renders this Idiom to describe the hurdles that her grandfather undergoes. It is a commonplace knowledge that when a portion of the body or foreskin is cut off injury will result. Such an injured person (usually a boy) needs to allow the portion enough time to heal before he wears his trousers. When it heals, he then becomes a healthy or normal person. It happens only once in life. No child or adult wants himself to be subjected to circumcision because of its pain and horrific nature.

Hajjo’s grandfather healed from his circumcision wounds implies the difficult and uneventful moments he passed through in life (the deterioration of the wealth he both inherited and accrued in life). In this sense, the Idiom means as a result of the nasty experience he heard, he becomes very careful with his finances. Earlier on, he loses the race to become a District Head, and all his acquired houses to fulfill his ambition(s).His farm was appropriated by the Directorate of Land and a lot of other adventures. However, these colourless and uneventful moments compel him to manage what remains for him so as not to fall into the grip of misfortune again.

Therefore, to heal from his circumcision is the same as to recover from his earlier emasculation (unpleasant experiences) that he will not hope to undergo forever more.

Wider Context

This Idiom reflects a general belief that no one wants to have his life destroyed. And if one is emancipated of any emasculation, he needs time to go back to his senses. A wealthy man that goes through financial or material deterioration, obviously needs time to embark on a rebuilding process. Part of the processes is to manage properly what remains with him as a gateway to his future advancement. He must cut down on his expenses and possibly crave for others; indulgence to have a strong footing again. Hajjo's grandfather is a victim of such circumstance.Hence, he needs to get himself organized once again.

What is still glaring from this Idiom is that the meanings of the individual words composed together to make such Idiom can never give us its true meaning as discovered non-logical by Okoye & Amandi (2012).

19) Idiom: … the housewife whirled round like a wounded lioness about to launch into the attack. "**Have you the temerity to add more horses to Borno?"** (HG: p. 100)

Hausa Equivalent: Har kana da qwarin gwiwar qarawa Barno dawaki?

Lexical

The word "temerity" is a noun, meaning very bold or confident behavior, especially when considered to be rude or lacking in respect. The word "horses" (a noun) is the plural form of horse – a large animal with four long legs, a MANE and a tail. Borno, on the other hand, is a name of a place (a state) in the north-east part of this country (Nigeria). To add means to put something together with something else as

to increase the size or quantity (number or amount). To add horses to Borno is to take more horses there.

Grammatical

This Idiom is rendered in a form of a rhetorical question, which requires no answer. In fact, the Idiom has an interrogative sentence form. It starts with the interrogative pronoun ‘have’, serving as the operator element followed by the pronoun ‘you’ (a second person singular). There the use of the determiner (definite article), ‘the’ which modifies the noun ‘temerity’. There is also the presence of prepositional phrase like structure, ‘to add more horses to Borno’. The structure begins with the preposition, ‘to’ which goes with the main verb ‘add’. The verb could be said to have an infinite form (to add). There is the presence of the adjective of quantity (more), modifying the noun, ‘horses’. The final noun ‘Borno’ is also introduced by the preposition, ‘to’, making it to have a prepositional phrase structure.

Immediate Context

Fatahiyya, the housewife and Hajjo’s friend, renders this Idiom to her husband when he steps in to settle the acrimony between the two earlier good friends. The misunderstanding between the friends culminated in a physical combat, with Fatahiyya raining blows on Hajjo. Literally, Borno is a desert (sandy environment), where more horses would be needed for movement from one place to another.

Contextually, however, the expression carries a meaning far away from the literal one. This expression is rendered in a question form that in this sense does not require an answer. Fatahiyya uses the expression to question her husband who the

latter found together in a room with her friend. That is, being apprehended or caught in a room with the lady is a candal which he does not have the courage, confidence, audacity or gut to say anything in defence of himself and their guest (Hajjo). The expression, through rendered in form of a question, simply means that the person in question is short of words to convince the speaker (his wife) that he does not hold any affair with the girl. That is, all he intends to say would be useless and un-believable.

Wider Context

It is worthy of note that for her more horses taken to where they are desperately needed is a positive effort. It is expected that they will serve some purpose. But in this case, the reverse is the case, i.e. their presence, where and when needed, does not have any merit. Fatahiyya's husband, despite his standing as the head of the house hold,is the person Fatahiyya's fate.

In a typical Hausa community, the expression "to add horses to Borno" means a futile effort, one that cannot yield any profitable result. By implication, the head of the household's effort is also a futile one, since he cannot adequately convince his wife to reason with him. The Idiom applies to any context in which the person it is directed to lack any courage or moral justification to utter anything in defence of an offence he is caught guilty of. It can generally be used to refer to a wasteful attempt or effort towards anything.

20) Idiom: It also means living amicably with siblings and the inhabitants of the neighbourhood on the basis of **wash-my-back-and-i-will-wash-yours**. (HG: p. 16)

Hausa Equivalent: Zaman cuxenni in cuxe ka.

Lexical

The word 'wash' is a verb in this context. It means to make something clean by using water and usually soap. Back, on the other hand, refers to the part of the human body from the neck down to the buttocks.

Grammatical

This Idiom is uttered in the form an imperative sentence that serves as a request for someone to do something, though it does not have a grammatical subject at its beginning. The sentence begins with the verb, 'wash' then followed by the possessive pronoun 'my', showing something belonging to someone. There is the use of the word 'back' (a noun) which may serve as a subject. A conjunction word, 'and' is used to connect the opening part, 'wash my back' with the final structure. The final structure begins with the pronoun, 'I' (a first person singular) plus the auxiliary verb, 'will' which supports the main verb, 'wash', that is repeated. There also appears another possessive pronoun, 'yours', marking up the end of the sentence, a hyphen is used in between the words of the sentence too.

Immediate Context

This Idiom is employed by the author himself in trying to describe how life geos on in a typical Hausa family setting. He uses it to describe how young children are nourished, particularly regarding the moral training and good qualities they are

expected to exhibit to become exemplary future adults. One cannot wash his back properly with his hands, because they are located in such a way they a hand cannot reach the back. But the back can better be washed when someone is to wash it for the owner, and he too washes for that person.

Impliedly, the Idiom in this context depicts that it is always good for people living together to lead a life guided by cooperation, tolerance, respect for one another, etc. People of a society, particularly children, have to be groomed to lead a purposeful life that will allow for the overall development of that society. The Idiom clearly shows how Gaji's father trains his family members to become promising and be of upright manners. The Idiom also means that one commands the respect of others if and only if he too respects them, especially elders. Respecting others is synonymous to washing their back for them. To reciprocate such a gesture, they too wash yours for you. They respect you because you respect them. You will never enjoy that respect if you do not consider them.

Wider Context

There is nothing unusual about people being respected and glorified. What allows for that is how one too conduct oneself, especially one's attitude towards the people one stays with. If one want oneself dignified,one must do the same to others. If you respect elders in your society, the young will accord you the same respect. Such a reciprocal commitment galvanizes one's position in the eyes of the people of one's community and beyond. Doing that is "you wash-my-back I will wash yours". For that to happen, especially in Hausa society, one has to make sure that he is well behaved

by displaying good manners, as well as unstintingly adhering to all religious teachings (never playing truant, observing the daily prayers, showing respect elders, etc).

21) Idiom: They would keep at it until roundabout 11pm or, Idiomatically, **when the patter of pedestrian feet began to cease on the thoroughfare.** (HG: p. 30)

Hausa Equivalent: Suna kasancewa tare har sai sawu ya xauke.

Lexical

The word "patter" is a noun, meaning "the sound of quick steps or taps", while "pedestrian feet" refers to someone walking on the street, not in a vehicle. For such feet to cease is to stop or bring movement to an end. A thorough fare refers to a public road or street used by the traffic, specially a major road in a city or a town.

Grammatical

This Idiom is rendered in the form of an adverbial clause (a subordinate clause) to indicate time. It begins with a relative adverb, 'when' followed by the definite article, 'the' modifying the noun 'patter'. There is the use of the preposition, 'of' which connects the said noun (patter) with the adjective 'pedestrian' modifying the noun 'feet' (the plural form of foot). There is also the presence of the verb 'began' – the past form of 'begin', plus the preposition, 'to' which links up the verb with another verb 'cease', which is in a simple form. There comes also a prepositional phrase like structure, 'on the thoroughfare' which completes the clause (subordinate). The structure could be broken down to consist of a preposition (on) plus a definite article (the), plus a compound noun (thoroughfare). The Idiom has a subordinate or relative clause structure.

Immediate Context

Hajjo renders this Idiom beautifully to describe how her sister, Nana (one of the characters), spends a longer time chatting with her boyfriend who normally pays her visits at nightfall. The Idiom 'the patter of pedestrian feet began to cease' means when people roaming the street have dispersed completely or retired to their beds. Impliedly, it refers to the time when people end their daily chores and desert the streets for their sleeping spots (houses). Every normal person is expected to vanish or be off the street.Only hoodlums, derelicts, thieves, thugs or people of dubious character (usually apprehended by law enforcement agents) are seen aimlessly walking about. Hajjo and her boyfriend will keep chatting until midnight, or when majority of the people retire to their shelters. No good suitor or boyfriend detains his girlfriend beyond the usual time, or else it will be interpreted differently by her parents and the community at large.

Wider Context

It is a common knowledge that walkers desert streets round about 11:00pm. Even vehicle movements reduce so also do sellers and buyers. Around this time cocks begin to crow, signifying that all movers or wanderers (human beings) vacate the streets and retire to their sleeping places. This time also presupposes that the day's activities have come to an end. Only madmen, dogs and people of doubtful character are found loitering about. In a typical Hausa community, no normal father will allow his child daughter chatting with a suitor or boyfriend, when people desert the streets. Such a father will be looked down by the community. That also raises the possibility

of his daughter and her boyfriend being accused of insincerity, or her likely to be spoiled by someone.

22) Idiom: That girl, as Hajjo had come to understand right at the beginning, was very temperamental, since, Idiomatically speaking, **she didn't come down from where she went up**. (HG: p. 37)

Hausa Equivalent: Ta inda ta hau ba ta nan take sauka ba.

Lexical

The word "come" is a verb, meaning to make a motion or movement. To come down literally means to arrive, appear or land down. The word 'went' (a verb) is the past tense of 'go' (a verb also), meaning to travel in a specified way or over a specified distance. Went up, on the other hand, means leaving one place and reaching another upward or high above the ground. The two are phrasal verbs or verb phrases.

Grammatical

The Idiom has a complex sentence structure. It is made up of one main or independent clause and one subordinate or dependent clause. The structure begins with the principal clause, 'she didn't come down'. The main clause opens up with the third person pronoun (she) followed by the past form of the auxiliary verb \do' which is 'did'. The auxiliary verb is negated and used in a contracted form (didn't). The helping verb introduces the word 'come' as the main verb of the structure. The main verb is not used in a simple/single form, but rather appears in the form of a phrasal verb, 'come down'. There is the use of the preposition, 'from' together with the relative adverb 'when', indicating a place. Since the relative adverb is used with other words, we can say that they form another adverbial phrase 'where they went up'. The

structure could be further broken to consist of the third person plural ‘they’ plus the phrasal verb ‘went up’, which could be said to contain the verb ‘went’ (past form of ‘go’) plus the preposition ‘up’.

Immediate Context

This Idiom is rendered by Hajjo Gano (the protagonist of the novel). She uses the Idiom to describe her sister’s (Gaji) very temperamental habit, a human being that is difficult to interact with or get on with others. She can easily quarrel with those that do not know her habit. Not to come down from where she went up in this context means that Gaji can never be predicted.She can get into doing what nobody has expected her to do. She is rigid and uncompromising when it comes to her dealings with others, especially her friends and the family members at large. Hajjo has mastered Gaji’s philosophy.Hence she gets on very well with her without any misunderstanding.

Wider Context

We are aware that human beings vary in terms of their nature, as well as their relations to one another. Some are easygoing, accommodating and tolerant, while others are temperamental, fool hardy and mischievous. To deal with them, one needs to study their psychology. Hajjo realizes that one gets on well with people by knowing thoroughly about them and by determining their moods and motives, especially in respect to one or others whose dealings with that person would lead him or her to believe in such a way as to enable the person interested in them. In life, people have to

learn to tolerate others, or that everyone is bestowed with the ability to learn and behave in a manner commensurate to his philosophical ideology.

The Idiom makes an exploration about something that is real in life, and admonishes people to be cautious in their dealings with others.

23) Idiom: For which reason, he would have no case for apprehension whenever his daughters become old enough for marriage. As **he would have no skeleton in his cupboard**… (HG: p. 68)

Hausa Equivalent: Ba shi da tabo tare da shi.

Lexical

The word "skeleton" is a noun, which refers to the framework of bones supporting the body of a person or an animal and protecting the organs in it. cupboard, a compound noun, on the other hand, refers to the a stiff pasteboard used for shoes and boxes.

Grammatical

This Idiom is uttered in form of a simple, declarative sentence. It begins with third person personal (masculine) pronoun, 'he' serving as the subject of the structure. It is then followed by would (the past form of will) serving as an auxiliary verb, supporting the supposed main verb of the sentence, 'have'. There is also the presence of the negation verb, 'no' (meaning absence of). The word 'skeleton' is used to serve as the object of the structure. There is also the use of 'cupboard' (a noun) together with initial 'in' (a preposition) and 'his' to look like an adverbial phrase indicating place.

Immediate Context

Hajjo Gana renders this Idiom to describe meticulously Uncle Ilu's (Hajjo's father) pedigree, as well as his unquestionable integrity, which earns him the respect he commands in the community. The word "skeleton" in this context stands for anything unwanted (particularly attitude). While cupboard represents the man in question, who might have been in possession of ugly, pathetic and embarrassingly odious manners.

For Uncle Ilu to have no skeletons in his cupboard means that he is free from blame or any forms of condemnation or castigation. No one dares to challenge his high avowed moral character. In other words, the Idiom means no one can point an accusing finger at him of any wrongdoing.

The man's description by the author, which is depicted by the Idiom, is also rendered in another Hausa adage in the text: "If father were to be upended no one would see even the tiniest bit of excrement clinging to his neither regions". The Proverb above equally means everyone in that society acknowledges the man's magnificent and clean sheet records.

Wider Context

This Idiomis not only confinedto the Hausa language.It is prevalent also in other Nigerian languages and English. It is true one is judged by his predisposition. Someone who is morally tainted can never escape his society's blames, as such he has some skeletons in his cupboard. But someone who exhibits decent manners and gives such impressions to people, like in the case of Uncle Ilu, such a person would win people's acceptance and respect because his character is untainted. Some

characteristics that one should possess to gain people's acceptance, which of course Uncle Ilu possesses, include respect for others, religious inclinations and participating in desirable communal functions, to mention but just a few.

24) Idiom: "Don't you spend your time away from home? **You must have ears of bone**: you don't register what you are ever told." (HG: p. 73)

Hausa Equivalent: Lalle ka kasance mai kunnen qashi.

Lexical

The word "ear" (a noun) is a part of human body, it's the organ of hearing, its outer visible part, which enables one the ability to recognize and reproduce sounds. A bone (a noun), on the other hand, refers to any of the hard part that form the skeleton of a human being or animal.

Grammatical

This is a simple sentence or rather a single clause sentence. It consists of only one main clause. The sentence starts with the second person personal pronoun, 'you' serving as the subject of the sentence. It is then followed by 'must' a strong modal auxiliary verb, indicating something necessary. There is the use of 'have' (an auxiliary verb) which serves as the main verb of the sentence. The object of the sentence is not a single but a complex one, consisting of the noun, 'ears' plus preposition 'of' plus another noun, 'bone', 'of bone' could be a post modifier elements (adjective) describing the nature of the ears, or simply serving as object complement.

Immediate Context

Hajjo's mother uses this Idiom to describe her daughter's nonchalant attitude. An ear is known to be an organ of hearing, which is characteristically a fleshy. In this sense, it is contrasted with a bone, which is hard and not meant for listening. For ears to harden like bones simply means that they are very strong to the extent they cannot

bend.After all, they are a flesh. Hajjo's ear is contextually described here as of bone because of her refusal to heed to the advice she is usually offered by her mother.She is adamant.

Hajjo is here being described as having an ear of bone because her mother admonishes her severally on the need to spend a little more time at home, not only to help with, the chores, but also to let her father feel assured that she doesn't wander aimlessly about. She refuses to take in her mother's advice and decides to spend such a long time is her married friend's (Fatahiyya) house instead. Her ear is of bone because a bone cannot bend but rather breaks when it is forced. So, she has become fossilized in this habit to the extent that she cannot change for good. Her inability to respect the words of her mother is what compels the mother to describe her as such.

Wider Context

In a typical Hausa community, an individual is said to have an ear of bone when such a person, especially a child, refuses to heed elderly advice requesting him to change for good. Hajjo has been cautioned severally, but the change in her behavior is not in sight. That is why the society describes such people as adamant, because of their refusal to be persuaded to change behaviorally. As goes the saying, "the words of elders are words of wisdom", Hajjo fails to dignify the advice she is being offered which, of course, will be for her betterment as a person, especially a lady expected to attract good suitors.

The Idiom is, however, a depiction of a character that is denounced and condemned in a typical Hausa community and beyond. Children should by and large

learn to succumb to the lawful as well as desirable demands of their parents and the community.

25) Idiom: …his wife turned suddenly on him.**"Are you trying to side with this child of the wind?"** (HG: p. 100)

Hausa Equivalent: Kana goyon bayan wannan xan iskan?

Lexical

To side with is to identify with or join any of the two people or group involved in a dispute, contest, etc. with each other. Wind, on the other hand, means air moving as a result of a natural forces. Something which human beings have no control of because of its nature.

Grammatical

This Idiom is presented in a form of interrogative sentence. The structure begins with the verb to be 'are' serving as the operator element in asking the question. It is then followed by the pronoun, 'you', representing a second person, plus the verb (try) with '-ing' ending (trying). There is the use of the preposition 'to' which connects the first verb (trying) with the second (side). There also comes another preposition, 'with' which links up the second verb with the following demonstrative pronoun (this). There is also the presence of the noun, 'child' signifying a third party, serving as the subject of the structure. There is also the use of the preposition 'of' which joins the noun, 'child' with the final noun phrase, 'the wind'. But the rhetorical or interrogative question would have been better structured as; "Are you trying to take side with this child of the wind?".

Immediate Context

This Idiom is rendered by Fatahiyya, a housewife and a friend to Hajjo Gano. She is the one who Hajjo pays visits to regularly. The Idiom, "the child of the wind", is uttered with some other words in the form of a rhetorical question to direct her bizarre consternation and grievances to the head of the household. Hajjo awkwardly joins the head of the household in his bedroom. Such act provokes her friend to engage her in a physical combat, though they are friends. She accuses her husband of siding with the visitor in his effort to settle their disagreement.

A wind can blow any moment and in any direction, since it is beyond human control. No one has the temerity to either stop it completely or control its force. Nobody likes it because it is believed to be a destructor of human beings and their properties, including animals. Hajjo's act here is denouncing, and a person guilty of such offence is looked at as someone who is insincere, morally tainted, a lunatic, stupid and indecent, as well as irresponsible. Fatahiyya accuses her husband of supporting Hajjo in the dispute, despite her standing as his wife.

Wider Context

In a typical Hausa society, it is against the culture for a woman (an adult) to have any relationship with another lady's husband. It is equally a crime for a woman, when she pays a visit to another married friend, to walk into the household's private parlor, not to talk of his bedroom, unless with the husband's wife, no matter the relationship. Similarly, a demonstration of any unruly behavior by someone attracts the use of this Idiom. Perpetrators of dastardly attitudes are condemned, molested and

utterly denounced generally. By and large, if someone is identified as a "child of the wind" in a typical Hausa society, such a person is disregarded and not entrusted with any sensitive responsibility, as such people desert such a person.

26) Idiom: And when Hajjo jocked about it, it always made the girl very angry, especially when Hajjo, using a Hausa Idiom, labelled her **"watery–eyed"**. (HG: p. 137)

Hausa Equivalent: Mai ruwan ido.

Lexical

An eye is a part of the human body, an organ of vision. It refers to the each of the two organs on the face that are used for seeing. The word "watery" (an adjective) is derived from the word "water" (a noun). Water is a liquid without colour, smell or taste that collects in lakes, rivers and seas, and is used for drinking, while the word "watery"means containing too much water or being full of water.

Grammatical

This Idiom has a phrase like structure. It is made up of only a adjectival phrase. There is the use of the noun 'water' plus addition '-y' element (watery) thereby converting it to an adjective. The second word is the noun 'eye' plus the affix '-d', changing it to another adjective, to help the structure to behave as a noun. There is the use of a hyphen to co-join the two adjectives so as to serve as a single unit, describing a particular characteristic or behavior.

Immediate Context

Hajjo Gano renders this Idiomconcerning Baby, her friend, at a party to mark their finishing secondary school. It is a commonplace that an eye waters when it is

either struck or subjected to some forms of discomfort. In fact, a normal eye does not water, unless it is not in a good healthy condition.

The statement does not in this context mean water is dropping from the eye, as in the case of either one who is crying or whose eyes are bad. It rather a connote of problem of choice between many things. Baby's eye is watery, in this case, because of her inability to stick to only one suitor or boyfriend. She is depicted here as being choosy, changing one boyfriend for another, which in the actual sense is discouraged, denounced by every right thinking parent, especially in Hausa society. She is labeled wateryeyed because of her indecision and lack of firmness when it comes to the question of who to have as husband. Baby is trapped by a very serious problem that may lead her to a wrong choice ultimately. Her eye is watery since she cannot decide for herself who she chooses as husband.

Wider Context

It is always unusual for a normal eye to perpetually. If such a situation results, the owner of the eye needs to either see a medical doctor or take all the necessary measures to put a stop to that unprecedented moment. In a typical Hausa society, one is referred to as a watery-eyed person when such as a person always faces a problem in decision making. Such people are not trusted in what they say, for they can easily change what they earlier say. At times, people of such attitude are labeled as liars, impotent, double-faced and untrustworthy. People of such behavior need some counseling in the same way an eye patient needs a medical doctor's intervention. Girls like Baby, having problem of who to choose as boyfriend or husband, need parental

advice, or else they end up having nobody. The use of the expression here is a depiction of reality.

27) Idiom: … taking one last look, "that boy has broken her head," Idiomatically meaning **that KB had swept Hajjo off her feet**. (HG: p. 158)

Hausa Equivalent: KB ya yaudare ta.

Lexical

To sweep off means to remove, especially dust, dirt, etc., with a brush or by making a brushing movement with one's hand. Feet, on the other hand, is the plural form of the word "foot". It refers to the lowest part of the leg below the ankle, on which a person or an animal stands.

Grammatical

This Idiom is rendered in a single clause. In other word, the sentence has a simple structure. It opens up with a demonstrative pronoun 'that' which introduces the subject of the sentence KB (a noun). The main verb, 'swept' (in past participle form) is used with an auxiliary verb (had) making it in past perfect (non progressive) tense, 'had swept'. This is then followed by a noun (Hajjo) serving as the object of the structure. There comes a prepositional phrase structure, 'off her feet' which serves as object complement. This final structure is made up of a preposition (off), plus a possessive pronoun (her), plus a noun (fee). The noun is in the plural form.

Immediate Context

This Idiom is rendered by one of the women that pays a visit to Hajjo when she falls sick. It is the lackadaisical attention that the patient offers them that compels the

woman to voice out the Idiom. She uses itto depict the solid and questionable recognition that Hajjo accords her boyfriend, KB, to the detriment of her other visitors. To sweep somebody's feet off literally means to slide her, possibly to fall to the ground, because of lack of the support the feet give.

However, this Idiom means KB has won the heart of his lover to the extent that she pays no attention to the other visitors that go to greet her during her sickness. The women are amazed to see how Hajjo abandoned them to attend to her boyfriend, KB. He has attracted the girl greatly. As soon as he comes, she quickly absents herself from the house and the crush of other visitors. She would stay with him outside the house for a long time doing traditional talk (zance) until the visitors get tired of the protracted wait and begin to disperse. KB swept Hajjo off her feet by attracting and winning her love at the expense of her family.

Wider Context

It is a common practice in most societies that the relationship between a girl and her boyfriend is sometime unestimatable. A girl can go to the extent of prioritizing a boyfriend over her family. This depends on the amount of love or affection she holds for him. Certain ladies do despise their homes when their parents refuse to give them out for marriage to the persons they love most. Such a situation jeopardizes and leads them into the grip of prostitution by becoming harlots. In that case, their feet have been swept off by their boyfriends.

In the same vein, when one's romance towards another person is terribly deep, the tendency is that he will respect and dignify that person more than any other. Such

level of respect, love, romance, etc. can be simply natural or supernatural. But ladies are the regular victims of such circumstances. They most often dance to the whims and caprises of their masters (either boyfriends or their eventual husbands).

28)Idiom: "Your desperation to know clearly means, as the eloquent among Hausa people say, **you have stomach fire.**" (HG: p. 165)

Hausa Equivalent: Kana da wutar ciki.

Lexical

The word "stomach" (a noun) is an organ of the human body like a bag, into which food passes when swallowed and in which the first part of the digestion occurs. Fire, on the other hand, refers to a process of burning that produces light and heat and often smoke and flames.

Grammatical

This Idiom, like the previous one, has a single clause structure. It begins with the pronoun 'you' (second person singular) as the subject the sentence and 'have stomach fire' as the predicate part. The predicate part starts with the auxiliary verb 'have' as the main verb of the subject as well as head of the predicate. There is the use of noun 'stomach' playing the role of an adjective, modifying the noun 'fire'. Therefore, the sentence is grammatically a simple one.

Immediate Context

This Idiom is rendered by one of the characters, Kabiru Badayi (KB), when explaining to the new film actress, Hajjo Gano. She expresses her strong desperation to join the film industry to her boyfriend (KB), who is also a film producer. KB

becomes busy explaining to her all the processes involved in film-making. As he explains to her, Hajjo jumps the gun by asking questions, not patiently allowing him to explain to her satisfaction.

A fire is dangerous and ravages at an alarming rate properties, houses and even lives. It is very fast and quick when engulfing objects, especially dried firewood or higher objects. Within a short space of time, a fire can burn and destroy beyond one's expectation. To have a stomach fire, as used in this context, means that Hajjo is described as impatient, or has an excited feeling-very eager to know and hear about what is to her desperation. She finds it difficult to patiently follow KB's logical explanation regarding the film-making processes. When one is desperate about something, the Idiom applies.

Wider Context

Human beings are by nature overzealous, over-ambitious and desperate, as well as eager in the pursuit of their wants. They are found deficient of patience and perseverance when it comes to the issue of worldly things. At times, people can go to any lengths in the pursuit of their wants blindly and dubiously. Such people are equally taken care of by the rendered Idiom.

In another vein, people may deliberately fail to see a weakness of what they focus on because of desperation. If it is information regarding their wants, at times then over react or become over-zealous to hear about it to the extent that they even disallow the teller or newscaster to unfold it to its logical conclusion. People with such

manners are difficult to handle or deal with, so they are said to have stomach fire because of impatience and overwhelming interest on certain things.

29) Idiom: When KB called on Hajjo Gano again, he came purposefully to advise her not, as he Idiomatically put it, **to collect firewood for her own burning**. (HG: p. 191)

Hausa Equivalent: Kada ka xauko wutar dafa kanka.

Lexical

The word "firewood" is a compound noun, referring to wood used for lighting fires or as fuel. Burning, on the other hand, is an adjective derived from the word "burn", meaning to destroy, damage, injure or mark somebody/something by fire. To collect means to bring or gather something (firewood) together for the burn.

Grammatical

This Idiom is rendered in the form of a subordinate clause. It opens up with negative adverb, 'not' plus the to-infinitive verb 'to collect'. There is the use of the compound noun, 'firewood' followed by a prepositional phrase structure, 'for her own burning'. The prepositional phrase structure could be taken to encapsulate the preposition 'for' plus the possessive form, 'her own', which is equally made up of the possessive pronoun 'her' (belonging of or belonging to a female person) plus 'own' (a determiner or pronoun) to emphasize personal possession, 'her own'. The clause ends with the verb 'burn' plus additional '-ing' to make it in the present participle form.

Immediate Context

This Idiom is satisfactorily employed here by Kabiru Badayi, Hajjo's boyfriend and one of the two film producers in the text. KB is strongly against Hajjo's

relationship with SK, the other producer for the fear that he is likely to deceive and dump her when his aim is achieved. To collect fire for the burning of one's self is as good as someone doing what will be to his detriment. An act that one is likely to regret in the end, for such a person ultimately lacks the audacity to arrest uneventful situations. Even though KB had extended a similar invitation to her, he clearly knows who SK is, and what he normally does to female actresses (praises them as beautiful, uses them in films, satisfies his personal desire and rejects them finally).

Wider Context

It is an undeniable fact that people at times commit actions, either consciously or unconsciously, that make them suffer and regret at the end. Such people are usually admonished to be worry of the possible dangers likely to befall them. Some take in the advice while others reject it, but the end best tells. When an individual is prevented from committing an action for the repercussion(s) likely to follow such an action, the Idiom, "Not to collect firewood for his/her own burning" can apply as a sign of warning, caution or advice, etc.

30) Idiom: They stayed together with the wife nursing him and him enjoying her company until Idiomatically speaking, **he pressed an ear to the ground.** (HG: p. 229)

Hausa Equivalent: Ya kwanta dama/ya rasu. Ya kasa kunne.

Lexical

The word "ear" is a noun denoting a human organ that is part of the body. It is used for hearing; its outer visible part. Pressed is a verb the (past form of press),

meaning to push something or to be pushed closely and firmly against something. The word “ground” refers to the solid surface of the earth.

Grammatical

This Idiom is used in a simple sentence, or has a single clause structure. It consists of a subject, which is simple, and a predicate. The subject of the sentence is a personal pronoun (third person singular masculine), ‘He’ followed by ‘pressed an ear to the ground’, serving as the predicate part. The main verb is ‘press’ plus the additional ‘-ed’ ending to make it in the past or past participle form, ‘pressed’. There is the use of the determiner ‘an’ (an indefinite article) which qualifies the noun ‘ear’, standing as the object of the sentence. There is also the presence of adverb phrase (to the ground) to indicate a place. The structure could also be taken to look like a prepositional phrase, because it is made up of the preposition ‘to’ plus the determiner ‘the’ (a definite article) plus the noun ‘ground’.

Immediate Context

The author himself renders this Idiom when narrating the story of the dead man whose wife is said to be married by Bala Gano, Hajjo’s father, who too had earlier lost his wife. The man was until his death a bricklayer. He was invalidated in an accident in which a building collapsed when he and others were working on it. He had been bedridden for a long time before he finally passed away. It is beyond any doubt that an ear is part of the human body, while the ground is the solid surface of the earth. So, the ear as a physiological part is pressed to the ground when its owner or the whole body lies or stretches on the ground. The statement may sound ridiculous, but there is

sense in it. The Idiom in this context means until the sick man died. He pressed on ear to the ground impliedly means he died. When someone dies, it is obvious that his corpse is buried. A dead person is stretched down in his tomb since he is incapacitated and short of the life and power to remain seated or to support himself. This has been the practice, especially in Hausa society.

Wider Context

This Idiom is just one out of many ways of expressing death in the Hausa community. Other Idioms with similar function include, “he kicked the bucket”,“he popped off”, “he passed away”, obituary, transition, etc. In Hausa communities generally, a person’s ear is pressed on the ground when such a person is lifeless. Ultimately, it is expected that he is to be buried. How dead people are buried, i.e. stretched or put down in their tombs, makes a statement that clearly justifies the semantic insight the Idiom seeks to offer. A deceased is stretched on his right side with the right ear particularly having contact with the earth surface.

Therefore, by implication an ear pressed to the ground, connotes death, lifelessness, malfunction and a state of unconsciousness.

4.1.1 Proverbs

31)Proverb: The novel as a self-imposed task that Idiomatically speaking **is much more painful than the barb of slavery**– the novel ought at best to lead him to freedom and worse relieve him of the success of links…(LA: p. 221)

Hausa Equivalent: Sa kai yafi bauta ciwo.

Lexical

The word "imposition" is traced to the word "impose" (verb), meaning to place a penalty, tax, etc. officially on somebody or something. A self-imposition here means one to force or commit himself or to have a desire to doing something without any external force or intervention. A barb of slavery, on the other hand, is to torture someone under the command or directives of another person because of lack of freedom. That is, someone being forced (against his/her wishes) to do something.

Grammatical

This Proverb has a complex sentence structure, because it is made to have one independent (principal) clause, 'A self imposition is much painful' and one dependent (subordinate) clause, 'than the barb of slavery'. The principal clause comes before the subordinate one. It (the main clause) begins with a determiner, 'A' (an indefinite article) followed by the noun 'self', which here behaves like an adjective, modifying the noun, 'imposition'. The subject is a complex one, 'A self imposition' plus the word 'is' serving as the main verb of the sentence as well as head of the predicate. There is also a juxtaposition of two adjectives, 'much' and 'more' (quantitative adjective) qualifying another adjective, 'painful', which stands as noun and the object of the structure. The subordinate clause begins with 'than' (a conjunction word) which

introduces the final clause in which the comparison is expressed. There is the use of the determiner ‘the’ (a definite article) to qualify the noun ‘barb’ which serves as an adjective, pre-modifying the noun ‘slavery’. In between the two words, the preposition ‘of’ is employed for connection.

Immediate Context

The writer deliberately uses this Proverb at the beginning of the novel in form of a flashback to reflect on two opposing philosophical ideologies in human, life, in his attempt to describe Dijengala’s attitude. “Many forms of life correspond with the best or the worst choices that individuals make to lead their own lives”. Second, “one has the right of choice and so the freedom to it”. The former is in conformity with the dictates of the society in which a societal member is reduced to a follower, has no option but to follow. The latter shifts the emphasis from the society to an individual, who has all the prerogatives to decide for himself. The Proverb is rightly used her to equate the first one, which places the society at a centre stage, the barb of a slavery. Meanwhile, the seond one in which one decides for himself, whether right or wrong, is as good as a self-imposition. Since one chooses for himself, such a person cannot be tormented by whatever consequences his opted decision yields on him.

However, he could shift the blame to someone, his society in particular, if there are some external forces that bear a hand on his judgment. He can refer that as being subjected to slavery, where all forms of exploitation and emasculations are possible. Dijangala who compares household drudgery to slavery has chosen not to look after her husband’s children left behind by their mother after a hateful divorce. She chooses

to behave in this way for reasons best known to her. So, since she is a mature human, she thinks she has the right to do and undo irrespective of what to turn out form her decision. She chooses to treat the children in her own personal way rather than attend to them in manners ordained by circumstances.

Wider Context

The Proverb points to the real fact that everyone wants to lead his own life in the way he feels best for him. Even though one may choose to live in a way that is clearly seem dubious, such a person, because of his interest, may fail to accept what is a reality. Dijengala chooses to stick to her ideals no matter what will turn out (negative or positive) than to dance to the dictates of the marriage institution, or her society by and large. No matter how critical a condition is likely to be, one never feels the pain or consequences of his action as long as he decides things for himself. To be commanded by someone is synonymous to wandering within the chains and demons of slavery. Going by Adedimeji (2008) classifications, we can say that this Proverb is philosophical/analytical. It is to do with cosmos, the universal and knowledge of the world that is based on truth. It is also agrees with Holliday's categorization pointed out in Ezirium (2002).

32) Proverb: "…After all, they are eight and nine. In fact, I should start taking them along to the mosque. **One bends a stick while it is still a sapling."** (LA: p. 45)

Hausa Equivalent: Itace tun yana xanye ake tanqwara shi.

Lexical

The word "stick" here is a noun, referring to a short thin piece of wood (either a live one or dead). To bend means to force something straight into an angle or a curve. A sapling, on the other hand, refers to a young tree. A live stick can be said to be a sapling.

Grammatical

The Proverb seems to have been uttered informally by the protagonist, Audi Adam. There is the use of 'one', which is a numeral, anonymous person, serving as the subject of the sentence. The main verb, 'bends', i.e., 'bend' with an additional element '-s' depicts a third person personal pronoun used to indicate a simple present structure. There is the use of an indefinite article 'a', qualifying (introducing) the noun, 'stick' which is the subject of concern. The word 'while' is a conjunction adverb, connecting the first part of the Proverb to the second part, thereby making the sentence a compound one. The use of 'it' represents the object, 'stick' (an inanimate object). It serves as the subject of the second structure, with 'is' and 'still' serving as a verb phrase, introducing a subject complement, 'a sapling'. Another Proverb with similar structure is *'one should turn into play a fight that one sees no signs of winning'*. The two serve as an advice on what is desirable. That is by shining away from partaking in a business that may yield a negative result on you.

Immediate Context

This Proverb is rendered by Audi Adam, the teacher of English, to his wife, Dijengala Maikano. He uses it to describe the nature of children generally, and his own children in particular. Audi wants them to sleep early always so that they also can wake up early. This practice or behavior, he feels, must be inculcated in children of young age. There will be no problem when that culture becomes part of them at the early stage. But to induce that in them after they have grown up is close to impossibility. Hence, comes the use of the Proverb to depict such context.

Audi compares children (growing up) with a sapling – a young tree or simply a stick. That for one to bend a stick into any shape (culture, angle, etc), it must be done when it is young (a sapling) and alive. But when such a stick grows older and stronger and possibly dried; it will be difficult. Any reckless mishandling of it will break it (to become of no value again). Therefore, Iqbal and Maqbul (his own children) have to receive every moral training at a young age. That opportunity may be difficult when they are grown up.

Wider Context

It is obvious that the behaviors of children are moulded and patterned to reflect the cultural norms and yearnings of a society. They are taught to be moral and cultivate good habits, so that they can by and large become useful to themselves and the society they belong to. At the early age, children are expected to receive moral training since they are future leaders to be saddled with the responsibility of piloting the affairs of their society. If they are trained to be good, it is envisaged that the whole

society is likely to be good and vice-versa. These highly adored qualities are only inculcated in someone at the early age. If a child grows to be morally trained, his behavior will be difficult to change, because unwanted habits have become crystalclear to him. So a stick or sapling can be forced to any shapes, and curves of various sizes and proportions. But a big or grown up tree is certainly an exception. The Proverb also makes a pointer at issues that boarder around life, especially of serious concern like problems which have to be dealt with in due course. Any unnecessary procrastination is likely to set such issues(s) out of hand. Societal disputes have to be attended to from the onset, not until they escalate or degenerate. In other words, it is to say that problems are best solved before they metamorphose into bigger or complicated ones. This proverb is synonymous to the English proverb, "A stitch in time saves nine", meaning that it is better to fix a problem right away than to wait until later when the problem will be harder to fix. The Proverb can be seen to be a caution and a philosophical truth that is beyond any dispute. This Proverb belongs to the class of rhetorical as well as philosophical based on the Adedimeji's categorization. This is Audi renders it to convince his wife to agree with his position regarding the moral training of their children at the early stage. Similarly, what the Proverb depicts is a philosophical fact in life.

33) Proverb: "You may not be, but your comment confirms the adage that says that **jealousy, like vomit in their bellies, is part of feminine nature**…" (LA: p. 47)

Hausa Equivalent: Kishi kumullon mata.

Lexical

The word “jealousy” (noun) is a state of being jealous, feeling or showing that one wishes one had somebody’s advantages, possessions or achievements. Vomit, on the other hand, means to bring food from the stomach back out through the month. Vomiting is incontrollable no matter what one does to stop it. Females envy or are jealous usually of themselves. They lack the audacity to conceal it.

Grammatical

This Proverb, like the previous one, is made to have a complex sentence structure, consisting also of one main or principal clause and one subordinate or dependent clause. The sentence begins with a verbal noun ‘jealousy’, serving as the subject of the sentence, plus a ‘comma’ which helps introduce the dependent or subordinate clause, ‘like vomit in their bellies’. The subordinate clause opens up with ‘like’, which a preposition showing comparison, followed by the noun ‘vomits’ which is also in the plural form (-s). This is then followed by a prepositional phrase like structure consisting of the preposition ‘in’ plus the possessive pronoun ‘their’ and the noun ‘bellies’, which is also in plural form. The whole of these stretch makes the noun phrase. The second structure is the predicate part, consisting of the verb ‘is’, serving as the main verb and head of the predicate. It is then followed by the noun, ‘part’ (meaning some but not all of the thing) plus the preposition, ‘of’ which links it with the final stretch, ‘feminine nature’. It is made up of the adjective ‘feminine’ modifying the noun, ‘nature’.

Immediate Context

Audi Adamu (the English teacher) the protagonist as well as the husband of Dijengala Maikano, renders this Proverbs in the conversation he holds with his wife. They discuss an issue which boarders on one, Asabe (one of the characters), who is yet to marry. The discussion becomes deeper to the level that Dijengala suspects that her husband is interested in her. Dijengala fails to hide her annoyance by signifying it facially and verbally as well. Audi uses the Proverb to make a general reference to women that jealously is part of them and that they cannot stop or conceal it in the same way a sick person lacks the power to stop a vomit once it intends to come out from his stomach. Audi has not made any confession that he is interested on Asabe, and has not in any circumstance been having an affair with her, yet he is not free of his wife's blame. So, what Dijengala cannot hide (her jealousy) is common to all females.

Wider Context

Though the Proverb is directed at Audi's wife, Dijengala, its use can also be extended to cover almost all ladies, whether married or unmarried. Naturally, ladies do not conceal their jealously even if one intends only to pull their legs. Age does not make them do away with their jealousy. In a typical Hausa society, one can hardly find an old man of seventy to eighty years proposing to marry, because the desire is not normally found with him at that age. But even if he has a wife of about the same age and she is told that her husband is planning to take another wife, the jealousy can easily be noticed in her. The Proverb is used rightly in this context to show Dije's indifference.

The Proverb can by extension be used to take care of men also. Some men are not different from women in terms of marital jealously. Such a Proverb can also be used to refer to anybody (male or female) that wants someone's advantages, possessions or achievements to be of no other person but him alone. This Proverb is epistemological because its origin lies in history as well as other traditional sources of the Hausa society. This is also a philosophical and analyticalProverb because what it portrays is the cosmos or universal knowledge of the world which explores self-evident truth based on Adedimeji (2008), Ezirim (2002) and Lawal (1997).

34) Proverb: That may not happen in a Hausa setting, because of the adage that says that **one should turn into play a fight that one sees no signs of winning**. (LA: p. 60)

Hausa Equivalent: Faxan da yafi qarfinka mai da shi wasa.

Lexical

There is a juxtaposition of two seemingly related but different words (play and fight) in this Proverb. A play refers to anything done for amusement - to do things for pleasure rather than to harm or hurt oneself. While a fight is the direct opposite of play. It means to struggle against something or someone using physical force that is likely to hurt or injure. The ultimate goal of play is to create joy (that is, to win). And the joy of a fight is for one to triumph or become a victor (that is, to win).

Grammatical

This Proverb also seems to have been uttered informally, and specifically to Mati by his friend (Audi). It has a simple subject 'one' referring to any man, and also followed by an auxiliary verb 'should' which introduces the predicator elements. The word 'turn' serves as the main verb as well as the head of the predicate, introducing a

prepositional phrase ‘into play’, which suggests a pleasing state. There is the use of indefinite article ‘a’ and a verbal noun ‘fight’ that appears to suggest a sad event that must be avoided. There is also the use of the relative pronoun ‘that’, which introduces the relative clause ‘one sees no signs of winning, thereby making the sentence a complex sentence. There is a negation, ‘no’ which signifies a failure.

This Proverb resembles the previous ones, offering advice to desist from abysmal failure.

Immediate context

The teacher of English, Audi Adam renders this Proverb in a dialogue with his office mate, Mati. He uses this Proverb to describe the devastating damage of his car by a boy due to poverty and poor upbringing. To him, since wealth is predeterminingly given by God and no other person, why should such children behave in such a ackwardly denounced manner? To insist on doing something beyond your borders is like fighting an impossible battle. The Proverb means one should forget about issues that are beyond his control, no matter how, for fear of what may result.

Audi makes reference to Okonkwo, the protagonist of Chinua Achebe’s *Things Fall Apart*, about his high handedness in dealing with people and especially beaten his wives because it is condoned in the Igbo culture and possibly Hausa society. However, he falters by transferring his uncontrollable anger to the Whiteman, thinking that he can subject him to the same treatment. He would have safe-guarded his humble self and the culture he stands to defend by simply allowing the white men to preach and conquer the community. To turn such a crusade or struggle to a play is to accept

or succumb to the whims and caprises of the white men. For a single person like him, no matter what his strength, it is the same as fighting a battle that one can never win.

Wider context

To Audi, the boy may come from a poor family, but envy might have led him to vandalize some one's property. What can be discerned from here is that one only becomes rich or poor one God decides he should be. Instead of one to make such a transfer of aggression by damaging someone's property because it is not his, it is better that he leaves everything in the hand of God, who is the supreme being, the allgiver to determine such a person's fate.

The Proverb is satisfactorily employed here to admonish that one should not go beyond his borders in whatever act he commits. Even when a society is palpably critical on a particular issue, one should scrutinize it rigorously by weighing its value and the likely result it is to yield. People are sometimes victims of their actions. There is no harm putting aside any action that is likely to produce a calamitous end. This Proverb falls into two categories based on Adedimeji (2008), Ezirim (2002). The Proverb is didactic because it teaches us to believe in destiny not to go beyond our borders. Secondly, it is philosophical/analytical in the sense that what it depicts is a common knowledge. One should avoid any dealing that is likely to land him into trouble.

35) Proverb: ….That led his neighbour to think of the popular but mistaken claim among Hausa, **The bride never behaves out of turn** (LA: p. 84)

Hausa Equivalent: Amarya ba kya laifi.

Lexical

A bride is a newly married woman. To behave out of turn is the same as misbehaving, committing an offence, or being guilty of something or simply be at fault. They are mistakenly claimed to be free from offence or fault.

Grammatical

This Proverb is rendered in a simple, declarative form. It starts with a noun phrase, 'the bride' (serving as the subject), which is made up of the determine (definite article) 'the' plus the noun, 'bride'. It is then followed by the predicate, 'never behaves out of turn'. The predicate structure is made up of the adverb, 'never' (at no time in the past or the future), which modifies the main verb of the sentence, 'behave' plus '-s' plural element to indicate third person (3rd person), number (singularity) and tense of the sentence. The structure ends with the compound adjective (attributive) 'out of turn' (a complement), meaning never guilty of any offence. Therefore, the Proverb has a single clause structure.

Immediate context

This Proverb is rendered by Audi, Shehu's neighbor. Audi is invited by his neighbor (Shehu) to his house to eat the new bride's cooking. Even though the food she cooked is not delicious, to make such a claim in the presence of either Shehu or his wife is impossible. Instead, the Proverb is uttered in spite of its false status. A

newly married bride is nourished, adored, respected or dignified by the husband. He will not do anything that will make her annoyed for fear of either not having her total cooperation for harmonious coexistence in the house, or her eventual step out of the matrimonial home to go back to her kinsmen.

Because of the power and consideration a bride is accorded, especially in a typical Hausa society, no one will quarrel with her, molest her or dare to have any altercations with her, especially her husband who might have suffered financially or otherwise before he gets her acceptance. Audi finds it difficult to give a fair assessment of the quality of the cooked food for fear of offending his neighbor (Shehu). What a bride needs is always praising statements even at her wrong doings.

Wider Context

It is pertinent to acknowledge that Shehu's neighbbour and a guest, (Audi), is unimpressed and uncomfortable with the cooking. Not only had he the expectation that the bride's cooking would be delicious, but also expects something far from ordinary (or special) to be well cooked. In actual sense, the bride is at fault because she could not cook well, but for fear of a problem and what courtesy demands, a nasty comment is never passed. It is a common thing in a Hausa society that, instead for one to be subjected to some monumental castigation for a fault, such a person is ironically praised so that he cannot get annoyed. But in the actual sense, there is nothing wrong in telling someone where he/she goes wrong. A bride is spared or preserved from such criticism. Based on the categorization of Halliday in Erizim (2002) and Adedimeji (2008), this Proverb is rhetorical because Audi uses it to convince his friendShehu (his

neighbor) not see any fault in the new bride's cooking. The Proverb can also be classified as philosophical in nature because of the common belief in the Hausa society that no one has the audacity to challenge any doings of a bridge for the fear of any negative to get her annoyed in which the groom is to be at receiving end.

36) Proverb: "….There are countless opportunities. Proverbially, **the ways of Allah surpass the number of openings in a network-bag.**" (LA: p. 86)

Hausa Equivalent: Kofar Allah ta fi ta cali yawa.

Lexical

The ways of Allah refer to the catalogue of openings that God bestows people with so as to fend for themselves and their families. A network-bag has many holes or openings, like a goal-post net, that village dwellers use for carrying more goods and loads on the back of their donkey's for transportation. Surpass means to do or be better than somebody or something.

Grammatical

The Proverb is directed to Audi by Shehu, his friend. There is the use of a definite article, 'the', introducing the first part of the structure, 'the ways of Allah', which is a noun phrase, thereby making the subject a complex one. The main verb, 'surpass' shows the action, as well as serves as the head of the predicate. The object, 'the number of openings', is a complex one introduced by another definite article 'the'. The preposition, 'of' connects the elements in the second noun phrase to depict

the object of the sentence. There is also the use of the preposition, ‘in’ introducing the prepositional phrase, ‘in a network-bag’, which completes the statement. The structure signifies plenty opportunities in life.

Immediate context

Shehu, Audi’s friend, utters this Proverb when eating with his guest in Shehu’s family house. Shehu takes a new bride and, therefore, invites Audi for a meal. The ways of God in this context means the number of occupational activities that God has created for humans to use as sources for generating monies to fend for themselves and those dependent on them. These abundant occupational means are the ways referred to here. A network-bag has an uncountable number of holes or openings. But, no matter their number, they cannot match the barrage of ways through which God can assist His servants. Being the creator, he knows how important every human is.He creates humans without the help of anybody, and opens a lot of opportunities through which they generate monies to keep themselves and their families. These numerous opportunities can never be equated with the openings in a network-bag, because those openings have a very limited function and cannot cause so many things to happen. The affairs of both humans and non-humans, including the network-bag itself, are all in the hand of God. Reference is here being made to Kano, the Centre of Commerce, whereby a lot of opportunities abound for one to grab, particularly business opportunities.

Wider context

There is no doubt that the supremacy of God surpasses that of everyone and everything. If God says one must die now, such a person has no option but to die. God is the creator of uncountable opportunities (civil servants, labourers, business, craft and all sort of jobs) for the people. All these are ways or openings through which creatures, particularly human beings, can rely on as sources of their income. The Proverb is fantastically uttered in this context by Shehu to show that Kano is blessed with a lot of business opportunities for people to do. Although the money to start off the business may be a constraint, the most forceful belief is that only people who are lazy fail to benefit from such opportunities. Similarly, it can be said that Allah has various ways through which He can assist his servants.

The Proverb is a didactic one; it teaches some moral lessons on the existence of God and the uncountable number of opportunities He opens up for people to grab. It is at the same time a philosophical truth, based on the findings of Lawal (1997), Ezirim (2002) and Adedimeji (2008).

37) Proverb: Although he always turns the volume low, she wonders whether he can read and listen to music at the same time. Don't the Hausa people say that **two taura fruits can't be chewed at once?** (LA: p. 126)

Hausa Equivalent: Taura biyu ba ta taunuwa.

Lexical

The word 'taura' (a Hausa word) is a noun referring to a particular specie of fruit, not as big as an an orange or mango, but very hard to chew. Because of its size and hard nature, one cannot put two in his mouth at a time, chew and swallow it. For convenience, the eater has to chew one first and the other at a later time.

Grammatical

Like the previous one, this Proverb has a simple sentence structure. It has a noun phrase as the subject of the structure comprising of 'two' (number), serving as a determiner plus the compound 'taura fruit'. The said compound noun could said to have either a noun plus noun compound or adjective plus noun compound structure. The predicate part begins with the contracted form of the modal auxiliary verb, 'can't' followed by the base form the auxiliary verb (be). The main verb of the sentence is 'chew' plus the '-ed' additional element to indicate past or past participle form. There is also the use of the preposition, 'at' plus the adverb 'one' (on one occasion only). The two words could also be taken as adverbial phrase, indicating time.

Immediate context

This Proverb is said by Dijengala, Audi's wife, at home with her husband. Her use of this Proverb is precipitated by her husband's culture of doing two important but tasking activities simultaneously. Audi normally turns the volume of his radio and listens while doing another thing. She wonders how her husband performs two "serious" activities (reading a fat novel and listening to a programme on the radio) concurrently. In this sense, listening to a programme on radio is one "taura" fruit, an act that demands total concentration, and reading a novel is another, an activity that is also absolutely cumbersome.

The Proverb is employed here to show that it is absolutely difficult for one to listen to a radio with maximum concentration as well as read a novel, because both require complete concentration to understand. Since the "taura" fruit is hard, the two

must be chewed separately. Audi should choose what to do first between the two, possibly by taking into cognizance their order of importance, or else his effort is likely to be a wasted one. So, to attempt to do two difficult or impossible activities concurrently is the same as eating or chewing two taura fruits.

Wider context

An English Idiom also has it “to kill two birds with one stone”, i.e. getting or meeting two ends at once. This Idiom directly contrasts with the Proverb. Two important but somewhat cumbersome activities cannot be pursued concurrently. Both the “taura” fruits are of equal importance and have to be chewed and swallowed by the eater. Eating only one and leaving the author may not necessarily quench his demand. However, to have two in his mouth at the same time is frought with the fear of hurting his physiological organs as well. The only way out, which is also a hitch free one, is to eat them one after the other.

It is important to stress that in attending to the two necessary and important issues, one should approach such things one after the other. Doing that will avail him the opportunity to attend to them squarely without committing any infringement. But if one insists on tackling them simultaneously, all the two may be wasted. It is even better that one deals with the first issue thoroughly even if the next one is to be left unattended for the fear of losing all the two. This Proverb is philosophical based on the findings of Lawal (1997), Ezirim (2002) and Adedimeji (2008), because it makes a statement that is completely true in life. However, it is also a rhetorical in that the user (Dijengala) uses it to lure her husband into agreeing with her point over view.

38) Proverb: "… Just because Jadda mentions it doesn't mean that he is. **Does your soup become delicious just because you catch sight of the butcher?...** (LA: p. 162)

Hausa Equivalent: Daga ganin sarkin fawa sai miya ta yi zaqi?

Lexical

A soup is a liquid food made by cooking vegetables, meat, fish, etc. in water. A soup is said to be delicious when it is tasteful, and possibly when cooked with either meat or fish. A butcher, on the other hand, is a person whose job is cutting up and selling meat or killing (slaughtering) animals for this. To catch sight of a butcher is to see him with your eyes or to come across him.

Grammatical

This Proverb has a complex sentence structure rendered in an interrogative form i.e. asking question that may be a rhetorical one. It begins with 'does' (present), an auxiliary verb serving as the operator element, especially used when asking question. This is then followed by 'your soup' which serves as subject element. This component is said to be consisting of the possessive pronoun, the 'your' (2nd person singular) plus the noun 'soup'. There is the presence of 'because', serving as a main verb in the structure, which is then followed by the adjective, 'delicious', as the subject complement. The adverb 'just' is also used together with the conjunction word 'because' (for the reason that) to link up the first structure with the second, 'you catch sight of the butcher', which is the main clause. The final main clause is made up of personal the pronoun, 'you' (2nd person singular) serving as the subject of the structure and the predicate, 'catch sight of the butcher'. The word 'catch' (a verb) is not used alone, but with another word 'sight' (noun/verb), making the verb element a phrasal

one. There is also the of a prepositional phrase like structure consisting of the preposition ‘of’ plus the definite article ‘the’ and the noun ‘butcher’, which serves as the object of the structure. Therefore, this Proverb is rendered in a form of an interrogative sentence with a complex structure.

Immediate context

This Proverb is rendered in the form of question, unlike the previous ones, which are in a statement form. It is a commonplace that a soup that is cooked well with meat is most often delicious, and everybody wants to eat it. Meat definitely adds to the aroma of a soup and food generally. This Proverb is said by Dijengala Maikano when her sister pays her a visit to tell her of her husband’s (Audi) intention to marry Uwani, her housemaid. She utters the Proverb in defence that her husband has no business with Uwani.

Dijengala insists that she lives with Audi and that she can swear to God that her husband has never shown any passionate interest in her or Uwani in him. He has never engaged her in any form of discussion that doesn’t originate from something. With this as her weapon, she dismisses the claim said to be heard from Jadda (Audi’s uncle) by affirming that the fact that Jadda brought the news does not mean that the information is true. So, Jadda is depicted here as a butcher because he is the ultimate source of the information. The news of the marriage is being taken in this context as a soup.

Therefore, the fact that the information is from Audi’s uncle, Jadda (a supposedly upright man), and the fact that Uwani serves as a housemaid in Audi’s

house does not mean the said story is credible. Enough evidence has not been provided to vindicate the claim.

Wider context

There is nothing unusual in saying that meat injects some value into a cooked soup. Similarly, the relationship between meat and a butcher is not doubtful. However, seeing the meat seller alone without acknowledging the presence of the meat physically cannot make the soup tastyas it there is meat in it. It is the physical presence of the meat in the soup that brings the taste, or that makes it delicious not simply catching sight of its seller. And even if the seller in person were to cook the soup, the desirable taste may be difficult to come by, because of the unusual nature of the event. This is also synonymous to a doctor-patient relationship. Seeing a medical doctor or a nurse going round in the hospital without attending to and treating a patient cannot cure the ailment or illness. Some actions have to be taken by the doctor. Therefore, for any information to be true in life, it must be substantiated with all the necessary facts. The physical presence of an actor is always necessary for the role or act he performs to carry certain weight. This Proverb is commonly employed in Hausa society satisfactorily to express a state of surprise, amusement, disgust, contempt or hesitation, as well as total disagreement or rejection. In terms of its function, the Proverb is rhetorically used here in an impressive way to take a step or act in a particular way, based on the classifications of Lawal (1997), Erimin (2002) and Adedimeji (2008). This is because it is a pithy saying posed in a question form, aimed at persuading the addressed.

39) Proverb: Yet, there is no compulsion for both of us to pursue the deal. As the Hausa people say, **patience is the elixir of life**. (LA: p. 179)

Hausa Equivalent: Haquri maganin zaman duniya.

Lexical

The word ‘patience’ is a noun, referring to the ability to stay calm and accept a delay or some predestined or annoying thing without complaining or acting is a manner devoid of consideration. The word ‘elixir’ refers to a magic liquid that is believed to cure illness, or to make people live forever.

Grammatical

This Proverb has a single clause structure. It opens up with the word ‘patience’ (a noun) serving as the subject of the structure. The subject is not a complex one but simple. The predicate part is, ‘is the elixir of life’. It is broken down to consist of the head word ‘is’, which serves as the main verb of the sentence. The structure has, ‘the elixir of life’ as its compliment. The complement is not also a simple one, but comprising of the determiner ‘the’ (definite article) plus the noun, ‘elixir’. There is also the presence of another final noun, ‘life’. Between the two final nouns, comes preposition ‘of’ which establishes the link between them. The Proverb, therefore, has a simple declarative structure.

Immediate Context

Yaro, Malam Shuke's friend, renders this Proverb to his friend when discussing on how to get on with the proposed joint business. It has to be pointed out that to be patient is synonymous to one's ability to stay away from any act that is likely to get into trouble or any unpleasant moment. If one is patient in life, he enjoys world life better more than any other person. We can discern from the Proverb that one's peace of mind and success lie on patience. Impatience is a vulnerable door to violence and the downfall of a person. From the foregoing, therefore, it means the ability to stay calm and accept a delay or something (fate).As it come without complaining it is the ingredient that will keep you a live in the world accordingly and devoid of any trouble. One lives well by exercising it (life) just as one lives foully by disregarding it. Desisting from all the worldly things that people always strive to attain dubiously makes one live a happy and untainted life. Yaro sees the pleasure in staying patient that to delve into a business that may be 'colourless'.

Wider Context

Things in life are predestined by God. If God says yes, one has never the temerity to change it. No matter what effort one exerts to become wealthy, he cannot success unless it is predestined by the Supreme Being. Yaro is an embodiment of magnanimity and consideration.Hence, hesees 'light' in staying away from the business as long as it will lead them to a state of unhappiness. Not only in a joint business, affair, situation, etc. that one finds himself. Impatience leads to unprecedented moments. It is a given, not everyone has it. Those that lack it in all worldly affairs are the ones consumed by calamities. Therefore, the Proverb applies to any affair that is to do with human life. If you are patient, you are bound to lead a

happy and prosperous life. So, whenever a person makes the best use of his consideration, attention, effort and acceptance of patience, his achievement is not far from him. The Proverb serves as a caution, which speaks out a philosophical fact of life. Therefore, the Proverb can be assigned into two classes based on our earlier categorization. It is didactic in the sense that it instill moral discipline, and a philosophical fact about life.

40)Proverb: "Sir, let me close the discussion, even though I didn't start it. **I didn't kill the rabbit, I was just asked to sling it on my shoulder and bear it homewards…"** (LA: p. 183)

Hausa Equivalent: Ba ni na kashe zomon ba rataya aka ba ni.

Lexical

A rabbit is a small animal with greenish brown fur, long ears and a short tail. Rabbits live in holes in the ground (either the bush or the domestic ones). To kill means to cause death or to cause something or somebody to die. To kill a rabbit is to make it die by either beating, shooting or stabbing it with a knife or any weapon. Sling it on one's shoulder is to carry it on one shoulder and bring it home for it to be processed or cooked. This is usually the major preoccupation of a hunter who spends most of his time hunting in the bush.

Grammatical

This Proverb has a compound complex structure consisting of two main/independent clauses and one subordinate or dependent clause. It begins with the first principal clause, 'I don't kill the rabbit'. This structure consists of the pronoun 'I' (1st person singular) as the subject of the clause. The main verb of the clause is 'kill' (present) which is supported by an auxiliary (helping) verb 'don't'. This auxiliary verb is made to consist of the model auxiliary 'do' plus the negation 'not' which are presented in contracted form. The object of the sentence, 'rabbit' is not a simple one, but introduced by a determiner 'the' (a definite article) showing the noun.

The second principal or main clause begins with another first person pronoun 'I', serving as the subject of the structure also. It is followed by the verb be, 'was' (past form) and an adverb (just) which helps modifying the main verb, 'asked'. The main verb is in the past particle form. There is also the use of the prepositional phrase, 'to sling it on my shoulder'. This structure is composed of the preposition, 'of' plus a verb (sling) and an impersonal pronoun (it). There is also the presence of the preposition 'on' which connects the pronoun (impersonal) with the last two words of the structure, 'my' (a possessive pronoun) and 'shoulder' (a noun).

The final structure is grammatically a subordinate (dependent) clause consisting of the conjunction word 'and' and the verb 'bear'. There is the use of another impersonal pronoun (object) plus the noun (home). Therefore, this Proverb is uttered in a form of compound complex sentence.

Immediate Context

This Proverb is rendered by Liti, a colleague as well as a friend of Audi (the teacher of English) in a departmental meeting in the school's austere common room. In the meeting also is a female lecturer, Asabe. What precipitates the use of the Proverb is a statement made by Audi before the meeting gets under way that women age faster than men. This pronouncement, partially, provokes and baited Asabe to join in the fect. As Liti notices Asabe's eagerness to take part, he renders it.

A rabbit will never be happy and comfortable with its predator or killer. Audi, here, is the predator or killer because he is the one that says that women age faster than men, a statement that compels Asabe to want to join them in the discussion. Audi is the guilty party. So, Liti uses the Proverb to exonerate himself from whatever form of blame he is likely to suffer from Asabe and females generally. He doesn't want a situation whereby Asabe will bend her anger or annoyance on him. He, therefore, uses the Proverb to stand on the fence, and to make her and other people present accept his clean position that the discussion was not staved by him, rather he slings the killed rabbit on his shoulder and bears it home,that is, by making very little or no comment on the issue.

Wider context

It is a common belief that no animal or human being will be happy with its or his killer. That natural hatred cannot be dismissed. A rabbit is, therefore, not an exception. As a result, it will not be a surprise if the prey goes to any length in life to take all the necessary measures. The Proverb implies that when one is faced with an issue that is likely to hurt or injure someone, all that needs to be done is to do

everything humanly possible to avert it. The discussion that is likely to generate tension and discomfort can be avoided by simply closing the matter. Liti closes the discussion to avert any uneventful moment or misfortune by ensuring that the departmental meeting gets started by the directive of the head of the department. The function of this Proverb is more to do with Liti's fairness and his adequate tolerance of Asabe, being female. This Proverb can be used in Hausa society in a context whereby a person wants to justify his position and indicate his innocence and fairness on an issue that may culminateto blame. The Proverb is used rhetorically in an impressive way to make someone, Asabe in particular, become convinced a particular viewpoint or position. This Proverb falls into the class of rhetorical Proverbs based on the categorization of Adedimeji (2008), Umeh (2007) and Ezirim (2002). It is rendered by the user to justify his stance or position, and to convince the female teacher.

41) Proverb: As a Hausa adage has it, **A song is heard best from the mouth of its composer**. (LA: p. 202)

Hausa Equivalent: Waqa a bakin mai ita tafi daxi.

Lexical

A song is a piece of music with words that is sung, music for the voice or the musical call made by certain humans or birds. It is truly heard and enjoyed best from the mouth of the singer or the person who bears the burden or responsibility of composing it to be sung either by himself or someone likely to sing it, possibly in his absence.

Grammatical

This Proverb is rendered in a simple, declarative sentence. It has the subject (A song) which consists of an indefinite article (A) and the noun (song). The word ‘is’ (verb ‘be’) serves as an auxiliary verb in the structure, introducing the main verb ‘heard’ (past or past participle). The main verb is paired with an adverb, ‘best’ (manner adverb) to yield a subject compliment like structure. There is the use of a preposition (from) which connects the noun phrase with the supposed object of the structure ‘the mouth of its composer’. The object of the sentence is not a simple one, but consisting of a determiner (the), noun (mouth) plus a prepositional phrase like structure (of its composer). It is made up of the preposition ‘of’ plus possessive pronoun (its) and noun (composer) which is derived from the verb ‘compose’.

Immediate context

This Proverb is satisfactorily employed by the writer himself to describe Audi’s bizarre consternation over the type of English used in our media. Audi sees language use as either poor (full of errors) or simply devoid of any standard. As a teacher of English, he always advocates the use of standard English in all contexts. The standard variety accepted and spoken by the British people is hereby described as the song. And the British people that speak it best or well are the composers and the original owners of the language. The people in the media misuse the language because they are not the original owners or the best speakers, since their usages are never error free. The display of such creativity and innovations (adages or axioms) gives Audi great

pleasure. The person that speaks English well is the singer. It is better for one to listen to them or learn from them than any other person whose usage may be erroneous.

Wider context

This Proverb in this context reflects a general fact that no one can sing a song better that its composer. He bears the responsibility of choosing the night words and using them in the right places. He knows best the theme(s) and the function every lexical item bears. It is synonymous to that of saying that a story is best told by its composer or preferably by an eyewitness. Englishmen and those who speak English exactly the way its original speakers speak it are the models. They are invariably the speakers of the standard variety. So, anybody that wants to speak English should speak the type accepted and spoken by such people the (British).

Impliedly also, the Proverb means that to learn or do something in life depends on the intervention of those that have experience regarding that thing. If also you want information regarding anything, obtain and use it from the right people. That is believed to be the first hand information. Failure to do that may lead to abysmal failure or wrong doing. That is why Audi, being an English teacher and of Hausa Language background, uses in his novel that he is writing Hausa Idioms and Proverbs translated nicely into English to give the novel a distinct African character, and to show his pedigree as a good speaker or user of standard English.This Proverbs holds a philosophical function based on the classifications of Lawal (1991), Ezirim (2002) and Adedimeji (2008). However, the Proverb has a rhetorical function also because Audi

uses it to persuade the addressee to agree with his point that English is best spoken by the British people being their L1.

42) Proverb: "The two of you must be up to something, I mean you and Jadda. Malam would never failed to mention it to me. He doesn't, as people say, **have a very deep stomach.** (LA: p. 270)

Hausa Equivalent: Yana da zurfin ciki.

Lexical

A stomach is an organ of the body, like a bag, into which food passes when swallowed and in which the first part of digestion occurs. While deep means far down or in. A deep stomach is a type that is big and down to the extent that it can accommodate a large quantity especially of food.

Grammatical

This Proverb is rendered in a simple, declarative sentence also. It begins with 'you' (2nd person singular pronoun) as the subject of the sentence and the predicate, 'have a very deep stomach'. There is the use of the word 'have' (usually an auxiliary verb), behaving as the main verb of the clause. There is the presence of an indefinite article or a determiner which introduces the object of the structure. The object (stomach) is not a simple one, but qualified by two pre-modifiers 'very' and 'deep' which are adjectives here. Therefore, this Proverb is a single clause type.

Immediate context

This Proverb is rendered by Atine, Uwani's step mother, when the news that Audi is marrying her stepdaughter breaks. Atine is astonished to hear that the decision is taken by Malam (her husband) without consulting them. A stomach is undoubtedly deep and hidden; one cannot vividly observe what is in it. Consider that of a human being or animal.One never can tell what is its contents (food, water, aim, etc.), including the quantity. This is because it is not visible for one to observe. Therefore, once food or water is pushed into it, it cannot be seen again until it is discharged in another form. Malam is described as a deep stomach.

A deep stomach in this context means his ability to conceal and not make known to others his decisions, ideas, issues, etc. Malam Lallan, Uwani's father, is portrayed as a person that does not either make consultations regarding decision making, or that he is an individual that one can never predict, because he leaves issues to himself. A marriage is something that traditionally, in a typical Hausa society, requires collective commitment. However, Malam arrives at the decision to give out his daughter for marriage to Audi without the knowledge of the members of his household (her mother and stepmother). Here, we can say that he has a deep stomach.

Wider Context

Atine is not baffled by the fact that her stepdaughter is going to be married out, but according to her the whole thing should start from their own end (the whole family). Malam has a deep stomach here for refusing to either get them involved in the decision or make whatever decision known to them before it breaks out for others to hear. The Proverb harbours on suspicion that Malam has single handedly taken a

decision that he should have made known to his wives first. In a Hausa society, some decisions are concealed for the fear that they are likely to generate some tension, or such issues may suffer some setback until everything ripes. One is, therefore, said to have a deep stomach when such a person is in possession of information, be it personal or otherwise, that he is expected to share with others but decides to keep it to himself alone. He can also be a person that always hides his feelings, or is simply an introverted fellow. The Proverb as used in the context above serves some philosophical function. Its use in that contexts depicts how language is used impressively to signal meaning far beyond a superficial one.

43) Proverb: "He thinks you are a pushover still by giving you the money. You need to clear his head up – by showing him that **catching the sight of Dala hill doesn't mean entering Kano city."** (LA: p. 276)

Hausa Equivalent: Hangen Dala ba shiga birni ba.

Lexical

A hill is an area of land which is higher than the land around it, but not as high as a mountain. Dala hill is one of such hills situated in the metropolitan area of Kano called Dala. It can be sightedsome kilometers away before reaching Kano. To catch sight is to view it or have a glance of it.

Grammatical

This Proverb, unlike the others, is not rendered in the conventional sentence pattern. Instead, it begins with the present participle for of the verb 'catch' (catching) followed by the noun phrase, 'the sight of Dala hill', which serves as the supposed object that suffers the action (catch). The structure comprises of a determiner (definite article), 'the' plus the noun 'sight'. There is the initial noun 'Dala', which is turned to an adjective in the structure, qualifying the noun 'hill'.

There is also the occurrence of the auxiliary (helping) verb 'does' which introduces the main verb 'mean'. The auxiliary verb 'does' is in a negative form, i.e. 'does' plus the negative, 'not', but written in a contracted form. There is also the use of the verb 'enter' plus an additional '-ing' element, thereby making the verb to be in the present participle form (entering). The Proverb ends with a compound noun, Kano city (nou+noun).

Immediate context

This Proverb is rendered by Dijengala Maikano (Audi's wife) when discussing with her husband what transpired between Audi and his uncle, Jadda. Jadda is tricked by Audi, though his stepson, into giving him some of the money he has appropriated. Therefore, the Proverb is satisfactorily employed by Dije to describe how Jadda has underestimated her husband, thinking that Audi would lack the audacity to trick him into giving him back his oil money. But Audi succeeds in doing that. The use of the Proverb in this context makes it share a certain semantic relevance with another Proverb "The piece of straw that someone disregards is what gets into his eyes". Impliedly, it means what you underrate something with a conviction it that is unfit, incapacitated, impotant, unworthy of doing anything, etc., but it can take you by surprise or prove you wrong by defeating your acclaimed effort.

Audi is taken in this context as Dala Hill, being underestimated by Jadda thinking that he (Audi) is deficient of any strategy or technique that he can use to lure him. Unknowingly, Jadda has deceived himself by having the wrong perception or impression of the teacher of English (Audi).

Wider context

One can easily be deceived by Dala hill as he approaches Kano from either its western or northwest part. From a couple of kilometers, one begins to catch sight of it. Therefore, if one is convinced that he has arrived in Kano metropolitan by viewing it, such a person really succeeds in deceiving himself. In life, any person good at underestimating another, thinking that such a person is unfit, is more or less deceiving

himself. Similarly, such a person is liable to lose in the event of any contest or battle against that other person. Some players, though fantastic, are defeated by a weaker side for underrating them. Jadda is hence a poor game-player because of his inability to defeat someone he might assume to be an under-dog. This Proverb is magnificiently employed in this context to bear two functions; one, used in an impressive way to influence someone to commit an action (rhetorical), second, philosophically used to offer a universal knowledge of the world, which portrays self-evident truth. Another function this Proverb may be seen to serve is that of warning or cautioning.

44)Proverb: **"**Or **that he is looking at a piece of peeled cassava as if it were a blob of fat** *(LA: p. 276)*

Hausa Equivalent: Ganin kitse yake yi wa rogo.

Lexical

Cassava is a type of flour made from the thick roots of a tropical plant. A peeled one, on the other hand, is the thick root plant whose skin has been removed. The inner part is, therefore, white. A blob of fat is a white drop of liquid or yellow greasy substance in the bodies of animals and humans foundunder the skin.

Grammatical

This Proverb is uttered in form of a complex sentence structure, consisting of one principal clause and one subordinate clause. It begins with an initial main clause, 'He is looking at a piece of peeled cassava'. The structure opens up with the third person pronoun (He), serving as the subject followed by the simple form of the verb be 'is' plus the main verb 'look'. The main verb (look) is not a simple one, but with an additional '-ing' element, making the verb to be in the present participle form like in

the previous one. It is then followed by a prepositional phrase structure, ‘at a piece of peeled cassava’ which comprises a preposition (at) plus an indefinite article (a), plus the compound noun, ‘a peeled of cassava’. This noun is made to consist of a determiner (indefinite article) ‘a’, ‘peeled’ (an adjective), ‘a’ determiner (indefinite article), plus the noun, ‘cassava’. The final segment is a subordinate clause (adjectival clause), ‘as if it were a blob of fat’. The sentence is a declarative sentence.

Immediate context

Dijengala Maikano (Audi’s wife) utters this Proverb also as she discusses with her husband his encounter with Jadda, regarding the money he owes Audi (her husband). The Proverb is equally used to depict how Jadda underrates Audi, and what such an act turns out to be. A peeled cassava is naturally white, so also is a blob of fat. One can easily be mistaken for the other if care is not taken. In this context, a blob of fat is more valuable, costly and possibly difficult to get and handled than peeled cassava.

Impliedly, the Proverb means that Jadda has the impression that he could smartly beat Audi. That is, he has forfeited or cannot have the courage or determination to get back his money, thinking that he is wiser than Audi. The reverse, however, is the case. This Proverb shares certain commonalities with the earlier one rendered, “The piece of straw that one disregards is what gets into his eyes”. Audi is considered as a peeled cassava or a piece of straw. That means he has no value, is unwise, impotent, uncharismatic or simply naïve, etc. He cannot decide for himself. Jadda, on the other hand, is depicted as a blob of fat or much stronger than a piece of

straw, or cunny, bold, charismatic, etc. Unfortunately, he is tricked or defeated by someone he underrated by being made to pay back his oil money.

Wider context

This Proverb warns against undermining or underestimating someone or something. It also reemphasizes the need for the reciprocation of a good deed done to someone. Audi extends a kind gesture by delving into the oil business with Jadda to the extent that the latter owes him a certain amount. Jadda should have been kind enough to pay him the money as soon as possible before it gets to this extent. Had he not been tricked by Audi, he would not have had the will or intention to him pay him back the money. Similarly, Jadda also cheated Audi for preventing him from appropriating his mother's piece of land. Audi was only able to realize just ten thousand, there is still something outstanding. Therefore, Jadda is tricked by stupidly believing that more oil will be supplied, hence he pays the money he owes Audi. This Proverb serves some didactic function (is a didactic Proverb) because it is used to caution people against underrating others. It may be said also to be a rhetoricalProverb in the sense that its use here impresses as well as shows how language is beautifully employed to pass information.

45) Proverb: The girls entice one – and yet complain of sexual harassment. Proverbially, Audi**Smashes the mouth of the cricket**by sending away any skimpily dressed female from his class. (LA: p. 277).

Hausa Equivalent: Audi ya kashe bakin tsanya.

Lexical

A cricket is used here as a noun, referring to a small brown jumping insect that makes a high pitched sound by rubbing its front legs together or using its mouth. To smash means to hit someone or something very hard.

Grammatical

This Proverb is uttered in a simple, declarative sentence. It begins with 'Audi' (the protagonist of the novel) as the subject of the structure. The subject is then followed be a verb, 'smash' plus an additional '-es' element to indicate present (3rd person). There is the presence of the determiner (definite article) 'the' which introduces the noun 'mouth'. In between the first noun, 'mouth' and the noun phrase, 'the cricket', there is the use of a preposition (of) which helps link up the first noun with the final one. The structure, 'the mouth of the cricket' could be taken as one, serving as the object of the structure. This Proverb, therefore, has a single clause structure uttered in a declarative form.

Immediate context

Thus, the Proverb is rendered by the author himself to describe Audi's fight against nudity, as well as female students' western type of dress (donning tight-fitting blouses and clinging jeans trousers). Audi, being an upright person of high adored moral posture, does not tolerate such arrogance.

The female students' denounced mannerisms are characterized here as a cricket (unwanted). A cricket is best known for its disturbance because of the noisy sound it produces. If its mouth is hit or smashed forcefully, a stop is put to its noise. The blow may lead to its eventual demise or death. In this context, Audi smashes the mouth of a cricket (unwanted) by sending away any skimpily dressed female from his class. That is, not allowing her in his class as a sign of his perseverance to fight against indecency. He denounces such attitude and goes the extra mile to stop such errant male students from wearing it. By so doing, he is likely to send that immoral culture to extinction.

Wider context

No normal person will tolerate such sounds (noises) made by a cricket; one may have nothing to do about it. This Proverb borders on the absolute rejection of unworthy behaviors exhibited by female students, i.e. that of indecent dressing. Audi, as a teacher, a mentor, a reformer and an advocate of discipline, sends such students out of his classroom to serve as lesson to others. Not doing that may likely give way to other forms of immorality likely to be promoted by the supposed culprits. A cricket's mouth is smashed by stopping it from making such unwanted and worrisome noise. No right thinking human being will be happy to live in a society where immorality has taken a centre stage. Unless such an act is stopped, it may lead to absolute degeneration.

The use of the Proverb in this context is to serve didactive purposes, because it intends to instill moral training of not allowing unruly behaviors to find a resting spot.

The Proverb can also be said to be rhetorically employed by the author impressively to make someone take a step in stopping unwanted acts. Stopping such errand students from entering class is intended to make them realize that there behaviors are questionable, and hence the need for them realized that there behaviors are questionable, and hence the need for them to transform. This is in accordance with Adedimeji (2008) categorization.

46) Proverb: The period of his life when Uncle Ilu wined and gambled with sex workers in Sabongari was a time when, Proverbially, **he let go of the branch and caught hold of the leaf.** (HG: p. 26)

Hausa Equivalent: Ya yi saki-reshe kama ganye.

Lexical

A 'branch' is a part of a tree which grows out from the trunk and on which leaves, etc. grown. Whereas a 'leaf' is any of the usually green and flat parts of a plant, growing from a branch or stem or directly from a root. To catch hold of anything means to grab it or hold it as a support in the event of falling down of a tree. This Proverb presupposes that a leaf relies on the branch to remain attached to a tree. And a branch is stronger and more solid than a leaf.

Grammatical

This Proverb has a compound sentence structure, consisting of two independent (main) clause joined together by a coordinating conjunction (and). The first clause begins with the third person pronoun (he), serving as the subject (doer) of the action, followed by two elements as the main verb of the structure. That is, the verb is not a simple one, but rather a phrasal one ('let' plus 'go'). The first verb, 'let' serves as an

auxiliary verb, helping the main verb, ‘go’ to work. There is the presence of the preposition ‘of’ which connects the subject of the sentence with the object (the branch). The object consists of the determiner (definite article), ‘the’ plus a noun, ‘branch’.

However, the second clause retains the same subject as in the first one. Two elements are also used (‘caught’ and ‘hold’) to serve as the main verb element. Therefore, it could be said that a phrasal verb is used instead.

There is also the presence of the preposition ‘of’, like in the opening structure. Its function is to connect the subject of the structure with its object as in the first clause. Here, the object of the sentence is a noun phrase ‘the leaf’, which consists of the determiner (definite article) ‘the’ plus a noun (leaf). The sentence (a compound one) has a declarative form.

Immediate context

This Proverb is employed by the writer to describe Uncle Ilu (Hajjo’s uncle), who instead of managing the wealth he inherits from his father in a proper way, ends up being wining and gambling with sex workers in Sabongari until all the money eventually ran out. The Proverb impliedly suggests that upholding something tangible in life and directing wealth appropriately towards it is always better. However, the man was short of this of thought.Instead, he allows his inherited wealth to degenerate.

Wider context

The Proverb is a description of morally tainted people who do not think rationally to differentiate between the principles of right and wrong, but allow themselves to be overwhelmed by their self-centered ideology. As such, they end up leading a life dominated by lack of confidence. It proves that to have something tangle, etc. and worth doing in life (to cultivate unimpeachable behavior) is as good as making a hold of a branch, while to lead a reckless life full of illusions (morally degenerated) is as good as taking a hold of a leaf, usually not strong to offer any support. This Proverb has been rightly used in this context to depict exactly the life led by Uncle Ilu (whom the Proverb is referring to) to didactically instill some moral training/discipline, or warn Hajjo against her questionable behavior. That is her manners go parallel with that of her uncle, who is known to be a devoted Islamic religious follower (Muslim) in that society. Hajjo Gano is one of those people who do not have something worth doing in life – she is neither a housewife, business woman nor a civil servant. The Proverb, apart from being didactic based on Ezirim (2002) and Adedimeji (2008), it can also be said to be philosophical simply because what is portrays is self-evident truth i.e. doing something tangible in life surpasses engage in a shoddily deal.

47) Proverb: **The wily bird**, as she once heard Uncle Ilu say in a talk with her father during one of his visits, **is often caught when it comes down to feed**. (HG: p. 38)

Hausa Equivalent: Tsuntsu mai wayo a wuya ake kama shi.

Lexical

A ‘bird’ (a noun) refers to a creature covered with feathers with two wings and two legs that can fly. While ‘wily’ is an adjective which refers to being clever or

cunning at getting what one wants. To be often caught mean to be captured. So, a wily bird is clever and cunning to the extent that it does not being itself close to a man for fear of being captured or caught. In spite of hunger, such a bird chooses to stay up than down for fear of being trapped. Two things are fundamental here, the wiliness of the bird and its need for nourishment. In some cases, the two help to defeat the bird. Similarly, capture is brought to bear on the bird by an outside force.

Grammatical

This Proverb is rendered in a complex sentence form consisting of one main (independent) clause and one subordinate (dependent) clause. The main clause comes first while the subordinate one is placed last. The first clause could be broken down to have, 'the wily bird' as the subject, and 'is often caught' as the predicate. The structure (first clause) has 'the wily bird' (a noun phrase) as the subject of the sentence. It consists of a determiner (definite article) 'the ' plus 'wily' (an adjective) plus 'bird' (a noun). The predicate consists of a number of elements (i.e., not single), comprising of 'is' (a verb), 'often' (an adverb) plus 'caught', the past participle form of the verb 'catch'.

The subordinate clause, on the other hand, begins with relative pronoun, 'when', followed by the impersonal pronoun 'it', which stand as subject complement representing 'bird'. There is the presence of the phrasal (comes down), serving as the verb element. The main verb is 'come' plus an additional '-s' element to indicate present action. There is the use of the preposition 'to', connecting the elements in the structure, and a final verb (feed). The structure 'to feed' (an infinite form) is a verb

phrase. Therefore, the Proverb has a complex sentence structure, but uttered in a declarative form.

Immediate context

This Proverb is used by Hajja Gano (the heroine/actress of the text) to describe her sister (Gaji) exploiting her temperamental being (manners). She is a difficult person to deal with. It is at this juncture that Hajjo uses the Proverb she once heard her father used to make it known that he whoever wants to live with her sister must be tactical and patient, for she is a very difficult person to associate with.The essence of this Proverb is to prove that Gaji is like a wily bird, to live harmoniously with her demands a lot of tolerance, tactics and perseverance. If means then that people who lack the aforementioned characteristics cannot associate with her.

Wider context

We are aware that some people are easy going and simple to live with. A wily bird is that which does not like to associate or come close to other creature (human beings), but decides to stay away for fear of uncertainties. So, Gaji is an introvert more interested in her own thoughts and feelings than things outside herself she is often shy and unwilling to take part in activities with others. Therefore, this Proverb shows that for one to associate with such human beings such a person needs courage. The function of this Proverb is a rhetorical one, for it is used in an impressive way, especially to influence one to take a step or act in a particular way. It functions also as a philosophical truth (as a guide) that deals with the cosmos or the universal knowledge of the world, which portrays self-evident truth. It points to a real life fact

in life and cautions that one should learn to live with people of various manners. Generally, people that are introverts can be compared to a wily bird. This Proverb is philosophical based on the earlier classifications by Adedimeji (2008) and Umeh (2007). That it shows it something real in life. One has to learn to live amicable with others.

48) Proverb: She knew that the invitation coincided with the Proverb, **Whoever takes the tip of a leper must give him a shave.** (HG: p. 66)

Hausa Equivalent: Kowa ya ci ladan kuturu sai ya yi masa aski.

Lexical

The word "tip" in this context refers to a small sum of money given to someone. While a leper is a person who is suffering from leprosy, usually rejected and avoided by others. Shave means to cut hair off someone's face, etc with a razor. Nobody wants to come close to or befriend a leper for fear of contracting the disease. And even local barbers reject them no matter how much they pay them for their services.

Grammatical

This Proverb, like some of the earlier ones examined, has a single clause structure. It is made up of the subject, 'whoever takes the tip of a leper' and the predicate, 'must give him a shave'. The structure opens up with a relative pronoun (whoever) which serves as the subject of the verb. The subject of the structure is a complex one, consisting of the relative pronoun, 'whoever' which introduces the other elements to yield the subject. There is the use of the verb 'take' plus an additional '-s' element to indicate present (3rd person), followed by the noun phrase, 'the tip of a leper'. The said noun phrase consists of a determiner (definite article) 'the' plus 'tip' (a noun). There is also the presence of the preposition 'of', linking up the elements of the structure. It is then followed by another noun phrase like structure, 'a leper'. Consisting of a determiner (indefinite article) 'a' plus a noun (leper).

The second part of the sentence (the predicate) consists of the auxiliary (helping) verb 'must' which introduces the main verb (give). The word 'him' (a personal pronoun) here serves as a complement, plus another noun phrase structure 'a shave' object serving as an object. Hence, we have two objects (direct and indirect).

Immediate context

This Proverb is used by Fatahiyya, a married woman and a friend of Hajjo, when the latter pays her a visit in her marital home. She uses the Proverb to describe the situation when Hajjo's mother sent for her following the visit of Hajjo's boyfriend (Kabiru Badayi) to Hajjo's family house. Fatahiyya wanted to know what transpired between Hajjo and Kabiru more than her tender of invitation to a meal that Hajjo refuses to honour, but left for home immediately. The Proverb in this context shows that since Hajjo agrees to befriend Kabiru Badayi and collect gifts from him, she must get ready to answer his calls and accept his demands at the expense of everything she is doing, no matter how important that thing is.

Wider context

We are aware that a leper has no fingers and needs definitely to shave his face. The shaving of a leper's face becomes an absolute necessity since he cannot afford a bushy hair in his face. Anybody that collects a gift from him must get ready to do whatever the leper requires of him (not only to give him a shave). It evokes the feeling that as long as one benefits from someone, that person must get ready to succumb to all his whims and caprices. That person has no audacity to outrightly reject his demands. The Proverb presents general knowledge in a philosophical realm. It

satisfactorily serves as a general advice to people that one should be mindful in accepting any gifts (monetary or otherwise) from somebody, otherwise such a person is vulnerable to the temptations of hardship or lack of freedom. It has been righty used in this context to depict exactly the two joyoristic contradictions Hajjo Gano finds herself in (either to honour invitation to the meal or answer her mother's call). This Proverb serves some philosophical function based on Ezirim (2002), Lawal (1991), Umeh (2007) and Adedimeji (2008). However, it can also be said to be a didactic Proverb in that it warns, cautions or admonishes.

49) Proverb: Many girls of your age have been married; some are even now breastfeeding their first-borns. But **you have chosen to eat dust like the child you no longer are**. (HG: p.79)

Hausa Equivalent: Kana girma kana cin qasa.

Lexical

Dust is a fine dry powder consisting of tiny pieces of earth, dirt, etc. It is usually unwanted and always swept or removed. A child, on the other had, refers to a young person from birth to the age of full physical development, a boy or girl. Children, especially between the age one to two years, are commonly known to be the eaters of dust or sand, especially when they are learning to sit, crawl, etc.

Grammatical

This Proverb has a complex sentence structure, consisting one main (independent) and one subordinate (dependent) clause, 'you have chosen to eat dust' (main), and 'like a child you no longer are', (subordinate). The first structure (the main clause) begins with 'you' (2nd person singular) serving as the subject of the clause followed by the

auxiliary verb (have) which helps to introduce the main verb, ‘chosen’, the past participle form of ‘choose’. There is also the use of the infinitive form of another verb (to eat). The preposition ‘to’ connects together the two verbs. The word ‘dust’ is used immediately after the second verb to serve the object in this structure.

The second structure has a dependent clause structure. It can be said to consist of a prepositional phrase (like a child), indicating similar to something or simply resembling. It is made up of the preposition (like) plus the determiner (an indefinite article) ‘a’, plus a noun (child). The final string has a noun phrase structure, you no longer are’ consisting of a pronoun (you), plus negation (no), plus an adjective (longer). There is finally the use of the verb to be (are). The sentence is a complex one.

Immediate context

This Proverb is used by Hajjo’s step mother to address her stepdaughter of her indecent manners. The user is surprised how someone (Hajjo) who should be thinking of marriage behaves the way children do. The majority of her age group mates have married, some even with children. Why should Hajjo not think of doing something more tangible in life, instead of wasting her time watching Hausa films always, which is usually the business of children? No sensible adult is expected to behave in such a way that adolescent children subdue.

The Proverb implies that Hajjo should be thinking of how to get married like her friends and not just be living with her parents at home. A child does not know what is good for him because of age disadvantage, but rather behaves anyhow,

thinking that everything is good for him. No normal, mature human being (adult) is expected to eat sand or dust. Such an act is usually associated with children, whose state of maturity cannot even differentiate for them the taste (sweet or bitter) they are likely to experience as a result of eating dust.

Wider context

In real situations, a child is irresponsible and lacks the sense of reasoning and foresight. Eating dust is associated with children in the early stages of development, for they cannot differentiate what is worthily eatable from what is not. At that stage, a child can even eat what is detrimental to his health or lead to his eventual death. Impliedly, the Proverb means that anybody who cannot do something worthy of doing (the right thing) or behave desirably, such a person, irrespective of his age, can be seen to be a child. An adult or a mature person is expected to think and act rationally, behave decently and do anything that will be beneficial to him in life and his society at large. An adult can become a child by not respecting himself and behaving in a way like children do. Such adults are called children also in Hausa society.

Therefore, for someone like Hajjo to take pleasure in watching films every time, such a person is not a right thinking individual. The Proverb, therefore, serves as a caution as well as counsel to the actress and the society generally on the need for one to be good in life. Similarly, the influence of the films being watched can badly influence one to disregard anything in life, no matter how important such a thing is. The function of this Proverb based on the categorization of Adedimeji (2008) as used by the addressee (Hajjo's step mother) is to make her step daughter to take measures

in adjusting her unwanted doings. Its (the Proverb) can also be didactic, cautioning the addressee. The Proverb equally agree with Umeh (2007) findings in which it is used to castigate the addressee over her lackadaisical manners.

50) Proverb: "Or the other that says, **A boy with money is the travelling companion of men**? But these are unusual cases. (HG: p. 90)

Hausa Equivalent: Yaro da kuxi abokin tafiyar manya.

Lexical

A boy is a noun referring to a young male person, while money is also a noun which refers to a means of payment, especially coins and paper notes, given and accepted in buying and selling. Travelling is an adjective which refers to making journeys or going from place to place. Companion, on the other hand, is a noun referring to a person or an animal that goes with, or spends much time with, another. This Proverb presupposes that all boys can join men in a journey if they have money.

Grammatical

This Proverb is rendered in a simple sentence, i.e., it has a single clause structure, consisting of a subject and a predicate. It has a noun phrase as the subject of the sentence, consisting of the determiner (indefinite article) 'a' (meaning any boy), plus the noun 'boy'. There is the presence of a prepositional phrase like structure, 'with money' which is also part of the noun phrase. The predicate part, 'is a travelling companion of men' begins with 'is' serving as the main verb element, followed by another determiner (indefinite article) 'a' preceding the word travelling, which serves as an adjective, qualifying the noun 'companion' in this structure. There is the use of

the preposition, ‘of’ which connects the first noun (companion) with the final one (men), i.e., referring to any persons. So, the Proverb is uttered in a simple, declarative sentence.

Immediate context

This Proverb is used by Hajjo Gano to convince her friend (Fatahiyya) to agree with her that age is not always a yardstick or a determining factor to judge people’s behavior. It is possible to have an elder behaving like a child and vice-versa. Hajjo uses this Proverb when narrating her altercations with some ladies, older than her, to her friend. As far as Hajjo is concerned, a boy, if he is responsible, can join adults in everything they do in the same way a child, if he has money, can join them in a journey by paying his transport fare. Children that are decent and possess impeccable manners are accommodate and gotten involved in all affairs to do with adults, depite the age factor.

Wider context

The Proverb is a satisfactory description of life, that being a younger person does not mean there is nothing good in you, and that whatever one says should be disregarded. In some cases, a boy (a younger person) can reason and act in a manner that is palpably acceptable by the society despite his age disadvantage. In the same vein, a man (an adult) may fail to respect himself, thereby thinking awkwardly and indecently in spite of his age advantage. Most often, what the older person fears is to be held in contempt by the younger, and so lose face into the bargain.

Hajjo, though she accepts the fact that she is younger, is also of the belief that she is confidently sharper than they are. This means that being cleverer than someone can make a younger child more superior than an adult. The Proverb equally makes a reflection of the general fact that adults can live in the same place or environment, or have same dealings with children as long as each one's personality is respected. This of course is a philosophical truth. Hajjo can partake in their affairs (the older girls) as long as she is responsible and good mannered. To think of age in that context is as good as demoralizing someone. Based on Ezirim (2002) and Adedimeji (2008) and Lawal (1997), this Proverb can be categorized as philosophical, because what it says in absolutely true about human life. A boy can get into the affairs of adults if he is responsible.

51) Proverb: "A Proverb says, **The younger person can't see what the older person sees even if he climbs a mountain."** (HG: p. 91)

Hausa Equivalent: Abin da babba ya hango yaro ba zai hango ba ko da ya hau kan dutse

Lexical

A young person is a human being not far advanced in life, growth, development, attitude or behavior. Whereas an older person refers to someone who has lived a longtime and is advanced in age and no longer young in all aspects of development. To climb means to go up or over something by effort, especially using one's hand and legs. While a mountain refers to a mass of very high rock, often going up to a point. To climb a mountain means to go up on it to a certain level above the ground.

Grammatical

The Proverb has a complex sentence structure, consisting of one main (principal) clause, ‘The young person can’t see’ and two dependent clauses, ‘what the older person sees’ and ‘even if he climbs a mountain’. The first structure begins with the subject, ‘the young person’ (a complex subject), consisting of a determiner (a definite article). ‘The’, plus an adjective, ‘young’, plus a noun ‘person’. The main verb is ‘see’, which is introduced by an auxiliary verb ‘can’t’ i.e., the contracted form of ‘cannot’. The first subordinate clause (what the older person sees) begins with the relative pronoun, ‘what’, followed by a determiner (a definite article) ‘the’ which introduces the supposed object of the structure the ‘old person’. The object is also a complex one, consisting of an adjective ‘older’ (comparative form), plus the noun person, plus the verb ‘see’ which completes the structure.

The second subordinate clause begins with an emphatic adverb, ‘even’, followed by the conjunction word ‘if’ to signify on condition. There is the use of the third person pronoun (he) referring to the subject ‘the boy’, which is later followed by the verb ‘climbs’, plus the object mountain. In between the verb and the final noun, there is the presence of a determiner (an indefinite article) ‘a’ which qualifies the final noun. This Proverb is rendered in form of a declarative sentence also.

Immediate context

This Proverb is used by Fatahiyya, the housewife and a friend of the actress, to whom matrimonial house Hajjo pays a visit. The former uses the Proverb while trying to convince her guest to agree with her explanation, but the guest stood her ground. Fatahiyya, at least by age and experience as a married woman, would think better than

Hajjo who is younger and unmarried. In this context, the Proverb presents Fatahiyya as older and her sense of foresight better by far than Hajjo's, whose depiction is that of a young person (age disadvantaged) who cannot think and act rationally as her hostess can.

Wider context

We are aware that a mountain is usually a high hill. Because of the height advantage an adult can view a spot without necessarily climbing any high hill. The Proverb is a description of the importance of experience, maturity in terms of age, reacting accordingly to situations and logical thinking, as well as patience and perseverance, which are all attributes found older people. Younger persons at times run short of that. Their approaches to worldly issues are hasty, abrupt, indecent and never without problems. Satisfactorily, the Proverb emphasizes that maturity mostly goes with age; thoughts may be a reversal. Some older persons sometimes behave childishly. This Proverb shares certain commonalities with the last two explained in terms of their semantic status. This is a philosophical Proverb based on the findings of Adedimeji (2008), Ezirim (2002) and Lawal (1997). It is the cosmos, the universal and knowledge of the world. It portrays here what is self-evident truth-observable, discernible. It also agrees with Alabi (2006) view point.

52) Proverb: The bride replied by saying that she wasn't surprised to hear that: not only was Gaji naughty, too, but, Proverbially, **Every calabash has a matching pair**. (HG: p. 108)

Hausa Equivalent: Kowace qwarya da abokiyar burminta.

Lexical

A calabash is a vine grown for its fruit, which can be harvested mature, dried, traditionally made of shell and used as a container, like a gourd. To match means to combine or pair well with something, to be like or equal with something or someone. Matching, on the other hand, refers to two things that are alike. A calabash in this sense is a shell usually cut equally into two pairs or sizes, with each half serving as a container. When the two halves of equal or same sizes are put together, they still produce a whole or complete shell. By implication, when two or more people share the same ideology or have identical traits or attitudes, they become friends or they harmoniously coexist together.

Grammatical

This Idiom has a single clause structure, hence it is rendered in a simple sentence. The sentence starts with an indefinite determiner, 'Every' with a singular countable noun, 'calabash', serving as the subject of the structure (a complex subject). The structure is then followed by an auxiliary verb 'has', but serving as the main verb of the structure and the head of the predicate as well. The object of the structure is equally a complex one, consisting of a determiner (an indefinite article) plus an adjective, 'matching' plus a noun 'pair'. The structure (matching pair) could also be taken as a compound like unit. Therefore, the Proverb is rendered in a statement form.

Immediate context

This Proverb is rendered by Nana (the bride) to describe how Hajjo, Gaji and Fatahiyya are getting on in their affairs. From her general assessment of these characters who are friends and biological sisters as well, they are known for their

naughtiness and are difficult to live with. She (Nana) wonders how they come to live together despite their problematic nature.

The Proverb here means that a person, irrespective of his attitude (good or bad), can have another person of the same attitude or trait to live with. As goes the Hause saying, "Abokin barawo, barawo ne," meaning that the friend to a thief is also a thief, No matter one's behavior, ideology, attitude, belief, predisposition, etc, such a person can never be ignored or have nobody to interact with. He can still have people of identical behavior or attitude willing to live with him. It may be difficult for him to live with others who are not of his caliber, or who do not have manners commensurate to his. Whether or not he possesses desirable qualities, such a person will have people of his match to stay with. Therefore, Hajjo, Fatahiyya and Gaji come to live together as friends because they have similar attitudes or ideology. Hence, they are pairs and nobody hears of any rift or misunderstanding between them.

Wider context

It is a commonplace that human beings are born to acquire attitudes, beliefs cultures of varying degrees in a society. Some are of a sound or proven character while others are not. Some are morally degenerate (thieves, adulterers, thugs, the mischievous, etc). One's attitude can be assessed by examining the type of people he stays with. If your friends are upright, simple and easy going, it is expected that you too are a nice person. However, if your companions are ignoble in character, it is expected that yours is the same. It is possible for people of the same ideology to live harmoniously. The moral lesson that the Proverb teaches is that one should be wary of

the people he mingles or interacts with.If they are of good character, the expectation is that they are good. And if they are bad, he too is likely to be bad. One is judged by the attitude of the people he identifies himself with. The three characters are described as a calabash, for they are 'birds of the same feather'.

Therefore, Fatahiyya, Hajjo and Gaji are naughty, since they share a common trait.They happily live together and respect one another. This Proverb can be categorized as philosophical or analytical since it deals with the cosmos or the universal knowledge of the world and self-evident truth. Precisely, the Proverb as used in this context, falls into the class of philosophical Proverbs. This is based on Alabi (2000) Ezirim (2002) and Adedimeji (2008) classification.

53) Proverb: … the younger must defer to the older person, who may nonetheless choose to rub the head of the younger, as one often heard eloquent boys say, on the ground. Proverbial, **One knows the depth of a river by looking at those who waded in first** (HG: p. 109)

Hausa Equivalent: Daga na gaba ake gane zurfin ruwa.

Lexical

The word 'depth' is derived from an adjective 'deep', which means extending a long way from to bottom or from the surface or edge. While a river is a large natural stream of water flowing in a channel. To wade in means to walk with an effort, especially through water or in this case the river. A river is by implication known to be deep. To ascertain the depth of a river one needs to walk in it. In other words, it is to judge the usefulness, quality, capacity, level, etc. of an issue or thing by looking at those who interact with it, experienced or had any affair with it first.

Grammatical

The Proverb is uttered in a form of complex sentence. In other words, it could be said to behave like a complex sentence, consisting of one principal clause, 'one knows the depth of a river' and one subordinate clause, 'by looking at those who waded in first'. The first structure has 'One' (anonymous) as the subject, representing every person. There is the use of the verb, 'know', plus an additional element '-s' (knows), making it (the verb to agree with the subject). There is the use of a determiner, 'the' in between the main verb (knows) and the noun (depth) which in this case behaves like an adjective, pre-modifying the noun 'river'. There is also the presence of the preposition, 'of' which helps connect the two words ('depth' and 'river'). The word river, in this case, serves as the object of the structure, preceded by a determiner, 'a' (an indefinite article). The second structure begins with 'by' (a preposition), indicating the action of doing followed by the word looking, a present participle form of the word 'look', plus the preposition 'at'. The object of the structure is also a complex on, having a noun clause like structure, 'those who waded in first'. The structure is made up of the demonstrative pronoun, 'those' plus the relative pronoun 'who', plus the past particle form of the verb 'wade', i.e., 'waded'. There is the use of preposition 'in' which helps connect the verb (waded) with the final adverb, 'first', which modifies the verb.

Immediate context

Nana (a newly married sister of the actress) renders this Proverb in a conversation in her matrimonial home to salute Hajjo's eloquent and tantalizing

statement, which she suspects Hajjo to have learnt from Fatahiyya (Hajjo's married friend). Nana did not expect such a superb statement to come from the mouth of an age disadvantaged person, unless such a person is taught to use it by an adult or a more experienced person. This Proverb implies that Fatahiyya is more experienced than Hajjo, and because of that there is nothing unusual trail in her speech/statement that is unique. And Hajjo, having dealing with Fatahiyya is learning to punctuate her speech with quality statements commensurate to that of aged and experienced speakers. So, Hajjo's creative use of the language is informed by her ability to stay and interact with a good model (Fatahiyya).

Wider context

One of the potent parameters to judge a learner as well as the quality of his learning is to find out the quality of his teacher. By this, we can undeniably agree that Fatahiyya is an experienced teacher and a model. Her power in the use of language has transpired in the usage of her leaner (Hajjo), who, according to Nana, is also brilliant because of her splendid language use.

By extension, the Proverb reveals that one can ascertain the strength or weakness, desirability or not, durability or otherwise of anything (attitude, act programme, event, etc.) by making a critical examination of those who encountered if first, usually older or more experienced personalities. That is equally synonymous to one who can adjudge the quality or disposition of anything by thinking back to know those who bear the responsibility of its upbringing, or those who have experienced it first before others following their footsteps. This Proverb is philosophical/analytical in

nature because it deals with the universal knowledge of the world, which portrays self-evident truth. Based on the Adedimeji (2008), Ezirim (2002) and Alabi (2000) categorization. It also conforms to Umeh (2007) findings in which a Proverb is employed to justify a situation or stance.

54) Proverb: "…But as the eloquent among the Hausa say, **One does not know the glutton of tuwo until the soup runs out."** (HG: p. 139)

Hausa Equivalent: Ba a san maci tuwo ba sai miya ta qare.

Lexical

Tuwo is a Hausa traditionally prepared dish made out of corn, millet, etc. It is usually prepared in form of balls like pounded yam. A soup is a liquid food made by cooking vegetables, meat, etc. in water usually eaten with tuwo. Glutton, on the other hand, refers to a person who eats something (tuwo) eagerly and too much because of greediness. To ascertain the best eater or who eats most with eagerness is a judgment that could only be passed when the soup, with which the tuwo is eaten, finishes.

Grammatical

This Proverb is rendered in a form of a complex sentence, like the previous one. The structure consists of one independent clause, 'One does not know the glutton of two' and one dependent (subordinate) clause, 'until the soup runs out'. 'One' (every person) serves as the subject of the structure, plus a modal verb, 'does' which helps the main verb 'know'. There is the presence of a negation word, 'not' (an adverb), modifying the main verb (know) also. The supposed object of the structure has an adjectival phrase like form, consisting of a determiner (the) plus glutton (quality), plus

preposition (of), plus noun (tuwo). The second structure is introduced by the initial conjunction word, ‘until’, which is then followed by another clause like structure, ‘the soup runs out’, consisting of a determiner (the), plus the noun (soup) followed by the verb (run) and an additional ‘-s’ element indicating presentation. The verb could also be said to have a phrasal verb structure being preceded by the preposition ‘out’, thereby making it ‘runs out’. The Proverb is in a declarative form.

Immediate context

This is a Proverb that borders on an healthy debate between the characters, who in this context are all females (Hajjo, Nana and Kari). It (the Proverb) is rendered by Hajjo Gano (the actress) at a party. There was a debate among the group of characters as regard what everyone likes best between eating and dancing in a function (party) of that magnitude. Some find dancing more thrilling while others see eating as more important. The Proverb is used here to indicate that nobody is to claim being a good dancer or a good fast eater until such a person is subjected to a trial with others. Passing a judgment before one is tested will be as good as jumping the gun. But once the competitors are tested, the ultimate result best testifies who is who and who likes what most. It is equally important to add that one can be a good dancer and a good eater at the same time. One may also refuse to accept that he is a greedy eater, but that can be ascertained when one is to eat with others in a group where his display can be observed.

Wider Context

The listeners and the speakers know that it is always too early to pass judgment regarding someone who you do not live together for long. For such a judgment to be passed about someone, such a person must be put under intensive observation and security. But in a situation whereby a competition is involved, the competitors have to be tried up before final remarks are made about them. Hajjo uses the Proverb to vindicate in life it is inappropriate to hastily criticize or praise someone unless substantial evidences manifest to justify whatever claim someone makes about a person. Doing so sometimes allows for poor or wrong judgment. The function of the Proverb in this context is philosophical/analytical, for it deals with the universal knowledge of the world. It also portrays self-evident truth, based on the categorizations of Lawal (1997) Alabi (2000), Ezirim (2002) and Adedimeji (2008).

55)Proverb: "I will see what you can do about it," the old woman returned angrily."**The one who taunts water is the one it will heavily drench**." (HG: p. 146)

Hausa Equivalent: Tsuntsun da ya ja ruwa shi ruwa kan doka. / Kowa ya kwana lafiya shi ya so.

Lexical

To taunt someone is to make that person angry, to jeeter at or play with it recklessly. To drench, on the other hand, is to wet thoroughly by soaking. Here, it means that one can easily get thoroughly soaked by recklessly playing with water. TheWater can be in a container, a river, a gutter, etc. A river, for instance, can be provoked when someone recklessly plays in it, and the possible danger is one to get drenched to the extent that such a person may even lose his life. It is true that one

touches or plays with water, but no other person but he will soak thoroughly. Sometimes the Proverb is rendered as “The bird that taunts water …” instead.

Grammatical

The Proverb is rendered in a form of a simple sentence. It has a complex noun phrase, consisting of a number of elements; i.e., ’The one who tounts water’. The structure begins with a determiner (a definite article), ‘The’ which introduces the supposed subject, ‘one’ (anonymous). There is the use of the relative pronoun ‘who’ (nominative) which presents the subject. In between the pronoun and the supposed object, comes the verb ‘tount’ plus an additional element ‘-s’ (tounts), depicting the action experienced by the object (water).

The predicate part begins verb phrase, ‘is the one’ with ‘is’ as the main verb element, plus a noun phrase like structure, ‘the one’, still referring to the subject (repeating it). There is also the use of the impersonal pronoun ‘it’, standing for the object (water) plus the auxiliary verb will which helps introduce the second main verb ‘drench’. The main verb is not a single one, but pre-modified by an adverb of manner ‘heavily’. The Proverb is uttered in a declarative sentence.

Immediate context

This Proverb is used by Sambuqa (the witch), the small old haggard and disheveled woman that goes to plead with the group of ladies (students) who organized a party together to celebrate their finishing secondary school. Sambuqa in Hausa tradition is a name given to a Jinn (female) that bewitches ladies and makes them behave like newly afflicted madmen, the mentally-deranged or lunatic.

Contextually, the Proverb depicts the unruly ladies at the party as taunting with water, which in this sense symbolizes Sambuq. Disrespecting the old woman (jinn), by not heeding her advice to stop the function is as good as provoking her and making her angry. The possible repercussion is venting her wrath or anger on them by making them dance or behave abnormally at the get-together. This, of course,is one of the consequences of their foolhardiness. Had the school girls heed the old woman's advice to call off the party at mid-night they wouldn't have drifted through the emerging perpetually colourless and uneventful moment unrelieved by any bright spot. They taunt water (Sambaqa) by not obeying her and, therefore,are drenched.

Wider context

Respect for elders is one of the good qualities expected of younger people in the Hausa community and, African society. As the saying goes, "the words of elders are words of wisdom".Any 'child' that disrespects older people in his community is vulnerable to so many great misfortunes in life. The school ladies, in this context, are at fault. They fail to succumb to the righteous demand of Sambuqa and are, therefore, responsible for their eventual ruin. This Proverb is rightly used here since those to who it is addressed have defaulted. They taunt water, which metaphorically becomes angry and fights them back. Other ladies not in the party cannot be afflicted because they have offended no one. The Proverb is used to warn or caution in this context.What it depicts is something that is blatantly true in life. So, it can be said to be didactic, for it is employed to caution based on the Alabi (2000), Ezirim (2002) and Adedimeji (2008). However, the same Proverb may fall into the category of philosophical Proverbs because what it says when analyzed is a self-evident truth.

56) Proverb: …but especially her father's, encouraged people in the extended family to which they clung as members and the people in the immediate neighbourhood to maintain the Proverbial view, **He who eats alone dies alone.** (HG: p. 176)

Hausa Equivalent: Kowa ya ci shi kaxai, shi kaxai zai mutu.

Lexical

To eat means to put something (food) into the mouth, chew and swallow it. To die, on the other hand, means to stop living, to come to the end of one's life. So, to eat alone is to eat with nobody, and to die alone is to die as a single individual not in a company of other humans

Grammatical

Like the previous one, this Proverb is also uttered in a simple, declarative sentence with a complex noun phrase structure. It starts with the 3rd person personal pronoun, 'he' as the subject, plus a relative pronoun (nominative) 'who', emphasizing the subject (as its antecedent). There is the presence of the verb, 'eat' plus an additional '-s' element indicating 3rd person singular, plus an adjective, 'alone' (without companions) post modifying the pronoun 'he' (the subject).

The predicate part consists of the main verb 'die' plus another additional '-s' morpheme, indicating 3rd person, and the final adjective 'alone', again post modifying the pronoun 'he' (the subject). The Proverb has a single clause structure.

Immediate context

In this regard, one is said to eat alone when he is only person, that isin eating or in involved in an affair, be it good or bad. Therefore, the tendency is always that the

consequences will be his alone. The author uses the Proverb here to depict the life led by the actress (Hajjo Gano), who resorts to cooking the quantity of food that her stomach can only accommodate when she finally decides to go back to her biological father's house, despite his status of bachelorhood, occupying a wifeless house. She goes back to live their and cook for herself and him. She does not bother to cook as much as she can so as to have a possible left over that can be eaten by either an errand beggar-boy or some immediate needy person. Therefore, Hajjo cooks and eats all she cooked alone. So, even if she should die as a result of eating that food, others (neighbors, beggers) will not be involved in the death. By implication, she is leading a life that fails to regard or consider others, but her own self only. Eating alone portends (her) avarice and greed.

Wider context

This Proverb is metaphorically and deliberately employed by the writer to portray the life style led by the actress. To cook only what she can eat alone or that she and her father only eat is a typical example of the level of disregard and lack of consideration she has for her neighbors and the unprivileged fellows around. Should there be poison in the cooked food, it will kill only her and possibly her father, being the soul eaters. This, in fact, violates the principle of love and affection for one another, as well as humanity. This non-chalant attitude is disregarded and vehemently rejected in typical Hausa society, which the author and all happenings in the text represent.

By extension, the claim goes beyond eating and accommodates serious issues that bring people together, but which acquire great seriousness when the people snub the person who falls short of their expectation (like in the case of Hajjo and her father). What he or she would consider utter disregard would be meant to serve as a lesson for what everyone would call irrelevant misconduct. This is philosophical truth in life. The Proverb serves as a caution also. Based on the Alabi (2000), Ezirim (2002) Lawal (1997) and Adedimeji (2008), the Proverb can be made to fall into dual (two) categories-philosophical and didactic. It is philosophical because it portrays self-evident truth, and didactic because it signals a warning against poor human relationship.

57) Proverb: He often made the remarks like one suffering from the sudden fits of madman. Such antics of his were coincidental with a Hausa Proverb:**You hear news from the mouths of fools**. (HG: p. 178)

Hausa Equivalent: A bakin wawa akan ji magana.

Lexical

News (a noun) refers to new or fresh information, reports or recent events. Whereas a fool (a noun) is a person who acts in a stupid or foolish way, or a person lacking in good sense, or simply an irresponsible person. In this sense, it means one to get information from somebody that is foolish or disregarded. Therefore, he who always tells news or gives information to people anyhow, any time, any way and about anything (whether good or bad, true or untrue) is a fool.

Grammatical

This Proverb is uttered in a simple, declarative sentence also. It begins with 'you' (2nd person singular) as the subject of the sentence, followed by 'hear' as the main verb as well as head of the predicate. There is the use of the preposition 'form', which links up the main verb with the subject of the sentence. The object of the sentence is a complex one, consisting of the determiner, 'the' plus noun 'mouths'. There is also the use of another preposition, 'of' in between the initial noun (mouths) and the final one (fools) which are all in the plural form. Therefore, the Proverb has a single clause structure, consisting of only one main clause.

Immediate context

Kamal (the author) uses this Proverb at a point when describing the behavior of Hajjo's father (a wifeless old man), who according his explanation,commands no respect in the environs. He is described as being off-hand and making outrageous remarks about issues, remarks like one suffering from the sudden fits of a madman. News of anything is heard from him like a lunatic. Such people are not respected, because at times they tell untrue information. Even the young disregard them. A right thinking person is not expected to get involved in telling every news in a typical Hausa society no matter the credibility of such news or information. Whoever outstands in that is likely to lose his integrity, for there is the tendency for him to either exaggerate the information or concoct it completely. It has become his habit to tell a story.

Wider context

Hajjo's father is accused of being a drug addict to the point that he has inflicted with the malady or madness. This, according to the source, is what compels him to tell information of any sort, to anyone (child or adult) and at anytime. Such individuals do not weigh the delicacy or complexity of the news as the well as likely detriment to result. Such news usually puts someone in jeopardy. That is why in Hausa culture people are discouraged from telling stories anyhow. Only people deficient of foresight, usually small children, do that. An older person can be termed as a child if he does what children do, usually devoid of focus. It is only a person of low level thinking or reasoning who tells news or gives information. Such a person is culturally regarded as a fool, for the news he is likely to tell may very well endanger him. That is why older people discourage children from being with them, especially when discussing issues of great concern so that such information is not leaked by the children who are perceived to be immature cognitively. Their behavior is equal to that of a fool.

Against this background, elders in a typical Hausa society find the following Idiom useful in describing children's attitude: "while one eases himself, if he catches sight of youth, he should sit down flat on his excrement",that is to conceal or ripe? on what he is doing so that what he says or does cannot get exposed. The Proverb is a depiction of a philosophical truth and a caution also. This is based on the Alabi (2000), Ezirim (2002) and Adedimeji (2008). In terms of its use also, it conforms with Umeh (2007).

58) Proverb: His best defence is a Hausa Proverb, **Barrowed clothing doesn't cover your thighs.** (HG: p. 194)

Hausa Equivalent: Kayan aro ba ya rufe katara.

Lexical

The word ‘thigh’ is a noun which means the part of the human leg between the knee and a hip. A cloth is a fabric made by weaving, cotton, wood, silk, etc. Borrowed clothing, therefore, means taking such material from someone temporarily to cover the human part (thighs). There is the tendency for the original owner of the clothes to require that it be given back. What will happen then to the borrower?

Grammatical

This Proverb is rendered in a simple declarative sentence. It begins with the adjective 'borrowed', qualifying the noun 'clothing' which serves as the subject of the sentence. The adjective is formed by the addition of 'ed' to the verb 'barrow'. There is the use of the auxiliary verb 'does' plus the negation adverb 'not'. The two ('does' and 'not') are presented in a contracted form, 'doesn't', thereby modifying the main verb of the sentence, 'cover', which is in a simple form. There also comes the possessive pronoun 'your' used attributively to precede the noun 'thighs', which is the suggested object of the structure.

Immediate context

This Proverb is closely related to the previous one. It is used by the author to show what argument Hanne's father puts forward in defence of the beautiful Hausa culture. His first quarrel with his wife that ultimately leads her out of her matrimonial home is her insistence that the husband buy her 'anko'. It is something that is originally outside the Hausa culture, but has come to stay. Anko is a kind of clothes that women wear, especially during marriage ceremonies. Married women force their husbands to buy "anko" for them even on credit basis (the husband to settle installmently).

The Proverb is rendered here to show that the 'anko' that Hausa women stick to and prioritize even to the detriment of their husbands is borrowed from a southern and not a northern culture. The Proverb is used here to strongly condemn the selfishness of women like Hanne's mother to part ways with her husband because of his inability to

buy “anko”. Hanne’s father strongly denounces southern Nigerian customs. He is of the conviction that the Hausa people have a culture that is rich and full-pledged. Nothing needs to be borrowed again, least of all clothing. It is good for one to be proud of his personal possession than to rely on someone’s belongings.

Wider context

Contextually and semantically also, the Proverb shares a close resemblance withan earlier treated one. It is important to acknowledge that the culture of a people is their potent identity.The demise of the culture of a people can be regarded as their demise. When people lose their possessions, particularly culture, they end up losing their original identity. It is, therefore, important for one to uphold his culture and glorify it than to throw it away and uphold one that is not his. A person that throws away his culture and prioritizes that of others because of its beauty is a subject of ridicule in life. Hanne’s father thinks that he is doing his wife a favour by trying to make her glorify or dignify her own culture and not make it impure, by disregarding any other that has no link or connection whatsoever with her own. Therefore, what he believes to be good for her has now turned to be a negative. The use of the Proverb in this context is also a caution, or warning or advice on the need for one to glorify his culture at the expense of that of others. It also extols the likely result when such advice is not heeded. This Proverb can be said to be didactic based on the Alabi (2000), Ezirim (2002), Ugwuche (2007) and Adedimeji (2008) findings. However, it used here can also be philosophical because what it tells it nothing but truth of human life.

59) Proverb: A minor misunderstanding turns into a major row or, as Hanne's father, citing a Proverb, says, **A needle unearths the garma hoe**.(HG: p. 195)

Hausa Equivalent: Allura ta tono garma.

Lexical

The word "needle" as used here is a noun, referring a small, thin piece of polished steel with a point at one end and a hole for thread at the other. It is usually not strong and easy to break. "Garma" is a name given to a farm tool or implement with a handle and blade usually bigger and stronger than a hoe or an axe, used for hoeing or breaking up the earth. To unearth something means to dig it out or uproot it from the ground. To uproot an object from the ground, one needs an instrument that is very hard and stronger as well.

Grammatical

The Proverb has a single clause structure. It begins with a noun phrase, 'A needle' which comprises of a determiner, 'A' plus a noun 'needle'. There is the use of 'unearths' which serves as the main verb of the structure. It consists of the base 'earth' plus two affixes, 'un-', and '-s' (both prefix and suffix), agreeing with the subject of the structure. The object of the sentence equally has a complex structure consisting of a determiner 'the' plus a compound noun 'garma hoe' which could be seen as a compound word. Therefore, the Proverb is rendered in a simple, declarative sentence.

Immediate Context

Malam Garba, Hanne's father, uses this Proverb to describe the critical condition that his daughter, a housewife finds herself in. She attended a wedding and

refused to come back to her matrimonial home before her husband has locked the door for her. When she goes back to her parents, they refuse to escort her back and assail the door afresh. Her father renders this Proverb to describe how Hanne's attendance to the wedding has led to a squabble between her and her husband. Attending the wedding, which is joyous and liked by most women in Hausa community, is the needle and the disagreement between Hanne and her husband has created a big trouble, or a serious problem that may cause her her marriage, which is represented by the"garma".

Wider Context

A needle is a small metal that can never be used to unearth or breakdown anything (whether hard or soft), considering its delicate or (breakable) nature. However it could have been the "garma", that is stronger and purposely made to dig up earth that is used to unearth the needle. A needle is not meant for breaking the earth, but rather used with a thread to manually sew tattered clothes or to mend holes in our clothes.

This Proverb is widely used in the Hausa community to refer to a situation where a minor act, affair, issue, etc metamorphoses to or generates in to a very serious problem never expected. Hanne attended the weddling, but did not know that could create a rift or galvanize serious offence that leads to a disagreement with her loved husband.

Contextually, a minor misunderstanding between Hanne and her husband turns into a row. One may have a clear intent for doing something, but such doing can turn

negatively against the doer. The Proverb is a philosophical or aesthetical one, for it is a depiction of the universal knowledge portraying a potent truth based on the categorizations of Alabi (2002), Ezirim (2002) and Adedimaji (2008). It can at the same time be a didactic Proverb because it warns against any minute of unguarded behavior (one seem to be lighter) that is likely to snowball ormetamorphose to a tremendous one.

60) Proverb: He believes he is doing her a favour by trying to persuade her to respect her own culture and not make it impure by not disregarding any other that has no relation whatsoever with hers. After all and Proverbially, **Owning your tiny axe excels the plea to be lent another**. (HG: p. 195).

Hausa Equivalent: Guntun gatarinka ya fi sari ka ba ni.

Lexical

The word "axe" is used here as a noun, referring to a tool with a wooden handle and a heavy metal blade used for chopping wood or cutting down trees. A tiny axes is metaphorically either small, not strong or sharp, or simply one that is not in good working condition. Excels here means better than or more preferable than, it is better than borrowing from another person.

Grammatical

This Proverb has a simple sentence structure. Even though it deviates a little from a conventional sentence structure, it has 'axe' as its supposed subject. The subject is pre-modified by three adjectives 'owing', 'your' (possessive adjective) and 'tiny'. The structure, therefore, has a complex subject. The main verb element is 'excel plus an additional '-s' element (exels). The object of the sentence is also a complex one

consisting of a determiner, ‘the’ plus a noun, ‘plea’. There is the use of the preposition ‘to’ which connects the noun ‘plea’ to the verb ‘lent’. The auxiliary verb ‘be’ is used with the final verb, ‘lent’ followed by an impersonal pronoun (another), which here functions as an object.

Immediate Context

This Proverb is rendered by Hanne’s husband out of sheer frustration. His wife attended a party but failed to come back home in good time and, therefore, he decided to lock her out. She goes to her parents’ house at the last resort. The husband expects her at his house the following morning, but she failed to show up. He, therefore, uses this Proverb to express his regret over his unnecessary and clumsy decision. Hanne is in this context depicted as a tiny axe (not without fault). Her husband is the owner of the axe, despite the loof-holes (short comings) identified with the tiny axe (his wife).

Nobody will borrow a wife for him. The Proverb impliedly means Hanne’s husband should have not ordered his wife to go back to her parents, despite the offence she committed. It would have been better for him to allow her into the house and stay with her like any other married person. Now that his wife refuses to comeback the following day has compounded his trouble, since there is nobody he can see and feel as his wife to cook for him and carry out such domestic responsibilities expected of a housewife. He realizes his mistake and regrets vehemently, who will he hire to man the house in her absence?

Wider Context

It is a common belief in life that it is better for one to rely on his personal belongings in spite of all odds, rather than go to borrow from someone. The Proverb harbours on the need for one to be independent. It evokes the feeling that whatever one has as his personal possession, such a person should glorify, respect or dignify it, no matter how odd and unpresentable such a thing is. It is by far better than relying on something belonging to someone, no matter its beauty.

A person that takes pleasure is borrowing and using things that are not his own is never free from disappointment, ridicule and castigation in life. Therefore, it is important for one to use the limited resources he has than to rely on the possible assistance or support he expects from others. One should be always confident and determined.There is nothing impossible in the world we live in. The Proverb serves as a caution as well as a philosophical truth based on the Alabi (2000), Ezirim (2002) and Adedimeji (2008). It can also be termed as didactic in that it teachers one to lead a steady and patient life style.

4.2 General Discussions

The work has, therefore, been able to establish that Idioms and Proverbs represent an important aspect of the creative use of the rich Hausa culture domesticated into the English language by the author. As for the Idioms specifically, the study has succeeded in establishing the claim by Obiageli (2010), Okoye& Amandi (2012) and Newman (2000). That is, the words of Idioms are fixed and unchanging in nature. For instance the use of the Idiom; *Wash my back and I will wash yours (Hausa Girl*: p. 16) cannot change *to wash my hand*. The word ‘back’ is fixed and unchangeable. Any attempt to substitute the word ‘back’ with, for instance,

'hand', will result to a change of meaning of the Idiom. The study has also found Okoye & Amandi (2012) and Stuckey (2013) opinion(s) relevant. That is, Idioms are culturally bound, they differ from culture to culture. The Hausa Idioms differ from the English Idioms because of the difference in culture. The Idioms used in the texts are of Hausa cultural background, as such may be difficult for someone outside the Hausa culture to understand. The expression "*they labeled her* watery-eyed" – *Hausa Girl* (p – 137) may be absent in another culture, or may be interpreted differently. Therefore, all the Idioms used in the two texts are of Hausa origin.

Another important finding made by the study is the credibility of Banjo's et al (2011) assertion which sees the meanings of Idioms as contextually influenced or context determined. That is, the context of use determines the particular Idiom to use and the interpretation of the used Idiom is equally context dependent. However, the issue of overlapping of contexts and usage is acknowledged, because a particular Idiom may fit into a number of situations and with a variety of meanings. The expression *"A piece of potash, the chief ingredient for causing it to happen" Life Afresh* (p. 259) can fit into a number of situations as depicted in its analysis in the fourth chapter.

The study has also found the words of Idioms to be collocational as pointed out by Palmer (1991). They are collocational in the sense that they co-occur together to the extent that they are unchangeable or inseparable as pointed out earlier.The expression "… *to add more horses to Borno"* used earlier cannot be "*add some donkeys to Maiduguri"* despite it (Maiduguri) being the state capital of Borno.

As for the use of Idioms, the work confirms that one's ability to select and use Idioms properly in either a written or oral discourse, marked such a person a good language user. The study's finding here agrees with that of Stuckey (2009) in which he posits that knowing Idioms is essential to understand spoken and written language. The use of the Idioms by the characters in the novels demonstrates their exposure as well as adds beauty to their overall language use. This also corresponds to the remarks made by Arnold et al, (2009) that Idioms help one to communicate and understand the world around. The characters' use of the Idioms in particular (the Hausa use of Idioms) boosted their intellect and that conforms to the assertion made by Stuckey (2013). "Use of Idioms provides one an opportunity to think outside the box-to expand comprehension skills for figurative language". Kamal's use of such Idioms in the selected texts portrays his characters' versatility in the use of the local language to depict creativity as regards the way he makes the majority of his characters to variously deploy local language to express themselves in a world that is understandable.

However, as for the Proverbs, some important findings have also been made. The study particularly, finds the classification of Proverbs not absolutely perfect. The works available focus on functions, forms as well as their translation from Hausa to English. The present study, therefore, relies on the works of Lawal (1997), Alabi (2000), Bilkisu (2006), Ogwuche (2007), Adedimeji (2008). The study's analyses reveal that all African Proverbs as Nigerian Proverbs constitute just a portion of the vast pool of African Proverbs. The present study finds them to be of three groups as opposed to the four identified by the scholars above. In this study, there are

philosophical/analytical, rhetorical and didactic Proverbs. The fourth class which is epistemological is not found relevant when the used Proverbs are classified. The relationship between one classification and the other(s) is not mutually exclusive. Instances of overlaps, characteristic of language study often occur. For instance, a philosophical/analytical Proverb may also serve rhetorical and didactic function. The following is a brief discussion of the classification or typology of the Proverbs used in the novels.

4.2.1 Philosophical/Analytical:

These are Proverbs that are rooted in the study of the cosmos, the universal knowledge of the world. They are found to portray self-evident truths-observable, discernible, empirical and philosophical that are often used as a "veritable horse by which words are conveyed (Alabi, 2000, Adedimeji (1999 & 2008) and for emphasizing words. They could also serve didactic purposes too. In essence, philosophical/analytical Proverbs accentuate communication through a close observation of and illusion to natural phenomena. Examples here include data 31, 32, 33, 34, 35, 36, 37, 41, 43, 46, 47, 48, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59 and 60. Therefore, twenty-three Proverbs in our data fall into this group, here are two specific examples;

1. *A self imposition is much more painful than the barb of slavery* (LA; p. 31),

2. *One bends a stick while it is still a sapling* (LA; p. 32).

A critical look at the data above present two important findings. One, philosophical/analytical Proverbs form the majority class (outnumbered) of the Proverbs used. Two, the findings indicate that Nigerians, Hausa people in particular, are majorly philosophers and thinkers whose intellectual/cultural erudition manifests in the reality of their Proverbs.

4.2.2 Rhetorical Proverb:

Adedimeji (2008) in the words of Aristotle sees rhetoric as "*the faculty of discovering all the available means of peculations*". It is concerned with using language in an impressive way, especially to influence people to take a step or act in a particular manner. Rhetorical Proverbs are thus those pithy sayings that are directed towards persuading or influencing people to do certain things. Proverbs such as those of data 32, 35, 37, 38, 40, 41, 42, 43, 44, 45 and 49 belong to this category, including those that are captioned as philosophical or didactic. They are in the texts (and beyond) made to encourage, motivate, advise people with the aim of making them adopt a world – view or act in a specific manner. The following will serve as specific examples;

1. *The bride never behaves out of turn* (LA; p. 35),

2. *Two taura fruits can't be chewed at once* (LA; p. 37).

4.2.3 Didactic:

These are Proverbs that teach moral lessons. They are meant to instill some moral training or discipline in the addressees or hearers, especially the children, by exhibiting virtues and extolling them and identifying vices as well as castigating them. They are teaching Proverbs. Examples of these include those of data 34, 36, 39, 44, 45, 46, 48, 49, 55, 56, 57, 58, 59 and 60 respectively. The study agrees that many Nigerian Proverbs, just like folk stories, serve didactic purposes. However, it is important to emphasize that none of the Proverbs analyzed in this study falls into the category of epistemological. This, therefore, shows the mark of difference between the earlier classification (Adedimeji 2008 and Alabi 2000) and the present one. Some specific examples are;

1. *Barrowed clothing doesn't cover your thighs* (HG; p. 58),

2. *A needle unearths the garma hoe* (HG; p. 59).

From the general assessment in this aspect of the study also, the researcher explores some of the effects of the Idioms and Proverbs, especially in the two selected texts for the study. A critical look at this work demonstrates that one of the things that tremendously make the two novels interesting to read are not unconnected with the writer's creative use of the Idioms and Proverbs. As Africans, Idioms and Proverbs serve as a tonic ointment that allows for easy digestion of the message an author wishes to convey. As such, their understanding as regards usage in the novels is fundamental.

In terms of uses, it also has to be made categorical that, like in all other cultures, Hausa Proverbs, particularly as rendered in English by Kamal, function somewhat like moral codes, conventional wisdom and explicit rules of conduct. Some of those that manifest such characteristics include the following: *One bends a stick while it is a sapling* (LA: No. 32), *One should turn into play a fight that one sees no signs of winning* (LA: No 34), *Wash-my-back-and-I-will-wash-yours* (HG: No. 20) and *For one to make a name for himself, he must turn the night mad* (LA: No. 9). It is important to state that some Idioms and Proverbs are used to reflect some moments. The expression "*I know… like I know hunger in my belly*" (LA: No. 6) is the first case in print. Others include expressions like, *"… healed from his circumcision wounds"* (HG: No. 18), and *Whoever takes the tip of a leper must give him a shave"* (HG: No. 48).

Finally, it is imperative to state that the use of Idioms and Proverbs enhances the understanding of the texts. Kamal's originality in the use of such linguistic elements is not necessarily in the elements themselves, but in his ability to use them

aptly in the contexts of complex situations within the happenings in the novels. The use of the Idioms and Proverbs in the texts is significant not only because they are delightful and profound in their expressiveness, but also they are able to reveal the characters and communicate various levels of experiences which may be particular or general. The ability to sum up ideas and experiences in captivity and succinct expressions, as is done in the Idioms and Proverbs, has always been considered a sign of native intelligence, creativity, linguistic competence and cultural erudition.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

This chapter presents a summary of the study, the conclusion reached as well as some of the significant findings of the work. It however ends with recommendations based on established findings,and it suggests potential areas for further studies. At this juncture, therefore, it is expedient to sum up the major and key discussions that this study has made.

5.1 Summary

The basic concern of this study is a Linguisticanalysis of Idioms and Proverbs in the selected Literary Works of Aliyu Kamal. The work attempted to highlight how context affects the use and interpretation of an Idiom or a Proverb using the contextual theory of Firth 1957. The theory stresses that for one to understand effectively what is meant by a string of words (Idioms and Proverbs), such a person must interpret the language in line with three levels (substance, form and context), which the study employs.

In order to be guided properly during this research work, the first chapter covers important components like the background and statement of the research problem, research questions, the aim and objectives of the study and the significance of the study. The scope of the study is limited to a Linguisticanalysis of only sixty Idiomsand Proverbsdrawn from the two texts under study:*Hausa Girl and Life Afresh.* The analysis is made and presented at the lexical, grammatical as well as immediate and wider context levels.

In the second chapter, some literature related to the topic under discussion was reviewed. Concepts such as semantics, pragmatics, Idioms,Proverbsand research works from Linguists such as William, John and Robert (2011), Fronkin, Rodman and Hyams (2011), Ogunsiji (2002), Yule (2007), Akmajian et al (2010), McGregor (2012), Mairs (2015), Ibe (2005), Obiageli (2010) and many others were reviewed. The theoretical framework (i.e. “contextual theory”) upon which the study is anchored is also covered in the review.

The third chapter deals with the methodology of the study whichis broken down to encapsulate the introduction, sources of data (the primary and secondary sources), method of data collection, sampling technique as well as method of data analysis which bears the actual model employed, covers important areas such as substance, form and context.

The fourth chapter is entitled data presentation, analysis and discussion. It begins with introduction and data presentation and analysis. This analysis borders on the lexical grammatical and the context of use of Idiomsor Proverbs. Each Idiom or Proverb is analyzed depicting the person that renders it, to whom it is directed and the condition that warrants its rendition.

Chapter five which is the concluding part of this work gives the summary of the findings of the work. After the summary of the findings, conclusion is drawn and recommendations are given for further intensive/extensive studies in the area. This is pertinent because a single study of this magnitude cannot be completely satisfactory, because of the vast nature of the field (semantics).

5.2Major Findings

The study has helped to draw some clear distinctions between an Idiom and a Proverb, though the meaning delivered by the two concepts are usually hidden and non-compositional. The study has been able to establish that Idioms and Proverbs are difficult to interpret, especially when they are barrowed from one language to another. Therefore, their analysis, as presented in the present study, makes it easy for a reader, whose linguistic and ethnic background differs with that of the language the Idioms and Proverbs were drawn, to comprehend them. Closely related to the above is that in a typical Hausa community idioms and proverbs have become a common linguistic ingredients with which adults' speeches are punctuated.

It has also been established from the study that the use of Idioms and Proverbs has now assumed some new shades of meanings beyond their semantic meaning. This is because a particular Idiom can fit into a number of contexts, depending on the experiences of the users and situations that warrant their rendition. A critical look at the wider contextual applications of some of the Idioms and Proverbs analyzed in this study justifies the claim.This finding shows that interpreting Idioms and Proverbs requires some cognitive intervention for interlocuters to arrive at their meanings because of their psychological, cosmological and structural roots. In other words, it is safe to say that such expressions have cognitive values, whose interpretation depends on the cognitive capacity of the interpreter, otherwise their meanings are hardly actualized.

Kamal uses simple blend-of formal and informal, as well as descriptive vocabulary. To some extent, he uses both emotive and pleasant words to drive home

his message. The two texts under study are loaded with several Idiomatic and Proverbial expressions, which help immensely in highlighting the central concerns of the texts. In the course of analysis, each content word in a particular Idiom or Proverb is found to be very useful to the extent that it cannot be ignored. A thorough analysis of such words along with other words is necessary for the interpretation of the Idioms and Proverbs.

The author uses sentence types ranging from simple, complex and compound to compound complex sentences in the rendition of the studied Idioms and Proverbs throughout the two selected texts under study. There are also independent and dependent clauses where, for instance, we have nominal, adjectival and adverbial in the group of dependent clauses. Phrases of varying types are also used. As a grammatical expression, each Idiom or Proverb consists of words which together make up the Idiom or Proverb whose meaning can be realized only through taking the whole Idiom or Proverb together at sentence or clause level.

Aliyu Kamal addresses the reader in the two novels both directly and indirectly through the words or thoughts his characters used by the use of linguistic clues, such as the personal pronouns. The context of some Idiomatic and Proverbial expressions seems to be the same since a particular character, especially the major ones, within a context of utterance can utter more than one Idiom or Proverb in a speech event. However, majority of the contexts are in terms of spatio-temporal (that is, in space and time) difference.

It has emerged from this investigation that the study of the contextual meaning of Idiom and Proverb confronts one with hidden aspects of one's own mind and one's culture. Therefore, Idioms and Proverbs can be said to be key to the understanding of self, culture and the world at large. Reading the two texts avails the reader the opportunity to have insights into the Hausa culture and tradition. The study has also demonstrated that Idioms and Proverbs"excavate" what is the dormant part of one's mind and sensitize one to the environment. Idioms and Proverbs create new realities by highlighting what we already know. They extend the cognitive capacity through the mapping of one conceptual domain to another.

5.3 Conclusion

Idiomatic expressions are complex constructions which reflect extensive range of information-structural, semantic, pragmatic, functional, which the learner must capture in order to master their usage. The accurate and appropriate use of idiomatic expressions presupposes a competence which is not only linguistic but also cultural. A proverb is a short, famous saying, giving a piece of advice. A proverb generally states the general truth based on common sense or practical experience of humanity. Almost every language has their own proverbs, and some proverbs can be observed in many languages. Even if are hearing a certain proverbs for the first time, it is not very difficult to interpret its meaning by looking at the context. However, different people can interpret a proverb in different ways, especially when the proverb is borrowed from a foreign culture. Idioms are fixed expressions not necessarily in form of complete sentences, they do not show comments, life experiences, ethnical lessons or critics, they often have figurative functions, but not educational function.

The study mainly focused on LinguisticAnalysis of sixty selected Idioms and Proverbs from Aliyu Kamal's novels -*Hausa Girl* and*Life Afresh.* The analysis of the selected Idioms and Proverbs has established that Idioms and Proverbs profoundly represent an important aspect of the creative use of the rich Hausa culture as domesticated into English by the author in his works. The analyses have shown that language is an independent variable that has functional elements, such asIdioms and Proverbs meant to enrich language use. The use of Idioms and Proverbs as established by the research leads to a successful interpretation of the writer's meaning,and thisis possible due to the availability of inherent rules contained in the language. These rules enable the reader to drive home the writer's message, hence it is said that Idioms and Proverbs task the minds of both the writer(s) and the reader(s). It is evident from this study that Kamal's use of Idioms and Proverbs, in the two chosen novels, does not only add beauty and colour to his works, but also registers his message(s) in a very impressionistic, elaborate and lucid manner. Similarly, from the analysis in the study, the use of Idiom and Proverb is depicted as an indication of intellectual originality cum a sign of mental alertness on the part of both the writer and the readers.

The contextual theory of Firth (1957) adopted in this study shows the close relation between Idiom and Proverb, thought and experience. Since the human thought is endless, the nature of realities that can be created through the use of Idiom or Proverb is boundless. The study has been able to show that, depending on the context of use, a single Idiom or Proverb could fit into a number of categories,(philosophical, didactic and rhetorical), givingmultiple meanings, as exemplified in the general discussion.

5.4Suggestions for Further Studies

From what has been discussed earlier in this study, Idioms and Proverbs are profound sources of rhetorical power, literary effectiveness and discoursal ability. Nonetheless, the present study cannot be seen to be an exhaustive investigation on the use of Idioms and Proverbs at all levels. It is important to acknowledge that only sixty of such linguistic elements were chosen from two selected novels of the author in question, notwithstanding the fact that the writer has authored fifteen novels, including three antologies of poetry: therefore,further studies can be extended to the rest of his texts.

In addition, some other linguistic elements, typical of Hausa language like axioms, metaphors etc. abound in Kamal's texts. Their studywould add to the existing literature, and the present study in particular. A stylistic study could also be done to examine the writer's use of such other linguistic related items like his sentences, figures of speech, tropes, and the use of grammatical components like adjectives, adverbs, nouns.

In view of the foregoing, the present researcher calls for more meaningful intensive and extensive researches in the area to fill in such spaces. Similarly, if such studies are undertaken, a room could be created for comparisons of, for instance, Hausa Idioms and Proverbs with those of other languages and cultures.

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APPENDIX

Selected Idioms and Proverbs from Aliyu Kamal's *Hausa Girl and Life Afresh*

1) When an opportunity comes his way, he will gladly seize it even if it were a naked sword (LA: P. 31)

Idan dama ta zo zai kama ya riqe ko da bakin takobi ne. (LA: P. 31)

2) Like a consumer of the gruel, of the ladle (LA: P. 34)

Akwai takun saqa a tsakanin gidajen biyu. (LA: P. 58)

3) The two arms of the family are now at daggers drawn (LA: P. 58)

Ka kama qasa ka/haxu. (LA: P. 75)

4) You have taken a firm grip of the ground (LA: P. 75)

Audi yana hutun jaki da kaya. (LA: P. 205)

5) Audi puts his nose up at the donkey's holiday. (LA: P. 205).

Na san shi kamar yadda na san yunwar cikina. (LA: P. 257)

6) I Know… like I know hunger in my belly (LA: P. 257)

7) A bird of rare plumage (LA: P. 174)

Quzajje mai qashin tsiya. (LA: P. 174)

8) The hands of the leper and those of the blind man touch (LA: P. 174)

Hannun kuturu da na makaho. (LA: P. 174)

9) For one to make a name for himself, he must turn the night mad. (LA: P. 208).

Dole mutum ya vata hankalin dare domin ya yi suna. (LA: P. 208)

10) "… me hitting Dijengala's stomach to hear that she'd ray about it (LA: P. 257)

Ya bugi cikin Dijen Gala. (LA: P. 257)

11) A piece of potash, the chief ingredient for causing it to happen (LA: P. 259)

Kanwa uwar gami. (LA: P. 259)

12) His mouth bites at a piece of excrement (LA: P. 267)

Bakinsa ya sari xanyen kashi. (LA: P. 267)

13) Confronting him with light in return for the darkness (LA: P. 272).

Audi ya yi nufin fuskantarsa da dare kamar yadda ya yi masa da rana. (LA: P. 272)

14) Lacking that of the eye (LA: P. 282)

Mata marasa ta-ido. (LA: P. 282)

15) To roil the waters or stir up to much dust (LA: P. 283)

A xauri kashi ko a vata igiya. (LA: P. 283)

16) As if to pour water on the ground and then get down and drink it up (HG: P. 2)

Kamar a zubar da ruwa a qasa a sha don murna. (HG: P. 2)

17) Grandfather sadly rubbed water on his head (HG: P. 6)

Ya shafawa kansa ruwa. (HG: P. 6)

18) Healed from his circumcision wounds (HG: P. 10)

Kaka, aka sha shi ya warke. (HG: P. 10)

19) Have you the temerity to add more horses to Borno? (HG: P. 100)

Har kana da qwarin gwiwar qarawa Barno dawaki? (HG: P. 100).

20) Wash-my-back-and-i-will-wash-yours (HG: P. 16)

Zaman cuxenni in cuxe ka. (HG: P. 16)

21) When the patter of pedestrian feet began to cease on the thoroughfare (HG: P. 30)

Suna kasancewa tare har sai sawu ya xauke. (HG: P. 30)

22) She didn't come down from where she went up (HG: P. 37)

Ta inda ta hau ba ta nan take sauka ba. (HG: P. 37)

23) He would have no skeleton in his cupboard (HG: P. 68)

Ba shi da tabo tare da shi. (HG: P. 68)

24) You must have ears of bone (HG: P. 73)

Lalle ka kasance mai kunnen qashi. (HG: P. 73)

25) "Are you trying to side with this child of the wind?" (HG: P. 100)

Kana goyon bayan wannan xan iskan? (HG: P. 100)

26) Watery–eyed (HG: 137)

Mai ruwan ido. (HG: P. 137)

27) That KB had swept Hajjo off her feet (HG: P. 158)

KB ya yaudare ta. (HG: P. 158)

28) You have stomach fire (HG: 165)

Kana da wutar ciki. (HG: P. 165)

29) Not to collect firewood for her own burning (HG: P. 191)

Kada ka xauko wutar dafa kanka. (HG: P. 191)

30) He pressed an ear to the ground (HG: P 229)

Ya kwanta dama/ya rasu. Ya kasa kunne. (HG: P. 229)

31) A Self imposition is much more painful than the barb of slavery (LA; p.221)

Sa kai yafi bauta ciwo. (LA: P. 221)

32) One bends a stick while it is still a sapling (LA: P. 45)

Itace tun yana xanye ake tanqwara shi. (LA: P. 45)

33) Jealousy, like vomit in their bellies, is part of feminine nature (LA: P. 47)

Kishi kumullon mata. (LA: P. 47)

34) One should turn into play a fight that one sees no signs of winning (LA: P. 60)

Faxan da yafi qarfinka mai da shi wasa. (LA: P. 60)

35) The bride never behaves out of turn (LA: P. 84)

Amarya ba kya laifi. (LA: P. 84)

36) The ways of Allah surpass the number of openings in a network-bag (LA: P. 86)

Kofar Allah ta fi ta cali yawa. (LA: P. 86)

37) Two taura fruits can't be chewed at once (LA: P. 126)

Taura biyu ba ta taunuwa. (LA: P. 126)

38) Does your soup become delicious just because you catch sight of the butcher? (LA: P 162)

Daga ganin sarkin fawa sai miya ta yi zaqi? (LA: P. 162)

39) Patience is the elixir of life (LA: P. 179)

Haquri maganin zaman duniya. (LA: P. 179)

40) I didn't kill the rabbit, I was just asked to sling it on my shoulder and bear it home (LA: P. 183)

Ba ni na kashe zomon ba rataya aka ba ni. (LA: P. 183)

41) A song is heard best from the mouth of its composer (LA: P. 202)

Waqa a bakin mai ita tafi daxi. (LA: P. 202)

42) Have a very deep stomach (LA: P. 270)

Yana da zurfin ciki. (LA: P. 270)

43) Catching the sight of Dala hill doesn't mean entering Kano city (LA: P. 276)

Hangen Dala ba shiga birni ba. (LA: P.276)

44) That he is looking at a piece of peeled cassava as if it were a blob of fat (LA: P. 276)

Ganin kitse yake yi wa rogo. (LA: P. 276)

45) (Audi) Smashes the mouth of the cricket (LA: P. 277).

Audi ya kashe bakin tsanya. (LA: P. 277)

46) He let go of the branch and caught hold of the leaf (HG: P. 26)

Ya yi saki-reshe kama ganye. (HG: P. 26)

47) The wily bird is often caught when it comes down to feed (HG: P. 38)

Tsuntsu mai wayo a wuya ake kama shi. (HG: P. 38)

48) Whoever takes the tip of a leper must give him a shave (HG: P. 66)

Kowa ya ci ladan kuturu sai ya yi masa aski. (HG: P. 66)

49) You have chosen to eat dust like the child you no longer are (HG: P.79)

Kana girma kana cin qasa. (HG: P. 79)

50) A boy with money is the travelling companion of men (HG: P. 90)

Yaro da kuxi abokin tafiyar manya. (HG: P. 90)

51) The young person can't see what the older person sees even if he climbs a mountain (HG: P. 91)

Abin da babba ya hango yaro ba zai hango ba ko da ya hau kan dutse. (HG: P. 91)

52) Every calabash has a matching pair (HG: P. 108)

Kowace qwarya da abokiyar burminta. (HG: P. 108)

53) One knows the depth of a river by looking at those who waded in first (HG: P. 109)

Daga na gaba ake gane zurfin ruwa. (HG: P. 109)

54) One does not know the glutton of tuwo until the soup runs out (HG: P. 139)

Ba a san maci tuwo ba sai miya ta qare. (HG: P. 139)

55) The one who taunts water is the one it will heavily drench (HG: p. 146)

Tsuntsun da ya ja ruwa shi ruwa kan doka./Kowa ya kwana lafiya shi ya so. (HG: P. 146)

56) He who eats alone dies alone (HG: p. 176)

Kowa ya ci shi kaxai, shi kaxai zai mutu. (HG: P. 176)

57) You hear news from the mouths of fools (HG: P. 178)

A bakin wawa akan ji magana. (HG: P. 178)

58) Barrowed clothing doesn't cover your thighs (HG: P. 194)

Kayan aro ba ya rufe katara. (HG: P. 194)

59) A needle unearths the garma hoe (HG: P-195)

Allura ta tono garma. (HG: P. 195)

60) Owning your tiny axe excels the plea to be lent another (HG: P. 195).

Guntun gatarinka ya fi sari ka ba ni. (HG: P. 195).