An assessment of the Problems and Prospects of Translating Hausa Proverbs into English

By

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Declaration Page

I hereby declare that the work in this thesis titled: “An assessment of the Problems and prospects of translating Hausa Proverbs into English” was done by me in the Department of English and Literary Studies, under the supervision of Dr. T.Y.Surakat, and Prof. Aliyu Muhammed. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this work has been presented for another degree or diploma at any other institution.

Auwal Ibrahim Amba.

Certification

This thesis report titled: “An assessment of the Problems and Prospects of Translating Hausa Proverbs into English” meets the regulation of the award of the degree of Masters of Arts in English Language of the Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation

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Dedication

This work is dedicated to my parents, Alhaji Ibrahim Amba and Hajiya Hafsat Ibrahim and to my elder brother, Ibrahim El Yakub Misau.

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My gratitude goes to Almighty Allah for giving me the strength and wisdom to carry out this research. I sincerely appreciate my indefatigable supervisor, Dr. Tajuddeen Yakub Surakat, for not only the formal supervision but for his general kindness, encouragement and material support throughout the period of this research. I appreciate all my lecturers, Prof. Adebayo Joshua, Prof. J.S.Aliu, Prof. Aliyu Muhammed, Dr. Gani-Ikilama, Dr. Gbenga, Dr. Dili Ofuokwu, Dr. Frank Shade, Dr. Abaya Samson Angulu and my course mates, especially Sani Ahmed Sambo, who is not only a friend but a brother. And to all those who assisted in whatever means for the success of this work, I say 'thank you' and may Almighty Allah reward you abundantly. To my wives and children, thank you for the sacrifice, love, and encouragement. May Almighty Allah reward you all immeasurably.

Abstract

Proverbs enshrine a lot of historical and cultural heritage of the people who possess them. They contain a vast treasure of information and knowledge on the socio-cultural life of their beholders. But unlike prose narratives and some other forms of literary genres, proverbs do not lend themselves easily to translation. Translators often encounter a lot of problems in translating proverbs across languages. Some of these problems are linguistic, especially where the source language and the target language are structurally different. Others are cultural, especially where the languages involved are geographically apart. The aim of this research is to identify and discuss the problems and prospects of translating Hausa proverbs into English. The research investigates Hausa proverbs in order to identify their functions, the historical and cultural elements of the Hausa people they contain, the different contexts within which Hausa proverbs could be used, the translation techniques suitable for translating Hausa proverbs into English, and measures to adopt in order to minimize loss of meaning. In doing so, 50 Hausa Proverbs were randomly selected -according to their relevance to the research- from the internet, and from the work of Kirk-Greene (1966) titled: Hausa Ba Dabo Bane and those proverbs compiled by Ibrahim Madauchi, Yahaya Isa and Bello Daura in their book Hausa Customs (1968). In some instances proverbs from the researcher's personal experience are used based on the Chomskian concept of the validity of native speaker's intuition. These proverbs are grouped into two; *culture bound* and *culture free*. At the end of the research we discovered that Hausa proverbs are used for different functions and in different contexts. They are used to warn, admonish, encourage, rebuke and so on. Furthermore, we discovered that culture bound proverbs tend to pose more problems to translators as a result of the cultural elements ingrained in them. Such proverbs could be translated with minimal loss of meaning only through the use of footnotes to explain the cultural elements, circumlocution, loan translation e.t.c. On the other hand, a similar proverb in the TL could be adopted to translate a culture free or universal proverb.

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CHAPTER ONE

2.0 Introduction

This chapter introduces the study thereby examining the motivation to the study, brief historical origin of the Hausa people and language, statement of the research problem, aim and objectives, research questions, hypothesis to be tested, significance of the study and the scope and delimitation of the study.

Proverbs are one of the genres of oral literature. Lamidi (2008:61-2) views them as witty sayings that capture the logic, culture and observation of a people. They often evolve from traditional lore, history and religion, and are attributed to elders, as they are believed to contain the wisdom of the elders or ancestors in the society. Like human language, proverbs are a means of communication and information storage. Proverbs as major sources of information storage are a dominant means of communication in the unlettered culture and are quoted constantly when folks engage in a discourse (Ashipu, 2007:521). Proverbs in both traditional and modern societies are used for so many purposes. Murray (1911:13) observes:

> They have much to teach us. They are the safest index to the inner life of a people. With them we can construct a mental image of the conditions of existence, the manners, characteristics, moral and weltanschauung of the community which used them. They present us with the surest data upon which to base our knowledge of volspscholgia.

Therefore, proverbs are not just wise sayings, but also a medium through which much can be learnt about a people's past history, philosophy of life, family structures, ideas and cultural beliefs. Kirk-Greene (1966: ix-x) observes that proverbs enshrine much of the cultural heritage of a people, their traditions, their history, their wisdom and ethics. According to Amali (1985:30), African proverb lore is its indigenous warehouse well fortified for the safe-keeping and codification of the African people's sad and pleasant experiences both in the past

and the present, all of, which according to him, amount to the people's diary of dramatic performances. He views Life as a drama and drama as life.

In view of the above and many other roles and importance of proverbs in any given society, it is imperative to render or transfer them from one language into other languages by means of translation for promoting cross-cultural understanding. But translators often find it difficult to render certain proverbs into another language. Part of this difficulty emanates from the nature and structure of proverbs that encompass diverse linguistic, social, historical and cultural elements, all of which must be considered in translation. Kirk Greene (1966: x) observes the apparent difficulty in translating proverbs generally into another language. According to him: "The proverb presents a unique difficulty to its interpreters. It does not always carry over well in cold blood, as it were; it does not lend itself easily to translation, nor even to explanation". Despite these difficulties, translating proverbs into another language is necessary in order to decode the message they carry appropriately in the host language. Almada (1999:326) states that if folklore is communication, then the ways in which it is used as communication must be taken into account. Not only that, it has to be translated into other languages in order to transmit and disseminate the encoded information in a decoded form.

It is against this background that this research attempts to find out what makes the translation of Hausa proverbs into English difficult, as observed by scholars and previous researches in the area. It equally examines the nature of the difficulty. The research also explores the problems and prospects of translating Hausa Proverbs into English. The underlying assumption here is that translating Hausa proverbs is difficult and problematic, yet it is necessary. Another assumption is that whatever is said or stated in one language can be

rendered in another language with varying degrees of meaning loss or retention (See also Surakat 1987, 2007, 2009, Argungu 2006).

1.1 The Hausa language and people- A brief historical outline

Hausa belongs to the West Chadic subgroup of the Chadic languages group, which in turn is part of the Afro-Asiatic language family. The Hausa people are mostly found in the Niger Republic and in northern Nigeria, but, according to Wikipedia, "the language is widely used as a lingua franca (similar to Swahili in East Africa) in a much larger swathe of West Africa (Accra, Abidjan, Dakar, Lomé, Cotonou, Bamako, Conakry, Ouagadougou, etc.) and Central Africa (Douala, Yaoundé, Maroua, Garoua, N'djaména, Bangui, Libreville, etc.), particularly amongst Muslims. Radio stations like the BBC, Radio France Internationale, China Radio International, Voice of Russia, Voice of America, Deutsche Welle, and IRIB broadcast in Hausa. It is taught at universities in Africa and around the world".

Hausa has different varieties spoken in different Hausa regions. Eastern Hausa dialects include *Kananci,* which is spoken in Kano, *Bausanchi* in Bauchi, *Dauranchi* in Daura, *Gudduranci* in Katagum, Misau and part of Borno and *Hadejanci* in Hadejiya. Western Hausa dialects include *Sakkwatanci* spoken in Sokoto, *Katsinanci* in Katsina, *Arewanci* in both Gobir and Adar, Kebbi, Zamfara and Kurhwayanci in Kurfey of Niger Republic. Katsina is transitional between Eastern and Western dialects. Northern Hausa dialects include Arewa and Arawa, while *Zazzaganci* in Zaria is the major Southern dialect.

The Kano dialect is the 'standard' variety of Hausa. The BBC, Deutsche Welle and Voice of America offer Hausa Services on their international news web site using Kananci as the standard. Hausa's modern official orthography is a Latin-based alphabet called *boko*, which was introduced in the 1930s by the British colonial administration. Hausa has also

been written in *ajami*, a variant of the Arabic script, since the early 17th century. There is no standard system of using *ajami*, and different writers may use letters with different values.

1.2 Statement of the Problem

Proverbs are some of the best media of transmitting the socio-cultural values of any speech community from generation to generation. They are not just sayings, but also serve as media through which much can be learnt about a people's past history, philosophy of life, family structures, ideas and cultural beliefs. In view of these and many other roles of proverbs in a given speech community, it has become necessary to translate them into other languages for wider readership, for the propagation of the cultural beliefs of the owners of the proverbs and for the cross-cultural enrichment of the host language. But for their nature and structure, translators find it tasking to render them into a different language with the same semantic and structural substance of the original. Surakat (1987:1) observes that:

> One of the significant features of contemporary African literature –whether written in the indigenous or European language- is the incorporation of traditional art forms such as proverbs, songs, praise, poems and so on…and it has often been claimed that translating such materials is very difficult, if not impossible, especially when the languages concerned are culturally remote.

This research, therefore, highlights and discusses the linguistic and cultural problems in translating one of these traditional art forms, Hausa proverbs, into English. It equally suggests the options available to a translator in translating proverbs into other languages.

1.3 Aim and Objectives

The main aim of this research is to outline and discuss the problems and prospects of translating Hausa proverbs into English. Therefore the specific objectives are:

1. To discuss the different contexts within which Hausa proverbs could be used.

2. To identify and discuss historical and cultural elements in Hausa proverbs.
3. To identify and discuss the linguistic and cultural problems in translating Hausa proverbs into English.
4. To examine the translation techniques suitable for translating Hausa proverbs into English, as well as other measures to minimize loss of meaning.

1.7 Research questions

This research attempts to answer the following questions:

1. Can Hausa proverbs be used in different contexts?
2. Are there historical and cultural elements in Hausa proverbs?
3. Are there linguistic and cultural problems in translating Hausa proverbs into English?
4. Are there specific translation techniques suitable for translating Hausa proverbs into English?

1.8 Hypothesis to be tested

The following hypotheses were formulated:

1. Hausa proverbs enshrine a lot of historical and cultural heritage of the Hausa people.
2. Hausa proverbs could be used in different contexts and for different purposes.
3. There are linguistic and cultural problems in translating Hausa proverbs into English.
4. There are specific translation techniques suitable for translating proverbs.

1.9 Significance of the Study

One of the major roles of proverbs in any society is the transmission of culture across generations and linguistic boundaries. In Hausa communities, proverbs are used for multiple of purposes. Among other functions, they are used to show the Hausa world view, socio-cultural beliefs, and their interrelatedness with other people's and cultures. This research contributes in exposing the Hausa culture, world view and traditional and religious beliefs, as

enshrined in the selected proverbs. And since the only means of understanding Hausa proverbs by non-Hausa is by means of translation, the research gives some insights on how this could be achieved. The significance of the study is its attempt to provide a humble reference guide to native and non-native researchers on the Hausa proverbs, language and culture. It is also significant to the Hausa people as a means of preserving their language and culture. Moreover, Ethnolinguists, Cultural linguists, Sociolinguists, translators/interpreters, scholars/researchers in cultural studies, etc shall benefit from this study/research.

1.5 Scope and Delimitation

While this research examines the problems and prospects of translating Hausa proverbs into English, only fifty Hausa proverbs will be selected for analysis. These proverbs are randomly selected from the internet, and from the work of Kirk-Greene (1966) titled: Hausa Ba Dabo Ba ne and Hausa Customs (1968), compiled by Ibrahim Madauchi, Yahaya Isa and Bello Daura. The internet source is supposed to provide this research with current and modern Hausa proverbs. The data selected for this study will de analyzed from linguistic and cultural perspectives using insights on the levels of language proposed by the Systemic Functional theory of Grammar. It will specifically focus on the levels of form (lexis and syntax) and context (semantics, pragmatics and culture).

CHAPTER TWO

Review of Related Literature

2.0 Introduction

This chapter reviews concepts and terms that are related to the research area. These include; the meaning, features, and functions of proverbs in general and Hausa proverbs in particular, the definition, principles, types, techniques, different theories of translation and the problems of translation.

2.1 The Proverb

The definition of a proverb varies in relation to focus. Some definitions focus on the form of the proverb, some on the structure, some on content and others on function. And it is difficult to have an all embracing and comprehensive definition of this genre. This difficulty in defining proverb, according to Basgoz (1990:7):

> … stems more from the concept of definition than the characteristics of the research. Definition of an item, an institution or a genre, in social sciences, is static and remains petrified once it is formulated. But folklore has a dynamic life, continuously changing in human society to preserve its distinctiveness. Furthermore, our understanding of folklore and folklore genres also changes together with analytical interpretations.

It is, therefore, not easy to have an exact definition of a proverb because of its structural, contextual and thematic complexities. White (1970:269) claims that "everybody seems to know what a proverb is, but it is far from easy to provide an exact definition". Despite this fact, various scholars attempt to define it from different perspectives. Prominent among these scholars is Finnegan (1977:393) who defines it as: "A saying in more or less fixed form marked by 'shortness, sense, and salt' and distinguished by the popular acceptance of the truth tersely expressed in it". Lamidi (2008: 61) defines the proverb as "a witty saying

that captures the logic, culture and observation of a people. It often evolves from traditional lore, history and religion, and is usually attributed to elders or ancestors in the society. It is seen as one of the longest surviving non-material artifacts of a heritage". Bland (1914:1:XI) sees it as "a short figurative expression or sentence, currently used, commending or reproving the person or thing to which it is applied, and often containing some moral precepts or rule, for our conduct in life". Ibekwe (1981: 1) describes proverbs and aphorisms as "terse general statements often using figurative language; touching on some aspects of life".

Defining a proverb is a cross-cultural phenomenon. This means that different cultures define proverbs differently. It is usually defined by making reference to content, form, function, origin and social context. It is obvious that proverbs have similar formal, topical and functional characteristics regardless of cultural variations in defining them. Thus, the brevity, traditional value, expressiveness of truth and contribution of proverb to discourse are the main areas of cross-cultural agreement. Focusing on not only the structure, but the functions and mode of transmission, Wolfgang (Agbada, 1990: 186-205) defines the proverb as "a phrase, saying, sentence, statement or expression of the folk which contains above all wisdom, truth, morals, experience, lessons and advice concerning life which has been handed down from generation to generation. "In a similar approach, Agbada (ibid) views it as: "… a short, generally known sentence of the folk which contains wisdom, truth, morals and traditional views in a metaphorical, fixed and memorisable form and which is handed down from generation to generation".

It is evident from the above variant definitions of the proverb that no one definition is unique and universally acceptable. But in spite of this, many scholars have given a comprehensive definition of it. Worthy of quote here is Whiting (Mieder, 1993:4). He describes a proverb as an expression, which, owing to its birth to the people, testifies to its

origin, in form and phrase. He believes it expresses what is apparently a fundamental truth, that is, a truism, in homely language, often adorned, however, with alliteration and rhyme. It is usually short but needs not be. According to him, some proverbs have both a literal and figurative meaning, either of which makes perfect sense, but more often they have but one of the two. He further states that:

> A proverb must be venerable, it must bear the sign of antiquity, and, since such signs may be counterfeited by a clever literary man, it should be attested in different places at different times. The last requirement we must equally waive in dealing with very early literature, where the material at our disposal is incomplete.

Also to note here is Fergusson's (1983: V) practical and analytical definition of a proverb. According to her, it is a succinct and memorable statement that contains advice (first thrive and wive), a warning or prediction (marry in haste and repent at leisure), or analytical observation (a maid marries to please her parents, a widow to please herself). Idiomatic phrases, such as between the devil and the deep blue sea, and similes, such as, like a bat out of hell, are not included. He further argues that some proverbs are simple folk sayings (An apple a day keeps the doctor away); these have only their literal meaning. Some are broader and more philosophical and aspire to deal with the great mysteries and paradoxes of life (Opportunity seldom knocks twice). Others are metaphorical, while apparently belonging to the first class; they really belong to the second. *There is more than one way to skin a cat* has nothing to do with cats than *Do not count your chickens before they are hatched* has to do with chickens.

2.1.1 The Style of the Proverb

Proverbs are uniquely different from ordinary expressions in their style. The distinction between proverb and other literary forms like simile, imagery, metaphor and anecdote is not much. But there are certain specific features that make proverb outstanding among these literary forms. In her attempt to distinguish proverb from other literary forms,

Finnegan, (1970:390) argues that, "the figurative quality of proverbs is essentially striking. According to her, one of the most noticeable characteristics of proverbs is their allusive wording, usually in metaphorical form. She goes on to give an elaborate and critical submission on the general characteristics of proverbs. According to her:

> First, their form. They are picked out first and most obviously as being short, and secondly by the fact that even where the wording itself is not absolutely fixed, at least the main structural pattern is expected in the society concerned as an appropriate one for this purpose…in addition to terseness and relatively fixity, most sayings classed as proverbs are also marked by some kind of poetic quality in style or sense, and are in this way set apart in form from mere straight forward maxims. (ibid: 393).

The style of proverb is usually different from that of ordinary expression because it uses figurative mode of communication, as in the Hausa proverb: *a bar kaza cikin gashinta*, meaning: "let sleeping dogs lie". Sometimes a proverb is rhythmic or poetic in style as in: *kwai a baka yafi kaza a akurki*, meaning: "a bird in the hand is worth two in the bush". Thus proverbs are characterized by extensive use of figures of speech such as metaphors, personification, rhetorical question and analogy.

2.1.2 The Form of the proverb

Proverbs take different structures such as simple, complex or sequential and parallel sentences. Proverbs that have simple structure consist of only one simple clause in a declarative mood as in *sata ta saci sata* (thieving stole the thief).Complex proverbs contain two or more clauses as in *wai kunama ta harbi kasko tace 'shegen duniya ko motsi ba ka yi'* ('you bastard thing you don't even move', as the scorpion said when it stung a small pot). Proverbs that contain parallel sentences are those that contain lexical repetition as in *duniya juyi juyi kwado a rowan zafi*. (The world is full of ups and down), lexical contrast as in *da muguwar rawa gara kin tashi*.

The diction of proverb is usually simple. This is because like language, it is used for communication, and communication is supposed to concentrate on the message. Thus, if the language is difficult, the message may not be comprehended easily.

Thus, proverbs are generally characterized as short and pithy, and can have different meanings and perform different functions in different contexts. They are distinguished by excessive use of figures of speech, such as alliteration, irony, hyperbole, parallelism, paradox, simile, personification, pun, allusion, sarcasm, innuendo, and metonymy among others.

2.1.3 The Functions of the Proverb

Proverbs have no specialized occasions for use. They are used for different purposes, occasions and in general conversation. They are only supposed to be appropriate to the situation and context of use. According to Finnegan (ibid: 394):

> Even more serious is the frequent failure to consider when, how and by or among whom common proverbs are used. Even where something about the general context is given we are practically never told in detail how a given single proverb was actually used.

On the occasions of proverbs, she further opines that,

> Proverbs depend on the local evaluation of it…because proverbs often have no specialized occasions for their use. Unlike such forms as riddles and stories they are normally set apart as suitable for relaxation after, say, the end of day's work but are closely involved with speech and action on every sort of occasion.

Generally, proverbs perform various functions in any given society. One of the major functions of proverbs is that they represent people's philosophy. According to Surakat (2000:135-153):

> Proverbs reflect a people's philosophy of life or world view, and deal with all aspects of human experience. Although the proverb is a universal art form, there are certain social, psychological and ecological factors that determine the nature and/or context of a particular people's wise sayings. Some proverbs make allusion to myths, legends, historical and cultural events that may be interpretable only by those who are familiar with the essence of the allusion. This implies that, while some proverbs have a universal appeal, others are culture specific or localized.

It is believed that proverbs make up tribal laws or illustrate every belief and prescribe pieces of behavior in a direct way. They are generally used to inform, advice, educate, warn, settle disputes, resolve conflict, and encourage people to do good. Surakat further summarizes the functions of proverbs as follows:

> They can be used to praise, warn, rebuke or castigate a person, just as they serve to sanction virtues and condemn vices…proverbs also serve as moralizing, sermonizing, and didactic tools in the hands of the user. Strategies or the user's motives for applying proverbs can be in forms of persuasion, valorization, satirization, stigmatization, condemnation and so on. (Ibid)

The roles of proverbs in any traditional society is profound. They are used in some African societies in the administration of justice in the courts. Bascom (1965: 478) rightly observes that:

> The fact that they (proverbs) express moral and value judgments, indicating what is good or bad, gives them an important place in African law, where their function is eminently social and practical. In arguing legal cases in the traditional courts, proverbs are cited in much the same way that western lawyers cite statutes and precedents. The more proverbs a man has at his command and the better he knows how to apply them, the better lawyer or spokesman he is considered to be. A proverb misquoted or applied badly may spoil the entire case.

He further argues that the proverb plays a major role in the traditional system of education by enforcing and conforming to social norms. In this sense, the proverb aids in understanding our values, beliefs, behaviors, attitude reaction and perception of the world as a whole. It also aids in the interpretation of linguistic realities. From the above submission, it could be deduced that, proverb serve the same role as communication. It could be used for anything that language is being used for.

2.1.4 Hausa Proverbs

The name Hausa is employed by Europeans as well as other people to denote both the people and their language (Bada, 1995: 6). The people are located on the high fertile

savannahs that stretched north to Sahel below the desert (Smith, 1969: IX-X) The area inhabited by the Hausa falls between the inclement dryness of the desert and the exuberant rainfall coast. The Hausa are the largest ethnic group in northern Nigeria (Bada, nd: 1). Their origin is still subject to different interpretations. One of their traditions argues Bada (ibid: 1) claims that "their fathers came originally from Bagdad. He further states that Islam is the main religion of the majority of the Hausa in northern Nigeria. With the spread of Islam, their traditional life changed to the extent that most of their social values became Islamic.

As argued above, proverbs present people's philosophy and world view. This is because in proverbs a whole range of human experience is analyzed:

> In proverbs, the whole range of human experience can be commented on or analyzed, generalizations, and principles expressed in a graphic and concise form, and the wider implications of specific situations brought to mind… proverbs make up the tribal law or illustrate every belief and prescribe piece of behavior in a direct and liberal way (Finnegan, 1970: 416).

The proverb as one of the dominant means of communication in traditional and illiterate societies is frequently quoted in discourse. There is no particular occasion in which proverbs are put to use. They are used during general conversation and in all solemn occasions. According to Amali (1985: 30-37):

> African proverblore is its indigenous warehouse well fortified for the safe keeping, and codification of the African people's sad and pleasant experiences both in the past, present and future all which amount to the people's diary of dramatic performances.

The Proverb is, therefore, an acknowledged medium of African powerful expression. As a folkloristic element, it is very important in the understanding of the culture, traditional beliefs, world view, philosophy and general way of life of any society. Thus, Hausa proverbs present the Hausa societal value, way of life and the metaphysical world around them. According to Greene (1966: IX):

> Proverbs enshrine much of the cultural heritage of a people, their traditions, their history, their wisdom and their ethics. More than this, in the absence of a vigorous written literature, they serve as the guardian and the carrier of a nation's philosophy and genesis. They are an exponent of group culture…

To understand the Hausa society, their proverbs must be fully and critically assessed. The Hausa, according to Bada (1995: 180), "Possess various *Karin Magana* (proverbs), which they apply appropriately during situations and relationships". Therefore, proverbs are traditional answers to recurrent problem; they provide an argument for a course of action, which conforms to community values. They arise in the midst of a conversation, are used by speakers to give a *name* to the ethical problems confronting them and suggest ways in which it has been solved in the past (Abraham,1968: 44).

Although many scholars discuss very crucial issues related to translation, the researcher has not come across any that focuses on the issues related to translating Hausa proverbs into English. Hausa and English languages and people have different linguistic and cultural orientations. Where Hausa belongs to the west Chadic subgroup of the Chadic languages group, which in turn is part of the Afro-Asiatic language family, English belongs to the Indo-European language family. The two languages are structurally different and the two cultures are strikingly different either. They share no geographical or cultural boundary; they were only brought closer by colonization and globalization. This necessitates a research of this nature not only to examine the problems and prospects of translating Hausa proverbs into English, but to compare the two languages and cultures in an attempt at cross-linguistic and cross-cultural study.

2.2.1 Translation

Various definitions have been put forward by different scholars and translation practitioners in an attempt to capture the meaning and focus of translation. According to Nida (1959:19) : "Translation consists of producing in the target language the closest natural equivalent of the source language message, firstly with respect to meaning and secondly with respect to style". The keyword in this definition is 'natural', which has the quality of absoluteness. Thus, Nida by this definition sees a good translation as the one that is naturally very close to the source language message. Catford (1965:1) sees translation as an operation performed on languages: "a process of substituting a text in one language for a text in another". He argues that the reference to *substitution* is important, because we do n*ot transfer* meaning between languages, we merely *replace* a source language meaning by a target language meaning that can function in the same way in the situation at hand. Peter Newmark (1981: 161) defines translation as "a *craft* which consists in the attempt to replace a written message in one language by the same message in another language". Briefly then translation may be defined as the rendering of a source language text into a target language with a view of preserving and/or domesticating the message and the form as much as possible. The source is the language from which the information is being obtained, while the target is the language receiving the information. Therefore, when one is translating from Hausa into English, Hausa is the source language, while English is the target. Seleskovitch, D. (1976:92) views translation as a code-switching operation implying that a sequence of symbols from one language is substituted for a sequence of symbols in another. Thus, any substitution of one language component for another be they phonemes or, in their written forms, letters, grammatical marks, or lexical items resulting in a correct linguistic equivalent, could be termed translation.

Translation is viewed from a broader and general perspective by Octavio (1992: 152-162) who opines that:

> When we learn to speak, we are learning to translate; the child who asks his mother the meaning of a word is really asking her to translate the unfamiliar term into the simple words he already knows. In this sense translation within the same language is not essentially different from translation between two tongues, and the histories of all people parallel the child's experience.

He further argues that "even the most isolated tribe sooner or later comes into contact with other people who speak a foreign language. The sounds of a tongue we do not know may cause us to react with astonishment, annoyance, indignation, or amused perplexity, but the sensations are soon replaced by uncertainties about our own language. It is obvious that there is plurality of languages, each one alien and unintelligible to the others. In the past, translation dispelled the uncertainties. Languages as universal phenomena form part of a universal society in which once such difficulties have been overcome, all people can communicate with and understand each other. And they can do so because in any language, speakers always say the same things, there are only many languages but one substance".

Munday (2008: 5) defines translation as:

> The result of a text processing activity, by means of which a source language text is transposed into a target language text. Between the resultant text in L2 (the target language text) and the source text in L1 (the source language text) there exists a relationship, which can be designated as a translational or equivalence relation.

This definition views translation as a text-processing activity similar to other text-processing activities like summarizing and explaining. This definition is too narrow compared to that of Munday whose definition comprises the meaning, process and elements of translation, taking into consideration the concept as it relates a field of study. According to him,

> The term *translation* itself has several meanings: it can refer to the general subject field, the product (the text that has been translated) or the process (the act of producing the translation otherwise known as *translating)*. The process of translation between two different written languages involves the translator changing an original written text (the source text or ST) into a written text (the target text or TT) in a different verbal language (the target language or TL)…

The above definition views translation as a field of academic study, as the translated text, the process as well as the concept.

Many translation scholars argue that while translation no doubt shares significant features with a range of other text-processing activities, all of which proceed from a source text to a derived, secondary text (e.g. summarizing, explaining), fundamental differences remain between the two kinds of output. They view translation as a mere transposing of source-language text into a target-language text. It is thus, a text-processing activity that transfers a text from a source language to a target language. Based on this definition, translating the Hausa proverb-which says: *kowa ya rena tsayuwar wata ya hau ya gyara,* meaning*: whoever is not satisfied with the phases of the moon should go up and set it right, -* into a second or target language is a mere transfer of the same item which is supposed to assume the semantic and stylistic value of the original.

However, despite the above multi-dimensional approaches to translation, all the definitions recognize the importance of translation in highlighting both the contrasts and similarities between languages and most importantly in inter-lingual communication and ethno-linguistics analysis of languages. (For more definitions of translation see also Dostert in Brower (ed), 1959 Nida 1964 Sager 1993, Koller 1995, Margaret Amman 2001, Hatim 2001, Venuti, 2008)

2.2.2 Types of Translation

Czech-born American structuralist Roman Jacobson in one of his papers titled: "On linguistic aspects of translation", as quoted by Piotr Kuhiwczak and Karin Lattau (eds) (2007: 47), points to three different kinds of translation. These are: inter-lingual, intra-lingual, and inter-semiotic translations.

a) *Inter-lingual* translation entails the transfer of content as well as of form from one language to another. In other words, it is the translation of the signs of one language into the signs of another language.
b) *Intra-lingual* translation entails the process of rewording in one and the same language for the purpose of clarification. (A common example of this kind of translation is the rewording of Shakespearean works into modern English). Inter-lingual translation can take a number of forms as follows:
    I. Reducing a difficult text into a simple one.
    II. Reducing a text from a local dialect into a standard or official dialect.
    III. Transferring a text from one dialect into another.
    IV. Transferring a text written in a particular orthography into another.
c) *Inter-semiotic* translation is the method employed when the written text is transferred into another medium, such as film or music.

2.2.2.1 Word for word (literal) translation

Word for word or literal translation refers to the formal correspondence of word with word, phrase with phrase or sentence with sentence between the source language text (ST) and the target language text (TT). For instance, the Hausa proverb: "*Ido wa ka raina? Wanda*

nake gani kullum" can be translated word for word or literally as: "eye whom do you hold in contempt? The one I see everyday"

2.2.2.2 Sense for sense (free) translation

Sense for sense or free translation is the restatement of the source language text's message in the target language regardless of formal correspondence. It is the replacement of each individual word of the source text (ST) with its closest grammatical equivalent in the target text (TT). Thus, the proverb above can be translated sense for sense as: "Familiarity breeds contempt". The interest here is not in the formal correspondence of words but rather in the message conveyed by the words. This work argues that sense for sense or free translation is better than word for word or literal translation. This is because the latter advocates following closely the form of the ST, which may produce an absurd translation and may cloak the sense of the original. Sense for sense, on the other hand, allows the sense of/ or the content of the ST to be translated.

John Dryden (cited in Rainer Shulte and John Biguenet (eds) 1992:17), an English poet and a translator, adds one more type to these two. He reduces all translations to three categories as follows:

a) *Metaphrase* refers to word for word and line by line translation. This corresponds to literary translation.
b) *Paraphrase* is a kind of translation with latitude, where the author is kept in view, so as never to be lost, but his words are not so strictly followed as his sense. This involves changing whole phrases and more or less corresponds to faithful or sense for sense translation.

c) *Imitation* means forsaking both words and sense. This is a very free translation and is more or less an adaptation.

In his attempt to suggest the best method of translating, Dryden criticizes Metaphrase as being a verbal copier. He also rejects imitation, where the translator uses the ST as a pattern to write as he supposes the author would have done. In his view, imitation allows a translator to become more visible. Thus, he proposes paraphrase as the best type of translation. This categorization of Dryden is influenced later writings on translation, although he himself changed his stance with a shift to a point between paraphrase and literal translation. This, according to him, is to keep as near as possible to the author without losing all his graces, the most eminent of which are in the beauty of his words.

2.2.3 The Principles/ Techniques of Translation

2.2.3.1 Translation Equivalence

For translation equivalence to occur, both source language and target language texts must be relatable to the functionally relevant features of the situation as argued by Catford (Hatim, 2001:13). Some translation scholars believe translation has to stand in some kind of equivalence relation to the original. They see equivalence in translation as not an isolated, quasi-objective quality; it is a functional concept that can be attributed to a particular translational situation. Within this pragmatic view of translation equivalence, Hatim (2001:28) sees the scope of translation to have been constrained in so many ways. He considers equivalence to be a relative concept. This is because, in one hand, it is subject to the historical-cultural conditions under which texts and their translations are produced and received, and on the other hand, to a variety of potentially conflicting linguistic- textual and

extra textual- factors and circumstances. He views the process of transfer to have been influenced by the following factors:

- SL/TL code properties, possibilities and limitations.
- How reality is perceived and practiced.
- Linguistics, stylistics and aesthetic norms.
- Translation traditions.
- Client specification. Hatim (2001:28)

Based on the above, the source text is seen as a fundamental element of translation and translation equivalence is achieved within what Koller (1979 cited in Hatim, 2001:28) calls *framework of equivalence* .Therefore, translation equivalence may be achieved at any of the following levels, which constitute the framework:

- SL and TL words having similar orthographic or phonological features (formal equivalence).
- SL and TL words referring to the same thing in the real world (referential or denotative equivalence).
- SL and TL words triggering the same or similar associations in the minds of speakers of the two languages (connotative equivalence).
- SL and TL words being used in the same or similar contexts in their respective languages (text-normative equivalence).
- SL and TL words having the same effects on their respective readers (pragmatic or dynamic equivalence). Koller (1979 cited in Hatim, 2001:28)

However, Hatim (2001:29) attempts to compare this framework with another trend proposed by Kade (1968). He extended the equivalence framework to incorporate *textual* criteria. He suggests a quasi-mathematical typology along the following directions:

- One-to-one equivalence, when there is a single expression in the TL for a single SL expression.
- One-to-many equivalence, when more than one TL expression is available for a single SL expression.
- One –to- part of-one equivalence, when a TL expression that covers part of a concept is designated by a single SL expression.
- Nil equivalence, when no TL expression exists for an SL expression. Kade (1968 cited in Hatim 2001:29)

In an attempt to examine the framework of equivalence, Jacobson (Munday, 2008:27) points out that there is no equivalence in meaning between words in different languages. He believes there is ordinarily no full equivalence between words. In view of this, Jacobson believes *interlingual translation* involves substituting messages in one language for the entire messages in some other language(s) not for separate words. Translation, therefore, involves two equivalent messages in two different codes, not equivalent words.

For a message to be equivalent in ST and TT, the words have to be different, since they belong to two different languages that view reality differently. Consequently, Jacobson sees *equivalence in difference* as the cardinal problem of language and the pivotal concern of linguistics. In his own view, the problem of meaning and equivalence is related to the differences in the structure and terminology of languages, rather than on any inability of one language to render a message that has been written in another verbal language. For Jacobson, cross linguistic differences centre on obligatory grammatical and lexical forms: languages

differ essentially in what they must convey and not in what they may convey. His concept of equivalence is very essential, especially as it relates to literary translation. Languages are structurally and culturally different. Thus, insisting on formal correspondence between the ST and the TT may distort the original meaning that ordinarily message equivalent may easily convey.

2.2.3.2 Translation shifts

The concept of translation shifts, according to Catford (1965 cited in Hatim, 2001:15) is defined in terms of departures from formal correspondence in the process of going from the SL to the TL. Textual equivalence is achieved through translation shifts when translation cannot be carried out by adhering closely to the linguistic form of the source language. He identifies two major types of shifts, which include level shift and category shift.

2.2.3.2.1 Level shift

Level shift occurs when an SL item has a TL translation equivalent at a different linguistic level from its own (grammatical, lexical, etc.). The only possible level shifts in translation are between lexis and grammar and vice versa (Surakat 1987:99). Lexis –to-grammar shift occurs where an SL word is translated by some grammatical elements in the TL. This simply implies that lexis-to- grammar shift from language A to B is the same as grammar –to-lexis shift from language B to A. Consider the following examples:

SL *Mun sauka a filin jirgin Misau.*

TL We landed at Misau airport.

There is lexis-to- grammar level shift between the SL and TL in the example above. The Hausa verb *sauka* is timeless and tenseless when considered in isolation, because it means

to land, depending on the intended meaning. The idea of tense is only derived in context. Unlike in English, for instance, where the verb *landed* indicates both action and tense. The inflectional morpheme *ed* in the English equivalent indicates past tense. The *ed* morpheme is therefore the TL grammatical item, which accounts for the lexis-to-grammar level shift. Sometimes this shift involves changing a source language sentence from one clause to a two-clause sentence in the target language, as could be seen in the following examples:

SL The car is new and expensive.

TL *Motar sabuwa ce kuma mai tsada.*

The repetition of the stabilizer *ce* in the target language changes the status of the sentence from a one-clause sentence in the SL to a two-clause sentence in the TL. This is necessitated as a result of the presence of the conjunction *and* in the SL, which necessitates the repetition of the subject through the stabilizer *ce* in the TL. This grammatical addition in the TL appears apparently when a back-translation is carried out on the sentence. If, for instance, the TL sentence should be translated back into English, it will read "The car is new and it is expensive".

2.2.3.2.2 Category shift

This is a generic term referring to shifts involving any of the four categories of *class, structure, system and unit*. For instance, a SLT adjectival phrase becomes an adverbial phrase in the TLT.

i. A class shift

This refers to a situation where an SL item is translated by means of a TL item that belongs to a different grammatical class. For instance, the adjective in *brilliant student* becomes an adverbial phrase in the Hausa equivalent *dalibi mai hazaka.*

ii. A structure shift

This refers to a change in the grammatical structure between Source text (ST) and Target text (TT). Structure shift can occur at sentence or clause level. For example, if an SL text with SPA structure is rendered in a SVC structural pattern in TL, then there is a structure shift, as could be seen in the example below:

S P A

SLT *Girma yana wajen Allah*

S V C

TLT Greatness is with the divine

iii. Unit shift

Unit shift occurs where a strict rank for rank correspondence between SL and TL sentences, clauses, groups, words and morphemes is not observed. Thus, if an SL word is translated by a TL clause or group, a unit shift has occurred. For example:

SL pilot

TL *matukin jirgin sama*

The SL word *pilot* is translated by the TL group *matukin jirgin sama,* which suggests a word to group unit shift. The reverse can equally be the case, as in the example below:

SLT The sailor is quite experienced.

TLT *matukin jirgin ruwan ya san aiki matuka*.

The SL word *sailor* is translated through a unit shift by the TL group *matukin jirgin ruwa.*

Textual equivalence can therefore be achieved through any of the above translation shifts.

2.2.4 Methods of Translation: Foreignization Vs Domestication

Different methods of translation were put forward by different philosophers. The German philosopher and translator, Friedrich Schleiermacher (Venuti 2008:11) argues that there are basically only two methods of translation. According to him: "Either the translator leaves the author in peace as much as possible and moves the reader towards him; or he leaves the reader in peace, as much as possible and moves the author towards him".

Schleiermacher allows the translator to choose between a *domestication practice*, an ethnocentric reduction of the foreign text to receiving cultural values, bringing the author back home, and a *foreignizing practice*, an ethno-deviant pressure on those values to register the linguistic and cultural differences of the foreign text, sending the reader abroad. (Venuti 2008: 15).

Although Schleiermacher recognizes the liberty of the translator in choosing between the two methods, yet his particular choice of foreignizing is obvious. This could be as a result of his concern with making the translated text a place where the cultural other is manifested. So long as translation is concerned with cross-cultural assimilation and inter-lingual communication, domesticating translation may defeat this purpose. Venuti (2008: 16) equally suggests that "in so far as foreignizing translation seeks to restrain the ethnocentric violence (damage) of translation, it is highly desirable today. Foreignizing translation in English can be a form of resistance against ethnocentricism and racism, cultural narcissism and

imperialism in the interest of geopolitical relations". Thus, Schleiermacher views the genuine translator as a writer:

> Who wants to bring those two completely separated persons, his author and his reader, truly together and who would like to bring the latter to an understanding and enjoyment of the former as correct and complete as possible without inviting him to leave the sphere of his mother tongue. (Venuti 2008: 84).

On the other hand, Nida, an advocate of *dynamic equivalence* in translation, which automatically involves the concept of fluency discussed above, views domestication as the best method of translation. According to Nida and De Waard (1986 quoted from Venuti 2008: 16): "The translator must be a person who can draw aside the curtains of linguistic and cultural differences so that people may see clearly the relevance of the original message".

Nida believes a translation of dynamic equivalence aims at a complete *naturalness* of expression and tries to relate the receptor to modes of behavior relevant within the context of his own culture. He argues that accuracy in translation depends on generating an equivalence effect in the receiving culture: "the receptors of a translation should comprehend the translated text to such an extent that they can understand how the original receptors must have understood the original text". He further argues that the dynamically equivalent translation is *inter-lingual communication,* which overcomes the linguistic and cultural differences that impede it. He views the understanding of the foreign text and culture, which this kind of translation makes possible, to have answered fundamentally to receiving cultural values while veiling this domestication in the transparency evoked by a fluent strategy. Nida's theory views translation as a form of communication controlled by or for the receptors', it is in fact an interested interpretation and therefore seems less an exchange of information than an appropriation of a foreign text to serve a purpose in the receiving culture. This theoretical view is criticized for not taking into account the ethnocentric violence that is

inherent in every translation process- but especially in one governed by dynamic equivalence. In view of this violence, it is questioned how a translation can possibly produce an effect on its receptors that is equivalent to the effect produced by the foreign text on its initial audience.

However, despite this controversy between the advocates of foreignization and those of domestication, this study sees both theories as necessary for any effective translation. It is a moderate view that strikes a balance between the two theories. This view is being shared with Venuti (2008: 14) who opines that:

> Translation is the forcible replacement of the linguistic and cultural differences of the foreign text with a text that is intelligible to the translating-language reader. These differences can never be entirely removed, but they necessarily undergo a reduction and exclusion of possibilities-and an exorbitant gain of other possibilities specific to the translating language.

This view further suggests that whatever difference the translation conveys is now imprinted by the receiving culture, assimilated to its positions of intelligibility, its canons and taboos, its codes and ideologies. It considers the aim of translation to be bringing back a cultural other as the recognizable, the familiar, even the same; and this aim is seen to have always risked a wholesome domestication of the foreign text, often in highly self-conscious projects where translation serves an appropriation of foreign cultures for agenda in the receiving situation, cultural, economic, political. Translation, according to this view, is not an untroubled communication of a foreign text, but an interpretation that is always limited by its address to specific audiences and by the cultural or institutional situations where the translated text is intended to circulate and function.

2.2.5 Translator's invisibility

Invisibility is the ability of the translator to portray the original writer's ideology, culture and style in the translated text. According to Venuti (2008:1):

> The text should as much as possible carry only the image of the author. While this is possible, it is only achievable when the text reads fluently. Fluency is the standard by which most publishers, reviewers and readers judge a translated text. The more fluent the translation, the more invisible the translator, and presumably, the more visible the writer or meaning of the foreign text.

He views invisibility as an attempt to produce a transparent text that does not seem to be translated. Transparency is characterized by the absence of any linguistic or stylistic peculiarities, and the appearance of the foreign writer's personality or intention or the essential meaning of the foreign text-the appearance, in other words, that the translation is not in fact a translation, but the *original.* According to Shapiro (Venuti, 2008: 1):

> I see translation as the attempt to produce a text so transparent that it does not seem to be translated. A good translation is like a pane of glass. You only notice that it's there when there are little imperfections- scratches, bubbles. Ideally, there shouldn't be any. It should never call attention to itself.

Venuti summarizes the standard of fluent translation, which, according to him, must be written in English that is current (modern) instead of archaic, that is widely used instead of specialized (jargonisation) and that is standard instead of colloquial (slangy). In any fluent Foreign words or English words and phrases imprinted by a foreign language (pidgin) are avoided, as are Britishisms in American translation and Americanisms in British translation. He views fluency to have also depended on syntax that is not so *faithful* to the foreign text as to be *not quite idiomatic* that unfolds continuously and easily (breezes right along instead of being doughy) to insure semantic *precision* with some rhythmic definition, a sense of closure (not a dull thud). A fluent translation Venuti believes is immediately recognizable and

intelligible, *familiarized*, domesticated, not disconcertingly foreign; capable of giving the reader unobstructed *access to great thoughts* to what is *present in the original.* He therefore advised the translator to make his or her work *invisible* by producing the illusionary effect of transparency that simultaneously masks its status as an illusion: the translated text seems *natural*, that is not translated.

2.2.6 The Translator as an author

The concept of the translator's invisibility raises a fundamental issue of the translator's right to the authorship of the translated text. In any work, the author is seen to have expressed his thoughts, feelings and ideology freely and transparently. She/he is therefore original in his ideas and presentation. This authorial concept, opines Venuti (2008:6) has two disadvantageous implications for the translator:

> On the one hand, translation is defined as a second order presentation: only the foreign text can be original, an authentic copy, true to the authors or intention, whereas the translation is derivative, fake, potentially a false copy. On the other hand, translation is required to efface its second-order status with the effect of transparency, producing the illusion of authorial presence whereby the translated text can be taken as the original.

By pointing to these implications, he does not in any way argue the comparability of the translator to the author. Translation has an intention, which may differ with the original composition. And since the target audience is not the same, the effect may equally differ. He further argues that the precise nature of the translator's authorship remains unformulated, and so the notion of authorial originality continues to stigmatize the translator's work. This kind of conception about the translator's right to authorship devalues the creativity in translation among readers, reviewers and publishers, to the extent that it has affected the translator's self-presentation, who sees himself as the writer's pulpit.

Contrary to this view, some linguists and translators see the translator as an author of an original work. According to Williard Trask, a prominent American translator, when asked in an interview whether the impulse to translate is the same as that of someone who wants to write a novel, he replies as quoted in Venuti (2008:6):

> No, I wouldn't say so, because I once tried to write a novel. When you are writing a novel […] you are obviously writing about people or places, something or the other, but what you are essentially doing is expressing yourself. You are performing a technical stunt […] I realized that the translator and an actor had to have the same kind of talent. What they do is to take something of somebody else's and put it over as if it were their own. I think you have to have that capacity. So in addition to the technical stunt, there is a psychological workout, which translation involves: something like being on stage. It does something entirely different from what I think of as creative poetry writing.

Trask believes translators playact as actors, and that translation passes for original texts. Although some translators view the translator's authorial right as an illusion, yet it is believed that by means of translation the translator participates in a psychological relationship with the author, in which he represses his own *personality*. However, there is a kind of collaboration between the translator and the author. Kratz (1980 as quoted in Venuti, 2008:7) argues that "Certainly my ego and personality are involved in translating, and yet I have to try to stay faithful to the basic text in such a way that my own personality doesn't show".

In spite of the controversy on this issue, and the belief by some philosophers that the translator is subordinate to the author in the right to authorship, this study views the translator as an author so long as the translated text could be accepted or rejected on the basis of its fluency and transparency, which could be achieved as a result of the translator's efforts. The success or failure of any translation depends on the translator's effort and commitment; as such he/she should be seen as an author of the text. This as argued Skone James et al (1991cited in Venuti 2008: 7), could have informed the decision of the British and American

laws to permit translations to be copyrighted in the translator's name, recognizing that the translator uses another language for the foreign text and therefore can be understood as creating an original work.

2.2.7 Culture and Translation

Some translation scholars advocate for a shift in translation studies from a more formalist approach that borders on the text and its structure to an approach that lays greater emphasis on extra-textual factors. According to Bassnet (Kuhiwczak and Lattau (eds). 2007:13):

> The study of translation practice had moved on and the focus of attention needed to be broader, issues of context, history and convention just on debating the meaning of faithfulness in translation or what the term *equivalence* might mean.

She argues that the object of translation has been redefined. What is studied is text embedded within its network of both source and target cultural signs. She sees linguistic and literary approaches to translation as too narrow and prescriptive, and therefore, suggests the employment of the tools of cultural history and cultural studies. This is a move to broaden the object of study beyond the immediate frame of the text. In this work, the author analyzes different translators' views, especially those that suggest a shift from source-focused to target–focused theories of translation. According to Gentzler (2001 cited in Kuhiwczak and Lattau (eds) 2007:14-15):

> The two most important shifts in theoretical developments in translation theory over the past two decades have been (1) the shift from source- oriented to target-text oriented theories and (2) the shift to include cultural factors as well as linguistic elements in the translation training models. Those advocating the functionalist approach have pioneers in both areas.

Many translators try to explore translational norms not only in terms of textual conventions but also in terms of cultural expectations. Toury (1978 cited in Kuhiwczak and Lattau (eds). 2007: 18) asserts:

> Translation activities should be regarded as having cultural significance. Consequently, *translatorship* amounts first and foremost to being able to play a social role, i.e. to fulfill a function allotted by a community- to the activity, its practitioners, and/or their products –in a way which is deemed appropriate in its own terms of reference. The acquisition of a set of norms for determining the suitability of that kind of behavior and for maneuvering between all the factors, which may constrain it, is therefore a prerequisite for becoming a translator within a cultural environment.

It is in the light of the above view that Bassnett (2007: 19) views translation as important in the study of cultural interaction, since, according to her, a comparison of the original and the translated text will not only show the strategies employed by translators at certain moments, but will also reveal the different status of the two texts in their several literary systems. More broadly, it will expose the relationship between the two cultural systems embedded in those texts.

This cultural turn in translation studies is a welcome and important development because it offers the best opportunity to understand the complexities of textual transfer. It also shows what happens to texts as they move into new contexts. It equally portrays the rapidly changing patterns of cultural interaction in the contemporary world.

2.2.8 Linguistics and Translation.

In the 19th century, researches carried out by philologists suggested that for the possession of certain common distinctive features and characteristics, languages could be successfully grouped together genealogically into families. Some prominent language families include the Indo-European, Afro-Asiatic, Semitic and Hermitic among others.

However, following this research, and the discovery of the common historical origin of the Indo-European languages, some translation theorists suggested the use of literal translation as a better alternative in translating between closely related languages, especially those that belong to the same family.

The focus of linguistics later changed from the historical development of languages to a more systematic approach. The father of modern linguistics, Ferdinand de Saussure (1857-1913), for instance, stressed the importance of a synchronic approach -the study of language at a given point of time-not related to its past, which is the pursuit of historical or diachronic linguistics. Thus, de Saussure stressed the relevance of a synchronic, rather than diachronic, approach to the study of languages. He further draws a distinction between langue and parole. He views langue as the underlying set of rules of a language, and parole the actual use made of language by individual speakers. This distinction is important in linguistic theory, especially as it relates vernacular and dialect translation.

De Saussure also introduced the concept of *sign,* which he divided into the *signifier* and the *signified*. According to Kuhiwczak and Lattau (eds). (2007:46):

> While the former is a mental image of the physical sound made when saying for instance, *dog* in English, the latter is a mental concept or representation of a dog in the real world. The relationship between the signifier and the signified was, according to de Saussure, an arbitrary social construct, a potential problem for the translator as signs do not signify in isolation.

Translation scholars also examine the first attempt in the 1940s at developing automated translation and the major problems inherent in the advancement of machine translation. One of the major problems was, according to them, the problem of syntactic ambiguity. For instance, the sentence: *the turkey is ready to eat* may be interpreted as either *the turkey is ready to eat something* in which case *the turkey* is the subject of the sentence or *someone is*

ready to eat the turkey in which case the turkey automatically becomes the object of the sentence. In the former case, it is argued that the application of a *transformation* (a set of operations that at that time formed part of Chomsky's theoretical framework) has moved the object of the underlying *core* or *kernel* sentence into sentence initial position resulting in one ambiguous surface structure representation. According to Chomsky (1957, 1965 cited in Kuhiwczak and Lattau (eds). 2007: 49):

> Venturing beneath the surface structure and focusing on speakers *competence*, the internalized set of rules that speakers have about their language (which are often at variance with that of their performance) the search was now on for underlying universals. These are more detectable in the early language of children, prior to the acquisition of the transformations subsequently learnt by speakers in order to gain syntactic and grammatical mastery of their language.

However, the principles of Chomsky's Transformational generative (TG) grammar are later applied to translation, as evidenced in the titles of two early works by Nida, linguist and anthropologist, *Toward a Science of Translating* (Nida, 1964) and *The Theory and Practice of Translating* (Nida and Taber 1969).

Nida uses the concept of transformations and kernel sentences in order to account for the need for syntactic divergence from the source text in translation. He equally introduces the idea of componential analysis in order to proffer solutions for the problems of translation at the lexical level. Nida also discusses the addition of explanatory information in the present-day parlance, *the technique of explicitation* (Klaudy, 1988: 49-50) -as in the case of expanding the reference to Kano in a text written in Nigeria into 'Kano, a city in northern Nigeria' in translation into English for ease of comprehension.

Another linguistic concept as it relates to translation is examined in Malinowski's *Context and Culture,* which was turned into *meaning as function in context* and further advanced by Michael Halliday to become a full-scale linguistic theory known as *Scale and*

Category Grammar or *Systemic Grammar*. This concept, through what is called *rank shift*- discussed later in this chapter -explains syntactic ambiguity. For instance, in the syntactic structure *the man came from the police station*. In one reading, the adverbial *from the police station* ranks as *group* answering the question *where did the man come from?* In another interpretation, however, it has shifted from the rank of clause (who was employed at the station) and its contracted form becomes a mirror image of the unshifted adverbial, ranking as group.

The relationship between translation and linguistics is summarized by Anderman (Kuhiwczak and Lattau (eds). 2007: 62) as follows:

> Given this inherent interrelationship between translation and linguistics, linguistics seems set to continue to provide translation theorists with new research avenues to explore for further advancement of translation studies, while in the contrastive study of languages, translation will also have a role to play in helping linguists in their search for shared features and similarities between languages.

2.2.9.0 The Theories of Translation

2.2.9.1 Formal and Dynamic Equivalence theories.

Nida proposes two approaches to translation, formal and dynamic equivalence. These two concepts are crucial in introducing a receptor–based or reader-based approach to translation theories. Formal equivalence, which is similar to literal or word- for- word translation, attempts to render each linguistic item in the ST into TT with a view to preserve the syntax and structure of the ST as much as possible. According to Nida (1964a:159):

> Formal equivalence focuses attention on the message itself in both form and content…one is concerned that the message in the receptor language should match as closely as possible the different elements in the source language.

Thus, formal equivalence or formal correspondence is oriented towards the ST structure and is designed to achieve accuracy and correctness. On the other hand, Dynamic equivalence, or functional equivalence or thought for thought translation, aims at producing the closest natural equivalence of the ST meaning and style into the TT.

Dynamic or functional equivalence is based on the principles of equivalent effect, where the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message. The message has to be tailored to the receptor's linguistic needs and cultural expectations, and should aim at complete naturalness of expression. Naturalness is the key requirement for Nida (ibid: 42). He defines the goal of dynamic equivalence as seeking the closest natural equivalence to the source language message.

Both these theories have their strengths and weaknesses. A formal equivalence translation, according to the Bible league (2006:14), preserves aspects of the original text, including ancient idioms, term consistency and original language syntax, that are valuable for scholars and professional study. It allows the reader to trace the formal elements of the ST through the TT. A dynamic equivalence translation, on the other hand, focuses on translating the message of the ST. It ensures that the meaning of the text is readily apparent to the contemporary reader. This allows the message to come through with immediacy without requiring the reader to struggle with foreign idioms and awkward syntax. It also facilitates serious study of the text's message and clarity in both devotional and public reading. It is, however, argued (the Bible League 2006: 14) that:

> The pure application of either of these translation philosophies would create translation at opposite ends of the translation spectrum. But in reality, all translations contain a mixture of these two philosophies. A purely formal-equivalence translation would be unintelligible in the TT, and a purely dynamic-equivalence translation would risk being unfaithful to the original.

> That is why translation shaped by dynamic equivalence theory is usually quite literal when the original text is relatively clear, and the translation shaped by formal equivalence theory is sometimes quite dynamic when the original text is obscure.

In view of this, a good translator should as much as possible render the message of the ST into a clear, simple, accurate and natural meaning in the TT. Words and phrases should be rendered literally and consistently into the TT, preserving literary and rhetorical devices, metaphors and word choices that give structure to the text and provide echoes of meaning from one text to the next. Where the literal rendering is hard to understand, misleading, or yields archaic or foreign words, the translator should clarify difficult words and metaphors. The message should be rendered into a clear and natural TT.

In order to support these theories, Nida attempts to move translation into a more scientific field by incorporating linguistics into it. He borrows theoretical concepts and terminology both from semantics and pragmatics and from Noam Chomsky's work on syntactic structure, which formed the theory of generative-transformational grammar

Nida uses the works of theorists in semantics and pragmatics to propose scientific approaches to meaning. In his work, he tries to move away from the old idea that believes a word has a fixed meaning into a more functional definition of meaning in which a word acquires meaning through its context to produce various responses according to culture. Meaning is broken down into linguistic meaning, referential meaning and emotive meaning. Different techniques were adapted from linguistics to help the translator in his attempt to determine the actual meaning of different linguistic items. These techniques include hierarchical structuring, which differentiates a series of words according to their level, Componential analysis, which seeks to identify and discriminate the specific features of a range of related words and Semantic analysis, which separates out the different meanings of linguistic items according to their characteristics, which are conditioned by the context.

However, all these techniques are proposed as a means of clarifying ambiguity, elucidating obscure passages and identifying cultural differences. They may also serve as a point of comparison between different languages and cultures.

Similarly, Catford proposes two theories of translation, which he refers to as the "formal" and "textual" equivalence theories. He sees translation as an operation performed on languages: a process of substituting a text in one language for a text in another. The reference to substitutions in this definition is important. He further argues that:

> We do not *transfer* meaning between languages; we merely *replace* a source language meaning by a target language meaning that can function in the same way in the situation at hand. This is achieved either through formal correspondence or through textual equivalence.

Thus, translation equivalence can only be achieved through the replacement of the source-language text in the target- language text, not by transfer. In his model theory of translation, Catford advocates the preference of formal equivalence over textual equivalence where this is achievable. This involves adhering closely to the linguistic form of the source text. For instance, translating an adjective with an adjective, like the Hausa expression: *Jarumin namiji* can be translated to: *brave man* in English. The Hausa adjective *jarumi* corresponds to the English adjective *Brave*, while the Hausa noun *namiji* equally corresponds to the English noun *man.*

2.2.9.2 Textual Equivalence

Where formal equivalence is not achievable, Catford emphasizes textual equivalence. This according to him as quoted by Hatim (2001:15): "obtains when any target language text or portion of text is observed on a particular occasion…to be the equivalent of a given source language text or portion of text". A good example is in translating an adjective by and adverbial phrase as follows: *fast train* may be translated into Hausa as *jirgin kasa mai sauri.*

While *train* is described as *jirgin kasa* in Hausa, *fast* which is an adjective is translated by the adverbial phrase *mai sauri.* But it should be noted that *mai sauri* may not be the Hausa equivalent of *fast* at all times. The noun phrase *fast runner* may be translated to *magujin gaske* in Hausa. In this context, *fast* is translated as *gaske.*

2.2.9.3 Semantic and Communicative translation theories

Newmark (1981) also challenges and departs from Nida's receptor-oriented equivalence theories. He views the success of equivalence effect as illusionary, and that the conflict of the gap between emphasis on source and target language will always remain as the overriding problem in translation theory and practice. He therefore attempts to narrow the gap by replacing the two concepts/theories with new concepts/theories, which are semantic and communicative translation. Communicative translation according to Newmark (1981, cited in Munday 2008: 44) attempts to produce on its reader an effect as close as possible to that obtained on the reader of the original. While semantic translation attempts to render as closely as the semantic and syntactic structures of the second language allow the exact contextual meaning of the original. From the description above, Communicative translation resembles Nida's dynamic equivalence in the effect it is trying to create on the TT reader, while semantic translation is similar to Nida's formal equivalence.

Newmark (1981, as quote from Munday 2008: 44) views word-for-word translation as the best and only valid method of translation in communicative and semantic translation, so long as the equivalent effect is secured. Although semantic translation resembles literal translation, it differs from it in the sense that it respects context, interprets and even explains metaphors, for instance. Literal translation, on the other hand, means word-for-word in its extreme version and even in its weaker form sticks very closely to ST lexis and syntax.

2.2.10 Translational problems and suggestions

In the introduction to his book titled Hausa Ba Dabo Bane, Kirk Greene (1962:ix) asserts on the Hausa language;

> We now present this collection in the belief that not only will it help the growing number of non-Hausa people anxious to learn the lingua-franca of Northern Nigeria – be they students in those overseas universities where Hausa is now offered as a regular course, or other Nigerians and strangers working in the North or visitors of a serious mind – but that it will also act as a stimulus to the revival of the study of the Hausa language in schools and training colleges throughout Nigeria.

If this statement on the Hausa language was made about fifty years ago then it could be more right now, as it poses a great threat to many minority languages, especially in Northern Nigeria. Sambo (2006:274) views Hausa to be dominating in the interpersonal communication of most Northern communities in five sensitive domains; family, neighborhood, friendship, market and religion. Thus, the relevance of carrying out academic research on this fast growing language is great, especially on proverbs that Greene (1962:ix-x) asserts

> enshrine much of the cultural heritages of a people, their traditions, their history, their wisdom and their ethics. More than this in the absence of a vigorous written literature they may serve as the guardian and the carrier of a nation's philosophy and genesis. They are an exponent of group culture, Sapir's traditional body of social usage. If their central role in Hausa society needs to be substantiated proof is to be found in the proverb that linked with that legendary allocation of different duties among the states of Hausa bakwai: izza na Kano, sarauta na Sakwato, yaki na Zazzau, Karin Magana na Bauchi.

Translation generally is a technical activity that requires technical expertise from the participant. It is a scientific activity that is often based on scientific procedures. It is seemingly difficult and problematic, especially where the languages involved are structurally and culturally different, more difficult is the translation of an oral form such as a proverbs.

Surakat (2009:89) and some renown scholars in translation claimed that translating oral art forms is very difficult, if not impossible, especially when the languages concerned are culturally and typologically divergent. Narrating his experience in this exercise, Green (1962: xiii) asserts

> The proverb presents a unique difficulty to its interpreters. It does not always carry over well in cold blood, as it were. It does not lend itself easily to translation, nor even to explanation. Above all, the proverb is a linguistic feature that grasps in its natural setting rather than to try and learn artificially and in isolation.

Consequent upon the difficulty and problems of translating, the translator, as the principal actor in the exercise, is required to be skilful, knowledgeable (this requires bilingualism and biculturalism), faithful and committed. This is because the quality of a translation to a large extent depends on the quality of the translator. This is why Newmark, (1995 b cited in Gerding-Salas 2010:5) distinguished some essential characteristics that any good translator should have as follows:

- Reading comprehension ability in a foreign language.
- Knowledge of the subject.
- Sensitivity to language (both mother tongue and foreign language).
- Competence to write the target language dexterously, clearly, economically and resourcefully.

Although effective knowledge of the languages involved in translation is necessary, yet it is not sufficient enough to make a good translation. Tricas (1995 cited in Gerding – Sales 2010:5) views the translator's ability to combine his intelligence, sensitivity and intuition as a basic requirement in the exercise. Thus, he asserts that: "...the transfer process is a difficult and complex approach mechanism, one in which one must make use of all one's intellectual capacity, intuition and skill". The translator's intuition and skill are especially necessary in translation because linguistic competence is not enough to guarantee a

successful translation, as observed Delisle (1980 cited in Gerdin – Silas 2008:II): "Linguistic competence is a necessary condition, but not yet sufficient for the professional practice of translation". It is therefore necessary for a translator to distinguish between linguistic and ideational boundaries in the translation exercise.

Some of the problems in translation arise from linguistic and cultural differences among languages resulting from the various language families that the different languages belong to. For instance, Hausa belongs to the Sudanese – Guinean language family, and English to the Indo-European. (Barber, 1964:73,100). This may pose a serious problem to inter-lingual transfer across these languages. This is because a single word in English may often have meanings that may require several words in Hausa. For instance, the English word *airport* could be translated as either: *filin jirgin sama* or *filin sauka da tashin jirage*. Another problem is in grammatical particles like articles, verbs tenses, case markers, singular/dual/plural, etc, which do not exist in every language, leading to multiple ambiguities from the perspective of a target language like English. For instance, the Hausa sentence: "*Yaron ya ci abincin*" may either be translated as "the boy has eaten the food" or "the boy ate the food", depending on the context.

Moreover, idioms that have obvious meanings in one language and culture may be confusing to speakers from another language and culture. For example, the Hausa phrase "*tsohon najadu*" literally translated as: "an old man from Najd", culturally means 'a devil'. If translated literally, it will not involve the cultural meaning of the phrase in the SL. Thus, translation problems, according online translation journal (2000) in an article titled translation problems, include among others:

> "....problems of ambiguity, problems in the translation process, problems that originate from structural and lexical differences between languages and multiword units like idioms and collocations.

> Another problem would be the grammar, because there are several constructions of grammar poorly understood, in the sense that it isn't clear how they should be represented, or what rule should be used to describe them.
>
> (http://accurapid.com/journal/izeduc.htm. 12/10/2008)

The above source further argues that the words that are really hard to translate are frequently the small common words, whose precise meaning depends heavily on context. Gerding – Silas (2010: 6) describes these words as painful "not found" terms when he observes:

> We quite often run into those painful "not found" terms, for which not even the best dictionary, an expert in the topic or a native speaker of the source language can provide us with a solution to convey an accurate meaning. We should always bear in mind that one of the greatest virtues of a good translator is what I have called "contextualized intuition, i.e the ability to find the nearest common sense interpretation of the "not found" element within its context.

He identifies the major problems of translation to generally revolve round linguistic and cultural untranslatability embedded in cognates, i.e. true and false friends, calque and other forms of interference, institutional and standardized terms, neogogisms, aphorisms, etc. and idioms, sayings, proverbs, jokes, puns, etc. He, therefore, urges the translator to adopt a very cautions attitude toward these words or expressions so as to avoid interference and/or language misuse. He/she can only do this by a proper comprehension of the source text, the speaker's intent and the context of the text, as argued Spring (2002):

> The translation of any word depends on other words and the apparent intent of the speaker or writers given the context. But to understand a sentence in its context is to interpret it. Thus, any translator must try to understand as clearly as possible the writer's intent, and then compose text in the target language that expresses that intent as clearly as possible.

Thus, translational problems may be broadly categorized into two; linguistic and cultural. Linguistic problems involve structural variation among languages. For instance, the fact that

Hausa and English belong to different language families means that they are to some extent structurally different. This may pose a serious problem to a translator.s There is also the problem of sense relations.

In everyday speech, one of the most frequently used linguistic items is the word. One wonders if it is possible to understand a string of linguistic items without identifying the individual items involved in the structure. Some of the important points that are relevant for identifying a linguistic item or word include the meaning, spelling and pronunciation of that word. Although words are regarded as the basic unit of a language, yet there are problems in giving a precise definition of the term "word". Semantics, according to Yule (1996: 114), is the study of the meaning of words, phrases and sentences. In semantic analysis, there is an attempt to focus on what words conventionally mean, rather than on what a speaker might want the words to mean on a particular occasion. The technical approach to meaning emphasises the objective and the general. It avoids the subjective and the local. Linguistic semantics deals with the conventional meaning conveyed by the use of the words and sentences of a language. On the other hand, translation is concerned with meaning in relation to the context of use.

However, words are affected by spellings, pronunciation, stress and intonations. Words may be spelt differently but refer to the same item, e.g. bank of the river, and blood bank. Similarly, words may have different spellings but the same pronunciation and meaning, e.g. read and read. These kinds of relations that exist among words prompted linguists to investigate and find out the relations among words that help tremendously in understanding the meaning of each word.

2.2.10.1 Sense relations

The term “sense relations” or lexical relations, otherwise known as “semantic relations”, refers to the process of characterising a word not in terms of its component features but in terms of its relationships to other words. It is defined as the intra-linguistic relationships that exist between the linguistic forms of a particular language. According to Lyons (Cruse 2004:145), sense relations are the relations of sense between lexemes; they cannot be relations between senses. In semantic relations, words are grouped into sets that share the same relationship of meaning. These relationships can be phonological as can be seen in the homogenous relation between words; they can also be morphological, semantic etc. In fact, thesaurus is a reference book that arranges the vocabulary of a language into conceptual categories that display words and phrases that are associated in meaning. Some of the linguistic terms that show sense relations are: synonymy, antinomy, hyponymy, homonymy, homophony, homographs, polysemy, etc.

2.2.10.2 Varieties of sense relations

Significantly different, sense relations can be seen from three major dimensions:

- Paradigmatic sense relations
- Syntagmatic sense relations and
- Derivational sense relations

2.2.10.3 Paradigmatic Sense (lexical) Relations

A paradigmatic relation is a culturally determined pattern of association between lexical units that share one or more core semantic components, belong to the same lexical category, fill the same syntactic position in a syntactic construction and have the same semantic function. Saussure (Palmer 1996) states that paradigmatic relations operate within a set of choices where such sets represent the way the language articulates or divides up. Paradigmatic

relations are between units that could not occur in the same slot, that is to say, it has to do with substitution.

Paradigmatic relations reflect the semantic choices available at a particular structure point in a sentence. Example:

I'll have a glass of ---

beer
wine
water
lemonade, etc.

As can be seen typically, paradigmatic relations involve words belonging to the same syntactic category, although not always, but there are minor differences. Another example is:

We bought some ---

knives
forks
spoons
cutlery

Here cutlery is slightly different from the rest, because it is a mass noun, whereas the others are count nouns. Paradigmatic sense relations can be divided into two broad classes, those which express identity and inclusion between word meanings and those which express opposition and exclusion.

2.2.10.4 The Paradigmatic Sense Relations of Identity and Inclusion

Paradigmatic sense relations of identity and inclusion include the following relations between words:

1. **Hyponymy:**

When the meaning of one form is included in the meaning of another, the relationship is described as hyponymy. It is a relationship of inclusion. A general term known as super-ordinate or hyponym covers or includes terms that are more specific, that is, its hyponyms. Example the word *meat* refers to a type of *food*. The superordinate or hyponym term is food and meat is its hyponym. There is of course more than one type of food. Meat, fish, chicken, fruit and vegetables are co-hyponyms of food. Other examples are the relationship between *dog* and *animal*, *dog* is specific, while *animal* is general. *Car/vehicles, rose/flower,* etc.

2. **Metonymy**:

This is another relationship of inclusion. It is the lexical reflex of the part-whole relationship. The distinction between hyponymy and metonymy is sometimes blurred, but some examples will clear this obscurity. The parts of the body include the arms, the legs and the head, the head includes the face, and the face includes the eyes, the nose, and then mouth. In the homonymous relationship between food and fruit, one can say a fruit is a kind of food, but one cannot say ‘A head is a kind of body, or ‘a face is a kind of head, or ‘a mouth is a kind of face. Some examples of metonymy or part-whole relationship include:

Shoe: heel, sole, instep, lining, tongue

Room: door, window, ceiling, floor.

However, the part of the whole is called metonymy or patronymic, while the main item is called homonym. Thus, a *room* is a homonym, while *door* is a metonym of *room*. *Hand* is a homonym, while *finger* is a metonym of *hand* etc.

3. **Synonymy**:

According to Sa'eed (2004:154), synonyms are words whose semantic similarities are more salient than their differences. Greenbaun (2006:42) refers to them as expressions that are identical or similar in meaning and can be used interchangeably in at least some contexts. The verbs *buy* and *purchase* are synonyms. Yule (1996:118) defines synonyms as two or more forms with very closely related meanings, which are often, but not always, intersubstitutable in sentences. Examples of synonyms are the pairs *broad-wide, hide-conceal, almost-nearly, cab-taxi, liberty-freedom, answer-reply*, etc.

However, some linguists argue that no words have the same meaning; each word has only one meaning. Thus, synonymous words may not necessarily have total sameness in meaning.

2.2.10.5 The Paradigmatic Relations of Exclusion and Opposition

4. **Incompatibility**:

Very often a superordinate has more than one immediate hyponym, and among these there is typically a set of terms each of which is related to all the others by the relation of incompatibility. An example of this is the set of terms demoting kinds of animal (under the superordinate animals).

Incompatible hyponyms: dog, cat, mouse, lion, etc.

The relation between these hyponyms is an important and rather a special one. It is not simply a difference of meaning. Whereas hyponymy can be thought of as a relation of inclusion, incompatibility is a relation of exclusion. Incompatibles are terms which denote classes that have no members in common. Hence, if something is a *mouse* then it is not a *dog*, *horse* or *elephant*, but they are all animals.

5. **Antonyms**:

Two forms with opposite meanings are called antonyms. They share a negative relationship within the same field of meaning. A word that is opposite to another is said to be in an antonymous relationship with it. For instance, *cold* and *hot* are antonyms in the semantic field of temperate. If something is cold, it is not hot; if it is hot it is not cold. Antonyms are usually divided into two main types; gradable and non-gradable. Gradable antonym is seen when two or more linguistic forms have certain property to a greater or lesser degree. Example is the pair *big/small*, which can be used in comparative constructions like *bigger than*, *smaller than*. Moreover, if something is not big it does not mean it is small; it could be somewhere between the two sizes.

Non-gradable antonyms also called complementary pairs, refer to the process of elimination, that is, the inclusion of one term obliterates the other. For instance, to assert that someone is *male* is to contradict his being *female*. Other antonyms in complementary distributions include, *black/white, dead/alive, single/married, old/young, inside/outside,* etc.

There are four other less popular terms used to describe relationships between lexical items. Below is a brief explanation on each:

6. **Homophony**:

This is a relationship that exists between two or more lexical items that have different spellings, but the same pronunciation. These items are referred to as homophones. Examples are:

bare/bear, pail/pale, read/red.
sew/so, right/write.
peace/piece, sail/sale, weak/week etc.

7. **Homonymy**:

This refers to a relationship between distinct words that happen to have the same form. When two or more words have the same spelling and pronunciation but different meanings, they are said to have homonymous a relationship. Examples:

a. bank of a river,

bank, seashore
bank, financial institution

blood bank

b. pupil, a learner/ part of an eye

c. bark, part of a tree/ sound made by dogs, e.t.c.

8. **Homographs**: These are words which are spelled the same but pronounced differently and may have the same meaning. Example;

a. lead (attached to a dog)
lead (metal)
lead (verb as in lead the group)

b. read (present tense)
read (past tense)

c. tear (pull apart)
tear (drop from eye) etc.

9. **Homomorphs**: These are words with the same form that are related in meaning but distinct grammatically. Most frequently, the pairs of words are related by means of conversion. For example:

i.	Verb	Noun	ii.	Adjective	verb
	laugh	laugh		calm	calm
	bank	bank		shy	shy

fear fear fast fast

iii. Adjective Adverb

Fast as in ‘fast car’ as in they ‘drove fast’

Fast can be an adjective, an adverb and a noun.

Homomorphs may be different grammatical forms of the same word, e.g;

put as present tense and past tense

cut “ “ “ “ “

burst “ “ “ “ “

10. **Polysemy**: One form (written or spoken) has multiple meanings, which are related by extension. This is then referred to as a polysemous relation. For example:

head (human part), head (leader) head (top of a bear bottle)

hand (human part), hand (hand of a clock)

2.2.10.6 Syntagmatic Sense Relation

This refers to the relation that holds between items that occur in the same sentence, particularly those that stand in an intimate syntactic relationship. For instance, consider the following sentences.

1. The girl ran across the field
2. The girl sat across the field
3. The smell ran across the field.

Sentence (1) is normal but sentence (2) is odd because of the combination of verb and prepositional phrase (*sat* and *across the field,* which is the cause of the oddness). While sentence (3) is odd because of the combination of subject and verb *smell* and *ran*.

While it is semantically possible to run across the field, to sit across the field does not make any sense. So also the smell cannot run. Thus, a syntagmatic sense relation is concerned with semantic coherence that exists in a string of elements. In any language, a correct sentence is regarded as a string of elements with each one chosen from a set of possibilities provided by the language that must make sense in relation to other elements in the sentence.

2.2.10.7 Derivational Sense Relations

Derivational sense relations manifest themselves between words derived from a single root otherwise known as word families. These relations actively participate in one aspect of structuring the vocabulary of a language. They are sometimes found between words forming paradigmatic choices or in an intimate syntactic relation in syntagmatic sense relations. Consider the word *manage* as an example:

manage-ment-ing-er-s's-erial, mis-,mis,ment
mook-ing-er-ery's-s un-, un-
I am looking for a good....

cook
cooker
manager

The semantic relations between these words are partly systematic, partly idiosyncratic and irregular. The addition of the derivational affix "un", meaning "not", to adjectives is not completely regular. *You can have untrue, unhappy, unintelligent, but not unfalse, undivided, unsad, unugly or unpretty*. It is therefore necessary to learn the English adjectives and the principle of derivation where "un" can be attached to adjectives.

2.2.10.7.1 Types of Derivation

Affixes: Derivational affixes do not always effect a change in the grammatical class of the word. Examples:

populate---depopulate	hunt.....hunting
apply--- reapply	date.....dating
possible---impossible	dance...dancing
imaginative---unimaginative	sing.....singing

.....ment, argument, placement, punishment establishment

....er, gardener, singer, swimmer, robber, they are still nouns

verb/noun pairs

refuse – refusal

illustrate – illustration

criticize – criticism

impose – imposition

Note that by the addition of a derivational suffix the grammatical class of the word changes from a verb to a noun. On the whole, any addition of derivation seems to carry a greater semantic load, and the relationship can be found in the systematic arrangement of the vocabulary of any given language.

1. **Compounding**: This can be done by compounding two or more full morphemes, i.e. *text* and *book – textbook, bed and side – beside*. Others are *headmaster, highway, blackboard, gasmask, water heater, fingerprint, and goldfish*. Sometimes preposition are also compounded, for example, *into, inside, along, aside, beside*.

For sense relations to be fully realized, stress is important in compound words. The first full morpheme is pronounced with greater emphasis than the second, as in *madman, frenchman, wildflower.*

The significance of sense relation can be summarized by the way it relates to the study of meaning:

- The relation of words to the objects denoted by them.
- The relation of words to their interpreters.
- And in symbolic logic, the formal relations of signs to one another.

Whatever approach one takes to study meaning, 'Sense Relation' influences human behavior mentally and even physically in terms of response to what is said. The way a word is perceived and the meaning derived from it is determined by the sense being related from the use of a word either in isolation or in relation to other words. Sense relations as the core of lexical semantics aids greatly in the conveyance of meaning. The units of sense relation constitute the foundation of meaning: Semantics has generally been agreed to mean the technical term for the study of meaning, studying and understanding sense relation will minimise the problem of meaning in linguistics, hence it is necessary in the practice of translation.

One of the major problems in meaning is the fact that it could be thought of as literal or basic or as extended meanings that are derived from the first. A brief inspection of a dictionary reveals that words generally have more than one meaning, and some have very many meanings. The most frequent words tend to be the most polysemous.

However, while homonyms are coincidental in language and might be considered a defect, they may introduce ambiguity without any compensating advantage. Polysemes are

essential in language; they immensely reduce the number of words we need to learn and store in our memory. Homonyms and polysemes are common intentional components of ambiguity in literature and, more generally, of wordplay in language, and these constitute a serious problem to translation.

Cultural problems involve differences in literary, social, religious, and material cultures between the SL and the TL. For instance, both English and Hausa have a long literary tradition. Writing in Hausa developed in the 11th century during the contact between the Haussas and the Arabs that introduced Islam to northern Nigeria. English also developed a writing system, in the 11th century after the Norman Conquest of Britain. Thus, prior to the introduction of the *Ajam*i writing system, Hausa literature was oral in form. And the way Hausa elders employ proverbs in their speeches may not be same as the English elders; as such, the functions of proverbs in the two cultures may vary.

Variations in social culture pose a serious translational problem. Proverbs in Hausa allude to Hausa myths, history and traditions. Most Hausa native names also allude to some events or myths. For instance, in Hausa the name *Sodangi* means somebody whose birth brought most family members and relations together. *Tanko* refers to the first male child after many daughters. *Damana* is a name given to anybody that is born during the rainy season. This naming strategy in Hausa, which may not be obtainable in English culture, can pose a translational problem. The techniques to be adopted in translating these items are discussed in chapter four below.

The major problem associated with religious culture is in the fact that the Hausa are predominantly Muslim in faith, while the English are predominantly Christian. This difference in the metaphysical beliefs of the SL and TL is a challenge to a translator across the two languages. For instance, translating the pre-Islamic Hausa proverbs like:

Samun lamuni ga Dodo shi yakan sa shiga ruwa lafiya

Meaning: Getting assurance from the *Dodo* warrants successful sailing, and

Duk Dodo daya muke yi wa tsafi

Meaning: We all worship the same *Dodo,* and the post-Islamic Hausa proverb:

Tsammanin wa rabbuka Malam yaki noma don hatsin zakka

Meaning: Expecting *luck, Malam* refuses to cultivate (his farm) in anticipation of *zakkah* grains.

may be a challenge to the translator, as alternatives may not be readily available in the TL. As such, translating such lexical items may only be possible through loan translation, which will require annotations to explain the cultural significance of the religious elements: *Dodo, wa rabbuka, and zakkah.* Another option available to the translator is to describe these elements in TL phrases. For instance, *zakkah* can be described as: *the poor due* "a religious right in terms of money or items collected from the Muslim rich and shared to the poor". But the cultural value of zakkah may not be understood by the non-Hausa reader.

Another important cultural element that poses serious challenge to the translator is material culture, which according to Surakat (1987: 245), "refers to the concrete features of a people's ways of life". It includes ....'manufactured objects such as tools, furniture, automobiles, buildings, irrigation ditches, cultivated farms, roads, and, in fact, any physical substance, which has been changed and used by people' (Hurton and Hunt 1977) cited in Surakat 1987: 245). Articles of clothing, cooking utensils and other household materials are all items of material culture, as identified by Surakat (1987).

The word *wacila,* and *rumfar kara* in the proverbs below are all items of Hausa material culture:

Idan katanga ta tashi faduwa wacila ba ta tare ta

Duniya rumfar kara

These items may pose a serious challenge to a translator of Hausa proverbs into English, as a result of differences in the material cultures of the SL and the TL. However, all these cultural elements pose translational problems to a translator, and the best strategy to handle them is through loan translation, annotation, footnote and describing them by means of TL phrases, as discussed in chapter four below.

In addition to linguistic and cultural untranslatability, which are major problems, especially in the translation of proverbs across languages, Argungu (2006:300) specifically talking about the problems of translating Hausa proverbs into English, argues thus:

> A key semantic problem with the proverb in almost all languages is the variability of its meaning. No doubt, part of this problem stems from the nature and structure of proverbs that encompass diverse linguistic, social, historical and cultural elements all of which have to be considered while translating them. Hausa proverbs are no exception. And when it comes to translating the genre into English, the problems become even more compounded, obviously because of the structural and cultural differences between the two languages and societies.

The problems of translation generally stem out of the fact that linguistic utterances could be subjected to various interpretations. Some aspects of meaning are only realized outside language, and that is why both linguistic and ideational indices are necessary in any translation exercise. This is probably why Lamidi (2008: 61-90) views proverbs as texts, which could be seen as functional language, that is, a language performing some function in a particular text. He describes a text as a coherent and cohesive discourse, which could be

defined, whether written or oral, in terms of semantics, syntax and pragmatics. Thus, from Lamidi's analysis, three features of texts could be identified in proverbs. As a semantic unit, the proverb text has meaning that can be interpreted within the context of situation; as a syntactic unit, it follows acceptable grammatical norms, and as a pragmatic text, it has wider interpretations that go beyond the ordinary (especially when used in an ongoing event), and, finally, as a literary text, it has literary features, such as figures of speech, word play and parallelism.

Lamidi argues further that the text could be perceived as a product and a process. According to him (2008:61-90):

> As a product, the proverb can be recorded and studied systematically. As a process, it involves a network of meaning potential from which choices are made depending on the environment/situation of use. Proverbs are handed down from a generation to another and when used in a particular context, they contribute meanings.

A proverb, therefore, could have different interpretations, depending on the context of use. This perhaps is an advantage to the translator. Thus, in translating a proverb understanding the context of situations which is a non-linguistic factor, determines the most adequate translation from available options. For instance, the Hausa proverbs: *kwai a baka ya fi kaza a akurki*, may be translated as either A bird at hand is worth two in the bush or A stitch in time saves nine, depending on the context. Moreover, the Hausa proverbs: *Harbi ga dan jaki gado ne* and *Barewa ba zata yi gudu ba danta ya yi rarrafe* could both be the equivalents of the English, Like father like son, or The apple never falls far from the tree.

Thus, context is very important in the understanding and interpretation of a proverb. It has different forms for the purpose of the forthcoming analysis. Three forms of context are identified, the context of culture, the context of situation and the context of text. The context of culture, according to Tarry (Lamidi 2008:61-90), is:

> A large and complex knowledge system spread between various members of a particular culture, and hence consisting many sets of knowledge, including, in particular, the institutional and the ideological. (i) In a particular context of situation the context of culture is accessed by means of the knowledge systems, which the various participants bring to bear on the situation, where the knowledge is triggered by aspects of the context of situation.

This, according to Lamidi, means that the shared knowledge of ideas, participants and events form the background to the realisation of the meanings in a particular text. When taken out of context, the possibility of wrong or meaningless interpretations of texts obtains. For instance, the Hausa proverb *Kara wa Borno dawaki,* which literally means *to increase the more the number of horses in Borno,* is used to show the worthlessness of giving a gift or alms to somebody who does not require it. *Borno* is a city in Northern Nigeria that was well known to have a lot of horses that people used to go there and buy. At that time, it had enough horses and did not require any from outside. Using this proverb outside Northern Nigeria may lead to misinterpretation, unless the participants have the background knowledge of the proverb. The English equivalent of this proverb is Taking coal to NewCastle.

The proverbs under study in this research are, therefore, based on the shared knowledge of the Hausa speech community who shares the same number of interaction, culture and interpretation. The context of situation refers to the environment within which the proverb becomes meaningful. As argued in chapter three above, three categories of field, mode and tenor are identified, and said to be realized by three metafunctions, which are the ideational, interpersonal and textual. Ideational knowledge is the knowledge resources of a culture, which is the background knowledge within the society. This type of knowledge is usually gained through experience. Interpersonal knowledge is concerned with the way and manner participants interact in particular situations with respect to roles acceptable to the society or culture. While textual knowledge is the one gained from other texts.

The context of text, according to Lamidi (2008:61-90), is the independent realization of meaning within the proverbs. This, according to him, means that the proverb is independent and bears a specific interpretation. Thus, meaning in a proverb can be analogous to happenings in the real world and that is why it is invoked at such events. And since the proverb is based on the wisdom, culture experiences, history, etc. of its society, it is easily interpretable within the society.

2.3.1 Theoretical Framework

This research examines the cultural gaps between the SL and the TL (Hausa and English, respectively) that may create translational difficulties and inhibit effective communication. In doing so, the theory of dynamic or functional equivalence proposed by Nida (1975), which is similar to Newmark's (1981) communicative translation discussed in this chapter above, which views absolute equivalence between SL and TL texts as hardly achievable, is hereby adopted. This opinion allows for possible "loss of meaning", 'compensation' or 'negotiation' through dynamic equivalence that creates similar effects between the SL and the TL texts on the audience.

Moreover, the principle of textual equivalence (communicative translation) as discussed above is preferred to that of formal correspondence. This type of equivalence is examined within the paradigms of systemic functional grammar. The formal correspondence (inter-linea or literal translation) is disregarded here, because, as Surakat (2009:96) observes, it is insensitive to contexts of utterance and culture. While on the other hand communicative translation allows for license on the part of the translator to reinterpret, twist or adapt the original (SL) text to suit the receptor audience.

2.3.2 Linguistic Framework

Although there are many linguistic theories postulated by different linguists to suggest how language should be studied and analyzed, yet this research adopts the Systemic Functional Linguistics (SFL), as a framework for data analysis. This linguistic theory emanated from the works of J.R. Firth, a British Linguist, but was later developed by his student, M.A.K. Halliday. He developed the theory in the early sixties (1960) in England, but later moved to Australia in the seventies. There, Halliday established the Department of Linguistics at the University of Sydney. As a result of his teaching in the Department, SFL spread to some institutions in Australia, and around the globe. That is why it is sometimes called the Firthian or Hallidayan or the London School of Linguistics. The fundamental elements of this theory are derived from the works of J.R. Firth and includes much that is the work of Halliday, Henderson, Mitchell, Palmer, Robins, Catford and others (Verma and Krisnaswamy1989:297).

Some of the basic ideas of Firth are summarized in Verma and Krisnaswamy (1989:297) as follows:

a. 'We (at the London School) wish to avoid that kind of linguistics which appears to leave out as much of man and personality as possible... (langue, langage, et Parole) are not a satisfactorily philosophical basis for techniques of linguistic analysis.

b. 'Firth describes Saussure's approach as 'structural formalism' and says that various shades of structuralism didn't take root in British Linguistics'. He does not think it appropriate that mind, 'thoughts' and "ideas" should be selected for exclusion'.

c. “The main concern of descriptive linguistics is to make statements of meaning’. ‘Meaning is not a hidden mental process. It is simply a complex of contextual relations’. There are no meanings of words, apart from human participants in a social context”.

d. “In linguistics, as in other social sciences, we started man’s active participation in the world we are theorizing about’.

“As we know so little about mind as our study is essentially social, I shall cease to respect the duality of mind and body, thought and word, and be satisfied with the whole man, thinking and acting as a whole, in association with his fellows’.

Because Firth felt that speech could not be studied outside of its social context, his statements are centered on the idea of “context of situation’ that he borrowed from Malinowski. context of situation is a bit of the social process which can be considered apart and in which a speech event is central and makes all the difference. Firth believed that social contexts can be analyzed, classified and systematized and then used as an explicit part of the linguistic analysis of a language. However, Halliday developed on the above Firthian ideas and formed the modern systemic functional theory of grammar.

Systemic Functional Linguistics (SFL) views language as a systematic resource for expressing meaning in context and linguistics. It is the study of how people exchange meanings through the use of language. This view of language as a system for meaning potential implies that

> Language is not a well defined system, not a "the set of all grammatical sentences". It also implies that language exists and therefore must be studied in contexts such as professional settings, classrooms, and language tests... S.F Theory states that particular aspects of a given context (such as the topics discussed, the language users and the medium of communication) define the meanings likely to be expressed and the language likely to be used to express those meanings.

It is a system of equating meaning with functions, which views linguistic form and meaning to have been driven from their functions in the context of use. It therefore aims at identifying how meaning is realized through functions, thus labeling linguistic structures according to social functions and grouping them under common features. From the perspective of the SF theory, language is viewed as a social semiotic, a resource people use to accomplish their purposes by expressing meanings in context. And Halliday (1985a:7) views the value of a theory to lie in the use that can be made of it, and have always considered a theory of language to be essentially consumer-oriented. Surakat (1987:84) views Systemic Functional Linguistics as: "Fundamentally, a sociologically-oriented approach which emphasizes the social function and the appropriateness of language to given situations. (e.g registers, dialects, styles etc)". Language is therefore, a multifunctional tool of communication; it does several things in different social settings at the same time.

With the development of the functional linguistics theory, function and semantic dimensions automatically became core issues in linguistic analysis of language. Focus was thus shifted from mere syntactic structures to the nature of linguistic system, and options available to the native speaker of a language in a particular context. These available options are chosen not from syntactic structures, but rather from semantic components that are central to the language user's intended meaning in a context of use. The semantic options are then viewed as basic elements of the language structure, in other words, the implication

parts of the total lexical, syntactic and phonological structure of the language. However, aspects of the systemic Functional Linguistics which are relevant to this research are discussed below:

2.3.2.1 The Levels of Language

This theory basically views linguistic events to be handled at three interrelated levels of *substance, form, and contexts*. These are considered to be the primary levels of language. *Grammar* and *lexis* are the two formal levels, while *phonology* (and *graphology*) and *context*- are the inter-levels that relate substance and situation to form, as shown in diagram 3.1 below:

Phonetics	Linguistics			
Substance	⟷	Form	⟷	Situation
Phonic substance	Phonology	Grammar lexis Morphology	Context Semantics/ Pragmatics	Extra-textual features Culture
Graphic substance	Graphology			

(Verma and Krisnaswamy, (1989:298)

The level of substance is divided into two, the *phonic* and the *graphic*. The phonic is the basic unit of any linguistic analysis. It deals with speech sounds, the primary unit of study in phonetics and phonology. A speech sound, according to Lyons (1968:99), "is any phonetically distinct unit of sound, that is to say; any unit of sound produced by the speech organs". In phonetics, Agbedo, (2000:35) observes that "the speech sounds (phones) are regarded as physical entities, which production, transmission, and perception can be

described without reference to their parent language(s). On the other hand, the primary concern of phonology is with the establishment of the functions of speech sounds in a given language, that is, sound segments are analyzed in terms of such differences and similarities of sound as are functional in the language. Here, the unit of study is phoneme. A phoneme is a speech sound that has the effect of distinguishing between words in a language". The graphic, on the other hand, has to do with orthographical symbols.

The level of form is concerned with the arrangement of minimal units of a language to form meaningful structures. It accounts for how the language user represents meaning through lexis and structure otherwise known as "lexico-grammar". The form relates to the structure of language as a means of human communication. At this level of linguistic analysis, the lower level of language structure (the word) and the higher level of language structure (the sentence) are considered. In doing this, the two levels of linguistic analysis are employed to analyze the form level of language: morphology and syntax. While the former studies the internal structure of words, the latter studies sentence structure. Situation refers to the socio-cultural context within which language is used. This is subdivided into "immediate situation" (i.e, the linguistic context of a text) and "wider situation", (which is also known as the context of culture) (Surakat 1987:85).

These three primary levels of language are in systemic terms referred to as the Strata of language. The systemic linguists argued that since language is defined as a systematic resource, the organizing principle in linguistic description is system, rather than structure. They viewed language as having semiotic potential, the description of which is a description of choice. According to Chapelle, (1998:1):

> Systemic linguists chart their analysis by diagramming the choices language users can make in a given setting to realize a particular linguistic product. The available choices depend on aspects of the

> context in which the language is being used. Choices can be charted on different levels or strata of language.

He considers the three basic strata to be the semantic, the lexicogrammatic, and the phonological. He further argues that, "The number of strata one chooses to include in analysis should depend on the purpose of a given description. For example, in the study of register variation, one might want to add a stratum above the semantic one that would constrain the range of semantic potential (i.e., the meanings that can be expressed) based on aspects of the context. Because language is rich and multi faceted, the relevant aspects to be highlighted in linguistic research must, in part, be determined by the research objectives. The "strata" perspective of systemic linguistics allows for this flexibility across research needs while maintaining its fundamental definition of language as a resource for meaning potential".

Thus, from the systemic perspective human language is seen as strata, as in diagram 3.2 below:

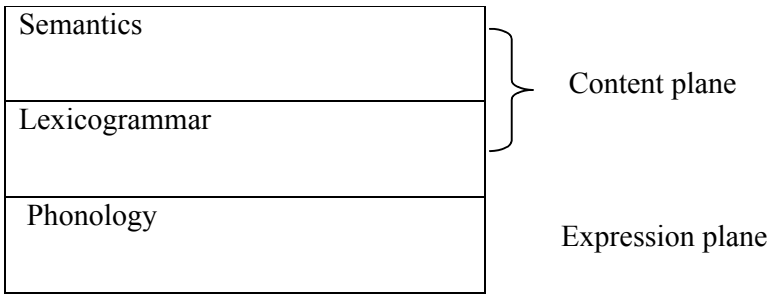


Figure 3.2 (Matthiessen and Bateman, 1991:63)

These three strata are characterized below;

Semantics is a resource for meaning, and since it is a resource, meaning is a functional/rhetorical/communicative notion, rather than a formal/logical philosophical one, and this is reflected in two ways in the conception of semantics. (i). It is multifunctional and (ii). It is semantics of text (discourse). The latter follows from the observation that text (rather

than words or sentences) is the unit of communication. Lexicogrammar is a resource for wording meaning, i.e. for expressing them by means of structures and "words" (more accurately, grammatical and lexical items). Lexicogrammar includes lexis (vocabulary), as well as grammar in one unified system. Lexis is interpreted as the most specific part of grammar. Grammar includes morphology as well as syntax; the two are not stratally distinct. Phonology is a resource for sounding. It includes intonational resource, which serves to realize grammatical chances directly, as well as the resources of rhythm and of syllabic and phonemic articulation, which are not in a direct realization to grammar. Thus, it is evident that language from the systemic perspective is viewed as a system that comprises interdependent elements or units, which contribute in making meaningful entity. These elements (strata) form the basic principle of the systemic theory.

2.3.2.2 Realization

The notion of realization is also a basic concept in the systemic theory. This is because it describes the dimensions of the internal organization of the strata, i.e. intra-stratal organization. According to this concept (of realization), semantics (meaning) is realized by lexicogrammar, and lexicogrammar is realized by phonology. Thus, these three strata are interrelated in the sense that the realization of one is dependent on the other in what may be described as the stratal line, represented in figure 3.3 below:

Semantics ⟷ lexicogrammar ⟷ phonology/graphology

Figure 3.3 (Matthiessen and Bateman, 1991: 234)

2.3.2.3 Rank Scale

The complete organization of language in a context is based on rank. The organization of structure within the levels of lexicogrammar and phonology is arranged on a scale according to the size of the units, from the largest to the smallest. According to the systemic

theory, the highest grammatical unit is the sentence or clause. In another view, the rank scale may be stretched to consist of "text" as the highest unit. This is because the *text* consists of one or more sentences, *sentence* of one or more clauses, clause of groups (or phrases), *groups* of words, *phrase* of words, *word* of one or more morphemes and *morpheme* of one or more phonemes. Thus, at the lexicogrammatical level, the lowest unit of analysis is the morpheme, while at phonological it is the phoneme. The rank scale could be sketchfully represented in figure 3.4 below:

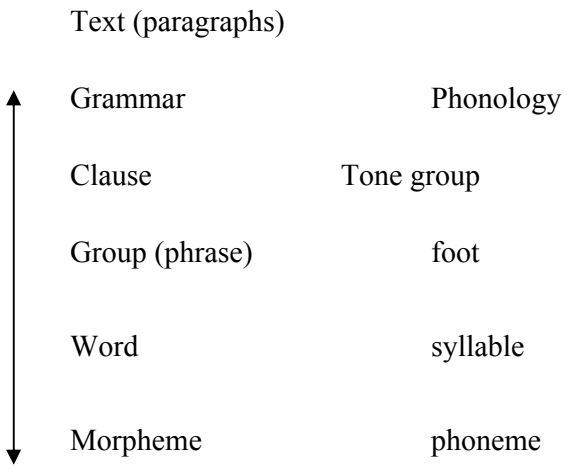


Figure 3.4 (Matthiessen and Bateman, 1991:79)

For the purpose of this research, the sentence is considered the largest unit, while phoneme is the smallest unit of grammatical analysis, since proverbs are primarily spoken (oral).

2.3.2.4 Paradigmatic and Syntagmatic Relations

Linguistic stratum operates internally within paradigmatic and syntagmatic axes. These axes are the intra-linguistic relationships that exist between the linguistic forms of a particular language. A paradigmatic relation is a culturally determined pattern of association between lexical units that share one or more core semantic components. Paradigmatic

relations reflect the choices available at a particular point in a linguistic unit. For instance, at the lexicogrammatical level, the sentence; -

I have a glass of.....

water

lemonade

juice

wine

-Provides the language user with the possibility of making choices from the available options, because the lexemes (options) are paradigmatically related. Thus, paradigmatic relations, according to Allerton (1979:34), is the relations the items have to competing items that might have occurred in its place; otherwise known as "relations in absentia" or "choice relations". He argues further that the paradigmatic relations of a word may be observed by considering the occurrence of *sky* in a typical sentence:

The sky looks very dark to me.

Here the sky might be replaced with *cloud, field, sheet*, *room*, etc., giving a sentence of different meaning. While words of different class like *big* or *explode* or *today* would be excluded, as would even the plural forms *skies, clouds, fields*, etc so long as the verb form *looks* (as opposed to look or looked) is maintained.

Paradigmatic relations are part of the core aspects of systemic grammar that distinguishes it from other models of grammatical analysis. This is because, according to Halliday (1994:15):

> It interprets language not as a set of structures but as a network of systems, or interrated sets of options for making meaning. Such options are not defined by reference to structure; they are

> purely abstract features, and structure comes in as a means whereby they are put into effect or realized.

Syntagmatic relations, on the other hand, refer to the relations that exist between items that occur in the same structure. In any language, a correct structure is regarded as a string of elements with each one chosen from a set of possibilities provided by the language and makes sense in relation to other elements in the structure. It is the relations the item has to its neighbors whenever it occurs; otherwise termed relations IN PRAESENTIA, or CHAIN relations. Alerton (1979:34) further argues that if the syntagmatic relations is considered in the word *sky,* it would be abnormal to begin an utterance with this word in the singular, whereas the plural form *skies* would be quite possible, as in;

Skies can be an indication of the weather

Skies are difficult to paint.

According to him, *sky* would be abnormal at the beginning of an utterance if preceded by *a, the, that, every,* etc. Similarly, the English sound [S], unlike [ŋ], may occur initially in an English word, but if it does so it may not be followed by [b] or [□], for instance, such restrictions on sequencing are syntagmatic. In an attempt to summarily and explicitly capture these two axes, Verma and Krisnaswamy (1989:29-30) describe languages to have exhibited two types of relationships that make any language a system (chain or linear and choice or vertical). These are syntagmatic and paradigmatic relations. According to them, syntagmatic is the linear arrangement of units, sounds, letters, words, etc., while paradigmatic is the vertical arrangement of units, sounds, letters, words, etc., as in figure 3.5 below:

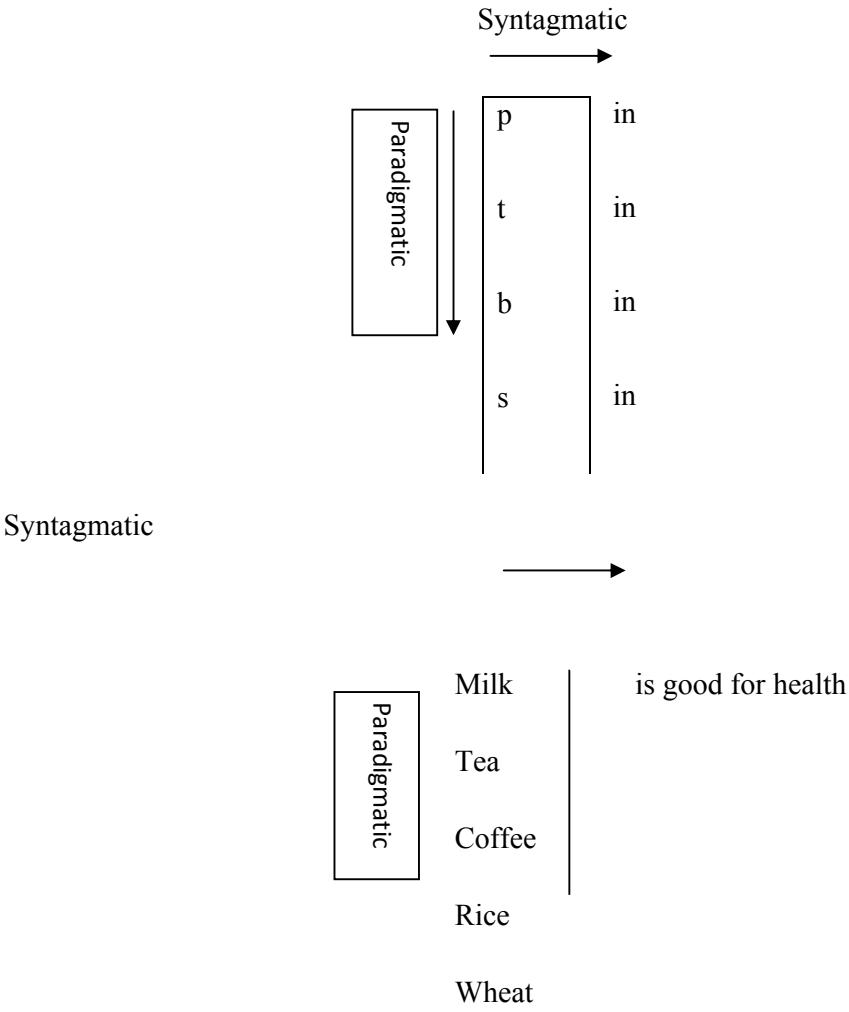


Figure 3.5 (Verma and Krisnaswamy (1989:29-30)

They described word-classes like nouns, verbs, adjectives, and adverbs to have formed paradigms, and the way these classes are put together in sentence as the syntagmatic aspect. These concepts are fundamental to systemic grammar and to this research, because they provide available options along the paradigmatic and syntagmatic axes in the target language (TL).

2.3.2.5 The Metafunctions of Language

According to SFG, the functional bases of grammatical phenomena are divided into three broad areas, called Metafunctions (Wikipedia). These are the *ideational,* the

interpersonal and the *textual.* Systemic Grammar stresses that written and spoken texts can be examined with respect to each of these metafunctions. The concept of *metafunctions* is one of the basic concepts around which the theory (SFG) is constructed (Halliday, 1994:35). These concepts are realized throughout the grammar of a language. The ideational metafunction, according to Matthiessen and Bateman (1991:68), is, as the name suggests, concerned with ideation: it provides the speaker with resources for interpreting and representing 'reality'. This is further subdivided into two: *experiential* and *logical* metafunctions. The experiential metafunction organizes our experience and understanding of the world (Wikipedia). It represents particular classes of phenomena, such as the configurations of processes, participants, and circumstances; it represents whole in terms of their constituent parts. The logical metafunction works above the experiential. It organizes our reasoning on the basis of our experience. The Interpersonal metafunction provides the speaker with the resources for creating and maintaining social relations with the listener. Matthiessen and Bateman (1991:68). This could be done through assigning speech roles, such as questioner and (intended) answerer, and by intruding into speech situation by giving or demanding comments on what is being said. In other words, the interpersonal metafunctions relate to the text's aspects of tenor or interactivity, which comprises of three component areas: the speaker/writer persona, social distance and relative social status. The textual metafunction relates to *mode,* the internal organization and communicative nature of a text. It enables the speaker to present ideational and interpersonal information as text in context; it provides him or her with the resources for contextualizing the information.

In an attempt to capture these three macro functions of language, Halliday (1978 cited in Verma and Krisnaswamy 1989:305) asserts:

> Language serves for the expression of content; it has a representational or an ideational function; language serves an inter-personal function-language as expressing relations among participants in a situation; language has a textual function. Here it is limited to the establishment of relations between sentences. The ideational function as an observer; the interpersonal component represents the speaker's meaning potential as an intruder; the textual component represents the speaker's text-forming potential; it is that which makes language relevant.

However, it is evident from the above that Halliday sets up three major components in his grammar of English to represent the three major functions of language as a system of communication, as could be seen in the diagram below:

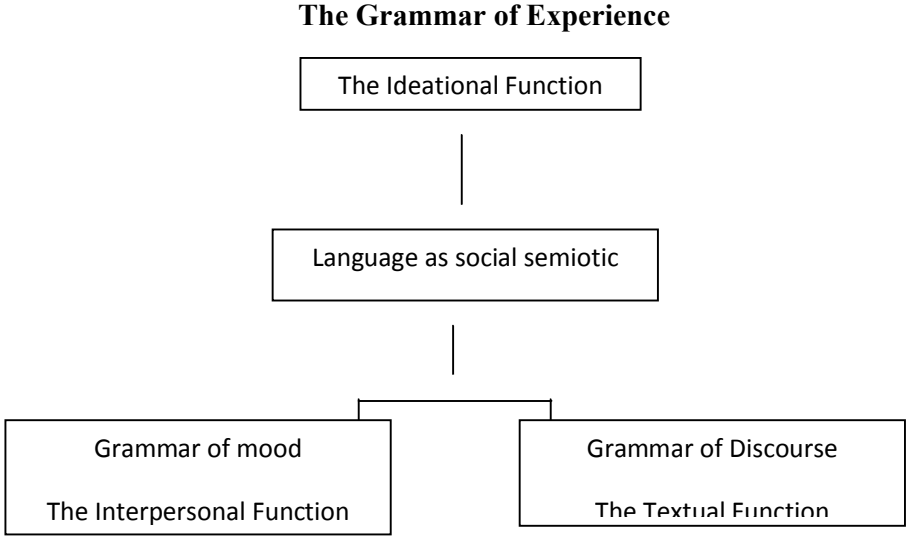


Figure 3.6 (Verma and Krisnaswamy 1989:30

2.3.2.6 Register

Register, according to Chapelle (1998), is the primary construct for explaining linguistic variation. She views it as important in systemic linguistics because it is seen as the linguistic consequence of interacting aspects of context, which Halliday (1978 cited in Verma and Krisnaswamy 1989:305) calls *"field, tenor, and mode"*. Field refers to the topics and actions which language is used to express. Tenor denotes the language uses, their

relationships to each other and their purposes. Mode refers to the channel through which communication is carried out. These three contextual variables, Chapelle (1998) argues further:

> …are intended to help the linguistic tie the linguistic analysis to the relevant contextual variables. By understanding the semiotic properties of a situation (i.e the values for field, tenor, and mode), language users can predict the meanings that are likely to be exchanged and the language likely used. Halliday notes that while people are communicating they make predictions by using the values of field, tenor and mode to understand register and that their assessment facilitates their own participation.

2.3.2.7 Text

Text, according to Catford (Surakat 1987:98), is any stretch of language, spoken or written, which is under discussion… a text may be a whole library of books, a single volume, a chapter, a paragraph, a sentence, a clause…depending on the circumstances. Chapelle (1998) views the text as the unit of analysis for Systemic Functional Grammar (SFG). This is because the functional meaning potential of language is realized in units no smaller than the text. She argues further that; the study of text is typically performed by examining the elements of the lexicogrammar and phonology, but these smaller units must be viewed from the perspective of their contribution to the meanings expressed by the total text in context. According to Halliday (1985a cited in Chapelle "for a linguist to describe a language without accounting for text is sterile; to describe text without relating it to language is vacuous".

CHAPTER THREE

Methodology

3.0 Introduction

This chapter presents the method of data collection, analysis, and the sampling technique used in the study.

This study entitled: "Problems and Prospects of translating Hausa proverbs into English" studies Hausa proverbs and the problems and prospects of translating them into English. Hausa is spoken as a first language in northern Nigeria in places like Sokoto, Kano, Katsina, Bauchi, Jigawa, Zamfara, Kebbi, and Gombe states among other places. It has different varieties, as discussed in chapter one above. But for the purpose of this research, only proverbs written or spoken in the standard Kano dialect are used. The study is limited to Hausa Proverbs that are randomly selected -according to their relevance to the research- from the internet, and from the work of Greene (1966) titled: Hausa Ba Dabo Ba ne and those proverbs compiled by Ibrahim Madauchi, Yahaya Isa and Bello Daura in their book titled: Hausa Customs (1968). In some instances, proverbs from the researcher's personal experience are used based on the Chomskyian concept of the native speaker's intuition. Critical reviews and specific and general aspects of Hausa proverbs are studied in the research.

The translated proverbs are collected with their translated versions and in many instances alternative translations are provided. Where the proverbs are not translated, possible translations are suggested. These proverbs are categorized into two: culture-bound and culture-free or universal proverbs. The problems of translating them into English are examined and explained. According to the research, culture-bound proverbs do not present

themselves easily to translation as a result of many linguistic and cultural problems. These problems include ambiguity, multiplicity of meaning, proper names, archaic words, and culture specific elements. At the end, suggestions are made on the strategies to use in translating this category of proverbs. The research further views universal proverbs to be more easily translatable, as alternative versions could be adopted from the target language. In view of the fact that culture-free proverbs are more accessible than culture-bound proverbs, only 20 proverbs are collected from the former and 30 from the latter for analysis.

CHAPTER FOUR

Data Presentation, Analysis and Discussion

4.0 Introduction

This chapter presents and analyses the data for this research. It examines the various strategies and the suitable techniques for translating Hausa proverbs into English.

Having discussed the definition, types, structure and functions of proverbs in chapter 2, the focus of this section is to examine the translatability of Hausa proverbs into literary English. As such, the SL texts (proverbs) are classified into two general categories: (i) culture specific, that is those that refer to the Hausa culture and (ii) those that have universal appeal, and as such can be applicable to different cultures including that of the target language.

In order to translate the first category, adequate knowledge of the Hausa world view and socio-cultural practices is necessary for effective translation. Hence, biculturalism (LI & L2). Lack of this knowledge may be a major impediment to a correct translation. This is because if competence in a particular language implies the ability to produce and understand sentences of that language, then it is unquestionably a part of culture, i.e. social knowledge. For much of the meaning of expressions, including their descriptive as well as their social and expressive meanings are non-universal and culture dependent, (Lyons, 1981:323). On the other hand, the category two proverbs can easily be understood even by non-Hausa speakers because of the universality of their appeal. Proverbs belonging to the first category include SL 7, 15, 16, 17, 18, 19, 21, 30, 35, 38, 43 and 44. While type 2 include: 1, 2, 3, 4, 5, 6, 8, 9, 10, 11, 12, 13, 14, 25, 26, 29, 31, 32, 33, 34, 36, 37, 39, 40, 41, 42, 45, 46, 47, 48, 49, and 50.

However, a few examples are selected from these two general categories for analysis and discussions.

4.1 Types 1 (Culture Dependent Proverbs)

SL 15 *Gaba ta kai ni gobarar Titi a Jos*

A literal or word-for-word translation of this proverb may read thus:

TL 15 Forward it took me, the fire incident of Titi in Jos.

This proverb may not make any sense to a non-Hausa speaker, because decoding the individual meaning of the lexical items in the proverb cannot provide the accurate meaning of the Hausa version. For a more accurate and comprehensive meaning, the entire utterance must be translated probably independent of the individual lexical items. In addition to the socio-cultural value that the proverb represents, its historical background must also be considered in translating it into literary English. According to the Hausa culture, whenever any disaster befalls any member of the society, such as a fire, armed robbery, an accident, the destruction of houses as a result of flood and such like, some members of the society are supposed to support the victim in cash or kind, so that he/she can regain some of what he/she must have lost in the incident. In some instances, the victim may end up getting more than he lost, as is the case with *Titi* in the above proverb. *Titi* is an old woman in Jos, the Plateau state capital in Northern Nigeria. It happened that one day a fire burnt down her house to ashes, and she received from sympathizers a lot more than she lost. Thus, she exclaimed: "*Gaba ta kai ni*" meaning "it is to my own advantage". From then, this phrase was adopted and is still being used in similar circumstances. This proverb is, therefore, being used in situations where apparent loss turns out to be a blessing in disguise.

However, TL 15b attempts to provide the ideational meaning of the proverb through unit shifts and circumlocution, but the interpersonal and textual meanings are lost in the process, because it does not read like an English proverb. TL 15a on the other hand appears to be textually adequate, but lacks the ideational and interpersonal components of the original. An alternative translation is the communicative approach in TL 15c: "in every blue sky, there is a silver lining". This version is pithy, as such it has proverbial characteristics because it is an English proverb that has similar communicative purpose like the Hausa version. It involves a topical shift from "*gobarar Titi*" to "blue sky" and from "*gaba ta kai ni*" to "silver lining". This is an alternative to the translator.

SL 16 *Idan Katanga ta tashi faduwa wacila ba ta tare ta.*

This proverb in Hausa is used to show that no trick or precaution can change destiny; whatever is destined to happen will definitely happen. A word-for-word translation of the proverb is given as TL 16, "if a wall is about to fall, a pillar cannot stop it" or TL 16a "If a wall is falling a stick pillar cannot prevent it". These translations attempt to preserve the original sentence structure. The reference to "*wacila"*, "pillar" symbolises the traditional Hausa setting. In the traditional Hausa village, whenever a wall cracks and leans mostly backward, which is an indication that it can fall down at any moment, a stick cut out usually a neem tree branch is used to support and temporarily stop it from falling. However, practically the pillar does not; it only provides a temporary and an artificial support. This situation is captured in a proverbial manner to mean that whatever is destined to happen must happen no matter the attempt to stop or prevent it. The two versions of the translations in TL 16 and TL 16a may not make any sense to an English reader because they are culture dependent. Rather they would appeal to the African audience because of the ideational (cultural) and interpersonal components that are reflected in the translations of the local colour terms. The

native speaker of English may require a foot-note to explain this allusion to the African (Hausa) culture. Although an attempt has been made to translate "wacila" as "pillar", yet it does not capture the functional significance of the term in the SL culture. Thus, the resort to foot notes to explain the cultural significance of "wacila" reveals its cultural untranslatability, as it may have no equivalent in English culture.

The foot note approach does not produce the form and structure of an English proverb. Thus, the option before the translator in translating the SL proverb for native English speakers is to use the communicative approach, as in TL 16b. But in this version, the Hausa local colour is completely omitted, and the ideational components of the SL 16 have been sacrificed for communicative purposes, while the complex sentence structure of the original proverb is retained in the English equivalent.

SL 17 *Hannu daya ba ya daukar jinka*

This proverb is used to show the relevance of unity and cooperation. The possible free translation is seen in TL 17 as "A single hand cannot lift and put on a thatched roof". The allusion to Hausa culture in the proverb is in its reference to a thatched roof. It is a kind of grass-made roof used especially in rural areas. It is difficult for somebody who does not know it to imagine the apparent impossibility of an individual to lift it and put it on a hut or room. In other words, an individual cannot lift it up alone, not to talk of putting it on. Thus, this proverb is used in any context that requires unity and cooperation. Translating it requires annotation to explain its cultural element. This shows the cultural untranslatability of "jinka" that has no equivalent in English. The implication of the annotation "and put on a thatched roof" is that it changes the form and structure of the proverb. The form no longer resembles

that of a proverb, and structurally it changes from a simple to a complex sentence. The translation therefore involves a structural shift, from a simple to a complex sentence.

SL 18 *Wanda Allah ya zuba wa garinsa nono ba zai sha da tsamiya ba*

This proverb is used to show that whoever is elevated by God cannot be downgraded by anybody. The allusion to Hausa culture in the proverb is in its reference to *(gari)* "millet powder", *(nono)* "whey" and *(tsamiya*) "tamarind". "*Gari*" is millet-powder that is used in preparing gruel or pap. *Nono* "whey" is a special liquid drink that is made out of cow milk through the process of fermentation. However, gari is being used in making gruel with either *nono* or *tsamiya*. The elites and royal families use *nono* in preparing gruel, while the common men use *tsamiya*. Thus, the one made of *nono* is more expensive, prestigious and tasty than the one made of "*tsamiya*". The non-Hausa audience may not understand the cultural difference of "*nono gruel*" and "*tsamiya gruel*". Alternative translations for this proverb are:

TL 18 whoever God pours into his powdered millet whey, cannot drink it with tamarind.

TL 18a whoever God pours milk into his gruel cannot drink it with tamarinds.

TL 18 is more of a literal or word-for-word translation, which may not be intelligible to a non-Hausa native speaker. TL 18a is an alternative translation. It mentions milk instead of whey and gruel instead of millet powder that appears in the original Hausa version. The proverb mentions "millet powder" or *"gari"* that is used in making "*kunu"* gruel because of the hyponymous relationship between the two. *"Gari"* is being used in making *kunu,* so also cow milk is being used in preparing "*nono"*. Thus, the substitution of the general for the specific is informed by the need to communicate to a wider audience. Milk is universal and as such can appeal to a universal audience. These substitutions involve some minor shifts in the ideational components of the SL proverb. The use of powdered millet is a direct translation of

the SL version and may not be as closer to the original version as "gruel" that is used in the alternative translation in terms of ideational meaning. This attempt to provide the ideational meaning of the proverb is achieved through circumlocution at the expense of the interpersonal and textual meanings. And the translator also has to compromise the structural value and form of the original proverb.

SL 19 *Shimfidar fuska ta fi shimfidar tabarma.*

This proverb makes reference to a relevant Hausa culture of entertaining a guest. A guest is welcome by first accommodating and offering him a seat, which is normally in form of a mat. This is like what obtains now in urban areas whereby a guest is usually offered a seat in the sitting room. In rural areas it is usually a mat, as the culture of a sitting room is not obtainable. More important to this is the glad and cheerful welcome that a guest is supposed to be approached with, where this does not obtain, it means the guest is not welcome even if he is offered a mat. This proverb is used in any context where material things are offered in place of moral support.

The difficulty in translating this proverb is in the fact that it is difficult to capture the cultural value it contains in any translation into a target culture, which does not operate within the same cultural paradigm. For instance:

TL 19: To spread face is better than to spread a mat

is a word-for-word translation of the proverb, but it fails to capture the form, structure and the cultural value of the proverb in the source language. Another alternative translation is in TL 19a as follows:

TL 19a: A Cheerful welcome is better than spreading a mat to a guest.

This is a semantic translation that aims at appealing to an African reader and communicating to a non-African reader. The African local colour is retained in "spreading a mat", and the annotation of "to a guest" clarifies it to a non-African audience. This resort to annotation and semantic translation reveals the cultural untranslatability of the Hausa culture contained in the two phrases "*shimfidar fuska"* and "*shimfidar tabarma*", which may have no English equivalents. It is important to note the topical shift in TL 19a where the SL "spreading a face" is substituted with "cheerful welcome" and even then the pithy nature of a proverb is compromised for communicative purposes.

SL 20: *Girman kai rawanin tsiya.*

This Hausa proverb is used to show that arrogance leads to a downfall. Humility is the key to any success in life. The reference to culture in the proverb is in the word *"rawani",* which means "turban", which is a headdress that consists of a long piece of fabric wrapped around the head or around a small cap completely covering the hair, worn especially by spiritual leaders and elders in the Hausa community. It is a culture that is borrowed from the Arabs during the advent of Islam in Hausa land. The Arabs use it to cover their heads from desert wind in the autumn, excessive heat in the summer and fog in the winter. The Hausa borrowed it during the contact of the two cultures. It is especially won by elders and traditional title holders in Hausa culture. The two phrases in this proverb; *"girman kai*" and "*rawanin tsiya*" are metaphorically used to warn. "g*irman kai*" literally means "big head" and metaphorically refers to "arrogance" because of the pomposity of the bearer, and *"rawanin*

tsiya" literally means "turban of misery", which metaphorically denotes a downfall. Thus, the proverb could be translated literally as:

TL 20: A Big head is the turban of misery.

In which case it hardly makes sense even to a native audience, talk less to a non-native audience. In this kind of proverb, one of the options the translator has is to adapt an already existing proverb in the TL that has the same communicative function. Below is a semantic translation of the SL proverb through a topical shift as in:

TL 20a: Arrogance leads to a downfall.

In this case, the ideational components of the SL proverb are retained, while the form and structure of a proverb are compromised. Although the TL version may be intelligible to a non-native audience, yet it does not sound like a proverb and the local colour, especially in "*rawani*", is sacrificed to achieve communicate ends.

SL 21: *Kowa ya iya allonsa ya wanke*

This proverb is used in any content where cooperative and collective efforts prove difficult and personal commitment and determination are required to achieve a desired objective. The cultural element in this proverb can be traced to the influence of Islam on Hausa culture. With the introduction of Islam to Hausa land, a traditional method of teaching the holy Qur'an to Muslim children was introduced. By this method, a *muallim* (teacher) is being surrounded by the learners (pupils), everyone with his own slate on which some Qur'anic verses are written for studies and eventual memorization. Since the pupils are enrolled at different periods, instead of the modern categorization by classes, in the traditional Islamic education method, each pupil is being focused on for tutoring and once he

is able to understand, he would be instructed to clean his slate for new verses. Thus, it is a situation of learning where each learner is on his own, he/she determines his success or failure through personal commitment and determination. The difficulty in translating this proverb lies in the fact that any audience that does not know how this method of learning operates may not understand the meaning of the proverb. Within the context of the SL, it is difficult for the pupils to be taught collectively because of intellectual differences and variation in the time of their enrolment. Thus, in any context where there is an apparent difficulty of collective work as a result of insurmountable obstacles, this proverb can be used to encourage individual commitment. This proverb can be translated as follows:

TL 21: Whoever knows his slate can wash it for new verses.

TL 21a: Everyone can move at his pace

TL 21 is a free translation of the proverb with an annotation for clarification. This version can only make sense to a native audience because of the ideational and interpersonal components in the Hausa local colour as reflected in the translation, but can hardly make sense to a non-native audience who may not know the cultural context within which the proverb operates.

TL 21a is a semantic translation that may be intelligible to a non-native audience. But the Hausa local colour is sacrificed through a topical shift. And there is also a structural shift, which affects the form of the SL version. The implication of which is that the succinctness and pithiness of a proverb are sacrificed for the semantic value. Thus, TL 21a does not sound like a proverb in any language.

SL 30: *Duniya rumfar kara*

This proverb depicts the Hausa philosophical worldview. The Hausa culture views life as mortal, immaterial and as such valueless. Life is viewed as something that is not worth competition, rivalry, enmity and other related social vices. This and other related proverbs are used to depict the worthlessness of life. The proverb can be translated as:

TL 30: Life is a grass shed.

The cultural element in the proverb is in its reference to 'rumfar kara' or 'grass shed'. Grass is used in Hausa culture to provide a temporary shed in the summer. It is normally prepared in the farm for a temporary collection of farm products before it is transported home. It does not last for a long period. Sometimes a strong wind destroys it and scatters the grass on the roof that provides the shed. The TL version above may not make sense to a non-native audience, especially a non-African audience who may not have ever seen grass shed in his life. But a native audience may easily comprehend the TL version because of the ideational component in the translated version. Another possible way of translating this proverb is by adopting any TL equivalent that has a similar functional role as in the following:

TL 30a: Life is half spent before we know what it is.

TL 30b: Man's life is like a candle in the wind.

These versions may be adequate in terms of interpersonal meaning because they all express the temporariness of life. In terms of textual components the versions are structurally proverb-like and as such similar to the SL version. The major problem is in the ideational component that is not reflected in the translated version. In this regard, an end note can be used to explain the cultural element in the original. Another problem is in the topical shift, in TL 30b, where *'rumfar kara',* which may not be intelligible to a non-native audience, is replaced by 'candle in the wind', which easily appeals especially to a TL audience. Another

textual problem is in structural shift. The SL shift is metaphorical, in form while the adapted versions use the figurative form of the simile.

SL 38: *Ba a bawa kura ajiyar nama*.

This proverb is used in any context where it is difficult to trust someone because of his/her attitude. The cultural element in this proverb is in the reference to "*kura"* or "hyena", which has cultural connotation in Hausa. The hyena is the traditional bad and unreliable character of Hausa folklore that may not have the same cultural connotation in the TL culture. This is viewed as an ecological gap that can be filled through partial translation/annotation or compensatory amplification where there is no equivalent character in the TL culture. But this may not resolve the problem of interpreting the cultural allusion and significance (Surakat, 2009:102).

The free or word-to-word translation in TL 38: "You don't give a hyena meat to look after" may not make sense to a non-native audience, since the hyena may not have the same cultural connotation in the TL culture as in the SL culture. There is also a structure shift, since the SL version is in a declarative mood, while TL is in an imperative mood. There is also the insertion of the indefinite subjective mood that is absent in the SL version. In this particular proverb, the translator has the alternative of adapting a TL version, which is contextually similar to the SL version as in the TL proverb below.

TL 38a: Do not set a wolf to look after the sheep.

Culturally, the wolf in the TL is similar to the hyena in the SL. Both the two animals are seen in the two cultures as bad and unreliable and thus cannot be trusted. And the above TL proverb is used almost in the same contexts as the SL version. Thus, the ideational as well as the interpersonal meanings may have the same impact on the non-native audience as it has

on the native audience. The point to note here is that the TL adapted version has topical and structure shifts from the SL versions. The topical shifts can be seen in the substitution of "hyena" with "wolf" and "meat" with "sheep", while structurally, the SL text is in a declarative mood and the TL in an imperative mood.

SL 43: *Magana zarar bunu*

This proverb is used to show the difficulty of withdrawing an utterance once made, whether good or bad. Thus, one is expected to think deeply before making any utterance because it is capable of inflicting regrettable damage. Thus, the above proverb is used in any context where an unguided utterance leads to regret. The cultural element in this proverb is in the reference to "a thatch", which is used in the Hausa culture for making a roof. However, once a straw is pulled out of the thatch it may not be re-inserted, and any attempt to do so will definitely break it. The proverb can be translated literally as:

TL 43: Speech is like pulling a straw out of thatching, once it is out that can not be put back.

The option the translator has in translating this proverb is through an annotation, as in the TL 43 above. But even then, it may not be intelligible to a non-African audience. Thus, the version may make sense to a native audience because of the ideational component that is contained in it. It is noteworthy here that apart from the annotation there is a structure shift in the TL version. The SL version is in a declarative mood and metaphorical in structure, while the TL uses the figurative structure of simile, where speech is compared to pulling a straw out of a thatching. An alternative translation is as follows:

TL 43a: The spoken word cannot be taken back.

This is an adaptation of a TL proverb. It has the structure and form of a proverb, and can appeal to any audience. The limitation of this approach is that it does not solve the problem of cultural untranslatability, since the cultural element in the SL culture is ignored.

SL 44: *Mai arziki ko a Kwara yas sai da ruwa.*

This proverb is used in Hausa to show anybody who has good fortune cannot be pulled down by any circumstances. It means nothing goes wrong for a man who has good fortune. The cultural element in this proverb is in its reference to "*Kwara*", which is a proper noun. Proper nouns pose a serious challenge to translators, especially where they have cultural connotations *"Kwara"* is the River Niger in northern Nigeria. The popular river flows all the year round and is known as "*kogin Kwara"* in Hausa, literally translated as *"River Niger*". The proverb makes reference to the general "*Kwara*" instead of the specific "River *Kwara*" "River Niger" because of the hyponymous relationship between the two nouns. It is assumed that no one can sell water at a river, because the buyer may equally and easily fetch some from the river. But in spite of its abundance, according to the proverb, a man that has good fortune can sell water even at a river. The proverb can be translated literally as:

TL 44: A lucky man can sell water even on the River Niger.

In the above translation, "*mai arziki*", which literally means "a rich man" or a "wealthy man", is translated as "a lucky man" because of the metonymous relationship between the different phrases. The TL version above may make sense only to an African audience who is familiar with the ideational meaning of the proverb. This translation involves a transfer, whereby the Hausa "R*iver Kwara*" is transferred as a TL "River Niger". In spite of this, a non-African audience may not understand the proverb because of the ideational component. An alternative

translation therefore is in the adaptation of an equivalent proverb in the TL, as in the version below.

TL 44a: Night is as dawn to him who has God on his side.

This version may make more sense to a TL audience, because it is already an existing proverb in the TL culture. The problem of this exercise is in its inability to solve the problem of cultural untranslatability. Thus, the SL audience may not see it as an equivalent of the SL version. Another problem in this translation is in its topical shift. It is evident that culture poses a serious problem to a translator. But at the same time there are several options for the translator as discussed above. For cultural untranslatability see also Surakat (1987, 2009) and Lyons (1981).

4.2 Type 2 Proverbs (culture free)

In the preceding pages, proverbs that are culture-bound are discussed with specific references to the difficulty in translating the cultural items contained in them. Attempts are made to translate these proverbs and the processes involved are fully analysed. In the proceeding section, proverbs which are not culture bound are examined. This is done in an attempt to compare the problems of translating these two categories of proverbs into literary English. Below is an examination of some Hausa proverbs that are culture free.

SL 1: *Mai hakuri shike dafa dutse ya sha romonsa*

TL 1: A patient man cooks a stone and drinks the broth

This proverb is used to show the beauty of patience. According to it, even things that are practically impossible could be achieved through patience and perseverance. The free translation of this proverb above may not make any sense, especially as it does not read like a

proverb in the target language. An alternative translation is in the adaptation of a similar proverb in the TL.

TL 1a: He conquers who endures

This adapted version is adequate in terms of ideational meanings, especially when we consider the fact that this TL proverb is equally used in a similar context with the SL version.

SL 2: *Tafiya mabudin ilimi*

TL 2: Travel is a key to knowledge

This proverb is used in Hausa to show the value of knowledge in creating awareness. Although the literal translation above may appeal to any audience, yet it does not sound like a proverb, especially in the target language. This proverb can be translated by adapting some TL proverbs that are used in similar context.

TL 2a: He that travels far knows much

TL 2b: Travel broadens the mind

These two versions above are similar to the SL version in terms of ideational meaning and contextual application. The TL versions are established proverbs in the TL and as such could be adapted as the translation of the SL version. It is important to note that the TL versions differ from the SL version in terms of structure.

SL 4: *Abin da mutum ya shuka shi zai girba*

TL 4: Whatever a man sows is what he reaps

This proverb is used to show that whatever one does, whether good or bad, will see its effect. Man is encouraged by this proverb to always do good things because they pay. On the other hand, he is discouraged from doing bad things because they have negative effects on

him directly or indirectly. Thus, it can be used to encourage doing good things and also to warn against doing bad things. TL 4 is an interlinear translation of the version. It has the structure and ideational meaning of the SL version. Although it may make sense to a non-native audience, yet the equivalent versions of the proverbs are more succinct and pithy than TL 4 and could appeal more to a TL audience than the TL 4 version.

TL 4a: As you sow, so you reap

TL 4b: As you bake, so shall you eat

These versions are adequate in terms of ideational meaning and contextual usage. In TL 4a, there is a structural shift. The SL and the TL 4a versions are in declarative mood only that the subject of the SL version is a common noun, while that of the TL 4a version is an indefinite second person singular pronoun. While TL 4b involves a topical shift from "sow" to "bake" and from "reap" to "eat". But both the SL text and the TL adapted versions could be used in similar contexts.

SL 5: *Bayan wuya sai dadi*

TL 5: After suffering comes enjoyment

This proverb is used to encourage hard work and commitment, especially for a noble goal. It alludes to the end result of hard work, which is sweet. It is a universal proverb that appeals to any audience. It can be translated literally as in TL 5 above. This version has the same ideational meaning as the SL version, and sounds like a proverb in the TL, especially because the two versions are structurally and stylistically similar, and both are in declarative mood. However, some established TL proverbs could be adapted with similar ideational meaning and contextual usage as the SL version. These SL proverbs are presented below:

TL 5a: After the storm comes calm

TL 5b: The gains outweigh the pains

TL 5(a) has similar ideational meaning as the SL version. It is also structurally and stylistically similar to the SL version and is applicable in similar contexts. TL 5(b) has the same ideational meaning as the SL version, but it has different structure and style. Thus, there is a structural shift, stylistic difference and topical shift between SL 5 and TL 5(b), but both can be applicable in similar contexts.

SL 7: *Da muguwar rawa gara kin tashi*

TL 7: Bad dance is worst than making no effort

This proverb is used in Hausa to show the effect of fruitless effort. It views the fruitless effort in anything as worse than effortlessness. TL 7 is a literal translation of the SL version. It may not make any sense even to a native speaker, because it does not sound like a proverb in any language. Thus, in terms of interpersonal meaning, it is not similar to the SL version. This proverb could equally be translated by adapting a similar proverb from the target language.

TL 7a: Fruitless effort is worse than idleness

TL 7b: Better sit than rise and fall

These two versions above are adequate in terms of ideational meaning. They are both pithy and succinct because both are established proverbs in the TL. However, TL 7(b) is more similar to the SL version in terms of style, structure and ideational meaning. This proverb can be fully utilized in any context that the SL version could be used.

SL 12: *Barewa ba za ta yi gudu ba danta ya yi rarrafe*

TL 12: The antelope will not run and expect her son to crawl

This proverb is used to depict a situation whereby children behave like their parents, or subordinate behave like their super ordinates. Thus, inevitably people imitate those around them either consciously or unconsciously. As such, people are always advised to behave well

by always doing what is right. In this proverb, antelope which is habitually known to be a fast runner, is used to portray the inevitably of being imitated by its offspring.

TL 12 is a literal translation of the SL version which may only make sense to a native speaker because of the ideational component. This proverb may pose a serious challenge to a translator, as antelopes are found in Asia and Africa, as such its characteristic features may not be known to any audience outside these geographical regions. TL 12 does not sound like a proverb in the target language; it does not have the pithy and succinct structure of a proverb. A translator therefore has the alternative of adapting a similar proverb in the TL. Below are some options.

TL 12b: The apple never falls far from the tree

TL 12c: Like father like son

The above versions are adequate alternatives in terms of ideational meaning. Both could be used in the same contexts that the SL versions could be employed. But it is important to note that the TL versions above are structurally different from the SL version. Like wise, there are topical shifts from the SL versions, but both can successfully appeal to any reader regardless of his cultural orientation. Thus, the versions are typical of communicative translation having offered similar contextual meanings as the original.

SL 29: *Mara gaskiya ko a cikin ruwa yayi jibi*

TL 29: A guilty person sweats even in a river

This proverb is used to show that a guilty person can easily be identified no matter the attempt at a disguise. TL 29 is an inter-linear translation of the SL version, which may not make any sense to a non-native speaker. A translator has the option of adapting an established proverb in the TL.

TL 29a: A guilty person needs no accuser

This is an established proverb in the TL. It has the same ideational meaning as the SL version and can be used in all contexts where the SL version is applicable. Both the SL and the TL versions are structurally and typically similar and are both in declarative mood.

SL 25: *Ido wa ka raina? Wanda nake gani kullum*.

TL 25: Eye whom do you despise? The person I see everyday.

This proverb is used to show the possibility for a person to be despised in any place he/she visits regularly. Thus, it is a concealed advice for people to avoid over visiting places in order to protect their integrity. It also depicts a natural phenomenon whereby, for instance, children become more familiar with their mothers because they stay more with them at home, especially in the African context. TL 25 is a literal translation of the SL version. It has the same structure, the same texture and ideational meaning of the SL version. It is possible that it may not appeal to a non-native speaker of the SL this is because it is not similar to any proverb in the TL. An alternative version is viewed in the TL version below.

TL 25(a): Familiarity breeds contempt

This is an established proverb in the TL and has the same ideational meaning as the SL version. It can equally be used in similar contexts with the SL version. Thus, in terms of ideational meaning, it is an adequate equivalent of the SL version. It is important to note the structural differences between the two versions. While the SL version has a complex structure, the TL version has a simple structure of (SPA). Similarly, the SL is in interrogative mood while the TL is declarative. But the two versions could be used interchangeably in the same contexts.

SL 33: *Mai tsoron a mutu sh ike mutuwa.*

TL 33 He who fears death, dies first.

This proverb is used to portray the physical and psychological implication of cowardice. Man is expected to be brave and determined, especially in terms of decision taking. It is always better for someone to be disappointed in his decision than shun taking any decision out of fear. Thus, this proverb is used in any context that requires courage and bravery. TL 33 is a literal translation of the SL version. And as could be seen, it has similar ideational meaning with the original. It has a structure of a proverb in any language, since it is an established proverb in the TL. There is a slight structure shift and stylistic difference from the original. Alternative translation is presented in TL 33 a below:

TL 33 a He who fears to suffer, suffers fear.

The ideational meaning of this proverb is the same as the SL version above. This adaptation of a similar TL proverb as an alternative to a culture free proverb is an effective way of translating a universal proverb, especially from the communicative point of view. The major problem in the translation of the above proverb is that of a topical shift, but both have the same representational meaning.

SL 49 *Ba a rena gwandar daji zaki domin ba a bata ruwa ba.*

TL 49 Do not belittle the sweetness of wild paw-paw
because it has not been watered.

This proverb is used in a context that requires appreciating either a gift or any quality that someone does not contribute in making. A gift is supposed to be appreciated whether little or big. Anyone who does not appreciate a little gift hardly appreciates big one. TL 49 is an inter-linear translation of the proverb with some structural shifts. For instance, the SL version is in a declarative mood, while the TL is negative. Although the TL version may make sense to an African audience, it may not to a non-native audience who may not know what a wild raw-paw is. It is used here to represent any achievement that one does not suffer

from before getting it. The idea here is that a wild paw-paw like any other fruit that appears in a forest is not cultivated by anybody. Therefore, there should not be room for complaining on the quality that one does not contribute in making. An alternative translation of the above proverb is the adaptation of a TL version below:

TL 49a Do not look a gift horse in the mouth.

This is an established proverb in the TL, and has the same ideational or representational meaning with the SL. It can equally be employed in a similar context with the SL version. There is a topical shift between this proverb and the SL version from "wild paw-paw" to "a gift horse", but both communicate the same message and can appeal to any reader regardless of geographical location.

From the discussion above, it is obvious that any SL proverb that has an TL equivalent does not pose any challenge to the translator, because the TL equivalent can easily be adapted to convey the same message with the SL as discussed in type 2 proverbs above. The difficulty is in translating proverbs that are culture-bound, i.e proverbs that have cultural allusion, and have no equivalents in the target language, as the case with type 1 above. In this type of proverb, the translator may resolve to semantic or communicative method to translate the SL culture in the TL. However, in this situation the proverb may not appeal to a non-native audience and, therefore, annotation or notes should be provided to explain the cultural element in the proverb as seen in the analysis above. Where a proverb has no TL equivalent but a universal content, the SL version can be restructured to reflect the structure of a TL proverb and through this dynamic equivalence could be achieved.

CHAPTER FIVE

Summary and Conclusion

5.1 This chapter summarizes the major findings of the research, and presents some recommendations on how to translate proverbs across languages.

Proverbs in any language are important cultural elements that cannot be ignored. They carry the culture, philosophy and world view of their possessors. They are witty sayings that often evolve from the myth, legend, history and observation of a people. Thus, to study the culture, tradition, religion and superstitious belief of a people their proverbs are a good treasure. Hausa proverbs are no exception. They carry the history, philosophy and socio-cultural life of the Hausa people. In order to communicate these aspects of life of the Hausa people, it is necessary to translate them into a universal language for wider readership. However, the activity of translating especially Hausa proverbs into literary English is a very difficult task. The difficulty stems from the fact that Hausa and English languages and societies are structurally and culturally different, respectively. It is true that proverbs are universal art forms, but the fact remains that some proverbs make reference to history and cultural events, myths, legends, superstitious and religious beliefs of a people. These however give an L1 speaker of a language and edge over an L2 speaker in matters relating to the accurate meaning of a proverb. In other words, a native speaker's competence may be required in both the SL and the TL for adequate translation between any two Languages. But that is equally not enough because the problems are both linguistic and cultural.

At the level of language, some of the problems of translating Hausa proverbs into literary English involve the structural and lexical differences between Hausa and English. At the structural level, Hausa and English languages are not similar; as such structural

adjustments may be necessary to successfully inter-translate between these languages. At a lexical level, some words like proper nouns are hard to translate, but the translator can always rely on context to decode their meanings. One other reason that necessitates the reliance on context to translate is the fact that no word in any language has a fixed meaning. A word may be used in denotative or connotative senses depending on the context. A translator should understand that meaning is not conveyed through words; hence ideational components must effectively be employed in translation for the adequate decoding and re-coding of nomenclatures and culture-based elements. And that for effective translation words should always be contextualised.

As discussed in chapter two above, a single word in one language often has meaning that requires several words in another language. Just like an airport" in English is translated as "*Filin jirgin Sama*" in Hausa. Another problem is that of grammatical particles like articles, verb tenses, markers and singular/dual/plural that do not exist in every language, leading to multiple ambiguities from the perspective of the target language. For instance, the expression in Hausa "*Na gama yanzu*", which is in a simple past tense, may be translated in the present perfect tense in English as "I have now finished". Idioms that have obvious meaning in one language and culture may be completely confusing to speakers from another language and culture. For instance, the Hausa idiom "*kunar bakin wake*" or the burning of *bakin wake* may nots make any sense to a non-native speaker without adequate explanation of the historical and cultural background of the idiomatic expression.

Bakin wake is said to be one of the subjects of an oppressive traditional ruler that used to tour his territory on a man's shoulders instead of a horse or any other domestic animal. One day, this ruler climbed on frustrated *Bakin wake's* shoulder for a normal routine tour, and as they were touring, *Bakin wake* out of anger led them into a furiously burning fire and they both

burnt down to ashes. *Bakin wake* sacrificed his life in order to relieve his people from this tyrant leader. From that time, the Hausa people have used that idiom to refer to any suicidal incident. Without adequate knowledge of this background, it is difficult to translate the idiom effectively, as a literal translation will definitely not produce an equivalent version in the target language.

A similar expression is in "*Kamun gafiyar Baidu*". *Baidu* is said to be a hunter who used to catch rats. One day, after catching one, another came out from the same hole and without any weapon at his disposal, he decided to use the first one to hit the second one and eventually both of them escaped. Thenceforth, this idiom is used to describe any situation that involves "falling between two stools", that is "neither here nor there". Any attempt to translate this idiom without this background knowledge may lead to confusion.

Any word in a proverb may be regarded as being potentially ambiguous. This is another linguistic problem of translating a proverb. For example, many nouns depicting animals, trees and objects that have denotative meaning may be used in a connotative sense to refer to human beings. Just like the hyena connotes bad character in Hausa folklore. A proverb is viewed as a unit of translation. Thus, a proverb is translated as a sentence, and this may lead to multiplicity of meaning, depending on the context. For instance, the Hausa proverb "*barewa ba za ta yi gudu ba danta ya yi rarrafe*" analysed above could be interpreted as "like father like son", " of an evil crow an evil egg" or "the apple never falls far from the tree", depending on the context of situation.

This possibility of a proverb having multiple interpretations is an advantage to the translator, since he can easily adapt one in the target language as a variant of the source language proverb, depending on the context. But this kind of translation (translating a proverb with a

proverb) is in many respects inadequate because of the differences among them linguistically and culturally. And this mode of translation may not expose the audience to the semantic value of the original vocabulary items in the syntax of the source proverb, and may not equally depict the culture of the source language to the audience.

However, as a result of the above and many other difficulties in translating proverbs, some translators find it easier to translate them literally, but this has some implications. As argued, the translation of any word depends on other words and the clear intent of the speaker or writer given the context. Translating a proverb requires its context of situation and the speaker's intent, or else the translation may be accurate in a literal sense, but unintelligible to the target audience. In view of this, one method may not be adequate for translating all proverbs. In other words, each proverb may require a specific approach, depending on the identified variables above. Where a literal approach may be required for a particular proverb, the communicative may be more adequate for another. Others require replacement with variant proverbs in the target language. The basic needs of the audience are the major determining factors in adopting a particular approach. Thus, the linguistic abilities and cultural differences should always be considered in translating Hausa proverbs. Some may be interpreted through paraphrasing or literally with footnotes and/or annotation where necessary.

The major findings of this research are therefore, as follows:

1. Hausa proverbs could be used in different contexts and for different functions.

2. Hausa proverbs contain some historical and cultural elements.

3. There are linguistic and cultural problems in translating Hausa proverbs into English.

4. Hausa proverbs can be broadly divided into culture-free or universal and culture-bound proverbs.

5. Culture-bound proverbs tend to pose more challenges to their translators.

6. Culture-free proverbs could be translated by adapting a similar proverb in the target language.

7. The strategy to be adopted in translating Hausa proverbs into English include: annotation, foot-noting, loan translation, and circumlocution.

5.2 Conclusion

In conclusion, the translators of Hausa proverbs should be adequately bilingual and bicultural to effectively translate proverbs from Hausa to English. They should equally have adequate linguistic knowledge and proper understanding of translation techniques and procedures, which include among others understanding difficult words for further consultations, detecting translation difficulties and identifying solutions, paraphrasing analysing and so on. They should be able to also find solutions to the problems of linguistic and cultural untranslatability, so as to manage loses and gains, and proper solutions should be sought to lexical ambiguity through the application of different techniques, such as compensation, annotations, explanatory notes, adaptation, equivalence, paraphrasing, analogies and so on.

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APPENDIX

SL 1	*Mai hakuri shike dafa dutse ya sha romonsa*
TL 1	A patient man cooks stone and drinks the soup
TL 1(a)	He conquers who endures
SL 2	*Tafiya mabudin llimi*
TL 2	Travel is a key to knowledge
TL 2(a)	He that travels far knows much
TL 2(b)	Travel broadens the mind
SL 3	*Kowa ya yi nagari don kansa*
TL 3	Whoever does good thing is for himself
TL 3(a)	Every man is the architect of his own fortune
TL 3(b)	Every man is the son of his own works
SL 4	*Abin da mutum ya shuka shi zai girba*
TL 4	Whatever man sows is what he reaps
TL 4(a)	As you sow, so you reap
TL 4(b)	As you bake so shall you eat
SL 5	*Bayan Wuya sai dadi*
TL 5	After suffering comes enjoyment
TL 5(a)	After the storm comes calm
TL 5(b)	The gains will quit the pains
SL 6	*Sannu ba ta hana zuwa sai dai a dade ba a jeba*
TL 6	Slow does not stop a journey, it can only delay it
TL 6(a)	Slow but steady wins the race
SL 7	*Da muguwar rawa gara kin tashi*
TL 7	Bad dance is worst than making no effort
TL 7(a)	A fruitless effort is worse than idleness
TL 7(b)	Better sit still than rise and fall
TL 7(c)	Nothing ventured nothing gained
SL 8	*Idan wuta ta koni mutum in ya ga toka sai ya gudu*
TL 8	When fire burns someone, he runs away from ash
TL 8(a)	Once bitten, twice shy
SL 9	*Babba juji ne, kowa ya zo da shara sai ya zuba*
TL 9	An elder is a refuse collection centre, everybody dumps his refuse there
TL 9(a)	Uneasy lies the head that wears the crown
SL 10	*Ruwa baya tsami banza*
TL 10	Water does not sour for nothing
TL 10(a)	There is no smoke without fire

SL 11 *Mai kyauta surukin mai karba*
TL 11 A giver is the in-law of a receiver
TL 11(a) Who receives a gift sells his liberty
TL II (b) A giver has the upper hand

SL 12 *Barewa ba za ta yi gudu ba dan ta ya yi rarrafe*
TL 12 The Antelope will not run and expect her son to crawl
TL 12(a) Of an evil crow, an evil egg
TL 12(b) The apple never falls far from the tree
TL 12(c) Like father like son

SL 13 *Gani ya kori ji (Gani ya fi ji)*
TL 13 Seeing has chased hearing
TL 13(a) Seeing is believing

SL 14 *Kyan dan maciji*
TL 14 The beauty of snake's son is not attractive
TL 14(a) Fair face, foul heart
TL 14(b) fair without, false within

SL 15 *Gaba ta kai ni gobarar Titi a Jos*
TL 15 Forward it took me, the fire incident of Titi in Jos
TL 15 (a) It has taken me forward, the fire incident of Titi in Jos
TL 15(b) In every blue sky, there is a silver lining
TL 15 (c) Every cloud has a silver lining
TL 15 (d) Every disappointment is a blessing (in disguise)

SL 16 *Idan katanga ta tashi faduwa wacila bata tare ta*
TL 16 If a wall is falling, a stick pillar cannot prevent it
TL 16(a) If a wall is about to fall, a pillar cannot stop it

SL 17 *Hannu daya ba ya daukan jinka*
TL 17 A single hand cannot lift and put on a thatch roof

SL 18 *Wanda Allah ya zuba wa garinsa nono ba zai sha da tsamiya ba*
TL 18 Whoever God pours into his powdered millet whey can not drink it with tamarind
TL 18(a) Whoever God pours milk into his gruel, he can not drink it with tamarind

SL 19 *Shimfidar fuska yafi shimfidar tabarma*
TL 19 To spread face is better than to spread a mat
TL 19(a) Spreading face is better than spreading mat

SL 20 *Girman kai rawanin tsiya*
SL 20 Big head is the turban of paucity
TL 20 (a) Arrogance leads to down fall
TL 20 (b) Pride comes before fall

SL 21 *Kowa ya iya allonsa ya wanke*
TL 21 Whoever masters his slate can wash it
TL 21(a) Let every one move at his pace

SL 22 *Zuwa da wuri ta fi zuwa da wuri wuri*
TL 22 Arriving with cowry is better than arriving very early.

SL 23 *Arziki rigar kaya*
TL 23 Prosperity is a coat of thorns

SL 24 *Dami ya tsinke a gindin kargo*
TL 24 The bundle came undone at the foot of the rope tree, i.e. things might have been worse

SL 25 *I do wa ka raina? Wanda nake gani kullum*
TL 25 Eye, whom do you despise? The person I see today and tomorrow (Every day, severy time)
TL 25(a) familiarity breeds contempt

SL 26 *Maraya baya shakkan mutuwar uwar wani*
TL 26 An orphan does not fear the death of someone's mother
TL 26(a) He that is down needs fear no fall

SL 27 *Kowa ya kona rumbunsa ya san inda toka take kudi*
TL 27 whoever burns his store knows where ash is costly
TL 27(a) Apparent stupidity may be concealed wisdom

SL 28 *Dawan wani karkaran wani*
TL 28 Someone's village is another's city
TL 28(a) One man's meat is another man's poison

SL 29 *Mara gaskiya ko cikin ruwa yayi jibi*
TL 29 A guilty person sweats even in a river
TL 29(a) A guilty conscience needs no accuser

SL 30 *Duniya rumfar kara*
TL 30 Life is a grass shed
TL 30(a) Life is half spent before we know what it is
TL 30(b) Man's life is like a candle in the wind

SL 31 *Hange baya kawo nesa kusa*
TL 31 Observation from a distance does not bring the distance closer
TL 31(a) Watched pot never boils

SL 32 Kowa yayi na gari dai kansa
TL 32 Whoever does well is for his own self
TL 32(a) He that sows virtue reaps fame

SL 33 *Mai tsoron a mutu shike mutuwa*
TL 33 Whoever fears death dies first
TL 33(a) Who fears to suffer, suffers fear

SL 34 *Haka aka ce in ji mai labarin karya*
TL 34 'So they say' as the teller of false stories always say
TL 34(a) 'They say so' is half a lie
SL 35 *Hannu daya baya tafi*
TL 35 A single hand cannot clap
TL 35(a) A tree cannot make a forest

SL 36 *Abokin kuka ba a boye masa mutuwa*
TL 36 You do not conceal the news of a death from the friend who mourns with you
TL 36(a) Close friends share their secrets

SL 37 *baa ba kura ajiyar nama*
TL 37 You do not give a Hyena meat to look after
TL 37(a) Do not set a wolf to look after the sheep

SL 38 *Ba kullum a ke kwana a kan gado ba, wata rana ko a kasa sai a kwana*
TL 38 you will not always sleep in a bed, sometimes you will even have to sleep on the ground
TL 38(a) Life is not always a bed of roses

SL 39 *Ba tsuntsu ba tarko*
TL 39 Neither bird nor trap
TL 39(a) Falling between two stools

SL 40 *Da rarrafe yaro kan tashi*
TL 40 By crawling a small boy learns to walk
TL 40(a) Small beginnings make great ends

SL 41 *Domin naman sarki na bisa karaga ba a hana ungulu gewaya*
TL 41 Because the chief's meat is on top of a couch of sticks it does not stop the vulture circling around
TL 41(a) A cat may look at a king.

SL 42 *Magana zarar bunu in ta fita ba a mayarwa*
TL 42 Speech is like pulling a straw out of thatch, once it is out it can never be re-inserted.
TL 42(a) The spoken word cannot be recalled

SL 43 *Mai arziki ko a kwara zai sai da ruwa*
TL 43 The lucky man can sell water even on the river Niger
TL 43(a) Night is as dawn to him who has gods on his side

SL 44 *Son rakumin yara daga nesa, in ya zo kusa sai su gudu*

TL 44	Boys love a camel from a distance (but) when it gets closer they run away
TL 44(a)	Distance leads enchantment to the view
SL 45	*Wanda ya kuna baya tsoron wuta*
TL 45	Whoever is burnt, fears no fire
TL 45(a)	He that is down needs fear no fall
SL 46	*In dare yayi dare buzuzu nama ne*
TL 46	In darkness the beetle is meat
TL 46(a)	At night all cats are grey
SL 47	*Ba a yin rawa ba juyi*
TL 47	You cannot dance without turning around
TL 47(a)	You cannot make an omelette without breaking eggs
SL 48	*Ba a rena gwandar daji zaki domin ba a ba ta ruwa ba*
TL 48	Do not despise the sweetness of a wild paw-paw because it has not been cultivated
TL 48(a)	Do not look a gift horse in the mouth
SL 49	*Kowa ya hadiye tabarya ya kwana tsaye*
TL 49	He who swallows a pestle will have to sleep standing up
TL 49(a)	Evil recoils on the evil-doers
SL 50	*Maso biyu daya ne nasa*
TL 50	Whoever wants two things, one of them (at a time) is his.
TL 50(a)	One thing at a time.